

BURNS

When it comes to producing, performing, and penning music, BURNS clings to a tried-and-true motto. That musical craftsmanship serves him well both behind-the-scenes as a songwriter and in the spotlight as an artist. The Stafford, UK-born and -raised and Los Angeles-based producer, multi-instrumentalist, and DJ has quietly become an influential force in pop. His production work encompasses RIAA Platinum-certified “Make Me...” [feat. G-Eazy] for Britney Spears, as well as records for Elliphant, Louis Tomlinson, Kacy Hill, Charli XCX, Little Mix, and Kelis, in addition to 2018 releases for Hailee Steinfeld, Johnny Yukon, Liam Payne, French Montana, and many more. An in-demand remixer, he’s left his mark on official remixes for Lana Del Rey, Iggy Azalea, Rihanna and Drake. Simultaneously, he hosted explosive residencies in Las Vegas with the Hakkasan Group, Atlantic City, and Atlanta in addition to igniting stages at *Lollapalooza*, *Made In America*, *Stereosonic Festival*, *Tomorrowland*, and beyond. He continues the fan favorite residency at Vegas’s OMNIA Nightclub in 2018. Influenced by everything from childhood heroes Daft Punk to A\$AP Rocky and Lil Yachty, he veers between electronic expanse, hip-hop energy, and pop power with ease on his forthcoming first solo album for RCA Records.

“This is what I’ve always been heading towards,” he explains. “It’s a cross between the organic and the digital, live instruments and processed sounds, and the simplicity of hip-hop production with the intricacy of house. I want to create music that works at a festival, in the club, in the car, or when you’re just chilling at home.”

He heralded the album’s arrival with the 2017 release of “Far Gone” [feat. Johnny Yukon]. Driven by bass guitar, piano, vintage synth samples, and Yukon’s soulful delivery, it quickly crossed the 1-million-mark on Spotify.

However, the follow-up “Angel” hints at the ambition and scope of the project as a whole. Pairing steel drums and organ with a classic UK garage rhythm and delicate vibes, he utilizes an emotional vocal sample - intersecting his passions for underground English house and blockbuster American pop.

“‘Angel’ is a palette cleanser to prep for the rest of the music,” he explains. “The song really sets the stage. I wanted to hint there’s a much bigger picture on the horizon though.”

That picture comes into focus on the genre-bending, once-in-a-lifetime single “Hands On Me” [feat. Maluma & Rae Sremmurd]. Uniting Colombian superstar Maluma in his first official English-sung cameo and Mississippi’s hottest hip-hop duo Rae Sremmurd, the track stands out as an unforgettable anthem with worldwide implications.

“Maluma and Rae Sremmurd both wanted to jump on it immediately,” remarks Burns. “The cadence was a natural lyric with rhythm and melody. Then, it became a crazy combination of artists on one record. I’m amazed we were able to put it together!”

Proudly, the music evokes the culture of Los Angeles—BURNS’ home since 2014. Capturing this spirit, his “L.A. concept record” represents the idiosyncrasies and intricacies of the city from the requisite romance and rawness to everything in between. As a result, it’s a “mood board” of the place he calls home. Strengthening his connection to the town itself, he also launches a monthly Hollywood residency—aptly titled *Superficial*—on the roof of the Dream Hotel.

He goes on, "L.A. is a crazy melting pot. You can travel 30 minutes, and the place is like a different city. I wanted to capture that. Los Angeles has something no other city has. Beyond areas of the city, there's this whole Instagram girl world out here. That was a big influence. These ladies are all tastemakers. They're tapped into everything and find the coolest music. That was in the back of my head too."

By naturally bringing a fresh vibe to pop, BURNS will resonate far beyond the City of Angels...

"When people hear the music, I want them to connect with it and feel like it takes them to some kind of memory or time," he leaves off. "I aimed to make an electronic album with emotion. It's about giving the genre more feeling and diversity. I treat music like painting. I never want to paint the same thing over and over again. This is like starting a new series of paintings and switching the vibe up. It keeps me inspired."