Welcome to our 2nd Music Licensing Tip Sheet.

The year is half over and we're very excited about what we've got planned for the rest of the year. We are working on a new licensing revenue stream that should be ready to launch by the end of the summer. We have also added a slideshow photo gallery on the MusicSupervisor.com homepage that shows pictures and album art of our Pro Members. It's so interesting to see how diverse the photos are and the creativity they represent. There isn't a day that goes by that we're not amazed by how talented our members are.

Soon we'll be announcing some big artists who have joined our ranks. Wikipedia describes us like this…

“Independent music, often shortened to ‘indie music’ or ‘indie,’ a term used to describe independence from major commercial record labels or their subsidiaries, and an autonomous, Do-It-Yourself approach to recording and publishing.” I guess we will have to add licensing to that too. So here are Tips, Reports and Interviews that will keep you up-to-date on all the Music Licensing trends we’re seeing.

Thanks, Barry
Music Licensing -- like the financial markets -- takes big breaks in the middle of summer and winter. But things this summer are much more active. Last month we had 41 projects looking for music, with an increase of 10% in Major Studio Movie Projects. The interesting trends that jump out are that Classical, Dance and World music all saw double-digit increases in placements this month. The “Other” genre (where we track Comedy and Spoken Word) got 1.7% of the placements this month. And once again, we had no Country placements despite a more than 5% search rate.
June turned out to be a busy month for pitches. We were very excited to place two songs in an upcoming fashion show scene in “Pretty Little Liars” (ABC Family) (See interview with Neal Busby of Twirl this issue). We also had several smaller budget project placements – there is an explosion in the market for affordable music for super-low budget indie projects. This is a volume business, quantity is king, so we are getting ready to roll out an amazing new site to target the short film, online and viral video market.  

(Note: We have left off the specific names of the shows per the request of the music supervisors – they don’t want to be approached directly by our members. Thanks for respecting that rule). 

If you have any more ideas for the STILL OPEN projects, please send an email (and mp3 if not yet uploaded) to submissions@musicsupervisor.com, then upload your music and info on the site. Please include your name and login.
Placements In Progress

**ABC/Family Cable TV Series**
Budget $2-4K. All-in. Runway with the girls on catwalk – need original music that sounds like Lady Gaga meets Katie Perry, male or female, also electro beats. 2 songs placed. COMPLETED/LICENSED

**ABC Network**
Budget 3-5k all-in. International thriller series currently being shot takes place in international locations. Looking for music in various locations and languages. Locales include: Czech Republic, Austria, France, Italy, Croatia, Germany, Russia. Looking for amazing music from artists hailing from these countries in the languages. Hybrid-language too... examples: hip hop English/Czech, pop English/French, rock English/German. PITCH COMPLETED/WAITING FOR RESPONSE

**ABC network #2**
Budget 3-5K all-in. Same international thriller now needs general cool, modern, contemporary rock, pop, electronic vocal and instrumental music for a bunch of spots in the series. Above genres in these areas: 1) action/uptempo 2) contemplative/emotional 3) dark/moody 4) anthemic/or great show-ending songs. STILL OPEN

**Warner Bros. Distribution:**
Budget t.b.d.: Family film needs a mellow tempo, male-vocal original country song like Jimmy Buffett and Vince Gil. It's for a scene in which a 60 year-old man is listening to the radio. PITCH COMPLETED/WAITING FOR RESPONSE

**Independent Horror film**
Budget very low, t.b.d. Needs original vocal & instrumental music in the vein of Nine Inch Nails. Character study follows boyfriend/girlfriend serial killers in France as they pick up hitchhikers and slit their throats – until they pick up the wrong victim who gives them payback. Based on a true story. STILL OPEN

**A&E Pilot**
Budget t.b.d. Seeks authentic big band music with classic crooner (Sinatra-type) vocals, and original songs. STILL OPEN

**TLC Series**
Budget: Approx: $400 all-in per song. Wedding Show. Low budget but good exposure. STILL OPEN

**Indie Short Film**

**Indie Extreme Sports Film**
Budget $150 all-in: Placed 4 tracks into an independent lifestyle snowboarding extreme sports film currently sold to Brazilian and Mexican TV. COMPLETED LICENSED.

**Advertisement**
Note: S.O.S. Need for cover of “Thank You For Being A Friend” is now closed. Client moved in a different direction. Part of the game! There may be updated new details. Stay tuned. CANCELLED

**Advertisement**
Looking to hire a composer for Carillon Bells project, taking job bids and resume only. SUBMITTED/WAITING FOR RESPONSE.

**Indie film**
Budget t.b.d. Needs Hawaiian music. SUBMITTED/WAITING FOR RESPONSE.

**Indie Feature**
Budget: $200-$500 all-in. Derek is the Music Supervisor, and it was just picked up for distribution. 6 songs were licensed from MS catalog. COMPLETED/LICENSED
Currently the hottest Rock track, “Take My Love” is a great mix of crunch guitars and electronic pulsing sounds. This track just bumped Citizens Of Contrary Knowledge’s “Wrong Side Of The World.”

Kwesi Medley created a moody sexy beat that was a lot more night than day. This native of New Orleans really has something with this track that the Music Supervisors are reacting to.

This track is a Pop/Rock chord progression with cool drums that creates a great bed for scoring, but not near as edgy as its title implies. However the title doesn’t seem to be holding this track back from getting heard because it’s the most active scoring track last month, and still at #1 in the Licensing Lounge.
This singer and song have so much energy that it’s amazing. OK, I must confess I used this track a few years ago in a film called “29 & Holding” and it made a drunken bowling scene come alive. It Swings and Rocks at the same time. Pro Members can check it out in the Licensing Lounge.

Patrick Tuzzolino  
“Hurricane”

Lew Morrison “Get Away, Get Away, Get Away, Get Away”

Seth Candan  
“Alright”

Houston born Seth Candan has mixed up everything cool about southern rock and updated the beat with some nasty harp & slide. It’s a great mix and hopefully the number one Country track that will get licensed soon. This one had me singing along in the breakdown.
Fun, Heartfelt & Grand Themes Are At The Top This Month

This track is so funny, quirky & cool by Canadian writer Neal Busby, our artist interview feature this month. He is a real pro at placements and he has some great tips. This track is number one thanks to a placement this month in Vampire Diaries.

This song is an ode to all the empty chairs at Christmas thanks to conflicts around the world. —That’s right, as far as Music Licensing is concerned, it’s almost Christmas—so get those Christmas songs uploaded.

This track is amazing, the writing, arrangement & production are first class. This Spanish composer is the reason I don’t score films anymore.
What a month! It's hard to ignore the sun when we finally see some up here in Canada. But I'm feeling the love and warmth from my great new business connex -- which helps! Rukkus House post in Vancouver are expanding like crazy and plan to take me on to help with music services of all kinds. Can't wait to help them gear up for Siggraph next week -- and work on releasing Asian games into the North American market! After harassing Deadmau5's management for 2 weeks to compose for a 6 part Canadian TV series, I started pitching some incredible Indie house and electro music talents. These include Dan D-Noy Desnoyer, a Montreal house DJ veteran, Dr. Octavo out of Edmonton, and Cayce Music hailing from France. All incredible people and artists honoring us by creating custom stuff on spec to wow the producers.

On the Music Supervision front: My Indie movie with Waverly films out of NYC is trucking along. Called for some great Beyonce, Kesha-type sound alikes for karaoke scenes, and thanks to Musicsupervisor.com, we are gonna have all the Hollywood polish and production value on an Indie budget! I am so excited to hear the karaoke version of Boys Don't Cry's "I Wanna Be a Cowboy" -- it will be a riot!

We are off to an explosive start to the new quarter on the “Radio in Retail” front. As the second quarter came to an end, new reports are now being processed for posting at the Pro Account "Retail Reports" section. Our new Australian territory blitzkrieg is currently in progress -- we’re programming channels and picking up steam in retail locations throughout The Land Down Under. We should all see some activity there soon! Cheers, mate! As always, the European market is doing spectacularly, and we are currently being test marketed in thousands of new locations.

North America is holding strong -- and the good news for artists with International Performing Rights Affiliates -- your songs are now accepted in our North American market, including Canada and the States! Here comes the foreign invasion! Also, we’re are now accepting Master Rights Only catalog, so all of you with great cover tunes -- now the time to upload, and we’ll fire your big guns. We are rocking’ on and will have new numbers as we receive new reports, they should be stunning. Victory is at hand -- stay tuned for further communiqués.

Current Music Needs for Retail: We are in need of master quality cover or original versions of “HIT” songs as well as great, original Independent music. This now includes Players with International Performing Rights Organizations and Master Only right holders. So get in the studio and put your spin on your favorite song with mass appeal. All genres welcome vocal or instrumental 2:00 minutes or greater in length will automatically be submitted for channel placement in the Radio in Retail for free!!! RnR -Derek
Indie Supervisor is the web's most convenient way to learn about the world of music supervisors. From today's licensing news to a live stream of Music Supervisor's latest placements, IS is Times Square for people in the business of putting music on-screen. Exclusive IS features like the Supervisor Spotlight series offer insight into the minds of today's hottest supervisors while the Video Vault offers examples of the best uses of music on-screen in every genre imaginable.

And we haven't forgotten about the artists themselves. We're building a place for the people "making" the music that will offer the same type of information and one-stop-shopping. Watch our Facebook and Twitter accounts for the launch of our newest site, WeGetMusic, in the coming months.

There is an expanding market for advertising and short films in the Southwest region. There are some unique opportunities available to work with local directors, creatives, and producers who need all styles of music and also to hire composers! Having access to the Musicsupervisor.com catalog and content providers is most helpful to post quick ideas for clients in need of brilliant ideas! Current music needs are ever changing. One minute we could be bidding a composer job. The next minute we're pitching Indie Rock and Quirky Comedic Orchestral Film Score!
Richard Glasser is head of music for The Weinstein Company (credits in interview below). He was previously was at The Yari Group. Glasser served as music supervisor for major motion pictures including the film Crash, which received the Academy Award for Best Picture. His supervision credits also include Hostage, starring Bruce Willis; Painted Veil, starring Ed Norton and Naomi Watts; The Illusionist; Kickin’ It Old Skool, starring Jamie Kennedy; First Snow, starring Guy Pearce; Gray Matters, starring Heather Graham; Find Me Guilty, starring Vin Diesel; and Even Money, starring Danny DeVito.

A former Motown recording artist, Glasser has also enjoyed a successful career as a composer and songwriter. He has scored several films, including, Poolhall Junkies. His songs have been recorded by some of the music industry’s top artists.

JR: First of all, congratulations on your position at the Weinstein Company. How long have you been there now?

RG: I've actually been working for the company a little over a year.

JR: What are the latest credits and projects that you are working on now?

RG: We did “The Kings Speech”, “Scream 4”, “Hoodwinked 2”, “Submarine”, we’re getting ready to release a film called “Sarah’s Key”. We’re going to release another film in August called “Dirty Girl”, “Spy Kids 4”, in August “Our Idiot Brother,” “Apollo 18”, “I Don’t Know How She Does It” (which is a Sarah Jessica Parker film) and so on.

JR: That’s fantastic. What has been the overall challenge working over at the Weinstein Company?

RG: Well, I’ve been trying to build libraries from their existing material and organizing that so we can license out to third parties. We have some songs but the majority is score.

JR: So the Weinstein is actually creating its own library?

RG: We have created the Weinstein Music Library and it has the full library of films where we control master and sync.

JR: Wow, is that for your productions only or are you licensing that out?
RG: We've been doing fairly well with licensing it for commercials, trailers, and other movies. Some of our cues from films have been in some other movies. It's been fairly successful.

JR: That's great Richard, I had no idea the company was doing that. What inspired the company to take this direction?

RG: Well, when I first approached the company I wanted to build them a library because they knew in my past jobs at other companies I had built libraries that had been successful and made money. So, they were really interested in taking stuff that has been sitting and collecting dust and turn it into revenue.

JR: That makes sense, another income stream that a production company could be taking advantage of.

RG: Exactly.

JR: But you still are obviously going out to other sources when needed?

RG: Yes, probably 90% of our films are not using our library. We're using it mostly within our DVDs or menus. We continue using other companies and other submissions for all our films. We're not that strong in the song category yet.

JR: As a music supervisor are you finding that there is a greater appreciation for what the music contributes to the overall success of the show?

RG: Absolutely. I think music is an essential part of any film. I think it drives the film, I think lyrically when you put in music for a montage, or an opening or closing title that's written for the particular film, it adds greatly to building the image of that film.

JR: I think because of how much music has started driving television, a lot of Hollywood filmmakers are thinking “let’s feature music a bit more” -- make it more of a character in the film and perhaps even draw another revenue stream through the soundtrack.

RG: Absolutely, and you look at TV programs like “Glee” and “The Voice” and those kind of shows that are finding fresh new talent -- but also driving sales and Youtube and iTunes. Everyone is making money off of that. It’s definitely another revenue stream.

JR: Exactly. So in your career Richard, when you work on a project, what is your favorite moment in the process of supervising? Is it the spotting, the editing phase, the licensing, or even the premiere when it’s all done and you’re sitting there watching how the music works with the film?

RG: I think, the most exciting time for me is when I first meet the directors and producers. We see the raw footage that we’re going to take, and then watch it grow into something that
becomes beautiful and artistic. When you see the finished product you realize: “Wow, it started here and went to there.”

JR: How do you deal with the situation when you have a limited budget for music, and the director really wants some very big copyrights that won’t be cheap. How do you work that with a lower budget?

RG: I think what happens is you have the initial budget that you work with, and then I think it’s a matter of compromise. A lot of times the director wants this piece and the studio says no, they’re paying too much money or over budget. I think it’s a compromise where the director gets this particular piece in, and then you get three other cues that are really good that he likes but aren’t as big. So it’s always a negotiation -- it’s just working it out. That’s one of the big issues, it would be great if we could just spend whatever we wanted to, but it doesn’t work that way.

JR: So, have you been using step deals as a solution?

RG: We don’t normally like to do step deals because it gets complicated, and we try to shy away from that. Sometimes, it depends on the film, you can try to do that. But since I’ve been here with the Weinstein Company I haven’t seen one step deal yet.

JR: How about soundtrack album release. Is that more common or less common? How often does that come up now?

RG: Well I’m very lucky that I have really good relationships with the presidents of soundtrack labels. So we’ve been very lucky that we’ve been getting soundtrack releases and really promoting physical product when everything is going digital.

JR: So in a couple minutes can you give me a quick wrap up on how you got into this business? How did Richard Glasser become a music supervisor working on great movies?

RG: Well, I started off as a Motown recording artist, so I think I came up the ranks a little different than most executives. I was a songwriter, composer, so I understood the recording artist -- I knew that line of work. Then I became a composer for films and television. I got older and got into music supervision and worked at that, still work at that every so often. Then I started really going into companies as an executive and started building catalogues. For awhile, I worked with TV companies and did supervision as well as composing. So it’s been an interesting career for me because I really understand how to talk to a songwriter and a composer. I think that really helps because I was in their position and I know what they’re going through.

JR: You can speak to them in real terms about what’s happening in the studio, what you’re looking for vocally and track wise.
RG: Yeah, or putting the musicians together and seeing what kind of instrumentation they’re going to use. It’s just a really great thing to see that, especially when you get a young composer that’s kind of new, and goes into a spotting session and ,I’m there to kind of guide him. I’ve done that in a couple of movies already.  
JR: I see. If you had any advice for someone who is interested in becoming a music supervisor or working as a music executive at a company that creates films and wants to work on a music side, what would that be? What would you tell that person?  
RG: Well my best suggestion, when I speak at seminars or when I speak at film conferences, or festivals, I always tell any kind of new supervisor -- go to film festivals and meet those directors and producers who are going to be the directors and producers of the future. Go meet them, hang out, tell them what you do, go in there and find a film they’re working on that’s a short film. Get in there to work with them clearing the music, showing them what you can do. Because that person is going to become big -- and take you along with them.  
JR: It really is about establishing those relationships where you worked successfully even on a lower, no budget film and as their career moved, your career will move as well.  
RG: Yeah, and if you look back at a lot of filmmakers, you’ll see they started as either music video editors, or music video directors -- and all of a sudden they started doing big films. So I guarantee whoever helped them at that lower level I bet you they’re still working with them.  
JR: Definitely. Is there anything else you would like to add about what you’re doing now that you would like people to know?  
RG: We’re working on finishing the “Project Runway” music library from all eight years, I put selections together and that are going out for licensing as well. We own that show on television, and so I’ve developed a library just from that show of electronic music.  
JR: That’s fantastic. Well that’s great Richard, I really appreciate it. We just did a really nice interview with Chris Mollere, so these will be up soon.  
RG: Chris is a great guy  
JR: Yeah, he’s one of the brightest young stars in the world of music supervisors.  
RG: I agree!  
JR: Alright well thank you Richard!
Success stories straight from the horse’s mouths

Neal Busby & Huguette Arsenault
a.k.a. Twirl hail from Toronto and have a growing legion of fans around the world – mostly by having their songs licensed in film & television shows in 75 countries (see credits at end of interview). Writer, producer Neal Busby has a long history in the Canadian rock scene. In the early 90’s he was drummer for Canadian hard rockers SLIK TOXIK. As a contributing songwriter Neal and Slik Toxik went on to achieve GOLD selling status and win a JUNO award for “Hard Rock” album of the year in 1991.

JR: Thank you so much for uploading your music, it’s fantastic! I’m really thrilled we were able to place “The Things We Do For Fashion” by Twirl in an upcoming fashion show scene in ABC/Family’s “Pretty Little Liars.”

NB: Well thanks to you guys for getting it out there and heard by all the right people!

JR: Right off the bat, can you tell me where this song came from? What inspired it?

NB: When writing songs, we tend to start with a title. So the title came from my wife, Huguette Arsenault, who is the singer in Twirl. She was watching a TV show called, “Fashion Television” up here in Canada. The host was talking about fashion as usual, and I guess somebody had to wear something that wasn’t quite comfortable -- and the host said, “Oh, the things we do for fashion!” The title just stuck, and it was kicking around for a while. I started thinking of a track to go with it, sort of a dance and Lady Gaga type vibe, and it rolled together right there.

JR: I see by your list of placements that Twirl has had a lot of success placing music on TV. I don’t know if you want to call this a band or studio creation, but how do you characterize what it is, and why do you think it’s been so successful getting placements?

NB: We like to think of ourselves and present ourselves as a band. Originally that was the intention -- to create a band and write some songs to play live. But as we started writing and getting songs out there, making connections with music libraries and music supervisors -- and getting more placements -- so that became the focus. For TV shows, the placements tended to be subject matters like partying, going out, having fun -- pretty much positive music and imagery-related lyrics. People, places, things -- specific subject matters were getting placed.

JR: That’s brilliant. One of the things we emphasize with our members is to learn the marketplace a little bit. It’s not for everyone -- some people are just what they are and produce the music they do. But then there are a few very talented producers, songwriters, and bands like you guys who can really shape things a bit to address the licensing marketplace – and still maintain artistic credibility.

NB: Yes. So that’s what we started focusing on -- creating Twirl songs with more specific imagery that related to typical scenes that you always see in TV shows; party scenes, fashion show scenes, etc., so we get a lot of those.

JR: Can you give me another example of a Twirl song and the placement it got?
NB: Well, our song “It Girl” was placed in the first season of “Pretty Little Liars” in the pilot episode, a scene where one of the girls goes to a mall and shoplifts. It’s a good fit, because the song is about a girl with attitude. We’ve had a lot of success with that song. It was also used in a show called “Make It Or Break It” in a scene where one of the girls does a semi-risqué balance beam act. Once again “attitude” was needed and the scene worked well with the lyrics and the music. It’s a little bit more electro-rock, with drum machines and more up-to-date with the music today.

JR: Much the way getting a hit song takes talent, hard work and a few breaks, having a catalog that consistently gets placed is quite an accomplishment. So what’s your secret?

NB: I think it’s because we dabble in a few different styles that we have found to work over and over -- the electro-pop dance style, like the songs “It Girl” and “The Things We Do For Fashion” -- as well as straight up pop-punk, and more alternative. Usually I’ve found that the more up-tempo material is what they’re looking for. In our case, all of our songs are mid-tempo to fast which works for high-energy type scenes. We like a lot of different styles of rock, so we like to change it up, but we do find that electro-pop/dance with a rock vibe is pretty cutting edge states. It fits in with the Lady Gaga style, the Katy Perry style, but it’s still heavy enough to have a lot of energy for different types of scenes.

JR: By the way, does Twirl have fans that buy records and downloads?

NB: Yeah, our songs “It Girl” and “Out On The Town” are available on iTunes and CD Baby. Every time there is an episode of a fairly popular show with our songs, we see a spike in the MP3’s being bought -- we get quite a few downloads. And probably we’ll see a lot more now with “The Things We Do For Fashion.” We just released it for purchase because we found out about this placement, so it will be out on iTunes probably in time for the episode.

JR: Do you have anything else you’re currently working on, or is Twirl the main thing?

NB: I’m a full time drum instructor. I also write drum books. But Twirl musically is the main focus. We don’t write with anyone else, my wife and I do it all together. It’s a lot of fun and it never seems like work. We love what we do.

JR: Isn’t that what life is all about, if you’re having a great time doing something and making a couple bucks? That’s the greatest.

NB: Yeah totally, we can spend a whole weekend writing songs and it never seems like a chore, it’s just great fun. And now making a bit of money from it doesn’t hurt, ha! But we would do it regardless. That’s how we started, we never thought of doing music licensing. One thing led to another and now that’s our focus.

JR: Ok, let’s go back in the time machine! Tell me about your career early on, about your band Slick Toxic.

NB: That’s taking me back! In the early 90’s I was just a drummer. I didn’t play anything else but drums back then. Slick Toxic played in Canada and in the states quite bit; we had an album that was released in North America by Capitol/EMI. In Canada it was pretty successful. We got a Juno Award, which is basically equivalent to a Grammy. We sold a Canadian Gold Album, which is 50,000 units. Of course our population is much smaller than the states. Gold in the US is 500,000. We toured around a lot and put out three CDs. Eventually it ran its course. We were like Guns N’ Roses-style hard rock and of course all that stuff got whipped in about six months by Nirvana. But the funniest thing is, Nirvana, all these years later, is my favorite band.

JR: That was a great time in music.

NB: My wife and I think of the early to mid 90’s as being such a great period for rock. Some of that early 90’s stuff occasionally creeps into the music. I’m a big guy for melody so I really love Nirvana and all those bands because they definitely had a great handle on the melodic part. After Slick Toxic broke up, there was a period of time where I was doing a death metal band. This was just for me to have some fun and play crazy drums. After that I did a stint as the touring drummer for April Wine, which is a classic rock band in Canada. I was on the road filling in for their drummer who was ill for about a year. My wife and I, although we weren’t married back then, formed a top 40 band and then one thing led to another.
mostly counterproductive. If you’re good, you know what is good -- and if stuff is being placed and working, then your opinions are probably better than most. Don’t over-think things, that’s the main point. Just go with what you feel sounds good -- if somebody doesn’t like it, somebody else might. Don’t read too much into the critiques. There’s a lot of critiquing out there and you can keep changing, but you won’t please everybody… so you have to please yourself first.

JR: That is very wise, thank you so much Neal!

Twirl Recent Credits include:
Film and TV: Pretty Little Liars (ABC), 10 Things I Hate About You (ABC), Fly Girls (CW) (Multiple episodes), The Beautiful Life (CW), Legally Blonde 3 Trailer, Scrappers (Spike), Life Unexpected (CW) (Multiple episodes), Friday Night Lights (ABC), Let's Make A Deal, Family Jewels, The Osbournes Reloaded (FOX), The Academy Awards, Nintendo, Sand Blasters 3, The Little Couple, Wedded To Perfection (NBC), Making The Band, Renovation Nation, Ski Patrol, Toddlers and Tiaras, First Home, Clean Home Comes Clean, The City (MTV), Notes From The Underbelly (ABC), The Little Couple, Legally Blonde 3 Trailer, Scrappers (Spike), Life Unexpected (CW) (Multiple episodes), Friday Night Lights (ABC), Let’s Make A Deal, Family Jewels, The Osbournes Reloaded (FOX), The Academy Awards, Nintendo, Sand Blasters 3, The Little Couple, Wedded To Perfection (NBC), Making The Band, Renovation Nation, Ski Patrol, Toddlers and Tiaras, First Home, Clean Home Comes Clean, The City (MTV), Notes From The Underbelly (ABC), Life With Derek, The Latest Buzz, South Of Nowhere (The N), Bad Girls Club (multiple episodes) (Oxygen), Dr. 90210 (E Network), America’s Got Talent, Regis & Kelly, MTV (various shows), Pimp My Ride, Rock The Cradle (MTV), Fashion Television - Multiple episodes, Fashion Television - 25th Anniversary Special Television Commercials, Becel Margarine, Budweiser Superbowl commercial, Eastcoast American College, Bison Meats, Texas Government campaign TV Ad (Poison Is Bad), Sasktel Instinct Mobile phone, Mitsubishi Motors multi media usage, Johnny Delgado Is Dead Comic book soundtrack advertising campaign, Mitsubishi auto- U.S. regional, Alesse - Birth Control pill advertising campaign.
Wendy Marmo is Vice President of Music Services for Music Supervisor.com. Her first job out of college was as the assistant to the President of Interscope Music Publishing where she got her first experience at pitching songs to artists and for film and television. She went on to work at MCA Music Publishing where she learned the fundamentals of music publishing and developed her copyright researching skills. Her position as Director of Film and TV music at MasterSource Music Catalog allowed her to work directly with music editors and music supervisors and provide them with the music they needed for their films. She has also held management positions at Priority Records and Universal Music Group where she became an expert in all forms of music licensing. Wendy and her husband Ronnie Marmo also produced a film, “West of Brooklyn”, which was released in 2009 by Osiris Entertainment.

**JR:** What are you working on now? What’s the most interesting part of each project – and what is the most challenging?

**WM:** My projects are varied in that some of them are pure clearance oriented, and some are music supervision oriented. The biggest one right now is Fox’s “So You Think You Can Dance” Season 8. The great Nancy Severinson is handling the clearance, and I’m doing the licensing and trafficking of the payments and licenses. It’s very complex. The most interesting part of it is just seeing the volume of music that is used on the show. And I love the detail of what the licenses have in them – the terms and rates – making sure all the “most favored nations” clauses are taken into consideration.

**JR:** Some of our readers may not know that term. Can you explain of “most favored nations”?

**WM:** MFN (most favored nations) means every publisher and master owner has to have the same terms and payments in a particular TV show or film. So I have to make sure they all match based on what everyone has quoted.

**JR:** What other projects are you working on?

**WM:** I’m working on a film “For the Love of Money.” I’m the music supervisor. This is a very creative job, besides doing the clearance. I worked with the producers from the script stage because there were songs that needed to be cleared prior to shooting because they were going to be shot on camera. The soundtrack is very music heavy and spans two decades and two different countries. It starts in 1972 into the late 80’s, and it’s set partly in Israel and partly in USA. So they wanted the music to really reflect both the time period and the culture changes. They also wanted very popular music throughout which is really difficult to do considering they had a very low budget for music.

**JR:** What do you mean by “very popular” music?

**WM:** They wanted humongous artists like The Rolling Stones, David Bowie, Michael Jackson, The Doors, The Who -- and that was all in the first 20 minutes! So to replace those songs with songs that have that kind of unique feel was challenging, and exciting, sometimes stressful -- and yet fun! We had to find songs that were big, recognizable, and that the producers could afford. We used some alternate masters in some cases, cover versions, or studio re-records by the original artists. Strategically we used the popular songs in places where they
JR: You're the music supervisor on this film, so it's different than the job you have on "So You Think You Can Dance."

WM: Absolutely. And somewhere in the middle lies "Miss USA" that I just finished. I had to clear all of the music before the show aired. There were a lot of songs we couldn't afford, and we had to replace them quickly and make sure they had everything they needed before the choreographers came in. I also was able to offer a few creative ideas on that project too.

JR: Could you give us an example of a "creative" idea?

WM: They had the song “She’s a Lady” that they wanted to use, but it turned out to be too expensive. The scene was a pre-recorded montage of old Miss USA episodes during the swimsuit competition. We see the 1960’s and 1970’s bathing suit styles, so I suggested “Venus” by Shocking Blue. They chose “Venus,” so that was exciting. And I managed to clear it in 24 hours!

JR: That's great, and it worked really well against picture -- in fact, in many ways better than the original idea.

WM: Yes! I thought it worked better too.

JR: So any other projects right now?

WM: Yes. I'm wrapping up the "America Country Music Awards, Girls Night Out," show that was a televised concert of some the top ladies of country music. I'm also still wrapping up a movie from last year called "Stay Cool" which is finally going to get a release, so I'm finalizing some things on that. A lot of different projects going!

JR: Wendy, you've been in this game for a few years now. How have you seen things change?

WM: A recent trend I've noticed is that several of the major publishers are now handling licensing for the company's masters as well. It's certainly easier for us clearance people, but I imagine it has left some people unemployed and other people overworked!
JR: How difficult is music clearance in the business today?

WM: For those who are experienced at it, it's simple. You request a quote, they give you a quote, you say yes or no or renegotiate, but there's a process to it and so things move fairly quickly. I think when it gets complex is when there're a lot of approval parties the labels or publishers need to go to. It's not always up to the label or the publisher to decide how much something is going to cost, and often times the artists, or writer's representation can make things very challenging and difficult. On the flip side, companies like Music-Supervisor.com have made things very easy because they have a lot of quality music pre-cleared – they control the masters and publishing on both sides. A lot of the great artists now aren't getting record deals with the major labels, so this is where they are.

JR: In fact, even many of the older established artists who have seen record deals and their no re-record clauses lapse have gone ahead and re-recorded many of their biggest hits. We represent one library that has many of those – the San Juan catalog.

WM: Yes. And I can even go back to the original artist and they often have their own recordings of their hits that they own them instead of the label. On a recent film, I was clearing the Kenny Loggins' song "This is It." He had a studio re-recording, so we used that. On this movie, the San Juan Catalog had two re-records by the original artists. For "Play That Funky Music," I spoke to the writer directly -- he owns his own publishing, so of course the first thing I'm going to ask him is does he have a new master of it? He did, so I was able to license both sides directly from him.

JR: What is the secret to clearing very famous music that you wish someone had taught you at the beginning of your career?

WM: I think the big secret, which isn't really a secret anymore, is step deals. A step deal is when you want the worldwide rights to use a song in perpetuity but you can't afford it. Worldwide all media rights can cost anywhere from $20-60,000 or more depending on the song and the use. So, if you can't afford to pay all of that at once, you can pay it in steps. You will do an initial payment upon execution of the license of maybe, for example, $5,000 and you can do steps at DVD release, TV release, or box office earnings as reported in the trades, and do pay bumps at each of those. Sometimes the overall amount will cost more in total than it would if you paid it all at once, but it allows you, especially on independent films, to get bigger songs. The master and song owners are willing to take the risk with you because they'll get the money as you get the money. The downside for the producers is they are responsible for going and making those additional payments later.

JR: A well-constructed step deal has got such optimistic numbers for the producer that making an extra payment would hopefully not be too difficult.

WM: Yeah, if you're selling 5 million dollars at the box office, I highly think you're not going to flinch at paying another thousand dollars for the music.
How did you get into this business and what were your first jobs?

I knew I wanted to be in the record business my whole life, when I graduated from college that was the first thing I wanted to do. My first job was back in 1994. I was the assistant to the head of publishing for Interscope Music Publishing. I didn’t know what area I wanted to be in, but being the assistant to the president gave me a nice bird’s eye view on a lot of things. I really liked the publishing side. Funny though, they ended up selling Interscope Music’s publishing catalogue and they made my boss and I the head of the soundtrack department for about 6 months until they fired us all. But during that time I got very excited because we were reading scripts, and pitching songs for movies! I really liked that. I always wanted to get back there, but I spent the next 10 years working at major labels and publishers in the licensing departments. I learned a lot about clearance and I made a lot of contacts at record labels and publishers. But my dream was to always do music supervising, and so I started while I was still working.

What was your first music supervisor job?

The first project I supervised was my own film that my husband Ronnie Marmo and I produced called “West of Brooklyn.” It was a great training ground, because it was my movie and I was the boss so I didn’t have to worry too much about learning on the job! But I quickly did a few more films after that. I did “Outside Sales” and “Weather Girl” which were both small films. From there it’s just taken off. Then I started doing a few things for Dick Clark Productions. I left my job and started working freelance, and it was through being freelance that I connected with you (Julius Robinson) and Barry Coffing of MusicSupervisor.com. I have been working with you guys ever since and I am just happy as a clam!

What is your favorite moment in the process of music supervising? Is it the first meeting, spotting, the script, editing, licensing, the premier when you get to walk down the red carpet - hopefully you get to do that now and then!

My favorite part, which I have to imagine is most people’s favorite, is when you find just the right song and you put it to picture and it works. Those happy accidents where a beat falls right where the picture changes, and it works perfectly, it gives me chills and it’s the most fun part.

What are the skills that someone needs to do this job?

It’s a two-sided job and that’s what makes it challenging. You have your right brain people who are creative, who love the music and the film and love combining the two. These are people who search for the music and suggest ideas. But then you have to clear the music, and it’s a very rare person who gets to have their own staff to do their clearances. So then you have the left-brain that comes in. You need the relationships at publishers and labels, and to be detail oriented. You have to keep track of all the different quotes and licenses, fees, and MFN terms. You have to be a person who likes both. Also in between those two stages is figuring out who controls the publishing and masters -- that can be a lot of detective work. I love that; sometimes it’s like pulling the string on a sweater and seeing where it goes. You follow the breadcrumbs until you get to the end. To me, it’s the perfect job. Some people don’t like the paperwork, but that’s a big part of it too.

It’s interesting what you were saying about the detective work. I’m sure a lot of people think it’s all written down somewhere, but it’s not.
WM: Definitely not. The publishing is a lot easier to figure out than the master side. With publishing you can go to the Harry Fox webpage, ASCAP, BMI and get a basic idea of a few of the publishers. You can contact them and usually get the missing information. Finding out who controls a master is way more complicated. There is no one site to go to and search for that. I have a few tricks. I use the All-Music guide a lot, or Amazon. If you search for an album there you can figure out when the first release was that had the song on it you’re looking for. The first album -- whatever label that was released on -- usually will be the label that controls it now. Then you have to know where that label has ended up, because they’ve all been sold a thousand times. It can be very complicated.

JR: I’d think someone who has accumulated experience such as yourself knows a lot of this stuff. It’s still very surprising to me that there isn’t a single resource that can help. Maybe in the future supervisors will get together and create that.

WM: Yeah it’s definitely complicated. For example, a few years ago Williamson music and the Oscar and Hammerstein Catalog got sold. I found out who they sold it to by searching online and looking for articles in Variety and found that out. So now when I see something on ASCAP that says Williamson music, I know that now its Magnum Music in New York. The masters that used to be licensed through EMI Capitol in the L.A. Capitol building -- all those masters are now actually being licensed through EMI Music Publishing in New York.

JR: So if you have some advice for someone that was really interested in this as a career, what would that advice be?

WM: That advice would be to start working with filmmakers with short films going to film festivals. Go to film schools and work with some of the kids who are making movies Start finding music that you want to use in the films, and then start doing your research. It takes a lot of practice to learn these things, but as you do the detective work you learn as you go. Even practice – just pick up your favorite album and look at the songs and go research online about who owns the publishing, just for fun.

JR: That’s really cool. Is there anything that you would like to add about what you do, good, bad, ugly, whatever?

WM: I love the work -- the work is awesome. I have never been happier with the kinds of projects that I’m working on and what I get to do. The hardest part of doing what I do, honestly, is dealing with the different personalities. It takes all the knowledge of music and film, and all the knowledge of publishing, record labels, and all of that. But the hardest part is the psychology. You have to like to work with people, and if you can keep a smile on your face through the most difficult of situations then you will succeed.

JR: At the end of the day, you get to go see that movie, or TV show, video, or website and just go, “Wow, that is great, the music really works” -- and you helped create it.

WM: Exactly, and especially when working with an independent filmmaker, you’re really helping somebody to realize their vision and their dream, which is awesome. When you get a project that is such a big project for somebody, and you help them complete it with the perfect music that brings it to life -- it’s very gratifying!