

January 19, 2016 - Film Music: The Real Score

NEWSLETTER

An Entertainment Industry Organization



Music Supervisors Explain How They Find Indie Music For Movies and TV

By Clyde Smith

The President's Corner

Getting a synch in film or television is always a great opportunity for any composer or artist. There is exposure, income and sometimes having the perfect song or performance that can make a scene or show memorable for years to come. For the panel this month we'll be exploring the behind-the-scenes process of how music gets placed as well as the sometimes complex negotiation process.

In our **Copyright Update** Steve Winogradsky will provide the latest on the recent class action lawsuits involving Spotify. He'll discuss how it all came about and what it means for publishers and composers. This is an ongoing issue and I expect we will have more updates over the next few months.

Next month we have attorney Christian Castle moderating a panel on various grassroots efforts in Washington D.C. We will have panelists Blake Morgan and Karoline Kramer-Gould plus some other special guests to be announced soon so stay tuned.

Lastly, I wanted to thank Cheryl Dickerson, the CCC Scholarship committee and the CCC board for making the CCC holiday party so lively and our auction benefitting the annual CCC Scholarship such a huge success! We had some amazing items to auction off and I believe it was our most successful auction to date.

Diane Snyder-Ramirez
President, California Copyright Conference

The following quotes from music supervisors who find music for movies and tv were taken from articles I discovered via the Music Licensing Twitter feed (also the source of the above thumbnail). Another avenue for getting into how music supervisors think and operate is NARIP's collection of Music Supervisor Sessions on YouTube.

Andrea von Foerster, who places a great deal of music in movies, says that she has no system but clearly has some habits including checking her inbox for over a thousand daily emails:

"I listen to everything that comes my way, and sometime it can even be a year later, but I've placed songs that I've heard a year later, so, it's never too late for me to hear something, because you really only need the right project for it. I've definitely worked on things where people are like, this is out right now, you should listen to this, but I don't have a place for it. Maybe six months later I've got the perfect place for it. So, you never really know what you're gonna get. And, it's still kind of frustrating, because in film, you don't really get the chance to use something right away. You'll be on a film for a year to two years, so, in the meantime, you have to worry about TV or ads or trailers playing something before it can be in your movie..."

"Everything is about finding something within the time limit and price that you have. For the most part, I'm not really on the hipster blogs that everyone talks about. I don't care what other people's opinions of music are, because it might not fit their ears, but it fits

my project. I do actually watch endless videos on YouTube at like four in the morning, and I'll just go from one thread to another to another to another. Having a British music background, I tend to watch as many British music videos as possible and find new artists that way."

Ann Kline, music director for the Showtime series Shameless, that features up to thirty songs per episode, is mostly focused on indie rock:

"There are so many indie bands out there that are accessible through the Internet and so many licensing companies that gather them and help you weed through what's appropriate for your show. I have a lot of great contacts but we definitely go out to independent

companies almost exclusively. It's rare that we use any stuff from a major label. So we find it all over. Even when we were first gathering music for the show, I would call clubs in Chicago and ask for some of their favorite indie bands to kind of get that vibe."

Lindsay Wolfington, who supervises music for One Tree Hill, describes how she finds music in relationship to the process of picking it for a particular script:

"When I get the script, I read it and mark scenes where I think a song will go – sometimes it's obvious because we are in a bar, other times it's an emotional moment that I think we'll want to score with a song. Then I break down all the scenes in a spreadsheet, divvy up where we will spend our money (because we can't use big artists in every spot, hence our search for great indie artists!), and then put my headphones on. I go through new albums I've received from major labels, publishers and companies who represent indie artists. And then I also browse through folders I have been filtering music into. I have folders in my iTunes for mellow music, for dramatic "what's going to happen" moments, and then upbeat and quirky songs."

"I send my suggestions (2-3 songs per spot, usually 3-4 for the coda) to the editor cutting that episode and they temp them in. Then as the episodes become polished, we revise music accordingly. Sometimes the scene reads completely different in the script than it does on-camera, so I just put on my headphones again and find better choices!"

Note that these supervisors mention music they receive from labels and from companies that represent artists for licensing as well as music they find on the web. They also employ personal approaches, such as Ann Kline calling clubs in Chicago. In the process they consider a great deal of music and turn down a huge amount of music that they like or that other people like simply because it doesn't fit the project.

So it's not just a matter of making good music, whatever the heck that really means, but of being discoverable via the multiple channels that music supervisors employ. For an unsigned indie artist, that includes being on YouTube and other web outlets as well as utilizing the increasing range of companies that exist to get your music in front of music supervisors.

Rollo & Grady are an "online music publication and music supervision, licensing, and production company" based in Los Angeles and they've been doing an excellent series of interviews with music supervisors. The quotes below from music supervisors explain how they find indie music for placements in tv and movies.

Rollo & Grady's interviews with Music Supervisors are well worth a read not just to understand how to catch their attention but also to understand the world in which they live and work. Having that context will help you in your future interactions with music supervisors. The interviews include useful info for those considering careers in music supervision.

Rollo & Grady are also in the Music Supervision game and state: "If you are a filmmaker or television producer looking for a music supervisor, or an artist looking for song placement please contact us at: rollogradyproductions@gmail.com."

KCRW DJ Thomas Golubic co-supervised music for HBO's Six Feet Under and is the supervisor for Breaking Bad. His comments include references to his former business partner, Gary Calamar, also a KCRW DJ.

R&G: What's the best way for an independent artist to submit music to you?

"We are so overwhelmed that going to us directly is generally not a good idea. We get sent so many emails every single day that it gets to the point that if we don't know who you are or what the context is, we're probably not going to put the time into researching it. I think the smartest way in general is for people to reach out to licensing representatives, because licensing representatives will do specific searches based on specific criteria we will send out to them, and they themselves become filters..."

"If somebody is talented, licensing companies can make sure that the artist's music is licensable [regarding co-writing and samples, in particular] and that it's been prepared for a professional environment...HBO and AMC are multimillion-dollar corporations. They can't afford to have a lawsuit happen because I didn't do my research."

R&G: When you are searching for music, do you use music blogs or the Hype Machine?

"Hype Machine is great. Music blogs in general are great. In many ways, I find more music that way than I do through some of the resources I reach out to. They're terrific."

KCRW DJ Gary Calamar, former business partner with Thomas Golubic, co-supervised Six Feet Under and supervises for True Blood, House and Dexter. He got his break placing music for the movie Slums of Beverly Hills back in 1999.

R&G: What's the best way for an independent artist to get on your radar?

"That's also very tough. Again, I don't have a great answer for that, but just put out great music. To get onto one of my TV shows, do music that's appropriate for one of my shows. True Blood has a certain sound to it; Dexter has a certain sound to it; Men of a Certain Age does. So it's certainly good to do your homework to see what kind of music I use on these projects and to pitch music to me that is appropriate..."

"I'd like to say that I listen to everything that comes in, but it's just impossible for me to do that, so sometimes I'll hear of a band three different places in one week. I start to think, 'Oh, I'm starting to hear more about this band. It sounds like they'd be worth checking out.' I'll go ahead and check it out."

Liza Richardson supervised Friday Night Lights and such films as Lords Of Dogtown and Y Tu Mamá También.

R&G: What's the best way for independent or unsigned artists to get on your radar?

"I hate to say it, but to cold call me probably isn't the best way because I don't have a reference for it and I don't have time to listen to a ton of blind emails from bands I've never heard of. The best way to get on my radar is to be a great band and to get somebody excited about you. I try to pay attention to what people are digging..."

"There are, however, times when I come across something randomly. I don't even know how it happened and I'm just blown away and I haven't heard of it and I don't know anybody who knows it. There are just so many different ways that things get into my heart. There's no set way."

Fusion Music Supervision's Chris Mollere has supervised such TV shows as The Vampire Diaries and Pretty Little Liars and such movies as The Box and I Hope They Serve Beer In Hell.

R&G: What's the best way for an independent or unsigned artist to get on your radar?

"Hit me up, definitely. They can go through my website and just hit submissions. I check those all out. I don't necessarily email everybody back...Digital links have kind of overwhelmed me a little bit, so make sure to put in a link that doesn't expire. Sometimes it'll take me a month to get back and download from a link I've been sent...if I try to download from a link that expired after fourteen days and I've only gotten a chance to click through to it after three weeks, it's unlikely that I would write to the sender and request that they resend the link."

R&G: Do you use Dropbox, SoundCloud, YousendIt, or Box.net?

"Yousendit and Dropbox are fine. I like SoundCloud a lot, because of how you can see the Wavform. I've been getting into thumb drives lately, which remind me, 'Oh, I need to check out this music.'..."

"CDs are back. It's funny. As much as all of us tried to go totally digital, it's kind of impossible, because there's so much coming in; everybody's doing digital, and I don't know how to deal with all those links. Los Angeles traffic, as you know, is kind of good for CDs. It's good to just grab some CDs and throw them in my car and roll; I can listen while I drive."

"One thing all artists should do is to include metadata in their MP3 files, so that when I press Apple-I to check it out, I can see your phone number or email address. Gracenote your CDs, it makes it a lot easier to track artists down, especially because the track names don't always transfer. Sometimes you put a CD in and the tracks come up as 'Track 4', 'Track 1', 'Track 7', or whatever. How am I going to know where the hell that came from? That could lose a placement. It could be a perfect song, but I'm like, 'Shit, I don't know what this is.'"

[Note: I had a similar experience with an artist I was going to feature in a Hypebot post whose digital album had no identifying info. That got scratched when I couldn't find her publicist's email. Smaller stakes, same game.]

Firestarter Music's Andrea von Foerster has supervised music for such TV series as Don't Trust the B----- in Apartment 23 and Run's House as well as the movie 500 Days of Summer, among other accomplishments.

R&G: What's the best way for an independent or unsigned artist to get on your radar?

"I go to a lot of music conferences and festivals...Every time I get invited to an event, I go because I want to meet people who pitch music on the label side, development side, agency side, management side, the artists themselves...When I'm at one of these events, already I'm in a good mood because I'm away even though I'm still trying to get my work done, which I am. I'm seeing new music and meeting new people. I love new people. I love new music. I love new places."

"So I'm already in a good mood and if you meet me at an event, you've got me in the best possible light. This is better than listening to you for the first time on my iTunes for a couple seconds maybe in the 14th hour of my day, when I'm kind of grumpy. It's really great when you can play a conference or a festival or something in your area that you've been invited to."

R&G: What's the best way for an artist to get your attention when they are emailing you regarding placing their music in one of your projects?

"I don't need an entire press kit. I don't need a bunch of pictures. What if I think you look kind of silly but I love your music? I really just want to know who has the publishing, who has the master, where are you from, and are there any samples...I don't need to know your story. If I want to know your story, I'll ask later once I like you."

"I get a thousand emails a day, if not more...It takes a lot to get my attention, to break the monotony of all the emails I get in a day. If it's just short and concise, maybe be funny somewhere in there, that's awesome, and I'll remember that, but I really sort of compartmentalize where people are from, so if I have an idea of where you are from, that helps me remember you."

R&G: If you receive a 1000 emails per day, I assume you don't like mp3 attachments clogging up your inbox. What's the best way to submit music to you?

"Never never never never never send an mp3 to somebody's inbox without asking them first. We all get a lot of emails and that many people sending you mp3s will just clog up your inbox. I like things that don't expire: ftp sites, box.net, Dropbox, Yousendit if you have an account and the link won't expire."

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PANELIST BIOS

PAUL BROUCEK, PRESIDENT, WARNER BROS. PICTURES - MUSIC

Paul Broucek serves as President, Music, Warner Bros. Pictures, responsible for the overall creative direction of Warner Bros. Pictures' music operations. He is charged with overseeing the department's administrative and creative production and day-to-day business functions as well as the strategic development and deployment of music-related initiatives to meet the needs of Warner Bros. Pictures' producers and directors. In addition, he has oversight of WaterTower Music, Warner Bros. Studios' in-house soundtrack label.

Prior to taking his current role at Warner Bros. Pictures in 2009, Broucek launched Common Market, a music consulting, production and publishing company specializing in productions for film, television, records, online, commercials, games and new media. Previously, he served as President, Music at New Line Cinema from 2004 to 2008, culminating 12 years at the company during which he also served as Executive Music Producer (along with Peter Jackson and Fran Walsh) for the Academy Award-winning "The Lord of the Rings" film trilogy among a number of other notable titles, such as: the "Austin Powers" films, the "Rush Hour" film series, "Wedding Crashers," "Hairspray," "Sex and the City," "Elf," "American History X," "Wag The Dog," "Blow," "I Am Sam," "About Schmidt," "The Notebook," "Blade: Trinity," "A History of Violence," "The New World," "The Golden Compass" and "Frequency."

Broucek formerly headed up Fairlight Instruments of Australia's U.S. operations before moving into the music supervision field to oversee a mix of television and feature films. Prior to that, he was on the recording staff at The Record Plant in Los Angeles, where he

was a key member of the team that began the company's film scoring division and implemented the modernization and re-opening of Paramount Studios' famed Stage M. He also served as President/General Manager of The Plant Studios in Sausalito, California. Broucek began his film music career working on the landmark film "Apocalypse Now" as an assistant engineer to Academy Award-winning sound designer and picture editor Walter Murch. His past projects include: "The Hobbit – Parts I, II and III" (Peter Jackson), "Inception" (Christopher Nolan), "Contagion" (Steven Soderbergh), "The Dark Knight Rises" (Christopher Nolan), "Gravity" (Alfonso Cuaron), "The Great Gatsby" (Baz Luhrmann), "Godzilla" (Gareth Edwards) and "In the Heart of the Sea" (Ron Howard). His current projects include: "Tarzan" (David Yates), "Jungle Book" (Andy Serkis), "Live By Night" (Ben Affleck), "Fantastic Beasts" (David Yates), "Wonder Woman" (Patty Jenkins) and "Batman v Superman: Dawn of Justice" (Zack Snyder).

GARY CALAMAR, KCRW DJ & MUSIC SUPERVISOR

Gary Calamar, president of Go Music, is a five time Grammy-nominated producer and music supervisor who has overseen the music on some of the most acclaimed and popular shows on television including "True Blood", "Six Feet Under", "Dexter", "Entourage", "Weeds" and "House". Gary's current projects include "The Man In The High Castle" (Amazon), "Good Girls Revolt" (Amazon), "Wayward Pines" (Fox) the indie film "Tumbledown" and documentary "Prophet's Prey" (Showtime).

Gary is also a songwriter and co-wrote the song "Let's Boot and Rally" performed by Iggy Pop and Bethany Cosentino for True Blood. His debut EP as a recording artist, "You Are What You Listen To" was released on Atlantic Records to excellent reviews and airplay. Gary is also the author of "Record Store Days" (with Phil Gallo), and DJ at public radio powerhouse KCRW.

LAURA ENGEL, CO-OWNER OF KRAFT-ENGEL MANAGEMENT

Laura Engel is co-owner of Kraft-Engel Management, one of the world's leading representatives of film, television and theatre composers, songwriters and music supervisors.

Over the years, Laura's clients have garnered some of the most prestigious honors in the entertainment business; from Oscars, Golden Globes, Emmys to BAFTAs and Grammys. Engel's clientele has earned overwhelming acclaim in recent years and the trend continued in 2015 with Alexandre Desplat's seventh and eighth Oscar nominations for his scores to the THE IMITATION GAME and THE GRAND BUDAPEST HOTEL. In 2015, Desplat won the Oscar, BAFTA and Grammy for Best Score for THE GRAND BUDAPEST HOTEL.

In 2011, Engel was honored by Variety as one of the year's "50 Most Impactful Women in Showbiz." Engel was also featured in Variety's 2014 edition of "Executive Lair," an article elegantly showcasing her unique Los Angeles office.

Engel executive produced, with KEM partner Richard Kraft, the historic DANNY ELFMAN & TIM BURTON 25th ANNIVERSARY MUSIC BOX which was nominated for a Grammy as Best Box Set. Engel was previously nominated for a Grammy for producing the long form Oingo Boingo video, FAREWELL: LIVE FROM THE UNIVERSAL AMPHITHEATER.

Engel also co-produced the live orchestra concerts, DANNY ELFMAN'S MUSIC FROM THE FILMS OF TIM BURTON. The shows have been a massive success with sold-out performances in cities all over the world. The world premier was in Oct 2013 at London's Royal Albert Hall and the show has been performed over 40 concerts in over 13 countries including a 3 night run at Los Angeles' Nokia Theatre and at New York's Lincoln Center Arts Festival in July 2015.

Prior to joining partner Richard Kraft in 1997, Engel owned and operated Engel Entertainment where she managed bands and recording artists including Oingo Boingo, Katey Sagal, Craig Chaquico and Danny Elfman.

Engel is an avid supporter of the Scleroderma Research Foundation and Education Through Music – Los Angeles.

ERIC POLIN, SR. VICE PRESIDENT OF MUSIC PUBLISHING, UNIVERSAL PICTURES

Eric Polin is Sr. Vice President of Music Publishing at Universal Pictures where he oversees the administration of their film and TV music catalog dating back to 1928. Previously, he was a partner at Wixen Music Publishing where he oversaw the publishing administration of some of the top songwriter/artists in the industry.

Mr. Polin is a past president of the California Copyright Conference and is the founder and chairman of their scholarship committee. He has moderated CCC panels on artist managers, independent music publishing, film music, digital distribution, and was the author of the hauntingly unforgettable CCC newsletter article entitled "The (Lost) Art of Mechanical Licensing." He has also been on two panels, one focusing on independent music publishing and the other on music royalties. Mr. Polin has been quoted in The New York Times, and his opinions have been published by Billboard magazine, The Hollywood Reporter, and the U.S. Copyright Office. He has

worked in many areas of the entertainment industry, including motion pictures, television, home video, and music. Mr. Polin has also served as a curriculum consultant for the Musicians Institute's Associate of Arts Program in music industry studies.

He holds an MBA from the University of Southern California and a BA in Economics from UCLA.

JOE TRAPANESE, FILM COMPOSER

Joseph Trapanese's love of classical music and electronic sound began at a young age. The duality continued through his formal conservatory training in New York, where he juxtaposed performing in Carnegie Hall and other major New York concert venues with scoring films, contributing to theatrical productions, performing with jazz and Latin bands, and writing experimental and interactive music.

Upon settling in Los Angeles's vibrant arts landscape, these diverse paths began to converge, leading to collaborations with artists for several of the most anticipated soundtracks of recent memory: from Daft Punk ("Tron: Legacy") to Mike Shinoda ("The Raid: Redemption"), as well as M83 ("Oblivion" and "Hurry Up, We're Dreaming") and Moby ("Extreme Ways" from "The Bourne Legacy"). A versatile composer in his own right, he has lent his unique hybrid sound to the NWA biopic "Straight Outta Compton" (the highest grossing music biopic in history), the YA phenomenon "The Divergent Series: Insurgent," the critically acclaimed "The Raid 2," and the family sci-fi adventure film "Earth To Echo."

Joseph has also worked with Dr. Dre, Kelly Clarkson, Zedd, Haim, 3Oh!3, John Newman, and Active Child, and conducted at Royce Hall, The Hollywood Bowl, Central Park Summerstage, and live on an NBC Christmas Special. He is a founding member and musical director of The Echo Society.

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SAVE THE DATE: Tuesday, February 9th Grassroots Copyright Legislation

*Next month, the CCC presents a panel
about ongoing legislative grassroots efforts
moderated by Christian L. Castle.*

Join us at the Sportsmen's Lodge Event Center
12833 Ventura Blvd, Studio City, CA 91604

6:15 PM Check-In | 6:30 PM Cocktails | 7:00 PM Dinner

*Please visit our website, theccc.org,
for more information soon!*