

THE FOLLOWING IS A VERBATIM TRANSCRIPT OF A RECORDED SKYPE MEETING BETWEEN *I'LL BE GONE* FILMMAKERS AMELIA TRASK (AT) AND SASHA HECHT (SH) AND A REPRESENTATIVE OF HENRIK BERGGREN'S THEN-MANAGEMENT COMPANY UNITED STAGE (US) ON NOVEMBER 9, 2016.

[00:00:00]

SH: Amelia's here as well.

AT: Hi, [redacted].

US: Oh, hi. Hi, nice to meet you both.

AT: Yeah, same to you.

SH: Nice to meet you, too.

US: So, um... I had a kort- uh, short, uh, discussion with Anders, my colleague, today, and he said that you have been discussing with him as well, and he wanted you to explain me...uh, s- I don't know actually what- what- what he wanted you to explain to me, but it was, as far as I understood, **it was regarding that we are about to sign Henrik Berggren to Woah Dad.**

[00:00:34]

AT: Sure.

US: La- label deal.

SH: Yes. Yeah.

AT: Um, do you- uh, do you know a little bit- do you want- do you know a little bit about our background? Do you know what we're working on?

US: Uh, as far as I- I understood it, you- you are working with the- with the, uh, with the movie.

AT: Right.

US: Uh, yeah.

AT: Right, so just a little background on the situation: We've been developing and, uh, producing this film for about two years now-

US: Mm, mm.

[00:01:01]

AT: And it's a music documentary, and it's- Henrik's at the center of it and, um, it's really more focused on the, uh, ecosystem around an artist, so it's about him and about a couple fans, a couple of younger artists, some people that were in the scene back in the day, and it's just a- sort

of an overview of, like, how an artist affects so many different people, and so many different kinds of people. So that's really what the- the documentary is about. So, um-

[00:01:29]

US: Yeah.

AT: We- you know, we came into this project- we came to this project not knowing anything about Henrik or Broder Daniel. It was just a story that we heard and we started digging around. We're, um, in the music industry in New York. Um-

US: Mm-hm, mm-hm.

AT: And, um... So we've sort of, you know, we've been conducting interviews and been in the middle of, you know, researching for so long that we've become privy to a lot of information that really no one else is because of our position as outsiders and as- as documentary filmmakers. So, you know, that's- that's the angle that we're coming at with you guys: just to, like, pass along information to Henrik's management, um-

[00:02:08]

US: Mm-hm, mm-hm.

AT: Because there's- there's- this information's not really, um, important to us. Uh, it's not important to our film, it's not what our film's about and that's, you know, that's what we've been sort of passing along to Anders.

US: Okay, okay.

AT: Yeah. Um-

US: Uh... So- so- but- but, um... What- what- what are your...concerns, if you should put it like that? [laughs]

[00:02:36]

AT: Right. (to SH) Where do you want to start?

US: Or- or- because I- f- f- from what I understood was- was that you had some concerns, but that's basically what Anders told me-

AT: Right.

US: And he wanted me to- to- to talk to you guys to- to be able to- to hear from your, again, and then so me and Anders can- can have a sit-down tomorrow and talk about this. That's basically-

AT: Right.

US: Where we are.

[00:03:01]

AT: Right.

SH: Yeah.

AT: (to SH) Do you wanna...?

SH: I feel like- Yeah, I feel like I kind of want to start- because there are a few different areas where, you know, we- we have some issues and things that we want to pass along, but I feel like the ble- the best place to start is with, um, Håkan's- the plagiarism stuff?

AT: Yeah.

SH: Because that's, I think, the stuff that's the most tangible. So basically, kind of what- our biggest concern right now is the fact that there is a lot of activity going on, um, and that will be picking up around, um, about 250 counts of plagiarism that Håkan and Isse and those guys have committed over the course of Håkan's career. Um, those-

[00:03:42]

US: So- do- uh- s- s- so- sorry, I didn't get that.

SH: Oh, I'm sorry. I-

US: That... that there is a lot of stuff going around, and then it was like some interruptions so I didn't really-

SH: Oh, okay.

US: Follow you. [chuckles]

SH: Um, yeah, there- there, um-

AT: (to SH) Wait, can I explain a little bit differently?

SH: Yeah.

AT: Um, so I know that this is a- uh, rumors in Sweden and stuff that, you know, Håkan has plagiarized a number of things, but it's, you know, it's been batted around a bit and it's not that big of a deal and- and people don't really care about it. But something we came in... into information about was that there were... a number of disgruntled people that had been, um, stolen from or had been affected by this and, uh, one individual in particular started compiling this... these, uh, points of plagiarism into one place and then started to get help from other people and... the- they were planning on, you know, bringing this to the media attention or, um-

[00:04:41]

US: When it comes- when it comes to Håkan?

AT: Hå- yes.

US: Or- or-

AT: Right. Håkan. This is just about Håkan. And we started-

US: Okay.

AT: We started to get concerned about that just with our film, because we were like, "This is not the best way to release this information." Like, you know, we're wo- like, the- the- we're working on this film, we didn't want to see this just, like, blow up and become... a- a hu-

[00:05:02]

US: What-

AT: News story.

US: What kind of issues is it? Because I don't- I don't really follow you.

AT: It's-

US: You're saying that you're talking to some people but- but- but-

AT: Th-

US: But you-

AT: The issue is-

US: [stuttering]

AT: Is people- people have been compiling these- these points of plagiarism and starting to pass them along to publishers, um, outsider of Sweden who are not aware of it, and-

US: What- what ki- what- what- what kind of- of- Is he- has he been- been, uh, screwing them for money or- or-

[00:05:32]

AT: It's intellectual property issues. It's stealing of, um, melodies, of direct lyrics, um-

US: Okay, but that's- that's... That's regarding Håkan's-

AT: Yes.

US: Business.

AT: Yes.

US: Not- not- and that's as he as a solo artist as well, not as a... Just so I follow you.

AT: Right.

US: So- so it's- it's not regarding Broder Daniel-

AT: No.

US: Or anything like that.

AT: No.

US: It's- it's-

AT: No.

US: No, okay, okay.

AT: No, no, no. It's just- it's just Håkan. Um-

US: Yeah.

AT: And, um, so this- this situation, which is not- the rest of the industry in Sweden is not privy to, is starting to build up some steam and the publishers are becoming aware of this, and from, you know, from where we stand and what we're privy to, this is gonna be big-time problems for Woah Dad and for Håkan-

[00:06:25]

US: Mm.

AT: Because we're talking about- (to Sasha) What are- like-

SH: We're- I mean, I just put some numbers together today. If we take one song that has, uh, an example, I used one song, has, uh, plager- has plagiarized from two different artists-

[00:06:39]

US: Mm.

SH: I just ran the numbers on the shows that Håkan has performed this year, so just Ullevi and New York, and then that album went triple platinum, so I just put together some numbers, um,

just based on what the statutory rates are here, so legally what is required for royalties and things like that. And for one song, for just this year, as well as the copies on the album, it's \$12.5 million.

[00:07:05]

AT: Mm-hm.

SH: In- in- in statutory damages in actual, you know, legally- legally-bound damages that, you know, he would be up against, and that's just for one song. And we're talking 250 cl- counts of plagiarism.

AT: And there's a focus on 50.

SH: Yeah, there's a focus on 50, and that also- that's not taking into account, you know, all of the shows that he's, you know, performed these songs, the fact that it was in his documentary, the fact the he's performed them on live TV, the fact that-

[00:07:34]

AT: That book.

SH: Uh, and that- the lyric book that just came out. I mean, the- these are some really, really big numbers, and some really, really big artists. And-

AT: And- and-

US: I don't- I don't really follow how you- how you calculate that, uh, \$12.5 million but- but- because that's probably more than Håkan earned this last year, so, uh-

SH: Yes, oh, the 12.5 is-

US: In- in total.

SH: Yeah, sorry. The 12.5 is, um, with all of those plagiarism counts calculated by the- So, if we take-

[00:08:06]

US: What- what- what are you calling- calling it pa- pa- patru- ...

SH: I'm sorry? Plagiarism.

US: You- okay, okay... Okay.

SH: Yeah, so the- so- so, for example, for one song, for the- for one song, this one song that I looked at-

US: [whispering] Mm.

SH: For- for this year, he would owe \$50,000 from this year for that one song, because he-

[00:08:34]

US: [sighs] Mm.

AT: (to SH) It doesn't matter.

SH: I can- and I can- I mean, I can send you these- these calculations, but... it's, I mean, it's- it's staggering, even just the amount of plagiarism and- and how kind of widespread this is and all of the different artists that this affects. Um, it's going to be a huge media-

AT: Problem. It's gonna be a problem.

SH: It's gonna be- I mean, it's gonna be a big problem and- and one of the really big reasons why... You know, one- the main reason why we really wanted to talk to you guys about this and let you guys know about this is because this doesn't have anything to do with us and we don't want it to have anything to do with us. Like, you know, we don't want the film to be involved in this and vice versa. But, obviously, you guys are making the decision about Henrik's album, you guys are Henrik's management-

[00:09:24]

US: Mm-hm, mm-hm.

SH: This is something that, if you are working with Woah Dad, is something that you really need to be aware of.

AT: Because we've stepped aw- we've stepped away from Woah Dad completely. We were originally gonna have Håkan in the film and... from everything that we've learned from the people connected to him and a lot of the fans and a lot of the people in- especially in Gothenburg, although it- there are a number of people in Stockholm as well, we decided to part ways with them... because this is a really positive project and we didn't want to get bogged down by any of these, like, potential dramas that could come up in Sweden as outsiders being there. And, you know, we're really close to Henrik now and he's n- he's not physically very well, so we have been sort of protecting him from all this information that we have, because we don't want to stress him out. Um-

[00:10:18]

US: But it's- it's actually doesn't... As- as far as I see it, not directly, not- not even indirectly, uh, apart from that it's regarding Håkan possibly who has, uh... Is- if I understand you correctly, it's that he's saying that he has written songs hundred percent that he hasn't written hundred percent by his own. Or...do I mi- do I misfollow you now, or- or...?

[00:10:47]

AT: Yeah, he's got stolen melodies and lyrics-

US: Yeah, but-

AT: Which constitutes plagiarism, right. Right.

US: Yeah.

AT: Right. So, um, you know, we had to come forward and tell you guys to, you know-

US: Yeah, yeah, yeah.

AT: Get this off of our-

US: Of course, of course.

AT: Because, you know, it- it's like, the- the way that we- the way that we're seeing it from the US side, and- and we know how, you know, aggressive, um, the- the litigation process is in the US and the UK in terms of plagiarism, we were just projecting "Aw man, you know, if- if even a few counts of this- of this becomes real, Henrik's gonna be enthralled with his, like, solo- his, like, f- his solo record finally coming out, getting enthralled in this label that's going to have a lot of, like, legal and financial issues around the time that the record would be coming out..." And I- I mean, I'm telling you, like, with my- my entity, my film, my film is a piece of art, but it's also a business venture, and I'm not getting my- my business anywhere near them with the information I have. And that's all I'm trying to pass on- along to you guys.

[00:11:51]

US: Yes, yes.

AT: You know what I'm- you know what I'm saying?

US: I'm- I'm- I'm just- I'm just thinking up loud here, but... Of course, Håkan is involved in Woah Dad. He's probably one of the owners as well. But Woah Dad is 100 percently owned by another company called Telegram Studios.

[00:12:08]

AT: Oh, yeah.

US: It's Telegram Recordings, uh, where it's a lot of different, uh, uh, owners involved, uh, even- even, uh... a couple of the MDs for- for- for the Swedish, uh, major companies is- is part owners of that. We passed. As United Stage, our company, we passed on the offer that we got. Uh, but I- and I guess Håkan is owner in this company as well. But, of course... [sighs] If this is gonna come- if this is gonna blow up and it's gonna be a court issue, whatever it's gonna be, it's gonna be Håkan in first, uh, because he is the one who is actually responsible for- for- as- as, um, as- as the- the composer and the writer. According to the court case, he's not, but- but that's how- He is the one that's gonna be- be sued on a personal level. It's not gonna go into the company, et cetera et cetera. If the company doesn't have been involved in- in an other business regarding these matters. Possibly, if... Niklas or- or Joel has been involved by signing contracts on the half-

behalf of Håkan, they can also be involved. But other- apart from that, I don't see... Of course, it's gonna be a lot of bad press and PR for Håkan, but I don't see it- see... I don't- I don't- Do- do you really th- see... this blowing up on Henrik?

[00:13:49]

AT: [chuckles] I mean, I don't know what's gonna happen with it. I'm not- I don't live in Sweden, I don't know how the Swedish media works-

US: No, but- but just say- S- s- let's say y- you can put yourself in that- that- that, uh, position that say it's been in the US-

[00:14:05]

AT: Mm-hm.

US: You had an old band... uh, and then the band broke up, and then there has- is a solo singer is- is doing this. How can it reflect the other members of the band?

AT: Well then, I mean, you have to also add in- you have to add in the history with all of these people as well, um, and-

US: Yeah, yeah, yeah.

AT: And, uh, p- public opinion about all of these people-

US: But- but all- all- all these songs are coming after. It's during his, uh, his solo career as Håkan Hellström.

[00:14:32]

AT: Right.

US: Not- not- not as Broder Daniel. Broder Daniel doesn't have anything at all about this. Then, of course, Henrik Berggren is p- is release thr- A scenario: Henrik Berggren is releasing a solo album, his first album, um, during this press... uh, or- or bad PR-

AT: Right.

US: Public- publicity around Håkan.

AT: Right.

US: But again, it's not concerning Henrik at all.

[00:15:04]

AT: Well, I would say the ba-

US: As a- as- um-

AT: The bad PR would be actually a separate thing I would say with, uh, Henrik and Håkan and all that stuff, other than the plagiarism. I mean, on- Let's- let's suss out these issues. Like, the- the issue with the plagiarism, uh, cut-and-dry, we're talking just in business terms, um-

US: Mm-hm.

AT: I wouldn't want to be connected to such a small label, um, with al- almost no names on it except H- except Håkan-

[00:15:32]

US: Mm-hm.

AT: It's Håkan and Henrik on this small label, uh, en- engrossed in legal and financial drama, um, with a lot of people behind the label who have issues with a number- with most of the industry, most of the music industry in Sweden. Um, on a financial and just on a business level, that sounds like a trainwreck to me. If we're talking about PR and, like, you know, those kinds of issues, you know, there's such a long history with Henrik and Håkan and Isse and Klas, um, that, you know, this is something you guys aren't as privy to but, you know, we've been in the- down in the streets talking to people, and everything that we've heard is that people have heard rumors about him potentially getting signed to Woah Dad and it's been 100 percent across the board people going "That would just be so heartbreaking if Henrik had to release his solo record on the label that's owned by Håkan. It's such a bad story. It's such a- a let-down. It's such a disappointment." So, on a- on a PR level, there's that issue. And then there's also the issue of, you know, if all this stuff comes out, I know that Håkan's so beloved by, you know, like, so many just, like, average people in Sweden, not, like, music industry people or "indie" people-

[00:16:47]

US: Mm.

AT: But just on an average people level, for there also to be the potential of a- a PR story that, like, this all comes out and there's this film about Henrik and, like, you know, it- it- if it looks like these- anybody involved was, like, trying to take Håkan down, that could turn, you know, against Henrik's favor. And, like- and that's why I was like, you know, in my mind, it just, like, seems like the best case scenario is just to keep them completely separated because Henrik himself doesn't have anything negative to say about Håkan, he doesn't talk shit about anyone. He's, like, in his own world.

[00:17:25]

US: Mm.

AT: But the fact of the matter is that everybody else has opinions on their relationship, on scandal around their relationship, on their history, um, on how they broke up. I mean, everybody has an opinion on it, and it just seems like, you know, a- a can of worms that doesn't need to be opened if possible. [chuckles]

[00:17:46]

US: Mm.

AT: Um...

US: I don't- I, uh- But- but- the- the band broke up for- for... for- because one of the guys took his life.

AT: Uh... that's not really true, but it- that doesn't even- I mean, I'm just telling you what the, like, popular opinion is.

[00:18:04]

US: Mm.

AT: You know, with- I mean, you know, with music, it's like there's f- there's fact and lies all the time. [laughs] I mean, it's- it's just, like, all legends and lies. It doesn't matter what the truth is. This is, like, what the perception of things are.

US: Mm-hm.

AT: So, like... I mean- [sighs] I mean, you know, like I- Again, I just want to reiterate, from our point-of-view, you know, we don't live there, this isn't our lives, this isn't our business, we have a completely separate thing going on. You know, but for us, it was just, like, an ethical choice. I mean, I- we didn't want to pass this information along because we don't want to be touted as being connected to any of this-

[00:18:41]

US: No, no, no. Of course, of course.

AT: Like, it's been stressing us out so much-

US: Of course not.

AT: Like, we don't want-

US: No, no, no. But as- as I said earlier on is this- like, of course we appreciate it. We're just, like-

AT: No, but [redacted], like, I really want to underline this. This is so important. Like, we don't want our names connected to any of this, which is why we- we pref- we would have preferred-

US: But you aren't. You aren't.

AT: No, but just me- But me just telling you about this, like, I don't want to say anything out loud. Do you know what I mean?

[00:19:05]

US: Yeah.

AT: Like, I don't want to be conn- I don't want to be-

US: But- but-

AT: I don't want to be the one that's telling you stuff because I know that everyone talks. Like, we come from a small music industry as well in Brooklyn. It's the same stuff. Everybody talks, rumors go around, I know how it works, so we- we've taken the side of- No quotable quotes. We don't talk about anything, we're staying out of it, it's not our business. But we got to a point where it's like I have to pass this along because I know Henrik so well as a human being at this point and I can't just, like, I can't just not pass this along to his management, because it's unethical. Because I-

[00:19:36]

US: Mm.

AT: We're industry people, we know how everything works, we know how the media works, we know how the legal stuff works on- on this end, and I'm- and I'm- I'm concerned and just as, like, a freelance advocate for Henrik, I'm- I just needed to pass this information along because I don't know how it's going to shake out, but I know that it's not gonna be good, because the US side and the publishers over here are highly litigious. They don't let a- anyone get away with anything. I mean, we have news stories constantly over here over-

[00:20:06]

US: Yeah, yeah, yeah, but-

AT: Over songs that don't sound like anything like the song and then they get sued for, like, \$20 million, \$100 million. Like, it's- I mean, we're so accustomed to this that I don't think you guys are as accustomed to it, so I think it's- it's harder for you guys to wrap your head around.

US: I don't- I don't know how much you know about us, but that we represent one of the biggest Swedish- several biggest of the- of the Swedish artists or the Nordic artists, so we of course, we are- we are aware about... issues and we have even one of our biggest artists has even been- been sued because he- they- someone tried to say that he has di- didn't written his song or blah blah blah blah, and we got a subpoena from one of the major companies because he doesn't has any publisher, we are- are his publishing company on his behalf and so-

[00:20:55]

AT: Right.

US: And that was no issue at all. So yeah, we are- we are aware about the issues, of course, and we take it seriously, there's no doubt about that. And myself has been working for- for nine years with Universal Music, so I know how everything works as well, so-

[00:21:10]

AT: Right, but I'm not- I'm not implying that you don't know about those things. I mean, I'm in- I'm- what I'm saying is that there's a- there's a cultural difference that I understand is- is different, because it- you know, it- it perks something up different in my mind when I hear these things than it does in a Swedish mind just because it's so much more commonplace here. And I've seen the damage that it does to people. So I- I- I don't mean it in a disrespectful way-

[00:21:33]

US: No, but that- that- it's also- it's- it's... for anyone to- to have this... uh... You need a pretty solid case, even to get it on to a court case in Sweden. You must-

AT: Right.

US: You- you can't just go and sue someone in Sweden.

AT: Of course.

US: You have to present a solid case, basically, before they even take it on, bring it on. You can't go and say, "He stole something." I mean, you have to prove that as well, before it's going to court.

[00:22:02]

AT: Right, but, I mean, you know, uh, you know, the- the main- the main law here is just, like, if the average listener can hear the- the similarities, and it's not just about melodies with this-

US: Mm.

AT: It's directly-trans-

US: Mm. Mm-hm, mm-hm.

AT: It's directly- directly stolen- I mean, I've seen-

SH: Entire verses word-for-word.

AT: Yeah, we've- we've seen- I- I mean, we've seen the documents and it's- it's... It's pretty- it's pretty shocking stuff. And I'm not here to, like, convince you of, like... that, like, this is going to happen or this is how the legal system works. I'm- I'm telling you that I have seen the documents of the directly-translated... so many directly-translated lyrics and so many clearly-stolen melodies, and I know- I know how these things work. And I've never seen anything on this scale before, and- and so I don't- I don't know how this is gonna shake out, because I've never seen this many counts of plagiarism. And I think that the only reason it's gotten to this point is because he is a Swedish-language artist, so publishers outside of Sweden are not paying attention to, you know, es- especially lyrics. And you've- there's a group of people that are protecting Håkan and he's got this sort of, like, um, his- his public persona has stopped- has really suppressed, for

years, any, you know, people coming in speaking against him, and I think that's really- it's this climate of all those things combined that have led to 15 years of this going, um, under the radar. And, unfortunately for us, as outsiders getting in the middle of this-

[00:23:45]

US: Mm.

AT: Community, I think it all- it- it gave some people the feeling that they could step up and say something, because there was a neutral outsider coming in. And, um, that's- that's really what kind of sparked... uh-

[00:24:00]

US: Mm.

AT: These- everyone's starting to talk and put these things together. Um... So again, like, I'm not a f- I'm not- I- we can't tell the future, I don't have a crystal ball, I don't know... This may not erupt for two years, three years, I don't kn- Like, I'm not sure, because we're certainly not going to, like, bring this to the media here. That would just be a nightmare-

US: Mm-hm.

AT: For Henrik, but, um, it's something I think that you guys should weigh, like, seriously. [laughs]

[00:24:34]

US: But, yeah, but- but, um- yeah, of course we're gonna do that. Of course we're gonna do that. But it's also, again, it's- it's about... um... If we take that aside, it's... It could be anything involving Håkan. Let's say it's a- it's a, uh... sex assault case. Uh, that's- that's the same issue. It's also bad- bad, uh, thing for him and it's gonna blow up in the *hela* media. Uh... That- that could be an issue as well-

[00:25:10]

AT: Mm-hm.

US: Uh, in a scenario, and then- then, we would be in a- in a situation as well where it's- Henrik isn't involved at all. Uh... Yeah, he's on the same label, but he will be working with external people. It's just the label. Uh... And of course, you have, a, uh, clause that cover these issues as well. So you can go to-

[00:25:36]

AT: Right.

US: Leave the contract. That's a standard point in- in every contract. Um... that- that if you have these kind of issues and with- with your partner, according to a record- record label deal, you always have th- th- that, those clauses in those- those standard contracts. It's a standard contract.

SH: Right-

US: [inaudible], actually.

SH: Right, but-

US: Uh... So... I- again, I'm just- just speaking freely. Is that, uh-

[00:26:07]

AT: Yeah, of course.

SH: Right, so are we.

US: It's- it's not- As long as it's not concerning Niklas or Joel or f- I don't know how much Isse has been around Håkan since day one, basically. Uh... I don't know if- how much that would- would- would involve Isse, but that wouldn't be a problem either, because Isse will not be the one- He will, of course, be involved in the day-to-day activities in Woah Dad or Telegram, but he will not be anyone who's working outside, being a frontman, or- because that will either us or... together with us, Niklas or/and Joel.

[00:26:54]

AT: Mm-hm.

US: Because we work in a very, very different way, uh... from- from many of the other Swedish management. We are not putting the artist in front and working with the record label. We are the one. We're putting the artist where the artist should be: writing music, performing music, and being the artist. He doesn't need to be involved with the marketing issues or- or anything like that, and that- that's how we work with all of our artists, basically, who doesn't... There could be one or two artists who's actually said that "I would be in front, I would like to be part- more part." But that's normally, like, if you- you're working with an artist that are 20 years old. No one else would like to be a part of the marketing meetings or the plannings or the set-ups. They're more in- in the studio working with- with the music, looking, uh, at the graphics, et cetera et cetera.

[00:27:52]

AT: Of cou- and, I mean, honestly, [redacted], that's what we've heard from everyone about you guys. We've heard nothing but amazing things about you guys-

US: No, no-

AT: You guys have impeccable track record and everybody seems to really like you guys, so, like-

[00:28:05]

US: Yeah, yeah.

AT: I bel- I believe you because that's what everybody says, and it- and you guys are certainly not up, um, on trial o- over this at all. Uh, there's- there's-

US: No, no, no.

AT: There's no- there's no-

US: I don't- I don't see it.

AT: Yeah.

US: I'm just speaking freely because-

AT: Sure.

SH: Yeah.

US: I- I'm also letting you to know a bit about how we think. Uh, and just by hearing y- this for the first time from you guys-

AT: Sure.

US: I'm just open my mouth-

[00:28:30]

AT: Sure.

US: And say, "This is how I would look at it."

AT: Sure.

US: Um...

AT: Sure, no, and I mean-

US: I kind- I kind- I kind of understand your concerns, uh, coming from where you are in the process with Henrik as well, and you- and the movie, et cetera. But looking at- at your involvement with the movie, et cetera, I doesn't see how that will be affecting this badly either. Because it's- it's- it's- again, it's- it's regarding about... an- an old... band member. But the movie is about so much more, and especially Henrik's album is about Henrik, not about Broder Daniel.

[00:29:09]

AT: Right.

US: Of course, all the h- fans will be super happy about that Henrik's album's finally showing up. Of course, everyone has been talking about it since the last- last show.

AT: Right. Oh, I know.

US: Of Broder Daniel. [clears throat and sighs]

AT: Right, right. Um... R- I- I-

US: But- but...

[00:29:30]

AT: Yeah.

US: [sighs] I'm- I don't know. Uh... I- I don't know.

AT: I think, also, you guys in Stockholm are- are not as aware of, like, how much- like, this isn't ab- this isn't just any label, and this isn't just, like, a band that broke up and it's, like, no big deal. It's, like, a big deal to a lot of people.

US: Mm-hm.

AT: And again, I want to reiterate, like, this is the Swedish market. In the US market, it doesn't- none of this matters, because nobody knows who any of these people are. I'm not even- I'm not worried about my market. My market is 33 times the size of your market. Like, I'm not worried about my market-

US: [chuckles]

AT: With any of this. Like, I'm worried- I'm- I'm concerned about the voices that I hear in, like, Gothenburg, what I hear from fans, what I hear from these things that go way back, they're not, like, done and- and over and, um, you know, all I've ever heard from everyone in the industry is how manipulative Isse is and how he screws people over and how they don't respect anyone and, you know, I think that if Håkan didn't have... If- if Isse didn't have Håkan, nobody would work with him or Joel or Niklas at this point, because they've burned so many bridges, I can't find a single person to say anything good about them. And, um, uh, the other thing is we've heard from a couple of people that, um... Their- his- their distributor's been saying some stuff and some producers have been saying some things that they've heard that, um, Woah Dad is- they're thinking about selling Woah Dad and that they just left- they just took, uh, Håkan off of, um, uh... (to SH) What's it called?

[00:31:11]

SH: Uh...

AT: Ticketing agency.

SH: Oh, L- Live Nation.

AT: Live Nation. That they just left Live Nation to-

US: Yeah, yeah. Yeah, yeah.

AT: For this smaller booking agency and it looks like what they're really trying to do is jockey over to booking because, um, they're- they're losing-

US: But the- they- they signed with FKP Scorpio, which is the biggest- biggest festival produ-

[00:31:32]

AT: Right.

US: Promoter in- in Europe.

AT: That's their next-

US: But it's all over the media, and we have been aware about- about that-

AT: Yeah, s-

US: Basically for a month, but it blew up, like-

AT: No, no, right. But-

US: Two days ago in the media.

AT: Right, but, like, I think what they're- I think that they're jockeying to make some moves, because Woah Dad is actually failing. Like, they're- they've inflated their- their vinyl sales with- They've been lying about their vinyl sales with Håkan. And they've kind of inflated their value and they've started to lose artists, and all of the artists that have been dropping off of the label have pretty bad things to say about them. And they've also been telling people that United Stage is, like- has been desperately trying to sell the record to them and that Isse doesn't know where a million kronor number came from, but he- he never offered that. [laughs] And I know that these things are- I don't-

[00:32:20]

US: But- but then- then- then you should know that, as far as I know, because I've been- been- I-

AT: No, [redacted]-

US: I've been dealing with the contract all the time-

AT: [redacted], I don't want to kn-

US: As far as-

AT: I don't want to know, because I don't think- I- This is all, like, gossip and I don't want to know. I'm just t- I'm just-

[00:32:35]

US: Yeah, but you should know.

AT: Okay.

US: From- from the management point-of-view, you should know that their first offer, in writing, to us was one million.

AT: Oh, I fully believe you.

SH: I- Yeah.

AT: I'm- I'm passing along to you- What I'm pa- I fu- I underst- I know that. I know that for a- I know that. I fully understand that. I'm just passing along, like, these are the things that, like, we get bombarded with because we're just trying to make a fuckin' movie, and then everybody's just, like, blowing up with information they want to tell us because-

[00:33:04]

US: [sighs]

AT: Because they have someone to talk to, and I'm like, "I don't want to hear about this stuff anymore. Like- like, go tell his mana- like, go tell people. Like-" That's- we're passing along what we hear. And, like, I'm not- I- I'm not saying "Make decisions based off of gossip." I'm passing along to you what has been told to me about these people-

US: Mm.

AT: And from my point-of-view, I'm like, "These guys sound like slippery pieces of garbage, everybody seems to hate them, Henrik has a 20-year relationship of Isse fucking him over right and left. All these people have all these stories about all these shady, stupid things these guys do, and it's an- it's- it's just- it sounds like such a fuckin' headache to get involved with them at any point." And, um... It's just like, every story we hear, it just s- it's like fuel to the fire and it's like, okay, these things are gossip at the end of the day, but this plagiarism thing isn't gossip. It's a r- a real thing that's happening. And, you know, it's just like, I- I know that Sweden is so excited for this record and there's, like, there's gonna be so much positivity and there's such an- there's gonna be such an outpouring for Henrik and I think some, like, old wounds are really gonna be healed, and I think it's gonna be a really positive thing. And it just seems to be a shame to sort of associate him back with these people that, like- you know, maybe the average Swede doesn't know about this but, you know, the people that really love Henrik and are, like, the hardcore fans and the hardcore supporters, they are aware of these things. And it- and it- and it is a problem in terms of, like, you know, PR for him. And, of course, you know, we could fast-forward five years from now and maybe no one would ever be thinking about this, but it feels very present and it feels very pressing and it- and it feels like a- a messy situation for him to be involved in.

[00:34:52]

US: I- I- I see, if this blows up now, it would be- actually be a good thing, because that will blow up all on Håkan and Isse-

[00:35:00]

AT: Yeah.

US: Upcoming, uh-

AT: Yeah.

US: Summer tour next year-

AT: Well, it will.

US: So- so that will be- be perfect-

AT: Yeah, well-

US: Uh, actually.

AT: Yeah.

US: That- that- that- because it will only be regarding Håkan Hellström and no one else.

AT: Yes.

US: Because he is- he- there have been- there- they- actually, they've been- been putting themselves in a corner, because they've been so keen on everyone who has been working with Håkan Hellström all of these years as been so keen on putting Håkan Hellström on top of all his material. He's- he's- he is the man. He is- there's no one- "Håkan Hellström and his band." There's no one who's talking about his band. It's- it's- he is the- the guy. Håkan Hellström it's g- it's- there's nothing else. So it- it will- if it blows up, it will all be on him and nothing else. And- and you know- you know what? I think these three guys—Isse, Joel, and Niklas—will also not be p- be part of that, expect for if it goes to court and they find some- some proof that they have been, uh, warned. But the media will doesn't speak about these guys at all. They will only speak and speak about Håkan.

[00:36:12]

AT: Hm.

US: That's how Swedish media works. They doesn't care about someone else.

AT: Right.

US: They- they- that's- that's.... Then, of course, if you have this, uh- this, um... Um...

AT: But- but wouldn't that affect the finances of, like- of Telegram and- and Woah Dad and all of that stuff? Like, I mean, because he- he owns th- he's an owner in all that. His- he's- he's on- he owns it. [chuckles]

[00:36:36]

US: No, he doesn't own it. But he is- he's- he's one of the owners.

AT: Right, right.

US: [sighs]

AT: I just-

US: So- so-

AT: That's all- that's all I'm saying. Like, that's [makes noise].

US: I- I probably has the document somewhere lying around in my email box but- but- who- who has which kind of points, but- but, uh... And- and, uh, of course... The world didn't get any better for- for Niklas and Joel, especially Joel, who was the one who is- took- as far as I heard, everything was- had to take all the blame for Håkan Hellström leaving Live Nation.

[00:37:14]

AT: Mm.

US: Uh...

AT: Yeah.

US: But I- I must say one thing, and you know these guys as well. Speaking to Niklas and Joel in a creativity area, they are pretty damn good.

AT: Mm, I disagree.

US: On the cre- on- on the creative side.

[00:37:32]

AT: I don't know, I- I disagree with that too, but-

US: But, they are- but- but again... I'm coming from my point here- my- my side of it.

AT: Sure.

US: We are used- because we are used to control it, as well.

AT: Right.

US: And to steer it. So we see- They have some- th- both of the guys have some good sides when it comes to the creativity, but we have a plan, which is totally different what- what they've ever seen before, and that is specified in the contract.

[00:38:03]

SH: Hm.

US: And it's- it's typical for how- how I do our- our- our label deals.

SH: Huh.

US: We- we have 100 percent control over everything. And they have to commit to what we say and agree upon in advance. So if we agree upon one creative thing, they can do that but only that. And they don't have any mandate there, nothing, and we control it all the way. We are the ones that doing all the deals, or in part- m- together with them [inaudible]. They can- they can, of course, say that they are steering it, but they will be pretty sho- short lead for them, because we need- we will be involved in everything they are doing.

[00:38:46]

SH: Mm-hm.

US: They have been trying to say that we can't but we said, "Well, this is a dealbreaker for us." So we are there. So- so, um... But we're- we aren't- we aren't- we haven't signed with them.

AT: Yeah.

[00:39:00]

US: Um...

AT: But-

US: And- and it's good for us to- to know this-

SH: Yeah.

US: And we need to think about it, because we need...

AT: Mm-hm.

US: [sighs] The s- the idea is to release the single in January already.

SH: Uh-huh, okay.

US: Yeah. So it will not come before Christmas.

SH: Uh-huh.

US: Uh.. and then we will have a pretty- pretty tight release schedule up to the album, which will be probably released in May or org- August, somewhere like that.

SH: Mm-hm.

US: It's depending on- on- on some- some, uh... some, uh... tactical decisions that we need to take.

[00:39:36]

SH: Mm-hm.

US: It could be that we pushes the release into- into the Autumn, but- but... Two scenarios: it's released in the Autumn and it's released just before the summer.

SH: Mm-hm.

US: Um... And it will be released as an album. It will be a c- probably a couple of singles or even three thing- singles before the release.

SH: Mm-hm.

US: But it will be no digital EP release, uh... like, two, three EPs. That- that will not happen.

[00:40:05]

AT: Mm-hm.

SH: Uh-huh.

US: That's not how we're gonna work, because it's not a new Avicii album.

SH: Mm-hm.

US: It's a Henrik- Henrik Berggren album-

SH: Right, right.

US: He has been working with for 10 years, so-

AT: Is that what Joel wanted to do or something?

US: Release it as an alb- album?

AT: The EP thing that you're talking about?

US: Yeah, they suggested that.

AT: Yeah, I wa- I've- I've watched- I mean, I was a publicist and Sasha was an editor at, like, VICE-

[00:40:30]

US: Yes.

AT: And so we're very media savvy and I've watched what they do, and I'm like, "You guys don't know what you're doing." [laughs]

US: No, that- it's- also, you should know that you are talking to the Spotify country.

SH: No, yeah.

US: And even when- when I have meeting with the- with the executive, uh, MDs on the record labels, the only- the only thing they are talking about with- doesn't matter which kind of artist it is, they are talking about singles or an EP with three- three tracks. That's it. That's fine for them.

SH: Mm.

US: And they are- they are getting rich and fat. They are making more money now than they did when the CD broke.

[00:41:06]

SH: Mm-hm.

US: So- so- so it's- and- and it's- it's... No one outside the- the actual record business- only majors knows this and underst- especially understands *how much money* is flowing from- from Spotify at the moment. It's not- it's like- I- I could even stretch it to say it's like four, five, 10 times more than it was when- when iTunes was the biggest.

[00:41:31]

SH: Mm.

AT: Mm. Interesting.

US: It's- it's- it's- it's *crazy*. It's really, really crazy to-

SH: That's really interesting.

AT: No, that's really interesting, because we think about these things on- in a- in a- in a global market kind of way, which is-

US: Mm-hm, mm-hm.

AT: It's, like, a completely different way of- of, like, structuring it and thinking about it.

US: Mm-hm, mm-hm.

AT: And so, like, you know, I don't- I- I absolutely don't understand, like, internally in Scandinavia how that works. I don't. And I've- I've- I've tried to, you know, learn as much as I can for the film's sake, just because, like, you know, understanding, like, putting a story together, it's like, "Oh, why did this happen? Why did this happen?" I have to think about this slightly different because this isn't, like, the US market or the US industry or, like, whatever. So, like, I- I- I understand that I don't understand that. And I- I also understand that, like, you know- and we've been talking to Anders about this, but, like, uh, you know this- like, this film is gonna be so great for the record [chuckles]-

[00:42:25]

US: Mm-hm, mm-hm.

AT: On such a huge level, because Sasha and I are very well-connected in the media and, like, you know, we've been talking to Anders, like, we can all work together and do an incredible roll-out that will just be, like, unstoppable on every level with, like, the kind of, like, media and press that you can get outside of your market as well. So it's like, I- I mean, I've really- I've had a great experience, like, talking to Anders so far, and I know that-

[00:42:48]

US: Mm-hm, mm-hm, mm-hm.

AT: We're all on- we're, like, on you guys' team, we're here to give you guys info, we want to work *with* you, because we want to see Henrik's record do well for Henrik and for you guys because it has nothing to do with us. We have a completely different thing that we're selling, so it's- it's a dream team. Because, like, how- how often do you have a situation like this? Like, we're not another label trying to, like, work in the Scandinavia market. We're a *completely* different artistic entity-

[00:43:14]

US: Yeah, yeah.

AT: From a different market, that wants to, like, work with you guys-

US: Where- where- just a question: where about- what about the movie? Where- where are that process?

AT: Right, so we're about 80 percent done with production. We're aiming to be back in Sweden in a few weeks just to finish a couple more interviews, and right now, our goal is to be finished by March 1st with, like, all of the edits, um, and to premiere in May. That's our goal right now.

[00:43:39]

US: Okay, okay, okay.

AT: Yeah.

US: So that's- that's- that's where you are.

AT: Yes.

SH: Yeah.

AT: And, um, you know, we understand the complexities of- when you get to the level beyond the creative entity, you know, when we're talking about- in any kind of marketing, any kind of asset roll-out, you know, we understand the complexities of those things and we want to work with everyone involved to make sure that everybody's piece is getting heard, you know? Because we have a photo book attached to this, we have, like, there's other releases that could be attached to this, so, like, you know, we want to work with everybody. We want to make sure all the artists get heard and everybody, like, you know, gets their stuff out at the right time. [laughs] It's, like- I- I mean, you know, we want to work with you guys no matter who this gets signed to, and I think, you know, it's just, like, we're setting this up early. Like, I'm telling- I'm telling you what's going on. It's not my- like, it's not my job. I just want to, like, pass you guys the information so that my conscience is clear and I tol- like, I did what I could do. Like-

[00:44:40]

US: Mm-hm.

AT: Just, you know- Because I can't make these decisions. That's the other thing is, like, this is the publist- publicist in me, too. I used to not like to fight with clients too much at a certain point because then, it was never good enough. If I convinced someone to go with a different premiere and it didn't- it- it- it's always like, "It could've been better if we had gone this way!" So, like, I'm not trying to convince you guys to go anywhere, because I don't want to be on blast, like, if it's like-

[00:45:03]

US: Yeah.

AT: "Oh, we went to this place because we listened to you guys and nothing happened and fuck you!" Like, I don't wanna- I don't wanna put myself on blast. Like, this is, like, very hard for us to come out and tell you guys this stuff-

US: Yeah, yeah, yeah.

AT: Because it makes us very vulnerable. Like, I'm coming forward and saying, "I know about this stuff. I'm involved in it. Like, m- like, I- I know about this stuff." I don't want to come across as colluding with anyone, but, like- So, like, I- like, we're kind of- you know, we're putting an

olive branch out to tell you th- you guys this stuff. This is hard for us. Like, we've been really nervous to, like, pass this information along.

[00:45:35]

US: Yeah, but- but it's- it's- it's n- it's no problem.

AT: Okay.

US: I- an- and we appreciate it. It's like I said that several times. But you shouldn't be that worried, because it's, like- we have to take a decision. We know that you are not involved and no one knows that we have been talking either-

AT: Mm-hm, okay.

US: So- so- and, um... But- but a little bit about the movie, because there w- there was, um... actually someone who said to me, I can't remember who, said that the- the movie were... were on pause and there were no or- official release date and s- et cetera et cetera et cetera.

[00:46:11]

AT: Mm.

US: Um...

AT: No.

US: And it must be the- either- either Niklas or either Joel who said that it's not- "No, it's- it's- there- there is no- no timeline." Like you said now, there- you- you are finishing it until March-

AT: Those guys... [laughs]

US: And then the official release date is in- in May.

[00:46:33]

AT: See, this is-

US: We haven't seen that from anyone.

AT: This is what- this is what these guys do, though. Like, okay, so, just so you know, we were- you know, we've been talking to them for almost two years now, because we were gonna-

US: Yes.

AT: We were gonna include Håkan in this, like- in the film and, um... They- they have been very diff-

US: [inaudible whispering]

AT: They have been the- the most difficult to work with out of everyone that we've been speaking with, and they- you know, we were in Sweden for three months this summer, and they were-

US: Yeah, we heard.

AT: Very difficult to get in touch with, they would- they wouldn't commit to anything, and it got to a point where we put our producer in Sweden in charge of dealing with them, because-

[00:47:10]

US: Yes.

AT: They were so difficult, I, like- I didn't want to deal with them. And then right before we left Sweden in September, we met with Klas in Stockholm and he was like, "Oh yeah, it's all good. Sorry, it's been a crazy summer. Like, you know-"

US: Hm.

AT: "You can do the interview with Håkan in, like, November or something." And we were like, "That's fine. Sounds great. Sorry, we've been busy too." And... Uh, then our producer talked to Joel like two days later, and Joel was like, "Actually, I don't know if Håkan wants to do it." And this was, like, the 10th time he's- they've done this to us.

[00:47:40]

US: Mm.

AT: And, you know, from our point-of-view, like, we don't give a fuck about Håkan Hellström. I- I- like, I was doing it out of the goodness of my heart for the Swedish people to, like, include him. He was never a part of my movie. I didn't care about him. And I got to a point where I was like, "Fuck this. I'm not chasing these people down anymore. Like, I don't care. I've- all I've heard is how terrible they are." So, like, we walked away. So I think what Niklas is talking about is he sent me another-

[00:48:02]

US: But they- you know- you know, they- they said to us when we had a meeting last week-

AT: No-

US: That they're- Yeah, they were starting to talk about, uh, film festivals and blah blah blah blah blah about that, and so on and so on and so on. And I was like, "Okay."

AT: I didn't tell them shit about anything.

SH: They don't- Yeah.

AT: I didn't-

US: But- but they- they were talking about Sundance-

AT: Yeah, well, they're lying.

US: And they were talking about whatever. It's... yeah.

SH: They're just lying to you.

AT: They're just lying. That's n- I- we didn't give them any information other than, like, "Sorry we haven't been in touch. Let's get on the same page. Let's f-" Like, we didn't tell them anything. And I think what they're talking about-

[00:48:36]

US: No, no, no. They- they haven't said anything-

AT: Right, because they don't know anything.

US: They- they were starting to talk- they- they didn't say that they have been in contact with you, they just said that, "Yeah, but then it would be probably good if it could be even maybe on Sundance and nah nah nah. But then again, the film festivals has ab- at least one year advance-"

AT: That's not true.

SH: That's also not true.

AT: None of that's true. None of that's true. And, um... I think what- what they're talking about is that they emailed us again in October and we just stopped an- we stopped replying them, because I'm just not- I'm not dealing with it anymore. So everything that they said to you is a lie, and that's not how the film festivals circuit works, and we have- we have CAA behind this project, we have a h- like, we have-

SH: Yeah.

AT: So many massive names in the US behind this.

[00:49:23]

US: Mm.

AT: Like, this is a well-oiled machine. And we didn't give them any information, so anything that they said to you is, uh, not true. Um, we have decided to part ways with them. I haven't even told them that officially because they haven't had any respect to have any r- like, you know, it's like, we're in charge of, like, 300 people in- in- on this film, I don't have time to chase down some, like, backwoods thugs, which is how they act. They act like a bunch of thugs. And it's like, I'm not gonna chase them down. I don't care. I'm tired of this, and this is what's going on, and if

you guys sign with them, that's fine. Like, I don't have- Like, I- it's not my problem. I never have to see them again. Do you know what I mean? [laughs]

[00:50:03]

US: No, no. But you- you have to deal with us-

SH: Right.

US: For the future, anyway.

AT: But that's no problem. [laughs]

US: No, no. Good to hear, good to hear.

SH: Yeah.

US: Uh, but it's- it's also- it's- it's like, uh... What was I about to say? It was... Uh... No, but I- they talked- they talked, um... They talked quite much about, uh, the planning and maybe how we could do this and... Yes, and they- someone also told me that Netflix were out- were off. This is- again, I work the contracts-

AT: [scoffs]

SH: What??

[00:50:39]

US: I'm not so much-

AT: (to Sasha) No, no, don't worry about it. That's so funny. (to [redacted]) Yeah, that- that sounds like them.

SH: Yeah, I have no idea what that even- what they're talking about.

AT: That's not how this works, yeah.

US: But the- but was- was the idea from the beginning that there was about to be a Ne- Netflix deal? Or is that just-

AT: Nooo. No, no, no. Right now, no, no. Right now, we're going for theatrical release. We've got all the things in place. We're aiming for Cannes right now. Like, that's our- that's our goal, you know? We can't... Look, Netflix is our- is our, uh, s-

[00:51:08]

SH: Fall- safety net.

AT: A fallback. Netflix is our fallback. Our lawyer- our lawyer and the people that broker all of our- the selling of the film, they're- like, Netflix is, like, the shoo-in. Like, we're- we're trying to r- we're staying away from Netflix because we think their brand is degraded and we don't want to go that way and we have a completely different way of wanting to distribute this, so... Netflix is, like-

US: Okay.

SH: Is a safety net.

[00:51:30]

AT: Yeah, that's, like... If we don't get it finished in time.

US: Okay, but- but- but again, why- why- why- it's- it's an issue in Sweden, because we are the streaming country and it- Netflix is- Netflix is- is- is huge in Sweden.

AT: Yeah, but- No, no. Netflix is huge here too, but we're talking about, like, distribution and, like, premiere and all of that stuff. Like, we've not-

US: Mm-hm.

AT: We- we may sell it at- at a later date to a streaming service, but we want to c- this is a high-art theatrical release with big names attached to it. Like, w- it- film has a lot of weird... uh, different ways you can go with it because of the nature of the business right now with streaming, there's a lot of- ev- every month, there's a new way you can do things, so we're really at the cutting edge and we haven't committed to any of that stuff yet. And, like, we want to work with everybody involved-

US: But Niklas especially said that- when- two or three weeks ago, he especially said- one night we spoke about the contract, he said to me, "Yeah, but now the movie's on pause and the Netflix deal is off-"

[00:52:34]

AT: [laughs]

US: And that was- that was a key thing for him.

SH: Wow.

US: That Net-

SH: Wow.

AT: That's a- that is such a beyond, like- like, lie.

SH: It's-

AT: It doesn't even make sense. That's not even how anything works, and it's just not- I- I haven't even ever spoken to Niklas in person before.

SH: Yeah.

AT: I've never even met him before.

US: I don't know who said Netflix from the beginning to him-

AT: Yeah.

US: Or if he came up with that idea himself.

AT: They are such liars, [redacted]-

US: I'm just telling you some- some-

SH: Yeah, no thank you for-

[00:53:02]

US: Some things I have heard as well.

SH: For telling us, yeah that's...

AT: Yeah, like... Okay, you know what? From here- Look, [redacted], we're the same as you guys. Like, we have no problems with anyone. We're clean, clean, clean. We get things done. We're fair. We're communicative. We've got no hidden agendas other than, like, "Let's get all this art out and make sure everyone does well." So, like-

US: Yeah.

AT: Our door is always open to you guys. Ask us any questions.

US: Yeah, but we need- we need- because Ebba Lindqvist, I don't know if you met her.

[00:53:32]

AT: Yes.

SH: Mm-hm.

US: Yeah. She is the girl- We- we are co-managing Henrik together with her as well-

AT: Mm-hm.

US: And actually, it's- it's- for the time being, for right now, it's Anders who's- who's managing from our side, but it's actually Pontus, but he is on paternity leave and his first big- baby, et cetera et cetera.

AT: Sure.

US: So that's why Anders stepped in instead of Pontus, and then it's Ebba. And I do work with both of them on the- on the... business side but also been working for the record label for over 20 years. I'm pretty much involved with all the releases that we are managing. Uh... But... What I wanted to say to you girls is that we should be- you should be part of our plan, because we should incorporate your ideas or your planning with the movie and you should know where we are in our release-

[00:54:22]

AT: Sure.

SH: Yeah.

US: Timeline as well, because it helps one each other anyway, so-

AT: Of course.

SH: Absolutely, yeah.

US: And of course, we are talking about Henrik... as a movie or an actor. But anyway, it's we who is managing him so we need to be aware of what's happening-

AT: Of course.

SH: Right, right. No, yeah.

[00:54:36]

US: With that as well.

AT: Of course.

US: So for now, if you don't have anything more you want to share about- to me about Woah Dad, I'm- I'm thinking I- I- as I said to you several times, we really appreciate that you- you are bringing this up to our attention, even though you didn't, just so you know.

SH: [chuckles]

US: Uh... No, but-

AT: [chuckles]

US: S- so you are not afraid that we are gonna talk about-

SH: Yeah, yeah, yeah.

AT: [laughing] No, I got it. I got it. It took me a second. Got it, got it. [laughs]

[00:55:04]

US: Yeah.

AT: Thank you.

US: So- so, uh- and we don't have a problem with that at all. We are- more- more- we- we... we're used to hearing this stuff, but- but it's not- it's never- never nice to hear it.

AT: No.

SH: Yeah.

US: You are not the first guys who speak bad about Isse. So- so, uh- or even Joel, uh, or, um, Niklas. And I- I have my own opinion about these two guys as well, which I don't- should share with you sometimes when we meet, but not now.

[00:55:34]

SH: [laughs]

AT: Yeah.

US: Uh, but- but, uh... There is a reason why were are dealing with these guys, but we are not sure.

AT: Mm.

US: We are not there yet.

SH: Right.

AT: Right.

US: Um...

AT: Yeah.

US: And we are pretty- pretty smart guys as well-

SH: Yeah.

US: When we do business, but we are- as I said, we are not 100 percent sure that this is the right-right way to do, and of course, these guys that you're- things that you're sharing with us now maybe doesn't... does it better in- in one perspective, but we need to think about the release, because that's what we are talking about. We are just thinking about the release right now and Henrik's best for- best home for the album-

[00:56:15]

AT: Mm-hm.

SH: Mm-hm.

US: For the moment-

AT: Mm-hm.

US: Going forward.

AT: Mm-hm.

US: It's not for the future. That's- that's what we are talking about these guys.

AT: Mm-hm, mm-hm.

US: That's why we are talking about these guys.

AT: Yeah.

SH: Right.

US: And they have some good- good sides, though they have some bad sides as well. We're- and we are aware about that. So we will see where we end up. But no matter where we sign it, we need to be in contact so we can synchronize everything as well. Uh, and for one point, if you say, "We really need you to hold off one song because we need that for the ending of the movie" et cetera et cetera, that's important us-

[00:56:58]

SH: Mm-hm.

US: Things for us to know, because that could be a d- decision from our side that we need to think of- about our release.

SH: Mm-hm.

US: But w- if you're- if you are thinking about Cannes, when is that?

AT: May.

US: Is that in M-

AT: May.

US: May, next year.

AT: Yeah. Yes.

US: 2017.

AT: Yes.

SH: Yes, yeah.

[00:57:16]

US: So... if we release the m- if we release the album in May, then it would be perfect for you guys, I guess.

AT: I mean, it dep- I- It's s- [sighs] We can work with almost anything, you know? I mean, I think it would be better... [sighs] I don't know. That's- I feel like that's a little too far in the future-

[00:57:35]

US: Id- id- ideally, for you guys.

AT: Ideally, for me, it would be after the f- It would come out after the film.

SH: Just after.

AT: Jus- I mean, after- whenever after. I mean, because there's a lot of ways you can build around that, so-

US: Okay, okay. Yeah, but it's good to- it's good to know.

AT: Yeah.

US: And also, I think it's good- we should establish, um, some more regular contact, because... you should speak to us, not to Niklas and Joel about the movie, from here on out.

SH: Right, right, yeah.

[00:58:02]

US: And- and Anders is a tricky man to get a hold of, because he has so many artists that he is handling, and he is also the MD for the Swedish company, he's also the CEO for the whole group of companies, which is we have a Norwegian company as well. Both me and Anders is pretty

much in Norway, but I'm- I'm- for the last two, three years, I've probably been- been in the office in Norway more than him, because he's been on the road with the artists.

SH: Mm.

US: In Norway, but... If you don't- if you need to get a hold of Anders and you don't get a hold of him, get in contact with me, because me-

[00:58:36]

SH: Okay.

US: You will get in contact with me. You will get Ebba to reach me. And in- in one way or another, I will be able to get Anders on the phone. [clears throat]

SH: Great.

US: So- so, uh, just so you know.

AT: Fantastic.

SH: Yeah, that's great. And- yeah.

US: Uh...

AT: And s-

US: But now, I- I will also, uh... And Ebba is also a tricky person to get-

SH: Right.

US: From time to time as well, because she as a l- a lot of things on her plate as well, so... Normally, I'm always the guy [laughing] that ends up with-

SH: [laughs]

AT: [laughs]

[00:59:05]

US: I- I will help you get in contacts with whomever it is concerning.

SH: Okay, yeah, got it.

US: And I- I gladly do that as part of my job in every- every management that we have as well. Um...

AT: That's great, [redacted].

SH: Yeah. And obviously, on this end, like-

AT: Same here, yeah.

SH: Yeah, reach out whenever.

US: Yeah, yeah, yeah. And- and- but if you just can drop me an email, I have your contact details, Sasha. Uh, but I have- have both of your contacts and Skype or whatever, so we have that in place as well.

[00:59:36]

AT: Yeah.

SH: Yeah.

US: Um, and then... I will let you know what we are doing, and whatever decision we are taking, I hope you will support us.

SH: Yeah.

AT: [redacted], any decision you guys make, we support 100 percent, okay?

SH: Yeah.

US: Yeah, yeah.

AT: We have- we have no ego or problem on the line here. There are things we don't know about, we don't understand, and we fully support and trust any decision you make.

[01:00:03]

US: Mm.

AT: 100 percent. Our door is always open. We want to be teammates and that's it. And it's so easy. And I'm so happy that you guys feel the same way.

SH: Yeah.

US: Yeah, yeah.

AT: Yeah, no problem.

US: I will- I will, uh- So you can be happy after this meeting-

AT: [laughs]

SH: [laughs]

US: I will take an extra look at our- our special clause in the contract regarding, uh-

AT: Word.

US: Breaches and stuff-

SH: Yeah.

US: I will actually have- take another look at it.

SH: Oh, yeah. That'd be- Yeah.

AT: Yeah.

SH: That's fantastic.

[01:00:30]

US: So it's waterproof. I- it should be waterproof but okay, let's go there one more time.

SH: Yeah, yeah.

AT: Yeah, you never know with those guys.

SH: Yeah, these-

AT: They're tricky. Tricky, tricky little boys, they are. [laughs]

SH: [laughs]

US: Yeah, but let me share you one little setre- secret thing. They sent off a contract to- to me, which I re-wrote 99 percent.

SH: [laughs]

AT: [laughs] Good job.

SH: Good for you, yeah. That's how- that's always the first line of defense is just read what they send you. [laughs]

AT: The whole thing rewritten. [laughs]

SH: See if it makes sense.

US: But that's what we- that's what we did with all the major companies-

[01:01:00]

AT: Yeah.

US: And then- and now, when we're starting a deal with the major companies, we say, "Okay, take the last contract we signed with this and that artist and send me that one."

AT: Mm-hm.

SH: Yeah.

US: "Because I don't want to- to start again."

AT: Uh-huh.

SH: Yeah, yeah. [laughs]

AT: [laughs] That's very-

SH: Good, well that- that- that does make me happy.

AT: Well, I'm glad to hear Henrik is in such... capable hands.

SH: Yeah.

US: Yeah, yeah.

AT: Because he really needs it. He really doesn't know what's going on, yeah.

US: I can say that. We have- we are- we are a couple of persons that working with H- around Henrik, and he has all the- all the... all the support he needs on every- each and every level of his, uh, artist career, so- so-

[01:01:35]

SH: Yeah.

US: I think it's- it's, um...

AT: That's so good to hear.

US: He- he should, uh... he should be- as long as we get everything go- going now-

SH: Yeah.

US: That would be hopefully a journey that will take him up in his life a bit, as well.

AT: Yeah.

SH: Yes, absolutely, absolutely.

AT: Yeah, because we just- you know, we just- we've learned- he's had such a long history of being, you know... screwed over by the industry and by the system, and, like, hearing that you guys are so on top of things and you know what's going on is, like- makes- just- I feel like I can walk away from this project and be like, "He's okay."

[01:02:10]

SH: Yeah.

AT: Like, "He's not-

US: Yeah.

AT: "It's not gonna be what happened in 1995 all over again," you know what I mean? Like-

US: No, no.

AT: So that's- that's fantastic, [redacted].

SH: Yeah.

US: Good. But then, uh, thank you for- for the talk, and please, uh, send me an, uh, email-

AT: Sure.

SH: Yeah.

US: With your- your details.

[01:02:30]

SH: Absolutely.

US: And then, um... Some- one of us in the Henrik team will contact you soon again. [chuckles]

SH: Okay, great. Fantastic. Thank you so much.

AT: That sounds- that sounds great, [redacted]. Thanks so much.

US: Yeah, take care. Have a good day.

SH: You too. Have a great evening. Bye-bye.

AT: Bye-bye.