

2010 bpi/ukti sync licensing mission

RotD reports back from the annual BPI Sync Mission to Los Angeles...

Despite the forlorn result against the US on the football pitch the other week, the BPI's sixth annual UKTI/BPI Sync Licensing mission to Los Angeles has yielded some very impressive goals already. Rescheduled from April (when it was a last minute victim of the Icelandic volcano travel chaos), 40+ UK companies signed up for the event on 7/10th June. The seminar, panel and workshop programme boasted a list of 50+ of the best known US sync & music executives, including PJ Bloom currently programming the universally successful Glee TV show (see side-bar interview); outside site visits (including NBC Universal TV Studios, Lionsgate Entertainment); an internet radio show from Hunnypot dedicated to the music of the UK delegates, featuring a performance by delegate company Raygun artist Paul Steel; and an inspiring presentation by UK



exile in Los Angeles and two-times Grammy Award winner Peter Asher, who very entertainingly recounted his adventures with The Beatles and the Apple label in the 60s as well as managing and producing singer songwriter superstars such as James Taylor, Linda Ronstadt, Carole King and Randy Newman in the 70s. As a finale to the mission, the UK Consul General in Los Angeles Dame Barbara Hay hosted a garden party at the official residence to honour all the British delegates on the mission.

All companies on the mission had the opportunity to present every speaker and guest with a CD of their music in a specially designed BPI CD box, which was supplemented by a stand-alone website featuring all the music, provided by www.Ricall.com. The genres of music represented in the collection ranged from Lee 'Scratch' Perry titles from delegate company State of Emergency, to the Nigerian pop of Aquil Entertainment, onto the classical music of Jean Paul Da Vinci productions and Lil Minx Records artist and delegate Anita Majumdar; who performed two shows whilst on the mission in Los Angeles, with backing musicians contacted through her Facebook pages.

The first major deal signed was reported by Peter Fleming of White Mountain Music who has joined with MusicBox to handle film, TV & commercials for its catalogue in North America. The arrangement also includes them working together to create opportunities for

White Mountain Music/MUSICBOX

One of the companies that went on the BPI Sync mission to Los Angeles was White Mountain Music from Northern Ireland. Out of the meetings arranged through the mission programme, White Mountain Music has announced a fully exclusive production deal for North America with US company MUSICBOX.

MUSICBOX is a leading music publisher based in Hollywood, Los Angeles and is a major music supplier to many national TV Networks and many feature film studios, both in Los Angeles and across the US. CEO & owner Joel Goodman is an Oscar nominated and three-times Emmy award winning composer in his own right. Speaking about White Mountain, he says;

"I hear a lot of music, every day, and it was refreshing to hear great tunes, excellent production and attention to detail, I just knew straight away this

signed artists to compose original scores and introductions to US labels – see interview overleaf.

Also, out of the opportunities presented through the mission, a variety of promising leads have been reported by other UK delegates

"I have tracks now sitting with NBC Universal for a new series that have been



catalogue had to be with us...."

Jonathan Firstenberg Sr. Vice President MusicBox, who was instrumental in closing the White Mountain Music deal, also presented the MusicBox company to the other UK delegates as part of the mission programme.



Julian Wall (BPI) with Jonathan Firstenberg – SVP, MusicBox

favourably reviewed".

Mark Gordon (Scoredraw Music, Belfast)

".....through the mission I have a track by The Kut on final consideration in a new Ralph Lauren commercial".

Sharon Charabi (Criminal Records)

"Second time on the Sync mission....last..>>>

Interview with PJ Bloom, Senior Music Supervisor, Glee



PJ Bloom with (just a few of the) RIAA double Platinum albums & 4X Platinum singles from Glee.

How did you become involved in the music supervision of 'Glee'?

I've been working with Glee creator Ryan Murphy for nearly a decade now. We met on his first major success Nip/Tuck and have since done five projects together including Running With Scissors and the upcoming Julia Roberts film Eat, Pray, Love.

Initially mixed reviews & modest audiences....how did it become a music industry powerhouse?

Well, I should say that in the US Glee was a major hit right from the start. From the onset we set records both in viewership and sales. But if the show had a slow start overseas, I would attribute that to the UK

audience being more cerebral and critical of their content. Ultimately, it's hard to deny that Glee is simply fun! This last decade of worldwide consciousness has paralleled your weather – often dark and gloomy. Scripted media content has mirrored that. Then along comes Glee, a show that allows its audience to have a guilt free good

time while relaying a positive social message. People were ready! Plus, Glee contains wall to wall popular songs we all know, love and can relate to. This has resulted in a phenomenon of Gleekdom on a global scale.

Your favourite cast version song to date...

There are so many popular songs we've done I absolutely adore. However, my favourite to date is one with which I was not familiar before Ryan turned me on. It's the show tune "Defying Gravity" from the hit play Wicked. Everyone is moved when Rachel (Lea Michele) sings just about anything in the show. Her talent is extraordinary. Then add Kurt (Chris Colfer)

to the mix and you have a duet that chokes me up every time I hear it. We included this number in the live tour this spring (a tour that will come to the UK next year) and it was by far one of the highlight numbers.

What do you think on the current state of music supervising in the industry?

Music Supervision has changed dramatically over the last decade. It has gone from a career of obscurity to one of great importance in a very short period of time. That said, there are probably no more than 30 or 40 of us who embrace the true skill set of the trade, one grounded in profound knowledge of two very separate disciplines – music and production. We are creative people, but more so we have the ability to execute that creativity through our business, technical, administrative and political prowess in ways that best exploit the media art form. There are a ton of folks out there claiming to be Music Sups I would label glorified "song pickers", the ones who think because they know a lot about music they have the ability to Music Supervise. That couldn't be farther from the truth, but unfortunately there's no governing body that oversees Music Supervision. This means anyone can wake up one day, call themselves a Music Supervisor and be one. That's difficult for those of us who have dedicated years to the trade, but hopefully there will be guidelines one day so this line of work is filled only with those who have earned the title.

▶▶ time we had four American Idol trailers use our music plus some feature music in a TV documentary.....through this visit we have already secured compiling a library album for a leading LA production house & Lionsgate Films have requested titles".

Grahame Maclean (NorthStar Music)

Rachel Wood (Woodwork Music), a leading UK based music supervisor, took her specialist knowledge to the US and as well as helping the UK delegates negotiate through the maze of opportunities presented on the mission, came back holding a clutch of business cards from the US sync world, which will undoubtedly further benefit her UK label client base. New companies who were participating on the mission for the first time reported that through the event programme, they were now able to directly access US executives who are looking for UK independent music. Pure Silk Music, one of those 'first timers' - whose artist roster includes Jocelyn Brown, Oliver Cheatham and others and holds many master and publishing rights - reported that *'the mission had opened doors with immensely valuable introductions'*.

Julian Wall of the BPI who organised the event with the UKTI office in Los Angeles says, *'With a very good strike rate from last year's mission, which included then delegates' music placed in network TV shows such as CSI and also a major Hollywood film, I am optimistic that we won't disappoint on our latest event.....sync revenue is now an established business for labels of all shapes and sizes, and our BPI mission will continue to support and nurture it on behalf of UK independent labels and music producers'*.