



October 10, 2017

**THINKING OUTSIDE OF THE BOX:
Bolstering Revenues by Exploitation of
Older Music Catalogs Via Non-Traditional Means**

NEWSLETTER

An Entertainment Industry Organization

The President's Corner

What's Old Is New Again

Question: What do Twisted Sister, KISS, Wang Chung, Bob Dylan, Aerosmith, Simply Red, and many other musical artists of that era have in common? Answer: Their early and revered catalogs of music (i.e., masters and/or musical compositions) are now 30+ years old and still relevant to many people, from the savvy young to the aging baby boomers.

Tonight's panel focuses on how to breathe new life into such catalogs of music so that what's old is new again. Whether exploitation of such catalogs are accomplished via: re-records, new technology and/or platforms, or the replacement of jingles in commercials with catalog; one thing is for sure -- generating income never goes out of style, no matter how old the catalog. Cha-ching!

I hope you enjoy this evening's panel.

Best,

J. Charley Londoño, Esq.
President, California Copyright Conference (2017-18)

Thinking Outside the Box: Bolstering Revenues by Exploitation of Older Music Catalogs Via Non- Traditional Means

By Ronny Shiff

**Do you have a "legacy" catalog that you'd like to
work and regain exposure?**

Recently quite a few artists have decided to take the reins and wrangle their copyrights and recordings themselves. You've seen the trend since the late '90s of well-known songs placed in ads and music supervisors using more catalog material in TV and films. The New York Times article "Remaking Old Hits to Earn New Money" notes that several artists have re-recorded their major hits to great success, citing Wang Chung, Twisted Sister, Foreigner, and Simply Red as examples. These groups see it as empowering to control all aspects of their output, for they gain control over where their songs are used, how much is charged for their usage and can keep a greater percentage of the proceeds (even long-time holdouts, Led Zeppelin have permitted a few licenses).

As publishers, we already know that being a one-stop licensing entity for our copyrights—controlling mechanicals, sync and masters—is optimum for media licensing. Twisted Sister re-recorded their

entire album, Stay Hungry, and have seen considerable income from major advertisers and on-screen usage, as have Aerosmith and Wang Chung. Noteworthy is Johnny Rivers, who's always had a crystal ball, and re-recorded many of his songs years ago.

The two risks of recreating a song or an album are 1] substandard re-records (aging voices, cut-rate recording techniques and studios), and 2] the wrath of the record companies. Note for #1, advertising agencies' personnel and music supervisors have ears. For #2, ancillary usages add income for the original record companies and contracts should be carefully scrutinized for clauses that include time-sensitive moratoria on remaking songs.

Industry kingpin, Irving Azoff encourages his clients to recreate their hits, feeling that with new technology, they may create better sounds/new arrangements, new markets and even sell in retail.

Do you want to license a famous song for your film/TV/ad project, but know that the cost will be in the big bucks or red tape stratosphere?

Not always so. Sun Records has partnered with Fort Worth-based Musicbed to offer 1,100 of its tracks on Musicbed's online music licensing platform. So, not only tracks by Johnny Cash, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Charlie Rich and Conway Twitty are now readily available, but lesser-known Sun Records blues, gospel, country, R&B, soul, and rockabilly tracks are now finding new life in period dramas such as *Breaking Bad* and *Mad Men*. In the effort to revive their archives, Sun Records' V.P., Collin Brace has been building up frequent flier miles promoting this new ease-of-licensing platform.

And then there's Bob Dylan. One would think his fame and prominence would make licensing a difficult process. "Not so," say many industry insiders. Dylan's manager and music company chief Jeff Rosen is said to be "really straightforward," and if Dylan likes a project, it's green-lighted. However, the caveat here is that it better be a project that has an intelligent, appropriate usage. Filmmakers and music supervisors know to plead their cases with the seriousness, respect and passion Dylan's songs deserve. (Case in point—in an episode of "Six Feet Under," they used Dylan's "Knockin' on Heaven's Door" tied to the death of lead character.)

Jeff is also praised for quick responses, his respect for cinema and filmmakers, and because he's always open to working within the scale of the production.

Placement Tidbits from the CCC Membership:

Music and lyrics can be found in a myriad of products. Tonight's speaker Joe Berman, who has licensed greeting cards, apparel, toys, and gift items, will fill you in on more clever usages. Note the interesting license from two of the CCC members:

- Allison Caine notes her uncle, Lou Handman's song, "Are You Lonesome Tonight" is played on the Elvis slot machines, in music boxes, on a certain liquor brand when the cork was removed, and, of course, on the Elvis channel on SiriusXM.
- Julia Riva's Four Jays Music Company controls some of her grandfather, Harry Warren's extensive catalog, including "That's Amore"; so, you can imagine some of the usages just on that song alone! The most unique was a Simpson's Talking Pizza Pie Cutter along with usages in a plush chef, greeting cards, and a Dean Martin bobblehead.
- Angela White controls her father's publishing, David Rose Publishing with his lush television theme and score music, but many requests come in for "The Stripper."

About the Panelists:

Joe Berman / Co-Founder, MediaHorse:

In 1993, Joe established his record label, Smart Recordings, that released a series of compilation CDs showcasing young and upcoming rock and pop bands. Witnessing a trend swing within the record label landscape in the early 2000s, Joe shifted his focus to building key relationships within the commercial advertising world. These efforts ultimately paid off, as he coordinated and secured license deals and partners for a multitude of the artists he represented, for various television, film, and advertising settings (Coca-Cola, Apple, Hilton Hotels, Burger King, Honda, Mitsubishi, TGI Fridays, Sprite, ABC, CBS, Fox, HBO, Target, MTV, and more). Most recently, Joe held the title of Vice President at Opus 19 Music Publishing, overseeing all creative/licensing for the ARC Music (Chess Records) publishing catalogue, which includes copyrights by legendary artists such as Chuck Berry, Bo Diddley, Muddy Waters, Howlin' Wolf, John Lee Hooker, and many more. Joe co-founded MediaHorse with Shauna Krikorian in late 2010, and continues to consult for various international labels, publishers, and music export offices in regard to artist development by way of creative licensing ventures.

Nick Guarino is Vice President of Film & TV Music for Universal Music Enterprises (UME)

Nick oversees licensing the company's master recordings in advertising. Since 2004, he has negotiated the placement of the most recognizable recordings for the world's biggest brands. Working with the largest catalog of recorded music, now having grown considerably with the acquisition of EMI-Capitol in 2012, Nick licenses not only today's top hits but masters from throughout Universal's rich history.

Nick also led UME's business development efforts in finding opportunities for its music in the realm of mobile and social apps. With an extensive background in licensing to traditional video games and consumer products, he has successfully experimented with new licensing models to bring UME's music to emerging technologies.

Oscar Mazzola / VP of A&R, Film, TV and Advertising Music at Music Sales Group:

Oscar is a versatile executive with over 15 years of experience in creative marketing/promotion, contract negotiation, organizational development and project management, and talent acquisition. A key skill is managing collaborative relationships between artist/writers/producers and the advertising, film and TV industries. Currently, Oscar works with his team in crafting communications, strategic planning, brand development and cultivating key client relationships to drive success and growth at Music Sales Group, one of the largest privately-owned music and publishing houses in the world with a deep legacy catalog.

Susanne Savage / Sr. Director of A&R Administration and Label Operations for the Rhino Entertainment Company:

Susanne's current role is to work with the A&R, Production, Business Affairs, Finance, Sales and Marketing departments to manage both the creative and nuts and bolts elements of content development for deluxe reissues, box sets, front line and other physical and digital catalog releases from the Warner Music Group of labels (Atlantic, Elektra, Warner Bros.). Susanne's career in the music industry started in New York where she found her niche working as a business and production manager for a roster of record producers (including Daniel Lanois, Mitch Easter, John Paul Jones and Matt Wallace) and then in A&R Administration at Arista Records working with Clive Davis. There, she supervised recording for albums by Whitney Houston, Aretha Franklin, Patti Smith, Barry Manilow and Santana, among many others, plus joint venture labels LaFace and Bad Boy Entertainment.

About the Moderator:

J. Charley Londoño, Esq. / President of the California Copyright Conference and Owner of Law Office of J. Charley Londoño:

Charley practices primarily in the areas of film, television, music, and new media. He counsels both companies and individuals regarding entertainment transactional issues. Charley's practice concentrates on the protection, clearance, licensing and distribution of intellectual property rights for film, television, music, and varied digital platforms. Prior to practicing law, Charley was a music industry executive, having worked in the radio promotion departments of major label record companies (Arista, A&M, IRS, and MCA). He received his J.D. from California Western School of Law and B.S. in Business Administration/Finance from the University of Florida.

SAVE THE DATE:

Tuesday, October 24, 2017

CCC Membership/Mixer Event:

Join us at Spice Affair, 50 N. La Cienega Blvd, Beverly Hills, CA 90211

The event is free for attendees, as well as hors d'oeuvres and wine

(with a recommended donation of \$5 for the John Braheny Scholarship Fund at the door)

6:00 PM – 9:00 PM

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Tuesday, November 14, 2017:

**An Evening With Miles A. Copeland, III
(A Renaissance Man in the Ever Changing Music Business)**

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!

