

**Before the  
ANTITRUST DIVISION of the  
Department of Justice  
Washington, D.C.**

*In re*

2020 Antitrust Consent Decree Review  
for American Society of Composers  
Authors and Publisher (ASCAP)/  
Broadcast Music, Inc. (BMI)

**Competition in Licensing:  
to Modify or Abolish Decrees  
for a Free-Market in Music**

**by email: [ATR.MusicLicensing-Workshop@usdoj.gov](mailto:ATR.MusicLicensing-Workshop@usdoj.gov)**

The Honorable Makan Delrahim  
Assistant Attorney General Antitrust Division  
Department of Justice  
950 Pennsylvania Avenue NW  
Washington, D.C. 20530

**SONGWRITER GEORGE JOHNSON'S (GEO) COMMENTS IN FAVOR OF  
ABOLISHING THE CONSENT DECREES FOR A FREE-MARKET IN MUSIC**

Dear Assistant Attorney General Makan Delrahim,

My name is George D. Johnson (“GEO”) and I’m a songwriter and independent music publisher here on Music Row, TN for the past 23 years and 6 years in Los Angeles, CA. I’ve also worked in other copyright fields like animation.

Thank you for the opportunity to comment on the 79 year-old ASCAP — BMI music consent decrees and I’d also like to thank you for reviewing all outdated consent decrees. It’s way overdue and a breath of fresh air, especially these two.

I respectfully submit the following comments in favor of *abolishing* the outdated 1941 Consent Decrees on ASCAP and BMI for a free-market in music.

The decrees are anti-competitive, outdated, and in reality, act like smaller, individual consent decrees *on* thousands of American songwriters and independent publishers — limiting *our* activity, negotiation, and royalty rates — more so than still operating as overreaching consent decrees *on* ASCAP or BMI, or to improve competition in 2020, etc.

Plus, isn't all of this “rate-setting” just another word for “price-fixing”? But if the government does it, *it's magically ok*, or condoned when prices are fixed with the help of licensees and most times with *no input* from the actual property owners.

Unfortunately, the *economic outcome* of price-fixing is always the same no matter who does it or for the “good reasons” prices were fixed.

*It hurts all consumers*, and in this case the American songwriter and independent publisher who is the *consumer* of BMI and ASCAP.

Price-fixing by the government is also *anti-competitive* by not letting streaming licensees or the PRO's float in a free-market, much less the songwriters and publishers negotiate for their own property, registered copyrights, and fruits of their own labor.

Government price-fixing is also *arbitrary*, in the case of BMI — ASCAP it's *set by one* Judge, not the free-market, and in the case of \$.000000012 per-play, this so-called royalty rate is clearly not a reasonable rate nor a market price.

Yes, that's 7 zeros to the right of the decimal point, a 2013 Spotify/BMI play.

It's almost like our *exclusive rights* have been “lawyered away” by licensee attorneys the past 12 to 22 years and I pray the DOJ will move back in our direction

to properly balance and weigh songwriters' constitutional *exclusive rights* in Article I, §8, Cl. 8.

Governmental price-fixing of streaming rates the past 12 years or more has led to this extraordinary low rate of \$.000000012 cents per-performance and abolishing the consent decrees will immediately solve this problem.

Price-fixing also *hurts music consumers* since price-fixing rates at \$.000000012 per-play *hurts songwriter and publisher consumers* who eventually go out of business or quit since there are no royalties because of streaming — which is literally what has happened on Music Row in my own personal experience the past 23 years — *music consumers* do not get new songs, or diverse songs, or new art, or entertainment, while power consolidates with the few major publishing and record companies (WMG, UMG, SMG) that are left and that is not competitive, and exactly what we have now.

There are no new major American record companies or publishing companies *left in America over the past 79 years* and American songwriters have been shuttered at \$.000000012 cents per song for their property and art.

The consent decrees have literally helped create these super-low rates and all of this price-fixing and intervention has led directly to the destruction of the music royalty rates and therefore, the destruction of Music Row the past 20 years — *going from approximately 4,000 working songwriters and publishers in the year 2000 down to 400 in 2014*, and these statistics are according to NSAI.

And I have witnessed the entire process the past 23 years on Music Row.

Nobody can survive on a \$.000000012 Spotify performance through BMI.

Any rate of \$.000 is fundamentally unfair to American songwriters and if the DOJ fundamentally believes that it's time to give the free-market a chance instead of these 1,300 antiquated consent decrees, *the first step to helping songwriters is to simply abolish the consent decrees.*

We songwriters and publishers pray you and the DOJ will determine that the decrees should be 100% abolished and sunset them as quickly as possible to avoid any disruption, but also to ensure no changes by a new administration or Congress.

The outdated consent decrees hurt individual songwriters in so many other ways, one main way being *the decrees basically serve as yet another §115 compulsory license on individual songwriters* and independent publishers, forcing songwriters to give up their private property, art and copyrights *for literally nothing*, with no negotiation, and no recourse for fair and reasonable compensation.

While \$.000000012 is at the low end of rates, it's still a real-live "royalty rate" from BMI and unconscionable, if not unconstitutional.

These incredibly low *nano-royalty* rates negotiated by BMI and ASCAP, is what prompted the "digital withdrawal" in 2013 where publishers wanted to withdrawal to negotiate their own direct deals for streaming with Pandora, Spotify, etc. and the DOJ refused.

This type of intervention is another perfect example of why the decrees should be abolished, to let the market do what it wants to do and as one who participated in that process in 2013-2014 *as the only publisher in America to leave*

*BMI* because of the partial withdrawal, I would have partially withdrawn if allowed but I was not and ended up leaving BMI because of it. (See 3 attachments at the end of these comments - also used as Exhibits in a Pandora subpoena that cost me \$2,000 plus 3 separate Copyright Royalty Board (“CRB”) rate proceedings, including 2 appeals in the U.S. Court of Appeals D.C. District, one being *SoundExchange v. Library of Congress*, and the other currently pending a determination in *George Johnson v. Library of Congress* (Case No. 19-1028) to increase the 9.1 mechanical sale/download for lost inflation to 50 cents and stop giving away sales under a free, limited download.)

If \$.00000012 was the best BMI and ASCAP could do in 2013, everyone said we’ll take our chances on our own with direct deals and cut out the middleman who is clearly not looking out for the interest of their own members.

What if the American Bar Association lobbied Congress to make sure every attorney, judge and clerk were paid \$.000000012 per-hour or per-case to serve “the public” or as an “incentive”, just like copyright creators are continually told by licensees?

Would attorneys question the Bar Association’s negotiation skills if every attorney in the country were now forced to take \$.000000012?

That’s precisely what it was like being a songwriter in Nashville for decades now, and here it is 2020, and it’s no better.

Instead of just a digital withdrawal from the consent decrees, the time has come for a *full withdrawal* from the consent decrees, not withdrawal from BMI or

ASCAP at all, but withdrawal from over-regulation and outdated government intervention from World War II.

If the DOJ's policy is that no decree should last more than 10 years, and here we are at almost 80 years with these 2 decrees still in effect, it is remarkable that they have lasted this long.

I think the problem has been solved and it's time.

Like the Paramount decrees, the music decrees have served their purpose but it's time to let the actual free-market work after 79 years and not settle for any pseudo free-market like ASCAP, NSAI or NMPA have currently proposed, that keep the price-fixing and rate courts or use scare tactics like, *ie* new legislation is just around the corner from Big Tech if the consent decrees are abolished by the DOJ.

Times have changed since the beginning of World War II, and now that there are more PRO's in the marketplace like SESAC and now Global Music Rights ("GMR") there is *adequate competition* to serve the marketplace and room for more that would like to enter.

Having 4 PRO's now compete in the marketplace is reason enough to demonstrate that the 1941 decrees worked and served their purposes, but now it's time to abolish both consent decrees and let competition flourish as well as ASCAP and BMI.

In fact, abolishing the decrees would allow for more actors to form new PRO's without all the red-tape, old regulations or DOJ involvement (*ie* the disastrous

“100% licensing” attempt which nobody liked and another reason to simply abolish the decrees and move on to other decrees.)

So, the consent decree is also a *barrier* to more PRO’s entering the marketplace since it’s more antiquated regulation and in fact, if the consent decrees were removed, it would allow BMI and ASCAP to finally not be constricted by the federal government to collect other royalties from other distribution channels, better serving songwriters and publishers *as customers* to BMI and ASCAP.

For example, allowing BMI-ASCAP to collect mechanical royalties for downloads like Harry Fox or more importantly, mechanical streaming royalties from Spotify in addition to performance royalties they currently collect from Spotify would enhance competition and definitely make it easier for songwriters to collect all of their royalties from an ever increasing choice of digital distribution channels via streaming — possibly creating each PRO as a “one-stop shop” for songwriters.

So, letting BMI and ASCAP collect any royalty they would like to collect in a true free-market is one of the best things that could happen in my opinion.

Another great idea would be to allow other “PRO’s” such as SoundExchange, who currently collects digital sound recording royalties on webcasting for recording artists, singers, and record labels to now collect songwriter and publisher royalties.

SoundExchange would be great at collecting new distribution channels such as mechanical streaming royalties from Spotify in addition to performance royalties from Spotify, just like BMI does now, all of this would most certainly enhance competition and definitely make it easier for songwriters to collect their royalties.

If songwriters or publishers want SoundExchange or BMI to collect for them, then that should be their choice.

But if a songwriter thinks BMI does a better job of collection of performance royalties than SoundExchange would, they should be able to collect whichever royalties they want from whichever company they think does the best job.

So, if I want 5 PRO's or 1 PRO to collect my royalties, I as a consumer, the songwriter consumer, should have the freedom of choice to collect my royalties how and with whom I think does the best job or is the most honest, trustworthy or organized, etc. An actual free-market in music.

Of course, the 1909 *compulsory license* in §115 and subsequent versions in §385.3 and §385.16 for streaming would also need to be abolished or sunset, but that is another project and review for the DOJ for another day.

And if we are truly free-market like we currently are with Warner Music being headquartered in Moscow and Universal Music in Paris, then why couldn't the Canadian PRO SOCAN collect if allowed by US. Law and if they chose, this would help increase PRO competition.

If the consent decrees were removed tomorrow it would also allow songwriters the absolute freedom to move from PRO to PRO (as songwriters and self-publishers) if one PRO isn't doing its job or a songwriter is offered a better deal at SESAC or GMR to collect their royalties, in a free-market.

I would say to sunset the decrees instead of immediately abolish, and if that is the only thing that ASCAP and BMI will agree to, to have an "orderly transition",

that's fine and perfectly reasonable, but the problem with that is everything is political in the music business and if the decrees are not immediately abolished, if your intent or decision is to abolish them, sunseting would only allow for more meddling by lobbyists, interested parties, Congress, and who knows who else.

The decrees only hurt member songwriters and independent publishers by *driving down prices* for streaming performances and *hurts consumers* by *forcing great songwriters out of business* since streaming performances at BMI and ASCAP as low as \$.00000012 is unsustainable and my experience here on Music Row.

That is not the marketplace in action, but the price-fixing and central planning of the American songwriter at \$.00 cents. In 1909 the royalty was 2 cents, sure it was for a sale, but since then sales were “cannibalized” or “substituted for” by streaming over a short period of time and replaced with \$.00000012 per-stream.

So, in a practical sense, American songwriter royalties went from 2 cents in 1909 to \$.00000012 cents in 2013. That is not progress or fair to songwriters and the direct result of the absence of a free-market in American music for the past 111 years with the compulsory license and 79 years of the consent decrees.

American painters, book authors, photographers, animators, book illustrators, and other copyright creators are not under a 1909 compulsory license and statutory penny rate for their “art”, much less a 1941 consent decree which gives away their hard-earned property and copyrighted work for \$.00000012.

Songwriters in 2020 need complete control of their works and now with a deadly virus sweeping the nation the past 4 months and indefinitely, not only

should 1.) the 79 year old consent decrees be abolished, 2.) but the 111 year old §115 compulsory license abolished as well.

Abolishing the consent decrees and compulsory license is exactly what a free-market in music would start to look like. After that, abolish the Section 512 DMCA safe harbors and the horribly crafted MMA that *took away our right to sue*.

Of course, if all §115 and §385 compulsory licenses on all American songwriter and publishers were abolished, there would be no more need for rate setting at the Copyright Royalty Board or the BMI-ASCAP rate courts in the Southern District of New York (“SDNY”).

And while the compulsory license may not be within your area of influence, we pray the DOJ will let the market determine prices and let all American songwriters make their own individual choice.

What we need now is a *free-market in music*, more than ever.

While ASCAP has said publicly it was in favor of abolishing the consent decrees, it is now backtracking and saying it favors a transition period to “enable an orderly transition to a free market.”<sup>1</sup>

NSAI said in it’s 2014 comments to the U.S. Copyright Office, Music Licensing Study, which *I also participated in*, that *they were in favor of abolishing the consent decree*, but now they are changing their position because of their involvement in the Music Modernization Act, which I opposed and still do since it

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<sup>1</sup> <https://deadline.com/2020/07/justice-department-music-industry-consent-decrees-1202982590/>

price-fixes all American songwriter rates at \$.00012 and takes away our right to sue, which is incredible to me.

Former Register of Copyrights Mr. Ralph Oman<sup>2</sup> said it best when he was posed the question, what is “...the true nature of copyright — *as an exclusive private property right, or as a limited right to be doled out stingily, riddled with exceptions and limitations, to be given away free-of- charge?*”<sup>3</sup>

One quick note: The Coronavirus or COVID-19 has had a devastating effect on everyone in America, including the entire music business and songwriters as well. We pray the Department will also take Judicial Notice of this fact in your determination on the consent decrees.

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<sup>2</sup> <https://www.copyright.gov/about/registers/oman/oman.html>

<sup>3</sup> <https://cap-press.com/books/isbn/9781611637090/The-Constitutional-Foundations-of-Intellectual-Property>

## CONCLUSION

As a lifetime songwriter and an independent music publisher on Music Row for 23 years, GEO respectfully asks the DOJ to immediately abolish both decrees in exchange for an actual free-market in music, and with no transition period *since 79 years has been long enough*. Thank you for your time and thoughtful consideration.

Respectfully submitted,

By:  /s/ George D. Johnson  
George D. Johnson, Pro Se  
an individual songwriter and  
publisher  
d.b.a. George Johnson Music  
Publishing  
PO Box 22091  
Nashville, TN 37202  
E-mail: **geo** [REDACTED]  
Telephone: (615) 242-9999  
[www.georgejohnson.com](http://www.georgejohnson.com)

*George D. Johnson (GEO), an  
individual songwriter and music  
publisher d.b.a. George Johnson Music  
Publishing (GJMP) (formerly BMI)*

Wednesday, July 22, 2020



ASCAP

*Gyda M. Coley-Macklin*  
*Manager*  
*Business Affairs*

January 5, 2005

Mr. George Darwin Johnson  
23 Music Square East  
#205  
Nashville, TN 37203

**RE: ASCAP RESIGNATION CONFIRMATION**

Dear Mr. Johnson,

We have your letter of September 30, 2004 notifying the Society that you are resigning from ASCAP writer membership. Accordingly, your membership in ASCAP has been terminated effective December 31, 2004 and you are free to join another performing rights licensing organization effective January 1, 2005.

Should you wish to re-join ASCAP in the future please let us know. We value your membership.

If you have any questions, please feel free to call.

Sincerely,

Gyda M. Coley-Macklin

**GEO Ex. 4058**

UNITED STATES DISTRICT COURT

for the

Southern District of New York

Broadcast Music, Inc.

Plaintiff

v.

Pandora Media, Inc.

Defendant

Civil Action No. No. 13-4037 (LLS)(KNF)

(If the action is pending in another district, state where: )

SUBPOENA TO TESTIFY AT A DEPOSITION IN A CIVIL ACTION

To: George Johnson Music Publishing, 23 Music Square East, Ste. 204, Nashville, TN 37203

Testimony: YOU ARE COMMANDED to appear at the time, date, and place set forth below to testify at a deposition to be taken in this civil action. If you are an organization that is not a party in this case, you must designate one or more officers, directors, or managing agents, or designate other persons who consent to testify on your behalf about the following matters, or those set forth in an attachment: See, Schedule A, attached.

Place: Vowell & Jennings
214 - 2d Avenue N., Ste. 207
Nashville, TN 37201

Date and Time:
05/06/2014 9:30 am

The deposition will be recorded by this method: Stenography and videotape

Production: You, or your representatives, must also produce to King & Spalding LLP, C/O Vowell & Jennings, 214-2d Ave. N., Ste. 207, Nashville, TN 37201. Attn: Joseph Wetzel, by no later than April 18, 2014, the following documents, electronically stored information, or objects and permit the inspection, copying, testing, or sampling of the material: See Schedule A, attached.

The provisions of Fed. R. Civ. P. 45(c), relating to your protection as a person subject to a subpoena, and Rule 45 (d) and (e), relating to your duty to respond to this subpoena and the potential consequences of not doing so, are attached.

Date: 3/19/14

CLERK OF COURT

OR

Handwritten signature of attorney

Signature of Clerk or Deputy Clerk

Attorney's signature

The name, address, e-mail, and telephone number of the attorney representing (name of party) Pandora Media, Inc., who issues or requests this subpoena, are:

Kenneth L. Steinthal, King & Spalding LLP, 101 Second Street, Suite 2300, San Francisco, CA 94105; ksteinthal@kslaw.com; 415-318-1211

GEO Ex. 4059
GEO Ex. 059

# Scope of Digital Rights Withdrawal

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Following a recent decision from BMI's rate court regarding digital rights withdrawal, BMI posted a notice here to advise our customers that, as of the dates that were identified, certain catalogs may no longer be licensed by BMI. With the exception of George Johnson Music, BMI and the owners and/or administrators of all catalogs have reached agreements that will allow BMI to continue to license their catalogs for all customers pending further developments.

Please contact your BMI licensing representative if you have any questions or comments.

(as of April 1, 2014)

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**GEO Ex. 4060**

**GEO Ex. 060**

## New & Updated Listings-July 15, 2020

*Artist/label/producer(s)/schedule/city/pitch preference/email/description*

**Jon Wolfe**/Fool Hearted Productions/**Dave Brainard**/October/**Pitch Preference:** MP3/**Links/Contact:** jonwolfecountry@gmail.com /**Description:** Traditional Country/Americana • No need to request permission before sending  
• [www.jonwolfecountry.com](http://www.jonwolfecountry.com)

**Matt Farris**/Laminate Entertainment/**Butter**/Late Summer/**Pitch Preference:** MP3/**Contact:** Mattfarriscountry@gmail.com /**Description:** Looking for monster career single, modern country, mid tempo or uptempo singles • No need to request permission before sending • [www.mattfarriscountry.com/music](http://www.mattfarriscountry.com/music)

## Major Label Projects

*Artist/label/producer(s)/schedule/city/pitch preference/email/description*

**Carter Winter**/Average Joes Entertainment/**TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Colt Ford**/Average Joes Entertainment/**TBD/Ongoing/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Eddie Montgomery**/Average Joes Entertainment/**TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Sam Grow**/Average Joes Entertainment/**TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Brooke Eden**/BBR/**TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Soulful country, big range

**Elvie Shane**/BBR/**Oscar Charles**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Granger Smith**/BBR/**Frank Rogers, Derek Wells**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Hits

**Jason Aldean**/BBR/**Michael Knox**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Johnny McGuire**/BBR/**Mickey Jack Cones**/TBD/**City:** Nashville, TN/**Pitch Preference:** MP3/**Contact:** hits4mick@gmail.com /**Description:** Earthy, chill, laid back, feel good songs with that sing-along ear candy quality; A la Van Morrison meets Tom Petty

**King Calaway**/BBR/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Tyler Farr**/BBR/**Various**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Dan Smalley**/Big Machine/**Keith Stegall**/TBD/**City:** Nashville, TN/**Pitch Preference:** MP3-Links/**Description:** Looking for traditional country hits

**Abby Anderson**/Black River/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Hit songs

**Josiah Siska**/Black River/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**MaRynn Taylor**/Black River/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Classic 90's Country

**Pryor & Lee**/Black River/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Conner Smith**/BMLG/**Zach Crowell**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Eli Young Band**/BMLG/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Florida Georgia Line**/BMLG/**Joey Moi**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Heath Sanders**/BMLG/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Noah Schnacky**/BMLG/**Dann Huff**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Rascal Flatts**/BMLG/**Jay DeMarcus**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Tim McGraw**/BMLG/**Byron Gallimore**/Ongoing/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Tyler Rich**/BMLG/**Lindsay Rimes**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**American Young**/Curb/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Looking for hit songs

**Dylan Scott**/Curb/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Hannah Ellis**/Curb/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Jackson Michelson**/Curb|Word/**Justin Ebach**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Finished two sides already

**Rodney Atkins**/Curb/**Ted Hewitt**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Tim Dugger**/Curb/**Brandon Hood**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Reverie Lane**/Dreamlined Entertainment/**Jen Stegall**/TBD/**City:** Nashville, TN/**Pitch Preference:** MP3/**Contact:** dreamlinedmp3@gmail.com /**Description:** Nouveau-traditional country female duo looking for raw, honest, edgy lyrics; All tempos; Hits; Reference "Good At It" single and *Women & Trains* EP on Spotify; No need to request permission before sending • [www.reverielaneband.com](http://www.reverielaneband.com)

**Gary Allan**/EMI Nashville/**Jay Joyce**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Looking for uptempo single

**Temecula Road**/Hollywood Records/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Jason Crabb**/Red Street Records/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Brooke Moriber**/Reviver/**Various**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Logan Murrell**/Riser House Records/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Adam Doleac**/Sony/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Uptempo

**Brad Paisley**/Sony/**Dann Huff**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Chris Young**/Sony/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Uptempo

**Colin Elmore**/Sony/**Marshall Altman**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Hannah Dasher**/Sony/**Jaren Johnston**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Jaden Hamilton**/Sony/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Kameron Marlowe**/Sony/**Brad Hill**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Rachel Wammack**/Sony/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Robert Counts**/Sony/**Jimmy Ritchey, Dann Huff**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Uptempo

**Ross Ellis**/Sony/**TBD**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Seaforth**/Sony/**Dann Huff**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Tyler Booth**/Sony/**Phil O'Donnell**/TBD/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Cassadee Pope/TBD/Corey Crowder/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Great songs

**Joe Nichols/TBD/Mickey Jack Cones/TBD/City:** Nashville, TN/**Pitch Preference:** MP3/**Contact:** hits4mick@gmail.com /**Description:** Great country songs

**Scotty McCreery/Triple Tigers/Frank Rogers, Derek Wells/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Alan Jackson/UMG/Keith Stegall/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Brandon Lay/UMG/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Clare Dunn/UMG/Various/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Looking for a hit

**Darius Rucker/UMG/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Dierks Bentley/UMG/Arturo Buenahora/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Keith Urban/UMG/TBD/Ongoing/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Mickey Guyton/UMG/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Looking for uptempo, radio-friendly single; Between pop and classic country

**Parker McCollum/UMG/TBD/June/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Thomas Rhett/Valory/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Jay Allen/Verge Records/Mickey Jack Cones/TBD/City:** Nashville, TN/**Pitch Preference:** MP3/**Contact:** hits4mick@gmail.com /**Description:** Looking for real, raw, in your face undeniable smash hits with meat on the bones

**Trace Adkins/Verge Records/Mickey Jack Cones/TBD/City:** Nashville, TN/**Pitch Preference:** MP3

**Blake Shelton/WMN/Scott Hendricks/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Cole Swindell/WMN/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Charlie Worsham/WMN/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Dan + Shay/WMN/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Jessie James Decker/WMN/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Kenny Chesney/WMN/TBD/Ongoing/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Michael Ray/WMN/Ross Copperman/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Morgan Evans/WMN/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Randall King/WMN/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Trea Landon/WMN/TBD/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Troy Cartwright/WMN/David Garcia/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

**Walker County/WMN/David Garcia/TBD/City:** Nashville, TN/**Pitch Preference:** No Unsolicited

## **Smaller Labels & Indie Projects**

***Artist/label/producer(s)/schedule/city/pitch preference/email/description***

**WestWend/Anteflow Records/Jonathan Maness/2021/Pitch Preference:** MP3's/Links/**Contact:** booking@anteflow.com /**Description:** Looking for duets, acoustic country, modern bluegrass a la Alison Krauss and Wade Bowen • No need to request permission before sending • [www.westwendmusic.com](http://www.westwendmusic.com)

**Dustin Sanchez/DRS Productions/TBD/TBD/Pitch Preference:** CDs & MP3/**Contact:** Drsproductions@yahoo.com /**Description:** Traditional/Modern Country a la George Strait, Alan Jackson; Catchy Title Cuts; Addiction Recovery Type Songs • Send CDs to: DRS Productions – Attn: Darlene, P.O. Box 591540, Houston, TX 77259 • No need to request permission before sending

**Across the Wide/Emanant Music/Chas Childers/TBD/City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Country a la Brooks & Dunn

**Ahmad Hall/Emanant Music/Chas Childers/TBD/City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Gospel

**Ally Grace Thomas/Emanant Music/Chas Childers/TBD/City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Folk Country

**Angie Lynn Carter/Emanant Music/Chas Childers/TBD/City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Country/Country Rock

**Applebrandy/Emanant Music/Chas Childers/TBD/City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Classic Rock

**Brad Henley/Emanant Music/Chas Childers/TBD/City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Faith Based Country

**Bryanna Fuguea/Emanant Music/Chas Childers/TBD/City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Pop Country

**Corey James Grubb**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Americana a la John Prine

**Country Wide**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Southern Rock/Edgy Country

**Dave Nudo**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Country Rock

**Doug Mathis**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Faith Based Country

**Drew Ashworth**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Blues Rock

**Dusty Leigh**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Classic Country

**Dylin West**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Modern Country

**Eddie Ray Arnold**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Country a la Garth Brooks

**Ericka Corban**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Americana a la Civil Wars and Joy Williams

**Indigo Innuendo**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Indie Psych Rock

**Jake Aaron Michael**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Classic and Modern Country

**Jared Jackson**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Pop

**Jason Earl**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Classic Country

**Lakelin Lemmings**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Youthful Pop Country

**Lou Neal**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Modern Country

**Monte Montgomery**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Uptempo Indie Pop Rock

**Moses Marcus**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Pop/Americana

**Rickey Cole**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Modern Country/Country Rock

**River Dixon**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Pop Country and Classic Country

**Steve Fulton**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Americana/Rock

**Tyson Halford**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Americana

**Whiskey River**/Emanant Music/**Chas Childers**/TBD/**City:** Nashville, Atlanta/**Pitch Preference:** MP3/**Contact:** chas@emanantmusic.com /**Description:** Classic Country/Country Rock

**Macy Martin**/GTR/**Kent Wells**/TBD/**City:** Nashville, TN/**Pitch Preference:** MP3-CDs/**Contact:** kwpsongs@gmail.com /**Description:** Pop/country crossover material

**Andy Austin**/King Song/TBD/Ongoing/**City:** Nashville, TN/**Pitch Preference:** No Unsolicited/**Description:** Expected to write most of the project, but down-to-earth, fun-loving, everyday guy, with a baritone spot-on vocal range; think Smoky Mountain Rain

**Hollywood Yates**/Laminate Entertainment/**Butter**/Late Summer/**Pitch Preference:** MP3/**Contact:** Hollywoodyates3@gmail.com /**Description:** Rodeo Rock, Anthem Rock a la "We Will Rock You;" Looking for songs that can fire up a crowd and be used for television and video support. Hollywood is a Bull Rider and Rodeo Clown • No need to request permission before sending • [www.hollywoodyates.com](http://www.hollywoodyates.com)

**Shelby Lee Lowe**/LWM Records/**Andrew Scott Wills**/Ongoing/**City:** Nashville, TN/**Pitch Preference:** MP3/**Contact:** lwmpitches@gmail.com/**Description:** Looking for country songs with strong, original lyrical content a la Tyler Childers, Chris Stapleton, Jon Pardi and Cody Johnson; No need to request permission before sending • [www.ShelbyLeeLowe.com](http://www.ShelbyLeeLowe.com)

**Chris Webb**/Magenta Records/Gary Sadker/Summer/**Pitch Preference:** MP3/**Contact:** gary.redridgeentertainment@gmail.com /**Description:** Looking for upbeat 90s style country with a modern feel • For example of the artist see: [Chris Webb "Life in a River Town"](#)

**Todd Stanford**/Main Street Records/**Todd Eagan, Jimmy Hunter**/TBD/**Pitch Preference:** MP3-CDs/**Contact:** submit@toddstanford.com /**Description:** Looking for sensitive ballads, uptempo party songs, trop rock, songs in English or Spanish a la George Strait, Alan Jackson, Kenny Chesney, Blake Shelton, Toby Keith, Garth Brooks, Luke Combs, Dierks Bentley, Jimmy Buffett; No need to request permission before sending; Send CDs to Main Street Records, 811 19th Street #4, Santa Monica, CA 90403 • [www.toddstanford.com](http://www.toddstanford.com)

**Brooke Woods**/MC1 Nashville/**Mark Coleman & Brent Rader**/TBD/**City:** Nashville, TN/**Pitch Preference:** MP3/**Contact:** info@mc1nashville.com/**Description:** Country

pop • [mc1nashville.com](http://mc1nashville.com)

**Nick Brennan**/MC1 Nashville/**TBD**/Ongoing/**City:** Nashville, TN/**Pitch Preference:** MP3/**Contact:** info@mc1nashville.com

**Brad Puckett**/Phoenix Records Nashville/**Buddy Hyatt**/TBD/**City:** Johnson City, TN/**Pitch Preference:** MP3/**Contact:** manager@bradpuckettmusic.com/**Description:** Looking for uptempo country hits a la George Strait, Jason Aldean, and Garth Brooks; No need to request permission before sending • <https://www.bradpuckettmusic.com/>

**Danny Kensy**/Rad Records Nashville/**Eric Torres**/September/**City:** Nashville/**Pitch Preference:** MP3/**Contact:** info@dannykensy.com /**Description:** Mid-tempo to upbeat fun modern country tunes that tell a good story • No need to request permission before sending • [dannykensy.com](http://dannykensy.com)

**Tim Andrews**/RockSteel/**John Heinrich**/TBD/**City:** Nashville, TN/**Pitch Preference:** MP3-CDs/**Contact:** rocksteelnashville@gmail.com /**Description:** Looking for Americana, Motown, R&B Gospel songs; Mail CDs to John Heinrich/Tim Andrews, 2416 Music Valley Drive, Suite 133, Nashville, TN 37214; No need to request permission before sending

**Aleah Light**/TBD/TBD/TBD/**Pitch Preference:** MP3/**Contact:** Aleahlight2016@gmail.com /**Description:** Traditional/Modern Country a la Miranda Lambert, Patty Loveless, Kelsea Ballerini; Catchy Title Cuts • No need to request permission before sending

**Joey Allen**/TBD/TBD/TBD/**Pitch Preference:** MP3/**Contact:** joeyallenmusic@gmail.com /**Description:** Red Dirt style, Texas Music scene; looking for a few upbeat tunes • No need to request permission before sending • [www.joeyallenmusic.com](http://www.joeyallenmusic.com)

**Zach Coffey**/TBD/**Zach Coffey**/October/**Pitch Preference:** MP3/**Contact:** contact@zachcoffey.com /**Description:** Looking for a soul-country feel; open for unique songs • Send CDs to POB 54928, Hurst, TX 76054

**Dixie Revival**/Tireswing Records/**Holly Robinson Branch**/Spring 2020/**City:** Lenoir, NC/**Pitch Preference:** MP3/**Contact:** sonsoundmusic@aol.com/**Description:** Looking for positive message modern country; faith based and family friendly content; songs about everyday life; all tempos welcome; No need to request permission before sending • [www.dixierevivalmusic.com](http://www.dixierevivalmusic.com)

**Wil Gravatt**/Wilevja Records/**Paul Royce Koch**/TBD/**Pitch Preference:** No Unsolicited, MP3-CD/**Contact:** liamjackevans@gmail.com /**Description:** Country, folk, Americana • Send CDs to Gravatt Productions LLC, 1400 Sands Cir., Fredericksburg, VA 22401 • [www.wilgravatt.com](http://www.wilgravatt.com)