



NEWSLETTER

An Entertainment Industry Organization

MUSIC SUPERVISORS FIND STRENGTH IN NUMBERS

Guild of Music Supervisors promotes profession

By Laura Ferreiro

The President's Corner

It has been a great honor to serve as this year's President of the California Copyright Conference. Thanks to all the hard work by our Board Members, we have had an amazing year of panels covering such diverse topics as International rights, Artist Branding, the Latin Music Market, Film Music, Digital Recognition Technologies and current Economic and Legal trends within our Industry. We hosted our first ever joint event with the AIMP, the Music Industry Toolbox, an evening featuring technologies and services supporting our industry, which I hope will become an annual event. We were also successful in initiating a scholarship fund, spearheaded by next year's President Eric Polin.

I am very pleased to end the year on a high note discussing a profession which I know is of great interest to our membership - Music Supervision. Tonight, we will learn more about this alluring craft by some of the most prominent supervisors in the industry, as well as learn more about their new trade organization, the Guild of Music Supervisors. I would like to thank Maureen Crowe, especially, for helping us organize this evening's panel. I would also like to thank all the CCC members and, especially, the officers and Past Presidents of our Board for helping me make this year so memorable. Lastly, I look forward to supporting our new President next year, Eric Polin, and joining the ranks of esteemed colleagues as a Past President of the CCC.

Best of luck Eric!

Shawn LeMone
President, California Copyright Conference.

While many people believe music supervisors boast one of the coolest jobs around, most in the profession will tell you very few truly understand what they do. Choosing the perfect tune to punctuate a dramatic film scene or ideal shred on "Guitar Hero" is certainly part of their job, but the majority of a supervisors' time is spent negotiating contracts, licensing music, dealing and budgeting.

"It's right brain and left brain," says supervisor Maureen Crowe, who has worked on films including "Wayne's World," "Chicago" and "The Pink Panther." "It's both creative and organizational. You have to work with editors and directors and understand their vision as well as the editing process, marketing and legal, and you have to know how to negotiate well."

In order to improve understanding of the role of supervisors and promote the profession, Crowe co-founded the Guild of Music Supervisors in 2007, and the organization has been gradually growing since. Its inaugural awards brunch took place in February, and served as a sort of coming out for the Guild. Select people are invited to join, and pay \$150 in annual dues to a Guild trust. Crowe estimates the Guild has 100 members.

Scott McDaniel, senior music supervisor for Activision who selects music for popular videogame franchises including Guitar Hero and Tony Hawk, signed on as soon as he received an invitation.

"A group that looks out for your interests and offers support can only be good," he says. "Being a music supervisor, you're often outside of studio support, so being part of a community that helps get recognition for the craft is important."

Director-producer Doug Liman, whose helming credits include films with signature soundtracks such as "Swingers," "Go" and "The Bourne Identity," admits he had a vague concept of the role music supervisors play early in his career. "When I first started I didn't really know what a music supervisor did other than getting rights. I learned they help you select the music and create a style to the film as important as the role an editor might have."

Liman has worked with independent supervisor Julianne Jordan on nearly all his projects since 1996's "Swingers." "I got lucky and stumbled into what a great music supervisor could do," he says. "I might not have a career if it weren't for Julianne because music was so important to those films."

Music supervisor Gary Calamar, whose TV work includes "Six Feet Under," "House" and "True Blood," decided to join the Guild because he sees a great need for its services. "We all kind of know each other but we've been working independently," says the longtime KCRW DJ. "The idea just made sense. It'll help us get more benefits and be taken seriously in the industry."

The Guild also aims to garner benefits and improve working conditions for its members, much like SAG and the DGA. "It's the Wild West out there," Crowe says, pointing out that many supervisors are independent contractors who don't get health care or retirement benefits and often find themselves out of work for long stretches of time.

Ideally, Crowe envisions the Guild being instrumental in acquiring benefits for supervisors and educating the public and the industry about their role. "I hope the guild can be a galvanizing force," she says. "We're not gonna get there tomorrow, but we're on our way."

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Panelist Biographies

PJ BLOOM

In his 17-year career, PJ has become one of the premier Music Supervisors in the Entertainment Industry, having created and produced soundtracks for over fifty films, hundreds of episodes of television, video games and advertisements. PJ's career has paired him with such prolific filmmakers and television producers as Steven Spielberg, Ryan Murphy, Michael Mann, Jerry Bruckheimer, Ridley Scott and Mike Nichols, allowing him to render his unique brand to nearly every studio and network in the Hollywood system and beyond. Projects include the entire *Glee* franchise (*Glee*, *The Glee Project*, *Glee Live! 3D*) *Eat, Pray, Love* starring Julia Roberts, *CSI: Miami*, Emmy and Golden Globe Award-winning television series *Nip/Tuck* and *The Shield* and the Diablo Cody series *United States of Tara*. PJ has been a Music Consultant for HBO Films for over a decade, overseeing major successes like *Generation Kill*, *Angels In America* and *Maria Full of Grace* and has consulted for Disneyland Theme Parks for their music driven attractions. PJ is a partner in Neophonic, one of the largest Music Supervision firms in the US. He is a founding member of the Guild of Music Supervisors, serves on The Hollywood Reporter/Billboard Magazine Film & Television Music Conference Advisory Board, the Academy of Country Music Film & Television Task Force and is a voting member of The Grammys. PJ is also a successful Music Publisher having signed Far East Movement whose #1 single "Like A G6" has sold over 4 million units in the US alone.

MAUREEN CROWE

Los Angeles Chapter, NARAS, Trustee (07–09). Growing up in Long Island, N.Y., Crowe's love of songs and performing in musical theater would eventually bring her to L.A. where she would become one of the top motion picture music supervisors, working with the best songwriters and producers in entertainment industry. Additionally, Crowe holds the honor of being the first woman elected to the position of President of the LA Chapter of the Recording Academy (2005–2007) and currently serves as President of the Guild of Music Supervisors, an organization that she co-founded in 2008. Her projects include such noteworthy films as the Academy Award-winning *Chicago*, the record-breaking soundtrack to *The Bodyguard*, the cult favorite *True Romance*, and the ever-popular *Wayne's World*. As a record executive for Columbia and Arista records, she released a diverse genre of soundtracks to critical and financial success such as *Dead Man Walking*, *Clerk*, *Devil In A Blue Dress*, *The Preacher's Wife*, and *Bad Boys*. Crowe is a graduate from Syracuse University with a degree from Newhouse School of Communications and has been featured as a soundtrack expert on various TV shows including VH-1's "*Behind The Music*." She is currently putting the finishing touches as music supervisor on the upcoming films *A Late Quartet* (RKO, starring Philip Seymour Hoffman, Catherine Keener and Christopher Walken,) and *The Howling Reborn* (Anchor Bay).

JOHN HOULIHAN

John Houlihan is a veteran Music Supervisor who has helped shape more than 55 feature films. Highlights include all three *Austin Powers* films, both of the *Charlie's Angels* films, and *Training Day*, which earned a *Best Actor Academy Award* for Denzel Washington. Current projects include the upcoming John Singleton thriller "Abduction" starring Taylor Lautner. He was also co-Composer and Music Supervisor for the recent CBS legal series "*The Defenders*" which starred Jim Belushi and Jerry O'Connell. John is currently serving as Vice President of the Guild of Music Supervisors.

EVYEN KLEAN

Evyen Klean founded Neophonic, Inc. in Hollywood, California in 1980. His involvement in the areas of Artist Management, Music Publishing, and Studio Recording developed Evyen a reputation of vast music knowledge and experience with strong relationships in the entertainment community. By 1987 Evyen shifted the company's focus to Music Supervision. Evyen has since supervised and consulted on

over 65 films and hundreds of hours of television. From full service soundtrack production and supervision to creative and technical consultation, Eyyen has worked with nearly every Major studio, Network, and Independent alike. In addition, Eyyen has had the pleasure of working with HBO Films/Mini Series as their defacto music department, which has gone on for well over a decade; and recently, has also been consulting and supervising for HBO TV Series. Eyyen is also one of the founding members of the Guild of Music Supervisors and winner of its first Long-Form TV Award presented in 2010 for his work on *Temple Grandin*, *You Don't Know Jack*, *The Pacific* and *The Special Relationship*. He's also a member of NARAS, AFI, ASCAP and BMI. Eyyen's recent credits include: HBO's *Cinema Verite* (starring Diane Lane, Tim Robbins, and James Gandolfini) and *Too Big To Fail* (starring Paul Giamatti and William Hurt). Currently, he's working on films such as *Hemingway & Gellhorn* (starring Clive Owen and Nicole Kidman) and *Game Change* (starring Julianne Moore and Ed Harris), and TV series such as *Game Of Thrones* and *Memphis Beat*.

STEVEN WINOGRADSKY

With thirty years experience as an attorney in the music industry, Steven Winogradsky is a partner in Winogradsky/Sobel in Studio City, California, providing global media and music business affairs & legal support for composers, songwriters, music publishers, recording artists and television, film, video and multi-media producers. In addition to an entertainment law practice, the company handles music clearance and licensing in all media for many production companies, worldwide administration of the publishing catalogs for a number of clients and New Media strategies and Revenue Modeling.

Prior to being in solo practice with The Winogradsky Company from 1992 to 2009, Mr. Winogradsky had served as Director of Music Business Affairs for Hanna-Barbera Productions, Inc., Managing Director of Music, Legal & Business Affairs for MCA Home Entertainment, Director of Music Licensing and Administration for Universal Pictures and Universal Television and Vice President of Business Affairs for The Clearing House, Ltd.

He was twice elected President of the California Copyright Conference, after spending nine years on the Board of Directors, and also served for four years as President of The Association of Independent Music Publishers.

Mr. Winogradsky was named as one of the Outstanding Instructors in Entertainment Studies and Performing Arts at UCLA Extension, where has taught since 1997. He has written numerous magazine articles on the subject of music for motion pictures and television and has lectured on a variety of music-related topics at MIDEM, University of Houston Law Foundation (1993, 1994, 1997), Texas State Bar Entertainment Law Seminar (1994 - 2010), American Bar Association Entertainment & Sports Law Conference, University of Southern California Entertainment Law Institute, *The Hollywood Reporter* Film and Television Music Conference (1997-2000), *Billboard* Film and Television Music Conference, NARAS, The Society of Composers and Lyricists, Loyola Law School, Southwestern School of Law, California Lawyers For The Arts, The American Film Institute, LMNOP (New Orleans), The Toronto Film Festival, Canadian Music Week, Musicians' Institute, McNally Smith College of Music, NARIP and various other symposia.

In addition, he is a guitarist, singer and songwriter who is both a composer and publisher member of ASCAP.