



Among many roles, Sam Dew may be a singer, songwriter, producer, and multi-instrumentalist, but he simply considers himself a vessel.

“Being anonymous, I’ve made a career from a cave,” he admits. “No one knows what I’m really about beyond a good song. I appreciate that. You can serve the audience on another level when you’re just a worker or a vessel to them. It creates a different reality that’s more about the art. I simply want to make music.”

As it does in the case of idols such as Thom Yorke and Trent Reznor, the music eclipses the Chicago native’s persona. As a songwriter, his subtle artistic touch can be felt throughout the worlds of pop, electronic, hip-hop, and R&B. He co-wrote Taylor Swift & ZAYN’s triple-platinum *Fifty Shades Darker* single “I Don’t Wanna Live Forever (Fifty Shades Darker),” Wale’s “LoveHateThing,” and Skrillex’s “Stranger” in addition to songs for the likes of Rihanna, Mary J. Blige, and many others. 2015 saw him make his solo debut with the Dave Sitek-produced *Damn Sue* EP on RCA Records, which earned praise from *Noisey*, *Complex*, *Vibe*, *BlackBook*, and more as he shared the stage with TV On The Radio and the single “Lie” cracked 1 million Spotify streams.

Along the way, he reconciled two seemingly separate halves of his creative whole—writer and artist.

“When I signed to RCA, I was essentially a writer trying to convince myself that I was an artist on this scale,” reveals Sam. “I came to a realization. You don’t have to compromise the aesthetic or the soul of what you feel in a record. I can be cryptic, or I can be clear. That soul is honesty. For me, it’s very black-and-white. If a song doesn’t have that, I’ll abandon it. If it does, I’ll fight for it until the end.”

With that in mind, he collated ideas for his next musical evolution in 2017. Working with everyone from DJ Dahi [Dr. Dre, Kendrick Lamar] to Jack Antonoff [Taylor Swift, Lorde, St. Vincent], he architected an expansive palette. As a result, he exorcised a style of his own that might be described as Atticus Ross producing Curtis Mayfield, but that doesn’t even do it justice...

“I just call it soul pop,” he explains. “To me, that’s what it is pretty definitively. It’s pop music rooted in soul.”

He introduces this new phase with “Runner.” Driven by an ominously groovy bass line, industrial buzz, and siren squeals, his soulful delivery toes the line between menacingly melodic in one breath and gutturally gorgeous in the next with production from Zeph Sowers.

“Zeph and I were working out of Sitek’s studio while he was in Austin,” recalls Sam. “There was this Mustang Bass, and I just started doing the riff on there. We dropped in this handheld beat-making thing. I was channeling the angst of a relationship with each element.”

Produced by DJ Dahi, "Remember" echoes the spirit of the soul classics he grew up on in the South Side of Chicago through a filter of post-industrial ambiance. "I felt like it's the message our parents would be listening to back in the day," he goes on. "We grabbed that aesthetic."

"There's a story on here for just about every dark place you can go through in love," he leaves off. "I'm trying to cover the levels of darkness, confusion, and doubt you'll feel in a relationship. There are two sides. It can be like an episode of *Rick and Morty* or a twisted Fincher movie. You might see a side of yourself staring back."