



NEWSLETTER

An Entertainment Industry Organization

Music Supervisors Explain How They Find Indie Music For Movies And TV [Part 1]

By Clyde Smith

The President's Corner

With this month's panel, I officially complete my term as president of the California Copyright Conference. It's been a tremendous honor to walk in the footsteps of the many notable prior CCC presidents. My proudest accomplishments from my term include: putting the CCC back on a sound financial footing, moving back to our traditional home of the Sportsmen's Lodge, and founding the CCC scholarship program. I also want to acknowledge our board of directors, past presidents, and Alisha Davis, without whose help, none of this would have been possible.

Last month, we had a highly informative panel moderated by Teri Nelson Carpenter entitled "OH CANADA: It's Not The 51st State When It Comes To Managing Your Music Rights." For those of you who missed it, it was your loss.

Tonight's panel on how to pitch music for TV is moderated by NBCUniversal's David Quan. Thanks to the CCC's very own Dan Rimas for all the behind scenes last minute machinations required to get this show on the road. Panelists include: Tyler Bacon, President, Position Music; Michael Eames, President, PEN Music Group, INC; Kevin Edelman, Metalman Media, Inc.; Seth Kaplan, Partner, Evolution Music Partners; Gary Miller, Vice President - Film & TV Music, Creative, Universal Music Publishing Group; and Tony Scudellari, Vice President, Music Creative, Sony Pictures Television.

Also tonight, we honor the first recipient of the CCC scholarship, Misty Gambino of CSUN. This is our way of giving back to the entertainment community and laying the foundation for the next generation of music industry professionals to come. Misty sets a high bar for future award recipients.

Over the summer, be on the lookout for our first ever membership survey appearing in your e-mail in-box soon. Please take a moment to respond and help us to make the CCC even better.

Thank you for coming to tonight's panel. If you like what you see, and you're not already a member, please consider joining. Believe it or not, we don't make a lot on the dinners. Your membership fees go a long way to supporting our not-for-profit organization in its mission to educate members of the entertainment industry on key issues pertaining to the owners and users of intellectual property.

Eric Polin
President, California Copyright Conference

After posting about indie music in advertising, I was asked about the process of bringing one's music to the attention of music supervisors and others who can get your music on TV, in films and in commercials. I had already been gathering a series of interviews with music supervisors so it seemed timely to feature some of their comments on how they find music.

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. Please feel free to share additional resources in the comments.

Music Supervisors on How They Find Music

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.

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Panelist Bios

Tyler Bacon, President, Position Music

Tyler Bacon started Position Music in 1999. The company specializes in music publishing with an emphasis on Film/TV licensing.

Having built relationships within the Film/TV community for 12 years (well before licensing became the conversation it is today), Position Music has had thousands of synch placements. Placements include "Toy Story 3," "Days Inn," "Spider-man 3," "Harry Potter," "Austin Powers," "Volvo," "Law & Order," "Grey's Anatomy," and many more.

Starting out as one of the first companies to independently rep catalogs for Film/TV Licensing the company naturally evolved into a music publishing company. As the client base expanded and continually working to fill needs in the marketplace the company developed a production music and premium trailer music library to compliment it's artist roster.

Position Music also houses an indie label and artist management division. The company manages Tyrone Wells, Gaby Moreno, Moi Navarro and composer Danny Cocke.

Prior to starting Position Music, Tyler Bacon did A&R for Pioneer Music Group, a division of Pioneer Electronics (dist. by Atlantic Records). Prior to Pioneer he was the head of A&R for indie label REX Music (RED Distribution). He is a graduate of Middle Tennessee State University's Recording Industry Management program.

Michael A. Eames, President, PEN Music Group, Inc.

Michael Eames is President of PEN Music Group, Inc. Founded in 1994, PEN is a full-service independent music publishing company with a worldwide presence. PEN offers efficiency and personal attention as a boutique company. With PEN's A-list music contacts in film, TV and advertising, and a success rate that continues to grow (with 150+ placements each year), it is an effective alternative to the large multinational publishing companies.

Eames and PEN proudly represent the catalogues of writer/artists as diverse as: JOHN FARRAR (legendary producer of Olivia Newton-John who wrote many of her biggest hits); OLIVIA NEWTON-JOHN herself; Oscar®-winner DONNY MARKOWITZ (including the smash hit "(I've Had) The Time Of My Life" from DIRTY DANCING); Grammy®-nominated artist/producer WENDY WALDMAN; Emmy®-nominated lyricist AMY POWERS; GINA SCHOCK of the Go-Gos, and many others. PEN is also well known for supporting and developing indie buzz artists such as Kimberly Cole and ShyBoy (both of whom have over 1 million followers on Twitter), as well as many other up-and-coming artists and writers. In the current climate of change in the music business, PEN has also partnered with various independent labels such as Oglio Records and Cheap Lullaby Records to leverage collective strengths.

PEN's songs have also been recorded by artists including The Black Eyed Peas, the cast of GLEE, Selena Gomez, Miley Cyrus, kdlang, Santana, Christina Aguilera, Corinne Bailey Rae, Faith Hill, Paulina Rubio, Macy Gray, Kenny Rogers and Luther Vandross, among countless others.

Eames, a 1989 Cornell University graduate with a major in Music and a minor in Business Management, is also a trained composer, songwriter and pianist with experience in film scoring. Prior to PEN, Eames supervised the international activities and film & television department of Don Williams Music Group, where he was responsible for numerous song catalogues including Jimi Hendrix, Chicago and Roy Orbison. He has also worked with the catalogue of Brian Wilson of The Beach Boys and The Derek Power Co. management firm.

Kevin Edelman, Owner/President, Metalman Media, Inc.

Kevin Edelman built the foundation for his music supervision career as a musician and radio DJ. After moving to Los Angeles, Kevin combined his knowledge of music, recording and business with his passion for film and television production and started Metalman.

Kevin has music supervised over a thousand hours of network television, MOW's, pilots and features. Current Projects include "Bones", "Homeland", "Criminal Minds", "The Finder", "Franklin and Bash" and "Missing".

Seth Kaplan, Partner, Evolution Music Partners

Seth Kaplan is a partner in Evolution Music Partners, (EMP), a talent agency that represents composers and other music professionals for visual media. Kaplan established EMP in 2004 with partner Christine Russell. The company is dedicated to embracing all possibilities for its clientele, expanding from its core business in film and television into the areas of video games, advertising, musical theater, music for brand identification, music licensing, records, and copyright management.

Its composer clients have been connected with some of the top studio and independent releases of the last few years including **The Dictator**, **Bernie, W.E.**, **The Rite**, **Red Riding Hood**, The **Saw** franchise of films and **500 Days of Summer** as well as critical favorites such as **A Single Man**, **30 Days of Night**, **The Last King of Scotland**, **Zodiac**, **State of Play**, and **Lost in Translation**.

Agency clients have also been scoring some of televisions most watched shows with over 10 hours of network and pay cable series currently running per week, including **Dexter**, **Revenge**, **Body of Proof**, **Justified**, **Shameless**, **Up All Night** **Boss**, **Futurama**, **Suits**, **Necessary Roughness**, and **Drop Dead Diva**. EMP has actively engaged the interactive Game community, with clients scoring scoring popular video games for top companies including **Activision**, **Sony Playstation**, **Konami**, **THQ** and **Rockstar**. Recent

advertising campaigns with agencies like **BBDO, J Walter Thompson** and **Leo Burnett** for brands such as **BMW, Dior, The Gap** and **Chase Bank** are also part of the client portfolio.

A 25 year veteran of the film music space, Kaplan has worked as a music supervisor, manager and agent. He got his start in film music working with legendary music entrepreneur Miles Copeland (Chairman of I.R.S. Records, manager of The Police, Sting, The Bangles and Squeeze), and music supervised a number of projects under his music supervision banner, including *Adventures in Babysitting* (Disney) and *Highlander* (MGM) as well as the television show *The Equalizer* (CBS). His greatest pride is reserved for his role as father to his two daughters Sarah and Olivia, and husband to his wife of 24 years, Moira.

Gary Miller, Vice President – Film & TV Music, Creative, Universal Music Publishing Group, Los Angeles

Gary is currently the Vice President Film & TV Music, Creative with Universal Music Publishing Group based in Los Angeles. He has spent his entire career negotiating deals and pitching music within the film and TV music business, beginning in 1990 at The Clearing House, an independent clearance company, negotiating licensing deals for accounts such as Carsey-Werner and CBS. In 1993 he transitioned to music publishing going to work for what was then MCA Music Publishing as the Manager Of Film & TV Music Clearance. In 1997 he took a position with PolyGram Film & TV, negotiating deals in the areas of Film, TV and Videogames on behalf of all the record labels under the PolyGram umbrella. He returned to Universal in as Senior Director overseeing the clearance and licensing operation for the newly merged MCA and PolyGram Music Publishing catalogs in 1999. He was promoted to VP in 2000 and spent the next 7 years in that role during the company's exponential growth involving its acquisitions of Rondor Music and BMG Music Publishing. In 2008 he moved into a creative role within UMPG's Film & TV department and turned his focus to pitching and negotiating sync deals on behalf of Universal's highly acclaimed domestic and international roster of writers, as well as catalog in the areas of TV, Film, Video Games, Advertising and Merchandise. He's also been known to noodle a bit on guitar.

Tony Scudellari, Vice President, Music Creative, Sony Pictures Television

Tony oversees music for all domestic programming for Sony Pictures Television, including comedy, drama, reality, longform (movies and minis) and new media. He is involved with the hiring of all composers and music supervisors on SPT productions and serves as music supervisor for select series, all longform programming and new media projects and is involved with any soundtrack releases for SPT. Recent SPT projects include *Breaking Bad, Community, Damages, Days of Our Lives, Dr. Oz, Drop Dead Diva, Franklin + Bash, Happy Endings, Hollywood Heights, Jeopardy!, Justified, Men At Work, Necessary Roughness, Rules of Engagement, Shark Tank, The Big C, The Client List, The Sing-Off, Unforgettable, Wheel Of Fortune, Young & The Restless, the movies and miniseries Bag of Bones, Blue Lagoon, Georgia O'Keeffe, Hannah's Law, Harvard Park, Hatfields and McCoy's, the Jesse Stone film franchise, Steel Magnolias, Talhotblond and Untouchable; upcoming series Last Resort, Made In Jersey, Mob Doctor, Save Me and new media projects such as Angel of Death, Dating Brad Garrett, Effin with Late Night, Star-Ving, The Bannen Way and The Unknown.*

Prior to that, Tony did music supervision with John McCullough and worked on programming including *Cybill, Dawson's Creek, Dolly Parton's "Blue Valley Songbird," Grounded For Life, Joan of Arcadia, Martin Scorsese's "The Blues," Party of Five, Strong Medicine, That 70s Show and 3rd Rock From The Sun.*

Tony is involved with community service in Northeast Los Angeles and was awarded the Neighborhood Advocate Award by Antonio Villaraigosa. He also serves on the Board of Directors for the Center for the Arts, Eagle Rock. During his tenure as chair of CFAER, the organization's signature event, the Eagle Rock Music Festival, grew into becoming the largest free music program in the City of Los Angeles, with attendance of 12,000 in 2006 (his first year as chair) to 100,000 attendees (LAPD est.) in 2010.

David Quan, Director, TV Music Services, NBCUniversal

David Quan is currently the Director of TV Music Services at NBCUniversal where he handles business affairs, business development, licensing and exploitation. He negotiates deals for newly created musical works, troubleshoots any music issues for NBCUniversal's cable and network programs and handles administration and exploitation of the NBCUniversal Music Catalog.

Prior to that, he was Director of Professional Music Services at Sony Pictures Entertainment where he was responsible for licensing and exploitation of the Sony Pictures Music Catalog. He has also worked at various music publishing companies including Warner/Chappell, Leiber&Stoller, Music & Media, All Nations Music, China Music Management and has represented some of the most highly regarded songwriters including Leiber & Stoller, Henry Mancini, Mike Chapman, Holland/Dozier/Holland, Danny Elfman, Ashford & Simpson, Greg Barnhill and many others.

David is a native of Los Angeles and he graduated from the California State University at Los Angeles with a B.S. Degree in Marketing. He later attended the University of Southern California and graduated with an MBA in Corporate Finance. He earned Certificates of Completion in Music Business from the University of California, Los Angeles and in Vocal Performance from Musicians Institute.