



**AIMP - After The Panel**  
**"TRAILERS: A VAST FRONTIER FOR MUSIC LICENSING"**  
**July, 2009**

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Sites To Learn More About Music In Movie Trailers

<http://www.apple.com/trailers/>  
<http://www.traileraddict.com/>  
<http://www.aintitcool.com/>  
<http://www.darkhorizons.com/>  
<http://trailermusicnews.com>  
<http://soundtrack.net/>  
<http://www.adtunes.com>  
<http://movies.yahoo.com/>  
[http://www.metacafe.com/movie\\_trailers/](http://www.metacafe.com/movie_trailers/)

*Compiled by Emily Weber and Collin Perry*

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**Q: Writers and publishers can't be paid performance royalties (thru BMI or ASCAP) on trailers that air on theatre screens, TV, or radio. What is the reason that studios dislike releasing time buy schedules?**

**Phil Szanto** (*Director, Music Clearance - Paramount Pictures*) - Paramount does submit all cue sheets for trailers and spots to ASCAP and BMI; however, the time buy schedule contains proprietary information developed from years of experience in marketing motion pictures. For that reason, we simply cannot release it. In light of this, we expect that publishers' quotes do take that fact into consideration and that a fair price for all can be agreed upon.

**Q: Can a song placement in a trailer help album sales and/or promote the artist? Tell us more about the popularity of Immediate Music's songs due to placement in trailers.**

**Emily Weber** (*Immediate Music*) - Trailer music has a very large fan base, especially outside the US. Whenever our music is placed in a trailer, we have fans all over the world emailing us to ask where they can buy the track on iTunes. Because of this, Immediate Music began selling our music through our record label, Imperativa Records. One of our albums, "Trailerhead", is BFM Digital's #1 digital-selling album. Additionally, one of our artists, Globus, has a song called "Orchard of Mines" which has been a part of many movie campaigns, but namely, the trailers for Spider-Man 3. Since then, the song has been a popular seller on iTunes and even made the Billboard Hot Singles Sales Charts here in the US (in '09) for nine weeks running.

**Q: Is there ever any benefit to pitching music directly to the studio marketing departments?**

**Collin Perry** (*Director Trailer Music - Groove Addicts*) - I think, if you were to "have an in" at a studio marketing department you'd actually stand an equal chance of getting it placed. The point of pitching your music is to get it listened to in hopes of a placement. It should be handled under the same pretenses as contacting anyone else for the same reason ... as long as you're not pushy and let your music do all the work. However, it is important to note just how busy a studio's marketing department is on a daily basis. That's one of the reasons (among many) that studios hire independent vendors to focus solely on motion picture advertising. While it would be lucrative to know people in both places, you might find it easier and faster to work with the vendors who're working on the campaign.

**Emily Weber** - It can be if you have a strong contact, especially if that contact makes the creative decisions, but usually the vendors are hired by the studios to create all aspects of the trailer including choosing music, so it's better to pitch to music supervisors or editors/producers. Keep in mind that if you have only one studio contact, that contact might be only working on 1 or 2 of that studios' many films whereas the music supervisor(s) at all the trailer houses are working on all of 'em! Your odds are better I think!

**Jordan Silverberg** (*Music Supervisor - Aspect Ratio*) - There could be, but it's highly suggested to go to the supervisor at the trailer house.

**Q:** Generally speaking, how many pieces of music are comprised in an average trailer?

**Collin Perry** - That's hard to say; I think the best answer is that, the only consistency is that this business is inconsistent. No one campaign is constructed the same, no matter how much we all feel that it is.

**Jordan Silverberg** - Anywhere from 1 to 7. Some trailers rely heavily on the music to keep people interested. Others may be so strong they only need one. However, sound design is a completely different beast.

**Q: What is the average percentage of music in a trailer that is custom-scored for the trailer vs. licensed music? And do you foresee a trend?**

**Jordan Silverberg** - I don't know if there is a percentage. It's about what works best for that specific trailer. Some don't need custom work at all, some do. I'd love to see more custom work, not just from composers and libraries, but also from 'established' bands.

**Emily Weber** - From Immediate Music's perspective, the percentage is small (maybe less than 5%) and we know it's solely because of the fact that a vendor or a studio doesn't want to spend the money on a cue that may not test well with their audiences. However, when it comes to the trailers that DID test well and they know the music will work, they may want custom score simply so that they don't have to use the licensed piece of music again in the 2<sup>nd</sup> or 3<sup>rd</sup> stage of the campaign. It just depends.

**Q: Do you think they will ever recognize music supervision or music supplier as a separate category in the Key Art or Golden Trailer Awards?**

**Collin Perry** - The 2009 Golden Trailer Awards were the first to ever recognize a 'Best of Music' category. However, the organizers of the awards did not have any specific 'Music Supervisor' mentioned as a recipient. I do believe in the years to come it will finally be a recognized and celebrated category.

**Jordan Silverberg** - They already have; there was a best music category in the Golden Trailers. Key Arts may take a while to catch on, but I think eventually, even maybe as soon as next year, there will be one; one can hope, right?

**Q: Is it beneficial for a publisher to participate in 'blanket' deals?**

**Collin Perry** - Not generally, but like anything else, it would have to be equitable for all parties. Size it up for what it's worth for the long-term benefits of the publisher.

**Emily Weber** - We've never done it for a theatrical trailer, but if the money was right, we'd consider it. It doesn't hurt to do blanket deals for smaller trailers (like home video and/or internet trailers) in that a little is better than zero.

**Jordan Silverberg** - Definitely. There's many times for smaller projects where we're limited to what they have blanket deals with. Don't expect to charge a lot, but something is better than nothing, right?