





GUY MOOT & CARIANNE MARSHALL

Safeguarding the Songs

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At the top of 2019, it was announced that Guy Moot would succeed **Jon Platt** as CEO and Co-Chair of major pubco **Warner/Chappell**, while COO Carianne Marshall added Co-Chair to her responsibilities.

Moot started his career in the early to mid-’80s, snagging A&R roles at both **ATV Music** and **Chrysalis Records**. But he didn’t waltz into the industry—he clawed his way in, propelled by a passion for

PHOTO: RYAN FORBES



Moot and Marty Bandier welcome Stargate's Mikkel Eriksen and Tor Hermansen and manager Tim Blacksmith to Sony/ATV HQ ahead of 2018 Grammy night in NYC.

music, but also a desire to get the hell out of Dodge, so to speak. Growing up in Cheltenham—a rural town about two hours outside of London—he was often plagued by boredom. The radio became his best friend. Days were spent ritualistically listening to **Radio 1**, while nights were spent trying to tune in to the less-accessible and edgier **Radio Luxembourg**.

Before he hit double digits, he was stealing and scratching up his brother's records. He'd covet and nick his brother and sister's copies of *NME* and *Melody Maker* in an attempt to understand punk. In those days on the schoolyard, you were either a rocker or a mod. Striving to be

cool, he experienced a brief flirtation with heavy rock before a distaste for '80s hair bands pushed him toward British ska label **2 Tone**, which led to him finding true love in reggae and Jamaican music. "*Regatta De Blanc* was one of the first proper albums I bought," comments Moot. "How does a guy living in the rural, provincial countryside develop a love of reggae? Well, partly because of 2 Tone and partly because of *Regatta De Blanc*."

Leaving school at 16, a young, impatient Moot landed some rather unpleasant jobs. Driving tractors for a year, he was content as long as a cassette player remained within reach. But it was his work as a welder that

really sent him over the edge.

"That was the shit-est job I've ever done," he says. "It was so hardcore. When you think you're having a bad day in the music industry, you don't know. Good God, I remember working in the cold three floors up, holding iron girders. It was horrible. 'I *have* to do something about this,' I thought. 'I don't know if I can go another winter back in Cheltenham on a building site as a welder.'"

Mainly in an effort to get indoors, he applied for a job in a record shop, which is where he started to form his opinions on A&R. It wasn't just a store. It was the clerk's job to turn on wanderers and

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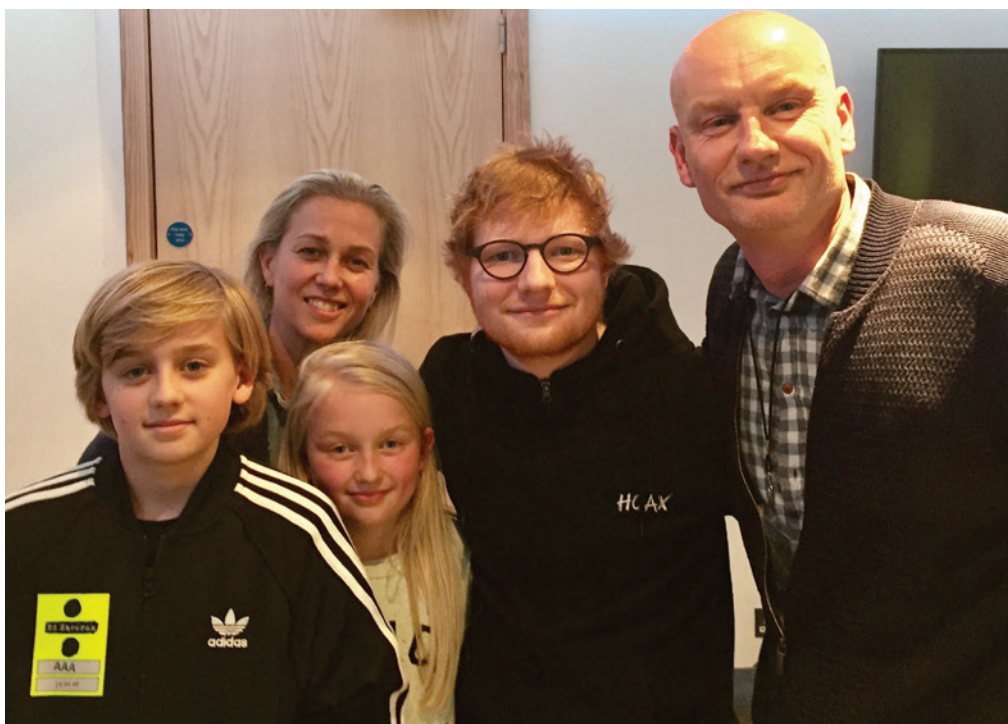
walk-ins to music. If the shop bought 10 records by a new artist, there was obvious incentive to sell them. “It allowed me to go off,” Moot recalls. “I was the first to start really stocking 12-inch U.S. imports of early electro, early house music. There was Japanese vinyl of **New Order’s** ‘Blue Monday’ with that superior sound quality. It gave me the passion to buy stuff and then tell people about it. I just couldn’t *sell* stuff I didn’t like.”

Eventually, Moot snagged a talent-scouting job at ATV Music, but **Michael Jackson** bought the company a year later and everyone was let go. Cut to Chrysalis Records—his only label stint. This was the time of **Chris Wright**; **Terry Ellis** had just exited. **Jeff Aldrich** ran U.S., and Moot worked next door to **Peter Edge**, who ran a dance label called **Cooltempo**. **Simon Fuller** had just left the company but was managing **Paul Hardcastle**. **Danny D**, who manages **Stargate**, was doing club promotion next to Moot. He refers to this time as a golden moment at Chrysalis. Even though he was only there for around a year and a half, the rooms were packed with stellar executives who’d go on to make major moves.

Nonetheless, he yearned to be back in publishing, and there was a job at **SBK**—the company founded by **Marty Bandier**, **Charles Koppelman** and **Stephen Swid**. He got the gig. It was 1987—two years before SBK merged with EMI.

“**T**he first time I met Guy, he was maybe 20, 21, and he was working for me in the U.K.” Bandier tells us. “I was so impressed by him that within a short period of time I moved him to America so that he could get a global sense of the business. He was persuasive and passionate about everything he did. Guy is one

Top to bottom: Moot, 19’s Simon Fuller and the EMI Music Publishing U.K. team with Amy Winehouse at signing; with the great Carole King, SATV U.K. Deputy MD William Booth and EVP International Guy Henderson; with Ed Sheeran and family





Top to bottom: Moot and Bandier with William Booth, Del Bryant and Brandon Bakshi at the 2013 BMI London Awards; SATV U.K. staff after being crowned Publisher of the Year at the 2018 Music Week Awards; with James Arthur

tremendous exec, and in all the years I've known him, he's never disappointed. He'll do unbelievably well at Warner Chappell with his partner, Carianne."

He started doing a lot in Jamaica—where no one seemed to appreciate publishing rights at the time. It was just before the dancehall boom, which Moot dove into headfirst. During a successful run, he licensed one of his first records ever in doing a sub-publishing deal with a young **Craig Kallman**, who was running **Big Beat Records** out of his bedroom.

It only took a few years for Moot to be appointed Senior Director of A&R International for both **EMI Music Publishing** and **SBK**. By 2002, he had risen to SVP of U.K. and Europe A&R. He started traveling to New York a lot. He'd met **Mark Ronson**, he'd inked **Salaam Remy**, he was having a great time signing the music he loved; it was easy. And he was working somewhat between the big genres—where not many people were looking. He'd go out to dance and hip-hop clubs on the weekend; there was a thriving pirate-radio scene that none of his competitors really paid attention to.

Then someone handed him a tape of **Amy Winehouse**. Moot had an affinity for female singers and a robust knowledge of R&B. After hearing what he calls an "exceptional" demo, he signed the teenaged Winehouse, whom he'd help land a recording contract with **Universal/Island** and introduce to producers Remi and Ronson—key figures in the shaping of her music. Their relationship was special. She even played Moot's wedding, which happened to land on Winehouse's 21st birthday. No one knew who she was then, but they would.

"I wanted to capture what it was that you heard in her and the raw passion and emotion that you got in the early demos," Moot has explained. "But you wanted to put some rhythmical sensibility into it, and that's what Salaam brought. Salaam lets people pour out. He lets them express themselves... I played her to Mark Ronson [during the period between *Frank* and *Back to Black*]. I said to Mark, 'She's a little troubled; we haven't really got much out of her, but she's just incredible.' He took one listen and said, 'I love it. I love her voice.'"

“Guy is a straight-shooting real guy with great taste. I always enjoy a catch-up with him or diving into a project together.” —Brandon Creed

Over the course of 18 years, Moot rose through the ranks of EMI Music Publishing, eventually becoming Managing Director in the U.K. and President of

European Creative in 2005—three years before he was named publisher of the year at the ASCAP Awards. By the time he was leading the Sony/ATV-EMI Publishing merger across Europe in 2012, the fiercely loyal exec had been with SBK and EMI for a quarter-century. At this point, umbrella company Sony Music Entertainment, alongside a consortium of investors led by Mubadala, had purchased a significant stake in EMI Publishing. In 2017, Moot was promoted to President, Worldwide Creative at Sony/ATV, while he continued to directly run the U.K. company. But it wasn't until late 2018 that the corporation completed its acquisition, causing EMI Publishing to officially merge into Sony/ATV.

“Guy Moot is a true music publisher, song man, and always on the pulse of the changes in music,” Artist Partners Group head and WMG Creative Officer Mike Caren shares. “In the decades I've known him, he's had one ear on hits and the other on the underground. Guy truly understands that the constant in music is change and incredible talent can come from absolutely anywhere. He's seen music as global long before there were DSPs and day-and-date releases. Guy steps into big shoes at WC, but his moves will always head towards quality and the cutting edge.”

Many believe it's Moot's globalist perspective that really sets him apart. “I'd go wherever. I went and signed records in Romania. Obviously,



Top: SONGS' Ron Perry and Matt Pincus brandish their ASCAP plaques, while Marshall and Tom DeSavia celebrate; Bottom: ADA's Eliah Seton and Marshall with 2018 City of Hope Spirit of Life Award honoree Jon Platt



Warner Chappell wins Publisher of the Year at the 2019 ASCAP Rhythm & Soul Music Awards.



“Guy has been at one company his entire career, and there’s so much value in that, in what he’s done and the lens he looks through. The conversations that we’re having are a lot of fun. The thing we realized early on is our vision is the same; we just come at it from different directions. We’re aligned. We’re partners. It’s not siloed. Even though we have to stay organized, we’re still talking about everything all the time.” —Carianne Marshall

Scandinavia became very important to me. I love culture; I think it’s a huge asset. People want culture. They want to feel like they can buy into it.” The idea of connecting a Jamaican producer to some U.K. artist with a big following puts stars in his eyes. He finds those cross-pollinations fascinating.

As Sony/ATV U.K. MD, he led the company to a record-breaking year-long hold on the U.K. #1 singles spot in 2016-17. During his time at the helm of Sony/ATV and EMI, Moot signed **Sean Paul**, **Lana Del Rey**, **Mark Ronson**, **Arcade Fire**, **Stargate**, **Sia** and **Paul Epworth**, as well as overseeing the signings of **Ed Sheeran**, **Drake**, **Calvin Harris**, **Sam Smith**, **Charli XCX** and others.

“Guy is a straight-shooting real guy with great taste,” raves **Full Stop Management’s Brandon Creed**, whose clients include **Ronson** and **Charlie XCX**. “I always enjoy a catch-up with him or diving into a project together.”

“During the 20-some-odd years I’ve known Guy, I’ve been impressed by the many relationships he’s maintained with members of the artist community and the vibrant culture he’s created,” says attorney **Michael Guido**. “Guy truly loves music and the process that results in great records. But as much as I respect what he’s accomplished professionally, I place as much value on our friendship. One of the highlights of the summer vacations our

families have taken together in Provence is a tennis tournament, which Guy’s 14-year-old son, **Theo**, has been winning since he was eight. That’s a tremendous source of pride for him and his dad—and Guy won’t let me forget it.”

Moot and **Craig Kallman**—now **Atlantic’s** CEO—have been friends and colleagues for more than three decades. “I’ve had the great experience of partnering with Guy on a variety of artists and other musical ventures,” Kallman tells us, “and what has impressed me every single time is the true fan’s passion that he brings to every conversation and every deal. He takes an artist-focused, long-term approach to nurturing and developing the careers of

his songwriters, and it shows in the string of brilliant successes he's enjoyed. I was thrilled when I heard the news that he was coming on board at Warner Chappell. It's fantastic to have him on the home team."

Marshall, who was brought into Warner Chappell by Platt in 2018 after serving as a partner at SONGS (which sold to Kobalt for a rumored \$160m), began her music industry career at L.A.-based VOX Entertainment, where she did live-music production while also managing and booking local bands. The Pasadena-born, Rancho Palos Verdes-bred native was hired as a Marketing/College Radio Promo rep at Elektra, where she worked from the mid- to late '90s. At the turn of the century, the multifaceted Marshall joined the film-and-TV-music team at DreamWorks Music Publishing. In 2003, she made her move over to UMPG, where she'd become Director of Motion Picture and Television Music.

Her longest stint was at SONGS Music Publishing. Coming aboard as a partner in 2006, she entered as its first West Coast team member and quickly established the company's creative-licensing team. During her more than 12 years at the company, she helped mold it into its current shape as one of the leading independent publishers in the U.S.

"It's so funny that I'm a publisher now," Marshall says. "I was always incredibly interested in finding the song that nobody else would gravitate to. In high school, I didn't have much access to music. I didn't have older siblings. I'd tape off the radio. I'd buy cassettes from the grocery store for \$7.99. We didn't have a lot of disposable income. Later, I'd get gift certificates from Sam Goody and I'd buy more."

While Marshall was attending college in L.A., she threw herself into working with local bands, got her foot in the industry door and really became immersed in the scene during the No Doubt era. She got her internship at Elektra in '95 and started officially working there as a college rep in '96.

She'd go to shows every night—armed with a marked-up copy of the *L.A. Weekly*, a *Franklin Planner* and a serious case of FOMO ("fear of missing out" in Millennial

"Carianne has a great ability to see the big picture and connect it to the moving parts of an organization to maximize success." —Don Passman



Marshall and Ryan Press welcome "7 rings" and "thank u, next," co-writer Tayla Parx to WMG's snazzy new offices in downtown L.A.

jargon). During an X gig at the **Palladium**, Marshall ran into **Betsy Anthony**, who now works at Warner Chappell. X was on Elektra, and Marshall was in the VIP area, even though she probably wasn't supposed to be there. It was 1999, and she was considering her next move. Anthony asked Marshall—arguably apathetic at the time—if she'd thought about publishing. “*Publishing? Really? I didn't get it.*” Anthony was running the West Coast A&R team for UMPG because she'd been at MCA. She then convinced a reluctant Marshall to inter-

view for an A&R assistant job.

Marshall got the job, which would lead her to DreamWorks. Once she got to UMPG in 2000, she realized how challenging it was and how much she had to learn. And although she looked down on the position at first glance, viewing it as a detour if not a step down, it's what got her into publishing. Through **Tom DeSavia**, whom she'd worked with at Elektra, she met **Mike Badami**, who one day rang her at Universal. “You know, I really need some help at DreamWorks. I need an

A&R coordinator,” he told her. It was a hefty jump from being an assistant, but she was hungry.

Badami's boss, publishing legend **Chuck Kaye**—who'd once headed **Almo/Irving** and Warner/Chappell, and whom she cites as her mentor—gave Marshall her first executive job and subsequently moved her into the sync department. It was around 2001 or 2002 when Kaye, as she recalls, said, “Kid, if you don't figure it out, you won't keep your job. But we think you will. That's why we're giving you a promotion, so don't let us

“For starters, we've got a lot in common as people. We're not power dressers. There are similarities in how we got into music. We're very aligned in our thinking when it comes to publishing. The music industry is incredibly complex, but most of it comes down to having a feeling about somebody or something or music. And I instantly thought she was great... If we disagreed on stuff or saw the world differently, I'm not sure I could've done it. But there was genuine excitement. We're thrilled about what we're going to do here.” —Guy Moot



Marshall with Stephen Schwartz and Kurt Deutsch



“Cheers!”

down.” Empowered by his trust and simultaneously terrified, she rose to the occasion. Things started to seriously heat up in the sync world, and when DreamWorks was put up for sale, she went back to work in sync at Universal.

Then she met **Matt Pincus**, who she says reminded her of Kaye in certain ways. He was grounded, smart and confident, and SONGS was privately funded. “I thought, ‘Gosh, this would be the time in my life,’” says Marshall, who had already recognized her love of facilitating, organizing and supporting songwriters. “He’s searching for my skill set, which is so random. He’s looking for someone to build the synchronization department, but he’s also looking for his West Coast liaison. He wants someone who can provide introductions and be the face of SONGS in L.A., and I know *all these people*.”

So, in 2006, she started reaching out to bands she’d worked with in the mid-’90s, even though much of the catalog was screamo. There wasn’t a lot to work with, but that didn’t stop her from asking everyone to sign a pub deal.

Some of those writers were still signed when they sold their business. They were a big part of the creation of a platform that made SONGS a more diverse company. They became part of the foundation. It took a lot of hard work, but the rest, as they say, is history. She eventually took Pincus to meet Kaye up in Santa Barbara, where he now lives when he isn’t sailing around the world. During their lunch, her mentor brought things full circle; “You did it, kid,” he said. “This is better than DreamWorks.”

“People often say that Carianne has the soul of a publisher—old-school ethos with an eye to the future,” says Pincus. “I would put a finer point on that. Carianne understands the whole job. The **Freddy Bienstock**-Chuck Kaye aspect of publishing. Beyond assets and marketshare, publishing is about stewarding the culture of a company and creating a home for writers.”

Mega-attorney **Don Passman**, who’s gotten to know Marshall relatively recently, nonetheless has seen enough to spot similar qualities in her. “Carianne has a great ability to see the big picture and connect it to the moving parts

of an organization to maximize success,” he says with admiration.

SONGS was sold to Kobalt in 2017, powered by the success of a catalog rife with momentous hits like Lorde’s “Royals” and The Weeknd’s “Can’t Feel My Face,” and Marshall was instrumental in making the deal happen. She then accepted Platt’s offer to serve as Warner/Chappell’s COO, putting her in position to team with Moot in running the pubco—which recently dropped the familiar slash in its name.

Moot and Marshall have two very different backgrounds and timelines, but similar beginnings when it comes to their innate connection to publishing, as well as their core values.

“They seem quite complementary,” shares attorney **Laurie L. Soriano of King, Holmes, Paterno & Soriano**. “I’ve known Guy for 15 or so years. When he took over as Managing Director of EMI U.K., it was a massive generational shift. Guy rode his bike to his London office. He was all about the writers and not about his expense account or the other trappings of his new position. He’s always been laser-focused on his writers—staying up on all they do and making sure they’re getting plugged in in the right ways.

“I’ve known Carianne for some time, also. She’s a great combination of strong and lovely, and her footwear of choice is usually a pair of **Converse**. Writers love her, because she has a wonderful creative sensibility and is quite effective at

making things happen for them.”

“I was fortunate to work with Carianne for 12 years at SONGS Music Publishing,” says **Columbia** chief **Ron Perry**, who was with SONGS from inception to sale. “In that time, Carianne was an incredible advocate and would continuously create value for all our songwriters—developing ones as well as the superstars. I’m thrilled to see her lead Warner Chappell with the same set of principles.”

“I love a partnership,” shares Marshall. “I love when you have complementary skillsets. You’re not in it alone. You have a person or people to bounce ideas off of, and you have somebody who has a different perspective and expertise. Like with Matt and Ron, totally different skillsets. We’re totally different, but I love it. Guy has been at one company his entire career, and there’s so much value in that, in what he’s done and the lens he looks through. The conversations that we’re having are a lot of fun. The thing we realized early on is our vision is the same; we just come at it from different directions. We’re aligned. We’re partners. It’s not siloed. Even though we have to stay organized, we’re still talking about everything all the time.”

“When I started talking to **Steve Cooper** and Warner, they were keen on the ‘co-’ thing,” recalls Moot. “I’m not about ego. I don’t need to be the one supreme leader. I think, in a big organization such as this, it’s good to have a partner. You have different skill sets.



WARNER CHAPPELL MUSIC

I was always in favor of that. It’s obviously been done very well here. And there’s **Tom [Corson]** and **Aaron [Bay-Shuck]** now, as well. But I said, ‘Steve, I’ve got to like this one. You’ve asked me to work alongside her, but I haven’t met her. That’s fundamental.’

“We met for coffee on a Saturday morning. It was the only time we could fit it in; bless her. For starters, we’ve got a lot in common as people. We’re not power dressers. There are similarities in how we got into music. We’re very aligned in our thinking when it comes to publishing. The music industry is incredibly complex, but most of it comes down to having a feeling about somebody or something or music. And I instantly thought she was great. I wanted to be studious in the process, so we had breakfast, we had lunch, and it just reinforced this. If we disagreed on stuff or saw the world differently, I’m not sure I could’ve done it. But there was genuine excitement. We’re thrilled about what we’re going to do here.”

When you consider the new building, the changing management structure, the duo’s percolating ideas and the way they plan to engage with the staff, the enthusiasm is tangible. There’s adrenaline at Warner Chappell, internally and externally. And at the end of the day, Moot’s come a long way from welding, while Marshall has certainly earned the right to stand in any VIP section she comes across. ■

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