



PAMELA LAWS SHORT BIO

THE ONES I LOVE is my fourth studio album. Its' origins can be traced to the total lockdown of the COVID-19 pandemic but listening you'll hear the coming out, the freer, deeper breaths of fresh air we have all begun living in 2023.

My family tree is rooted and with many branches in the part of Texas between San Antonio and Corpus Christie. The life and love in county seats, leased farmland, drought, and floods are where I am from. Though my mom and dad wrapped me in a blanket and drove out West before I could walk, it is their life and stories of surviving the downs and ups of South Texas that inform my songwriting the most.

THE ONES I LOVE is my first collection of songs that truly embraces (and celebrates) the people and places - all the humanity and love and joy and fear - I come from. I have toured Europe and The United States and opened for bands like Weezer, Hootie and the Blowfish, and Counting Crows and to have recorded and worked with the phenomenal producer talents of Joe Ciccarrelli, Larry Klein and Gil Norton. **THE ONES I LOVE** features my most powerful collaboration to date - producer and co-writer **Jack Petruzzelli**, co-writer **Adam Bernstein**, and recording and mixing engineer, **Justin Guip**. With special guest artists, **Larry Campbell**, **Cindy Cashdollar** and musicians Rich Pagano (drums), Adam Bernstein (bass), Jon Graboff (lap steel), and Shawn Pelton (drums), THE ONE I LOVE breathes deep and propels us all forward on the real-life stories of the past.



PAMELA LAWS LONG BIO

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In 2020 and 2021, during the height of the pandemic, I began collaborating with Jack Petruzzelli as producer, multi-instrumentalist, and co-writer and with Adam Bernstein as co-writer. In 2022 I released songs we co-wrote and co-recorded remotely on an EP called HIGH WEST. These songs are the stories that began to emerge when the world came to a halt and there was so much uncertainty. The creative process as my pillar was highlighted during this time. Writing songs for my HIGH WEST release was my anchor during the pandemic and was truly a life-saving process. Orphan of the Tide Pools, Till the Morning, Jail Quilt, and Dry

My Tears occurred on a solid foundation of what I now understand is the musical earth of my song creation.

My career in music started out in an acoustic duo called Seven Day Diary. Signed to Warner Chappell and Warner Bros Records, Seven Day Diary ended up abandoning the acoustic format and recording in a world of distorted guitars, orchestras and drum fills. Seven Day Diary made two records - *Starfish* (produced by Joe Chicarelli) and *Skin and Blister* (produced by Gil Norton). In New York City I collaborated with **GTO** and "Bassy" **Bob Brockman**. The result was my first solo record, *Masters and Gardeners*, - a tapestry of deep grooves, acoustic and electric guitars and samples. My next project was a collaboration with visual artist, Lesley Dill, on a collection of musical compositions called "*Drunk With the Starry Void*". The collection of nine compositions was an exploration of human stories set in a landscape of digitally and acoustically recorded layered sounds. *Helium Acoustic*, my first 2020 release, is a culmination of the collaboration with New York City cellist and slide guitarist, Rufus Cappadocia.

I was born in Houston, Texas and raised in San Francisco, We moved to Sacramento when I was 7 years old. Music became a reservoir of meaning. I dove into it constantly. I was influenced by my parent's record collection - **Hank Williams, Gene Autry, Johnny Cash, Roberta Flack, Janis Joplin, Kris Kristofferson, Rita Coolidge and Linda Ronstadt**. At UC Berkeley I studied English Literature and started writing songs. I sang backing vocals for Counting Crows and played a folk singer in "Mad City", a Warner Brothers picture starring Dustin Hoffman and John Travolta. In the film I sang a Lou Reed song called "Is Anybody Listening?" set against a beat written by Dr. Dre.