

- JESSICA PACE j.marie.pace@gmail.com

NBC, CBS) and cable, and streaming services including Hulu, Netflix and Amazon. Digital content positions are also available. For more information and to register, visit EntertainmentJobFairs.com.

This is not a paying gig, but an opportunity to get your music placed in a small indie horror film. The micro-budget motion picture crew is looking for original hard-driving rock songs in the vein of *Led Zeppelin's "Immigrant Song"* or *Dropkick Murphys' "Shipping Up to Boston,"* according to the post. The artist must be willing to sign a licensing agreement. Reply to bdjrb-6402519643@job.craigslist.org.

A Los Angeles-based film composer is looking for an assistant while they work on a score for a major motion picture. Depending on experience, the position could be paid or nonpaid, and responsibilities include general assisting such as errands and cleaning as well as more musically intensive tasks. Ideal candidates have experience with midi-editing, pro tools, sibelius notation, creating orchestral mockups and drum programming, as well as knowledge of music theory, organizational skills, and a passion for film music. Reply to kvmdx-6398852560@job.craigslist.org with some information about yourself, your experience and training, and be prepared to provide references.

PROPS

Here's one for animal rights activists: punk rock pioneer and self-proclaimed cat lady **Jayne County**, who blew onto the scene in 1970s New York at CBGB's and Max's Kansas City, recently released a new single and video devoted to animal rights. "Leave My Pussy Alone" was co-written with County's longtime collaborator Jimi Lalumia and producer Mark DiCarlo. In the song,

County, who looks after 19 permanent and foster cats and kittens, calls out animal abusers, and specifically cosmetics companies that test products on cats, with the admonishment: "pick on someone your own species." The song is accompanied by an MTV-throwback performance video directed by **Jeff Shipman** and shot in County's home state of Georgia and New York's lower East side. See the video at [youtube.com/watch?v=jWGAxERfRqs](https://www.youtube.com/watch?v=jWGAxERfRqs) and find the song on Amazon, iTunes and Spotify. Contact Ida S. Langsam at islpr@aol.com for more information.

Having lent her voiceover prowess to the **Kennedy Center Honors** telecast, **Music Connec-**



VYDIA

tion's very own **Randy Thomas**—the co-host (with husband **Arnie Wohl**) of our consistently amazing **Music Connection Magazine Podcast**—has been tapped once again to provide voiceovers for the upcoming **Academy Awards** telecast. Thomas was the first woman ever to announce the event. She has also announced **The Rock and Roll Hall of Fame, The Emmy Awards, The AFI Awards** and **The SAG Awards** among others. For complete information about her, check out randythomasmasvo.com. And be sure to listen to the **Music Connection Magazine Podcast** (interviews so far include **Daryl Hall, Vance Joy, Ty Dolla Sign, X Ambassadors** and more) at podcastone.com/musicconnection and at apple.com/itunes/podcasts.

NBC and Dick Clark Productions have joined forces to air the **Billboard Music Awards** starting in

2018. The Billboard Music Awards are one of the music industry's biggest annual events, and starting next year, it will be broadcast through the NBC network through a new multi-year deal. The Awards event, whose date is to be determined, showcases the hottest musical acts, performances and collaborations. For more information, contact Kelly Striewski at KStriewski@DickClark.com.



RANDY THOMAS

In the fast-paced digital age, it's easy to publish a video online, forget about it and unwittingly let the world use it without paying for your creative content. **Vydia** is designed to protect artists' content and ensure they keep control over their videos. Whether artists upload a video through Vydia or through another site like Facebook or YouTube, the video automatically downloads to the artist's Vydia's account, and Vydia sends a notification asking if the artist wants to apply ownership policies to the video, such as request money for, permit sharing of or block usage of the content. The site also

allows video creators to track revenue and view analytics on the content, and all of this can be done via mobile phone. In essence, the company ensures that artists don't leave their assets unprotected. Vydia serves more than 170,000 musicians and companies worldwide. To learn more, visit Vydia.com or contact Tyler Volkmar at Tyler@RockPaperScissors.biz.

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including *American Songwriter* and *Music Connection*. Contact her at j.marie.pace@gmail.com.

Out Take



Tamar-kali

Composer

Web: Tamar-kali.com

Contact: Chandler Poling, Chandler@WhiteBearPR.com

Latest: *Mudbound*

"Always be working," Tamar-kali says. "Work is the way. I think that when you make that transition to do this as a profession, certainly you need some kind of break, but when you get some luck, a great job, a great opportunity, it was all the honing of the skills that will allow you to be ready. Focus on developing as an artist."

Music composition and performance has been a part of Tamar-kali's life since childhood, but this year the alternative musician—who combines soul, classical, metal and post-punk influences—has made her debut in the world of film scoring with director Dee Rees' *Mudbound*.

Tamar-kali sang choir in school in Brooklyn from a young age, but also got a taste of the professional music world very early on during summers spent in South Carolina at her family's music club. Tamar-kali's New York upbringing combined with her southern roots evolved her sound.

"I'm a second-generation musician. My father was a jazz bass player" Tamar-kali says. "I was exposed to different types of ethno-cultural music, like blues and spirituals, and at the same time, I was raised Catholic and was a choral classical singer. It's just about integrating the experiences of your life in your work."

Her introduction to the film scoring world started with Rees, who asked Tamar-kali to contribute songs to the soundtrack of Rees' first feature film, *Pariah*. From there, Tamar-kali was asked to score Rees' *Bessie* for HBO, but didn't get the gig because she hadn't scored a film before. But a new opportunity came along in *Mudbound*.

"Dee has a very wide periphery on what she's working on and creating. She had an aesthetic in mind, which made her reach out to me." The resulting score was sparse, ominous yet emotional, capturing the intimacy and sadness of the plot as well as the muddy and rainy backdrop. The film composing experience, Tamar-kali says, is one she wants to revisit again after this project. *

