

INSIDER GUIDE

FERROCITY

MAGAZINE

JULY 2020 SPECIAL ISSUE

GUITAR COLLECTOR



AND SOOOOO
MUCH MORE...

AUDIO | MUSIC

Into the world
of Music Libraries p.23

BROADCAST

TUPELO - remote production
for ESPN and NBA p.15

CAMERA/DP

Camera Op for President Morsi p.21



EXCLUSIVE ERROL ANTZIS

Not only did we dive
into the genius that
is Errol, we ALSO got
you a peek into his
legendary collection!



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“...“it’s not like starting from the beginning. You just take all that you’ve learned and apply most of it to the next thing.””

~ Joe Scacciaferro

*Excerpted from the
EDITORIAL pg.3*

FROM JOE

EDITORIAL

Hello FerroCity community,

In meeting and researching this issue's feature subject, Errol Antzis, I realized his life is a perfect illustration of FerroCity's cornerstone philosophies, "cross training & developing new skills". As you read (or listen to FerroCity: Skills & Technology #53) you will learn that Errol began his journey as a musician; was educated at MIT as an engineer; achieved an MBA at NYU and then built a successful career as an investment banker. All the while growing several collections including an amazing guitar collection, which today teeters near two hundred and fifty unique pieces.

If you read between the lines you will see how each transition in his life was driven by learning (collecting) new skills and expanding his network / community. On the surface these seem like disconnected achievements. As you dive deeper you will see that they all converge into a perfect human ecosystem. Errol did not set out with a diverse list of goals pointing to his current life. It was a natural evolution driven by passion and a desired lifestyle. What Errol did instinctively you can learn to apply to your life / career. In doing so you take the limits off what you can achieve. You will be able to adjust and succeed in changing times. It will open your eyes to opportunities you never knew existed.

Years ago, a very dear friend dropped some wisdom on me that I've carried forward throughout my life. It came as a passing statement waiting to walk back onto the stage to finish our last set. The band's life cycle was coming to an end and I was freaking about having to start over doing something new, especially, knowing how hard it was to get to this point. Bruce Marshall, my friend and guitar player in the band, said to me while distracted with tuning his guitar, "It's not like starting from the beginning. You just take all that you've learned and apply most of it to the next thing." That simple phrase unlocked the potential in me to achieve more than I ever imaged. Each shift in

my career was not a new beginning. It was built on past experience and knowledge. To that I would just add new necessary skills and seek the wisdom of leaders in that community.

Errol instinctively followed his passions and interests. His passion for collecting was the drive that motivated much of what he has accomplished. He collected stamps. He collected CDs. He collected guitars and he collected knowledge. The latter gave him the ability to shift, adjust, succeed and achieve goals in all that he desired. Errol learned early in his life, as you can, that each phase of your life's journey carries value into the next phase. Each step in a staircase is as important as the one before and the one in front. Together they bring you from the bottom to the top. FerroCity is your professional staircase.

Ciao,

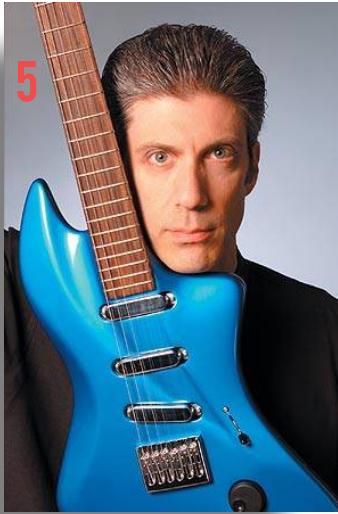
Joe



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A portrait of a man with dark hair, wearing a dark suit, holding a bright blue electric guitar.

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COVER FEATURE

Errol Antzis is so much more than the titles, degrees, careers, successes and interests he has to his name or all of that which he has already achieved. Errol is the epitome of how through cross training, a diverse life of interests can make for an epic journey built upon profoundly connected yet seemingly unconnected interests and jobs



FROM THE CEO

Thoughts, opinion and commentary about this issue from FerroCity's Founder and CEO, Joe, as he interviews polymath and renaissance man, Errol Antzis. They talk guitar collecting and so much more. Enjoy every second of this feature.



TUPELO HONEY

Launches Onsite Resources and Remote Production for The Basketball Tournament on ESPN.

With nearly a third of the 38-person team located at the arena, health and safety are TOP PRIORITY.



FROM THE VAULT (NEW FEATURE)

One of the fun things about working as a camera operator is getting the opportunity to work with other gifted Directors of Photography (DPs). This day it was Paul Koestner, the DP of the Emmy award winning show "Louis". Alex Aurichio DP / camera op tell us the story.



MUSIC LIBRARIES-WHAT?

In the world of writing popular music, we all tend to think of "making it" as writing hit songs for today's big music recording artists. But what you probably don't know is that most active songwriters and composers make a living writing music for what is known in the music business as music libraries.



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READERS FORUM

We love to listen to our FerroCity Insider Guide readers. We sincerely value your kudos, concerns, and questions. Let's get a conversation going!

GUITAR COLLECTOR

Really serious playable art

BY JOE SCACCIAFERRO

If you sample all the diverse personalities and backgrounds that comprise the media and entertainment industries you'd discover a wide variety of "flavors". That fact is not a surprise to anyone with a few years under their belt. Actually, the longer you're in the industry the more diversity of backgrounds you're likely to uncover. After thirty plus years working in several major sectors of the entertainment industries, I thought I'd sampled most "flavors". NOPE.

A few years ago, I had the honor and pleasure of meeting Errol Antzis. I was introduced to Errol as the Senior Managing Director at Goldmark Advisers, Inc., providing Investment Banking Services to the Media and Entertainment Industry. As I have come to know Errol, he is so much more than that title states. Errol has not only followed "the road less traveled", he has blazed a completely new path. Errol is a soft spoken, highly intelligent professional. He carries himself with humble confidence and a laser focus on the issue at hand. All traits rarely found in our industry of noisy egos.



As Errol and I expanded our relationship I became intrigued, and admired his very unique life path. Errol grew up in a household filled with song and music so it was no surprise he would become inspired to create music. As many, Errol's first instrument was the piano. What was surprising was his second choice was the accordion. But the influence of the 60s & 70s rock bands did not lend itself to accordion solos. As it turns out Errol's neighborhood guitar hero had already made the shift from accordion to guitar. Errol returned his accordion, which then set the wheels in motion for Errol's foray into learning to play guitar. Errol acquired his first guitar, a Hagstrom III, by buying it from his neighbor. He recalls spending approximately thirty dollars. He sanded it down, refinished it and began learning to master the guitar. That set off a lifelong love affair with music and guitars. The latter has



HAGSTROM III

GUITAR COLLECTOR...

CONTINUED FROM PAGE 5

grown into a collection that hit two hundred and fifty at its max.

As Errol's passion to compose and perform grew, so did his interest in how and why guitars sounded and played different. Throughout his teens, and with the support of his parents, Errol set his sights on a life of rock and roll, earning a living playing music. Striking that rare balance between high-school and performing with local bands, Errol had set the foundation on which he would build his life, securing his education and advancing his musical talents. By the time he graduated high-school, he achieved scholastic success and become an accomplished musician. He also unknowingly had



FENDER STRATOCASTER

begun his lifelong passion for collecting guitars. Adding to his arsenal of the thirty-dollar Hagstrom III, he purchased a \$150 Stratocaster from a disenchanted neighborhood guitarist. When his parents saw his sincere love of music they purchased him a new black Les Paul Custom. This eclectic trio of guitars would become the foundation on which he'd build his distinctively unique guitar collection.

With high school behind him and life as a musician in front of him, Errol and his Dad struck a deal. His Dad proposed ... "Get a college degree from any school, in any major you choose. Once you obtain that degree, if you still want to pursue a career in music I will support you completely."



LESPAU CUSTOM

After acquiring an engineering degree from MIT, Errol's interest in pursuing a music career had not waned. While at MIT he continued to pursue his love for music and performance, and the balance between studies and music shifted. Music would become second to his studies. What didn't take a backseat was his passion for guitars. By the



FLYING V

With his engineering degree in hand he headed to New York City to seek fame and fortune as a professional musician. After several years of playing the role of struggling musician in a small apartment in NYC, Errol realized he was never going to make the money required to live the lifestyle he "wanted". He applied and was accepted into New York University's MBA program and into the world of finance he went. A chance meeting secured him a position at Chase Manhattan as an industry analyst focused on media and technologies investments.

time he graduated he had added two more guitars to his collection, both inspired by guitar heroes of Errol's; A white Flying V similar to the one played by Michael Schenker of UFO and a Gibson SG double neck, similar to the one played by Jimmy Page of Led Zeppelin.



SG DOUBLE NECK

IN THE STUDIO





Now with a reasonable, sustainable income, Errol expanded his passion of acquiring guitars. Remember Errol was a guitarist before he was a collector, sound and playability were always a consideration. But the primary attraction for Errol was the guitar's unique aesthetics. He refers to his collection as "Playable Art".

While Errol began acquiring a modest-sized collection of "the major food groups" – an ES-335, Martin acoustic, Gibson SG and Fender Telecaster, among others, the first major piece of his Playable Art collection came to him by way of a picture in a magazine called out by his wife. As Errol tells the story, he and his wife were sitting on the couch as he thumbed his way through a guitar picture book. One guitar in particular caught his wife's eye, an aluminum Jackson Roswell Rhoads. There is no doubt this is a one of kind looking guitar. It was from that impromptu statement that the collection began to grow its way to a total of two hundred and fifty guitars. With each purchase comes a story or many times several stories. The following is just one of those fascinating stories.



JACKSON ROSWELL RHOADS

Here Errol demonstrates how eBay and patience have proven time and again to be his go-to hunting grounds.

Errol: "I've had some fascinating stories with eBay. I'll just tell you one. I wanted to purchase a Dan Armstrong plexiglass guitar, and of course, plexiglass, or Lucite you will, scratches very easily. These guitars are from the sixties. Most of them were not in the best of shape.

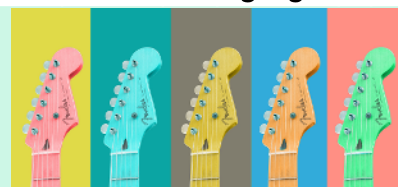
So what I do with a lot of older guitars is if I come across one in reasonable shape I'll buy it as kind of a placeholder. And then as I start to find others in better condition, I'll simply sell the one that I have and buy the next one. And with the Dan Armstrong Lucite guitar, I found the Holy Grail after searching, buying, and selling five or six in a row over a period of years.

One early morning I looked on eBay. I had a "saved search" and up pops a story that I'll paraphrase. Someone in their sixties said when he was teenager he wanted to play the guitar. His father bought him this beautiful Lucite guitar. He strummed it twice, realized he was never going to be a good guitarist, put it back in the case and slipped it under his bed. He was now a doctor and came across the case in his attic. It still had the original strings, the original hang tags, everything about it was "new old stock", as they say. It was up for auction, but I emailed him and said, just tell me how much you want for it and considerate it sold. He was very reasonable. It was not in any way, shape or form an outrageous price. And when it arrived, it was just as if it had come new from a retail store. Those are the rare stories but they happen. You just have to be patient and ready to jump when the opportunity presents itself."

Listening to the passion in which Errol discusses his collection is like listening to the curator at the Museum of Modern Art. Each piece is precious in its own way. Each piece has its own personality and its own backstory.

For a deeper dive into Errol Antzisz' life and collection, listen to our Ferro City: Skills and Technology podcast # 53

The following are some of the guitars Errol selected to give us a cross section and highlight of his collection.



TRIVIA...

Lace Sensors were used on the original Jeff Beck Stratocaster

Lace Helix



Lace Helix – 1990's, American, "twisted neck" ergonomic guitar.

I met the Lace brothers (of Lace pickup fame) at a NAMM show and they had a prototype of this axe. The neck is actually twisted from Headstock to tail, hence the name Helix. It was supposed to be more ergonomic to play, and the curves and carving are very sensuous. This is one of the first, and only, ever made, as the helix process proved to be far too costly and with too many failures. They made many other guitars with a similar shape, but no carving and no helix neck.



*Adreas
Fierce
Shark*

LEFT SIDE

*Hagstrom
Standard*

80

RIGHT SIDE



Adreas Fierce Shark - 1990's, German, made from burnt and sanded wood.

Adreas Pichler became a friend after meeting at NAMM, and I hired him to design my Baden acoustic guitars, the company I owned in the early 2000's.

Hagstrom Standard 80 - Swedish, 1959, back is bowling ball pearlloid.

My first guitar was a Hagstrom III, and when I saw this one online, it appealed from both the use of pearlloid, as well as the compressed Les Paul shape and odd use of chrome grill. Very few left in existence, especially in this condition.



"Cheers to VOX founder Thomas Jennings "

*Vox Phantom
Stereo
12-string*



Vox Phantom Stereo 12-string -
1966, English.

The shape, the knobs and the
dials say it all!





*Hendrik
Generator*

LEFT SIDE

*Burns
Super
Streamline*

RIGHT SIDE



Hendrik Generator – American, 1980's, made by Kurt Hendrik, who made guitars for Billy Gibbons, among others.

I saw a photo in a magazine, and went on an online search for years. Finally found this one and another in a different color, as well as one more of the three different models Kurt produced. Incredible, space-age design.



Burns Super Streamline – British, NOS, originally from the '60's, built in the early 2000's.

I saw a photo in a magazine of this model, and learned that there were virtually none made. Through eBay, I met an Australian luthier who had purchased a warehouse full of guitar parts when Burns went out of business. He had most of the parts needed to construct a Streamline, and was also able to source one pickup and the logo from the original companies that made them in the 1960's. So while those two parts are not NOS, they were made recently by the original manufacturers.

TRIVIA...

Tony Mattola and Frank Sinatra both were born in NJ. Can you name in which places?



*Coral
Electric
Sitar*



Coral Electric Sitar – Late 1960's, U.S., signed by Frank Sinatra's guitarist Tony Mottola.

I bid on this at an auction and lost. Years later, saw it for sale by the guitar shop that won the auction, so I finally got it.



THANKS ERROL - From all of us at FerroCity for sharing some of your amazing private guitar collection and thank you for your dedication to the arts, finance, engineering, performance, and sooo much more!!!

*Sekova
Grecian*

LEFT SIDE

*Kawai
Moonsault*

RIGHT SIDE



Sekova Grecian - 1968, Japanese, six individual pickups.

I bought this after seeing it written up in a "Oddball Guitars" column. I wrote to the columnist and made an offer, which he accepted.



Kawai Moonsault - 1980's, Japanese, Moon Shaped Design.

I took a liking to these and purchased one of every model and color I could find. This includes a rare Lucite version, of which only a handful were made.



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TUPELO HONEY

Launches Onsite Resources and Remote Production for The Basketball Tournament on ESPN

With nearly a third of the 38-person team located at the arena, health and safety is a TOP PRIORITY

BY KRISTIAN HERNANDEZ, ASSOCIATE EDITOR
WEDNESDAY, JULY 1, 2020 - 1:41PM

NOTE:

The following article was reprinted from the 7/01/2020 issue of the SVG Insider. It caught our team's attention first, because the CEO of Tupelo Honey, Cary Glotzer, is a longtime friend and associate of Ferro City's CEO, Joe Scacciaferro. Delving into the depth of the article, we found it fascinating that by the time you read this article they would have been the first sports production company to have streamed a live basketball event since our industry's shutdown by COVID.

We also have crew currently setting up the audio systems for the NBA games in Orlando, FL with Firehouse Productions. Look back for insights and exclusive BTS pics and stories from the frontline of that production.

"It's full of good people, and it's a family."

From the point of view of John Servizzi, EVP, engineering and operations, Tupelo Honey, the togetherness of the entire sports-video-production community is the saving grace for broadcasting sports in the era of COVID-19. It's also one of the reasons The Basketball Tournament (TBT) — a single-elimination tournament featuring top professionals, college alumni, and international players competing for \$1 million — will be hitting the hardwood before any other professional basketball league in the U.S.

Starting on July 4, 24 teams will play in the sanitized "bubble" of Nationwide Arena in Columbus, OH, until one team is standing after the Championship Game on July 14. ESPN, in its seventh consecutive year as host broadcaster, is relying on Tupelo Honey for onsite services and a remote-production workflow from its satellite offices in Indianapolis.

Safety in the Bubble: COVID-19 Tests, Mandated Self-Quarantining

In a time when producing both canned and live content at home has become normalized, it'll be a bit different to

venture back into the outdoors for a large-scale endeavor. Inside this bubble, there will be strict rules to follow: a single positive test from an athlete, for example, will mean the whole team's removal from the tournament. On the production end, the biggest challenge is ensuring the health and safety of 13 in-venue crew members.

"Our onsite team in Columbus is being treated as if they're participants in the TBT," Servizzi explains. "They have done a sensational job of building an incredible health and safety team, including Tom Hospel, medical director, PGA TOUR, and Tara Kirk Sell [assistant professor, Johns Hopkins Bloomberg School of Public Health], who was an Olympic silver medalist. They're conducting a minimum of five COVID-19 tests on each participant prior to the first game and ongoing tests in the bubble between the Hyatt [Regency Columbus], the Nationwide Arena, and the Columbus onvention Center, where al of the teams are getting everything they need without having to leave the two-block radius."

To abide by the protocols enforced by the TBT, the onsite team arrived on Monday, June 29 — a full five days prior to

TUPELO HONEY

CONTINUED FROM PAGE 15



tipoff of the opening contest. In terms of safety precautions, the onsite requirements are comparable to those for ESPN's Top Rank Boxing in Las Vegas, including mandatory self-quarantining and remaining inside the designated bubble for the full 10-day stay. For a majority of the 13 crew members, this will be nothing that they have ever experienced during their careers, but getting buy-in from employees hasn't been difficult task.

"We communicated in advance with what the expectations were going to be because this is the normal that we're in right now," says Servizzi. "We didn't have a tremendously difficult time crewing this because people were eager to get back and do the work that they love to do."

Onsite: Nine Cameras, Sideline Reporter Claim Territory at Nationwide Arena

Although the production presence will be held to a minimum, the biggest gifts are sometimes wrapped in the smallest packages. In the compound, there will be an A2 and a handful of engineers, but, inside the venue, most notably, sideline reporter Jen Hale will be conducting player interviews with an added twist.

"When she's interviewing players, those will be done via a boom pole so that there's 6 ft. of separation between her and the player," says Servizzi. "There will also be 6 ft. of separation between Jen and the audio person holding onto the boom pole."



TUPELO HONEY

CONTINUED FROM PAGE 16



As for equipment, a total of 10 cameras (five standard and four POVs) will be used in the arena. One of the five will be a handheld, but, as with Hale and her audio operator, appropriate distance between operators will be implemented.

"It's going to be a mid-court handheld that will be adequately distanced," Servizzi adds. "We are not doing traditional baseline cameras since those have been moved back to low slash positions. We want to keep as many people out of those areas immediately under the basket as possible."



"As for equipment, a total of 10 cameras...will be used in the arena."

TUPELO HONEY

Offsite in Indy: Production Trailers, On-Air Talent Highlight Large Remote Effort

In Indianapolis, the hybrid remote-production workflow has proved a success on multiple American Cornhole League (ACL) Pro Invitational Qualifiers. With more experience under their belt, Servizzi and company are raising the bar by taking on this multi-day project.

“Cornhole has been a nice proving ground for what we’re doing,” he says, “but this will be the largest remote production that we’ve taken on to this point. We’re really confident that we will pull this off.”

Despite not being onsite in Columbus, Tupelo Honey will follow strict safety guidelines within its facility. To limit in-person contact, seven on-air personalities throughout the entire tournament will be situated in remote locations: ESPN’s Seth Greenberg at ESPN headquarters in Bristol, CT, and play-by-play announcers and analysts Dan Dakich, Fran Fraschilla, Bob Rathbun, Matt Martucci, Chris Vosters, and Tim Scarborough in Indianapolis.

For the 17 staffers in two crews, the company is leveraging every available workspace on the property.

“In Indianapolis, we’re in the process of building two permanent, remote-control rooms to go along with the one that currently exists,” says Servizzi. “We’re using a couple of our web-only trucks to house a couple of people. We [also] have [an air-conditioned] shipping and receiving area [housing] temporary Evertz DreamCatcher replay suites.

We are socially distancing everyone, but, based on the length of this event, we’re taking into account the amount of time that people are sitting in their chairs [in one room].”

To prevent potential cross-contamination, the crews will not have access to each other the facility. They will be split between the on-air-talent group and the production group.



“We have specific areas of the building that talent can be in and specific areas that production can be in,” he explains. “Those two groups, other than electronically or by phone, won’t be able to interact. It may be going to the extreme, but, for an event like this on ESPN and ESPN2, there are no corners that can be cut.”

TUPELO HONEY

CONTINUED FROM PAGE 18



In Bristol, ESPN will receive the feeds from Tupelo Honey and will forward the signal domestically as well as to more than 197 countries throughout Latin America, Europe, Asia, Oceania, and the Caribbean for live and VOD consumption.

Lessons Learned: Producing a Multi-Day Event in a COVID-19 World

Even though COVID-19 cases continue to spike around the country, sports are making a gradual comeback. Given this, there is particular incentive to prioritize the safety of all crew members associated with these broadcasts, and, in a time when many aspects of this pandemic remain unknown, it's vital that sports producers rely on their broadcast partner.

"The confidence that [TBT founder/CEO] Jon Mugar and his team have in us is very much appreciated, and our confidence in them is very high," says Servizzi. "You're going into a big event, so you've got to trust that the organizers of the event have your best interest in mind, and you've got to 100% commit to having their best interest in mind as well. Partnerships have never been more important than they are right now."

Servizzi and the rest of his Tupelo Honey staff expect that, after the tournament, there will be some major takeaways that can help not only their team but the entire industry.

"Some of [these broadcasts are] going to be lessons learned that will make us better as an industry," he says. "We are going to get so much better for having fought through this pandemic."

The Round of 24 for The Basketball Tournament runs from 3 p.m. ET Saturday, July 4 through Sunday, July 5. Competitions will continue with the Round of 16 July 6-9 and Quarterfinals July 10-11. The contest wraps up with Semifinals on July 12 and the winner-take-all Final on Tuesday, July 14.

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ERROL ANTZIS
PODCAST #53

ON AIR

ROCK GUITARIST, MIT ENGINEER, INVESTMENT BANKER..

HOSTED BY: JOE SCACCIAPERRO

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FROM THE VAULT



NOTE:

From the Vault

In this new section of the Insider Guide we will present blogs written years ago for our Ferro Productions site. We are offering them because at their core their relevance is still valid. The settings and technology discussed may be dated but there is still much to be learned, “technology changes and so must we”, “adjusting to fluid circumstances is a learned skill”, etc.

We hope you enjoy them and find value in the experience of others. Learn how change/technological evolution has created today's techniques and how the basic skills will also be the cornerstone of quality production.

By Alex Aurichio DP / camera op

The day began very early primarily because of the extremely high level of security screening. The location was The Waldorf Astoria. We were here to tape an interview with the new President of Egypt, Mohamed Morsi. We loaded in half a cube truck of video, lighting, engineering and grip gear, then were given a small two room suite.

One of the fun things about working as a camera operator is getting the opportunity to work with other gifted Directors of Photography (DPs). This day it was Paul Koestner, the DP of the Emmy award winning show “Louis”. The lighting set up was very simple, but elegant (two Diva lights for keys over the head of each person with two 300 watt backlights a few feet behind them). In the next room, an interpreter's booth was built, along with the video city. We shot with two Sony PDW-F800 disc camcorders. The show was switched to live and also recorded in iso at the cameras. After the set up was completed we moved out and the Secret Service came in and did a sweep, followed by Egyptian security. Once security was satisfied, they brought President Mohamed Morsi to meet Charlie Rose for the first time.

The interview lasted about a half hour and went well. After the interview we began the long process of tearing down and repacking the gear. We had a long wait to load out due to tighter security following our own leader at the time, President Obama, who was in the building.

It's challenging and exciting working on these jobs because of all the protocol and politics. The security screenings can be annoying, but they're in place for good reason. As long as you remember that they're in charge and you're a guest. At the end of the day what matters is that we get the show on the air.

Glossary of terms:

DP: The Director of Photography is responsible for a film's visual elements. Their primary duties include developing a film's visual style, determining lighting and composition and planning camera angles.

Diva Lite: A portable Compact Florescent soft light. Now available as an LED version. <https://www.kinoflo.com/Products%20Button/Fixtures%20Built-In/Diva-Lite/Diva-Lite.html>


Charlie Rose: Charles Peete Rose Jr. (born January 5, 1942) is an American television journalist and former talk show host. From 1991 to 2017, he was the host and executive producer of the talk show Charlie Rose on PBS and Bloomberg LP.

Interpretation Booth: Interpretation booths are used to provide sound insulation, enabling interpreters to efficiently perform their job without interfering noises from external sources. Full-size or table-top booths available. Interpreters are used during bilingual conversation with each person involved in the conversation hearing the it in their respective language.

Video City: The term used for the area in which all the monitor feeds from the cameras come into for the purpose of Monitoring, Recording and viewing by the production team and clients.

ISO: When referring to a multi camera shoot, the recording of an individual (isolated) camera, in addition to the line cut which is the recording of the video from all cameras going through the switcher. This Line cut consists of the images from all cameras as chosen by the director in real time.

The ISO records are used in post production when needed to help enhance the recorded story line.



"The day began very early primarily because of the extremely high level of security screening. The location was The Waldorf Astoria. We were here to tape an interview with the new President of Egypt, Mohamed Morsi."

INSIDE THE BIZ DEEP DIVE

Insider Guide Takes You into the World of Music Libraries

In the world of writing popular music, we all tend to think of “making it” as writing hit songs for today’s big music recording artists. But what you probably don’t know is that most active songwriters and composers make a living writing music for what is known in the music business as music libraries.

In the following interview, former author, teacher, and legal expert in the music industry, [Steve Gordon](#) interviews one of today’s top and most successful music library executives, [Adam Taylor](#), president of [APM Music](#).



Steve Gordon



Adam Taylor

Interview by Steve Gordon with Adam Taylor, President of Leading Music Library APM Music, see [About APM Music](#)



APM Music is the largest and most successful music libraries in the world. As its president, Adam Taylor continues to grow one of the largest and most diverse collections of original production music available, including every conceivable genre of music. Before coming to lead APM, he was founding partner of [Goldman/Taylor Entertainment](#), where he developed numerous properties, including the television series [Confessions of Crime](#), for Lifetime Network, and the PBS series [Joseph Campbell: Mythos](#), hosted by Academy Award winner Susan Sarandon in partnership

with the Joseph Campbell Foundation. In this interview we discuss the role of the music library and how it differs from that of the music publisher.

SG: What is a music library, and how does it differ from being a music publisher?

AT: We are publishers, but a music library is a specific kind of publisher and has a specific kind of structure. Libraries were organized to make the licensing of music for various programs easy and seamless. Consequently, we control rights in master recordings as well as the musical compositions, and we can grant rights in both. Most music publishers only control compositions, not recordings. So, libraries are a one-stop shop for everything that you need as a producer of a movie, TV show, soap opera, commercial, or any other project. Another unique feature of a music library is that the music is pre-cleared. If you are willing to pay our rate card, or if you have a pre-negotiated agreement with us for some kind of discount or blanket agreement, you can use the music for your production. You don’t even need to check with us before you use the music. There is a rate card, which specifies the rate, and every track in the library is the same price. It’s just the prices vary depending upon what you want to use the track for. So, it would be relatively inexpensive if you wanted to use it for a local radio spot, but would be considerably more expensive if you wanted to use it for a national film trailer campaign, for example. Those are the essential elements that distinguish a music library from just a publishing company.

SG: If I am a songwriter, why would I need a publisher or a library, or would I want to be represented by both?

AT: If you are a songwriter or composer, or you’re just producing tracks, you can have certain songs with publishers and you can have other tracks with libraries. It’s a matter of trying to develop a variety of different income streams for yourself. If you look at the number of writers and composers in the world, there are many, and only a very small percentage of them can really make a living from the commercial release of records. Especially with the demise of the record company model, for many people that isn’t an avenue anymore.

Of course, the advent of all the digital technology has made it less expensive to produce music and gives an artist more control over distribution. So, people are looking at a variety of different sources of revenue—putting things up on iTunes and on YouTube, and streaming revenue from Pandora and Spotify and other sources. And then, of course, sync; the synchronization of music into programming has become a very viable income stream for songwriters and composers. So, we have all kinds of people coming to us, many of whom have some kind of commercial releases, but also would like to do library.



SG: How big is APM? How many songs do you currently represent, and how many songwriters?

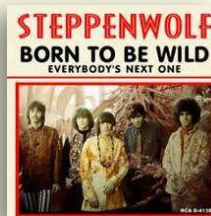
AT: We have approximately 800,000 recordings and songs by about 5,000 different composers. The music started being produced for the library in the early 1950s—for example, the original Superman series with George Reeves is mostly our music. [[Super Original TV Theme](#)] And there are archival recordings that have been acquired that go back to the early 1900s. Between us and the catalogues that we represent we release on average 5,000 new recordings every 6-8 weeks.

SG: Can you give us an idea of how much money is involved in placing syncs?

AT: In terms of the pricing, a variety of different things come into play. Our business can generally be divided into two halves in terms of the type of sync revenue that exists: needle drop and what we call term contracts. A needle drop is a track at a time: some clients have not made an up-front commitment for a certain amount of money; they just have a willingness to pay our rate card, or we have a pre-negotiated discounted rate card with them, like we have with most motion picture studios, for example. So, they might come to us and say, “I’m looking for a track for this project, what do you have?” Or they go to our search engine, which is what most people do, and they look through and find tracks. If they find one they want to use, they put it into the program, they let us know, and we invoice them. So that’s the needle drop side of the business. The rates can vary from \$50 to \$75 for a local TV spot, or even less for a web ad. Or it can go all the way up to \$7500 or more for a film trailer campaign. In the advertising world, depending upon how the music is being used, and other factors, a national campaign can cost \$7,500 or more. It really depends on a variety of factors, but that’s the range.

SG: Of course, we are not talking about a well-known hit song. I guess that’s why they call it library music. Now, I licensed “[Born To Be Wild](#)” by Steppenwolf for a national TV commercial. It was \$375,000 for the song and \$375,000 for the master!

So, if you’re an advertiser or movie studio, you can spend a lot less money by using a library, correct?



AT: For sure. You’re not going to necessarily get a popular song that people know, and so if that’s important to you you’re going to have to pay the extra dollars. But for us—I don’t think I know the rate card by heart, but a national campaign can be as little as a couple of thousand dollars. So, obviously, from a price perspective it’s completely different. It’s just a matter of creatively what the producers are looking for, and financially what they’re able to afford.

I want to go back to answer the second part of your question. The other part of our business is what we call term contracts. And that’s where clients commit up front to a payment for the use of a certain amount of money, or music for a certain number of productions. They could say, we want a blanket agreement for an episode or a blanket agreement for a series. For example, we do The Daily Show. So, we have a blanket agreement with The Daily Show where they can use our music on all of their episodes, as much music as they want. We also do blanket agreements with networks, where they can use our music on all of their programs and all of their promos. We also have a lot of just promo-only deals, where music in the program itself is based on needle drop licensing, but music in the promos is covered by blanket agreements.

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[Author's note: Adam is referring to monies collected by PROs such as ASCAP and BMI.] We generally don't own themes. We did the *Oprah Winfrey Show* for about 15 years or so; we did probably 90 percent of the music on the show, but she owned the theme. Our biggest theme is the *Monday Night Football* theme, which was a library track. We also own the two themes from *This Week in Baseball*; we own the *People's Court* theme, the US Open, Wimbledon, and a few other ones.

SG: So, every time it plays you get the [ASCAP](#), [BMI](#), or [SESAC](#) performing-rights royalties?



AT: Correct.

SG: How does APM find new music to sign? Are you looking to add more music to your library now, and if so, what kind of music are you looking for?

AT: Well, we're always looking for new writers, new music. Clients always want something new. The traditional way of bringing artists' music into the library is to commission it, so when composers approach us to see if we're interested in working with them, we commission a song or a CD and it goes into the library. That's one whole approach, and that is still most of our music; we continue to get music that way.

I should add that we produce music ourselves, but the preponderance of our music is actually produced by other libraries that we represent. We work very closely with them. Many of them are abroad, some of them are in the United States, and we refer artists to them. Those libraries not only have that music represented through us in the United States and Canada, which are the two regions we primarily handle, but they license their music in other territories around the world. So, the music gets distributed all over the world.

The second thing that has developed over the last number of years, with the advent of the indie artist as a dominant component of the music industry, and with a lot of indie music being made available to programming, and music supervisors really liking that music, is that we look for artists who have songs. We already have a lot of songs with vocals in them, but we want to get a lot more. Of course, trends change all the time; the music that is popular today isn't going to be that important for sync two years from now, so we're not necessarily looking for thousands and thousands of songs to put into the library. We're looking more for music that will be popular for a period of time.

SG: Let's talk about the basic contract between you and the creators.

AT: A general library deal for APM, and the songwriters and other libraries, is generally 50/50. The artist/songwriter would get 50 percent of whatever the library gets. So, for example, if we represent a UK library and we get a license from a client for \$1,000, we send \$500 to the library in the UK, and the library in turn sends 50 percent of that, or \$250, to the artist/songwriter. If the UK library does the license for \$1,000, they send \$500 to the artist/songwriter. So, it's a 50/50 deal based on receipts. There are a lot of other libraries, particularly in the United States. Some of our competitors do buyouts of the composers, where they'll pay a small creative fee, cover the production costs, and all the writer gets after that is a 50 percent share of the performance income, that is, the "writer's share." In 99 percent of cases, we don't do that. We like the artist/ songwriter to continue to get a share of the sync, because that's actually where the bulk of the money is. It makes it a bit harder for us to make as much money as others, but it does give us the best music.

SG: So, if you make a deal directly with a songwriter, and I do have a client who has a deal with you, they'll receive their 50 percent of sync fees directly from you, and they'll collect the performance income—the writer's share—directly from ASCAP, BMI, or SESAC, correct?

AT: That's correct. I also just want to clarify that not every deal is 50/50. The indie artist deals can be anywhere from 25 to 50 percent; it really depends upon a variety of factors. By way of example, we have an agreement with ReverbNation, the great music site, where artists who are on ReverbNation who feel they are good have the opportunity to submit music to the ReverbNation/ APM library that we've built together. If we like the music, we accept it into the library. In this case there are three parties, so the rates vary a bit, but we try to be very fair. Again, we don't do buyouts of the sync rights and payments, and so artists do very well with us.

SG: If I submit a song to you as a songwriter, would I get the rights in the song back at some point, or is your deal for the duration of the copyright like a standard music publishing contracts?

AT: If it is going into the traditional library, then it goes in for perpetuity. However, composers continue to get their share of the sync revenue in perpetuity. The copyright is owned by the library. If it is one of our newer indie artist's deals, the term may be as brief as one or two years. It goes in there exclusively for sync for that period, not for iTunes or anything else, just for sync. So, it's a shorter window—we're not looking to tie up a track forever—and we never own the copyright in that case.

SG: Now we want to talk about exclusivity. This is a hot issue in music licensing circles.

Your deals are exclusive, but I know that some people argue that non-exclusive deals are better because it's better to have multiple reps working your song, especially, for example, if the A&R person who signed you leaves the company. There's a fear that the music may be shelved.

How would you justify the exclusivity part of your deal with the songwriters and the other libraries?

AT: In regard to exclusivity, our view is that we can do a better job representing a track by having it exclusively and not worrying about if clients are going to be receiving the same track from other libraries or licensing reps and having price negotiations against it, one against the other. If you had everybody out there in the world representing it, we would have no control over pricing. Also, from a client perspective there's been a great deal of negative feedback and pushback. We've gotten letters from TV networks and movie studios stating that they will not license from non-exclusive sources. With a non-exclusive track, a client may not even know who they got it from or to pay. So it causes a lot of complications. For instance, if there's any type of copyright infringement issue, who do you hold responsible? With our tracks you know who to pay and who is responsible for clearing the rights. Therefore, clients feel more secure.

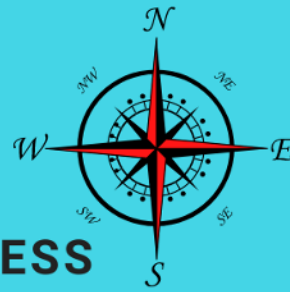
One of the biggest issues coming up with exclusivity—which is a major issue, and I think it will probably be the death knell of non-exclusives—is the fact that the performing-rights societies are now starting to use digital detection in order to pay performance revenues. So, when you have multiple instances of a track with different publishers, all of whom are registering those songs, the society isn't going to know which rep made the deal or who to pay. They're not going to know who the source is. Then the money goes into a black box and they don't pay anybody.

SG: So even if you rename the song for another rep, the PROs are confused because the system picks that up as both the original named song and the newly named song. Then they put the money in a black box instead of paying the money to the publisher or writer?

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AT: Right, exactly. And it doesn't matter if it's re-titled or not. Even if it has a different title, it's just going to not be paid. And performance revenue is sometimes the only revenue a composer or writer is getting. ASCAP is using Soundmouse now for digital detection. BMI has their Land- mark system, which is the Shazam technology. SESAC has been using TuneSat.



And when you go international, the performance revenue is a much higher percentage of the income than it is here in the United States, so it has even more impact. Many foreign territories are now using digital identification. So, this is happening.

SG: If I enter into a deal with you as a songwriter I suppose you expect me to either deliver a fully commercially acceptable master, or perhaps you help me by allowing me to go into your studio to record the songs?

AT: Yes, we, or the libraries we represent, work very, very closely with the songwriters and composers. It's not that often that somebody just delivers a finished master and we don't have anything to do with that. In fact, most of the libraries that we represent do the mastering themselves. They like consistency of sound and want a certain level of quality on the mastering. Often there's a lot of back and forth between the artist/songwriter and the library in order to get to a finished track or a finished CD.

SG: Okay, let's close this interview with the impact of digital, what the future looks like for your business and the future of the music business in general. Has digital opened up new opportunities for library music?

AT: Absolutely, from every angle you can think of, I think. Certainly, from production and distribution income streams. There are so many things that are going on, so many different ways to use music. On the web there are so many more advertisements now than have ever been done before. All previous ads were on TV or radio, and now they're on the web as well. So, the sheer quantity is staggering. Lots of opportunities there. Obviously, YouTube has also made an enormous impact, and we have over 1 million videos on YouTube that have our music in them that we have discovered so far, and we monetize the videos containing our music and we share that revenue with the libraries that we represent and the composers. And it's significant revenue.

SG: How do you make money from YouTube?

AT: If we've given a client the right to use our music in videos on YouTube, then we don't put advertising over those videos. We just receive income from the client. However, a very high percentage of the usages are just posted by individuals, without our permission. So, where they've grabbed stuff from TV, or radio, or wherever, and they've put up stuff on the web that includes our music, then we will monetize those videos by attaching ads to the video. I mentioned before that our music was used in the original *Superman* series. Well, there are thousands of Superman postings up on YouTube, and none of them done with permission. The same thing with our music in the *Spider Man* cartoon series in 1970, and the *Oprah Winfrey Show* episodes. So, whenever that music plays, if it's an unauthorized posting, we have an opportunity to monetize that. YouTube has an auto-detection system [Author's note: This is known as "Content ID."] that identifies it as our music. So, they share advertising revenue with us, and in this way the videos get monetized. This is another argument against non-exclusivity: When YouTube recognizes the track, if there is only one rep, they pay a share of ad revenues. If there are multiple claims, they hold the money. We also have the right to block our content, and if you set it that way, when YouTube finds a track that contains our music it will block the video and tell the user to replace the audio track.

SG: Are you optimistic about the future for your business? And how do you feel about the music business in general?

AT: Every change in technology changes the power structure. An example I give often is, a few hundred years ago Gutenberg reinvented the printing press, and that really weakened the power of the church, which controlled the distribution of information prior to the printing press. With music, digital technology has changed everything, and it's moved the power a bit away from the producers of music to the distributors of music. Yes, it has had a severe negative effect on the overall dollars out there for content owners. On the other hand, digital technologies have allowed composers and songwriters to write and produce at a level they were never able to do before, and to experiment with sounds and share sounds and ideas in a way that was never possible before in human history. Digital has, from a creative perspective, opened up incredible doors for songwriters and composers and for the world at large to be able to hear these things. So I think that the music business, from a creative perspective, is incredibly

vibrant. People are finding ways of making money. Not everyone's going to become a superstar because of the Internet, but there are ways of controlling your destiny and making a certain amount of money. Of course, we still have superstars, but, at the same time, there are tens or hundreds of thousands of artists who are making a living from music from the variety of things that they do.

From the library perspective, we're doing quite well. Our business continues to grow. I think the library business on the whole is growing. There are threats; there are people who are willing to give their music away for free. There are libraries that are sync free. There are libraries that are performance free. Artists are willing to give their tracks away so that they get placed on TV, which I really don't think that they should do. They get promised a lot of credit, but I don't really think it ends up amounting to very much in value to their career. But I think that in spite of all that the library business is doing well. I think there are a couple of reasons for that. One is that the need to have sync revenue for an artist has become extremely important, and a lot of really great creative music is coming into libraries. In many ways, libraries are at the forefront of music creativity, because they're much more nimble. They can react more quickly. They don't have the same constrictions that the publishing industry has. We can offer a lot of different varieties and styles of music; because we're a multi-transactional business and do millions of transactions per year, we get a really good sense about what the trends are. We can use that to really push creativity. At the same time, there are many more productions being done today than there ever were before, because of amateur productions. Ten years ago, 99 percent of all video production was done by professionals; today, 99.9 percent are done by amateurs. There are so many different types of productions and channels and cable channels and digital channels and other things that are cropping up, and I think it's going to continue. Video has become one of the major forces for expression today, and you see that in so many different areas. Not only on YouTube videos, but in the resurgence of documentaries. We're probably in the golden era of documentaries right now. So, there's no shortage of productions, and they need library music good quality music at reasonable rates.

We're doing well, we continue to make a creative contribution to the world, and it's great to get this music out into programming. It's a wonderful thing for composers and songwriters to be able to write something and actually get it placed in not maybe one thing because they went through a commercial publisher, but in hundreds of things.

SG: I always encourage songwriters and producers to think in terms of the fact that the song can generate income for your lifetime, and if you've got just one or two that are great, it really could be the difference between having a financially rewarding life or not.

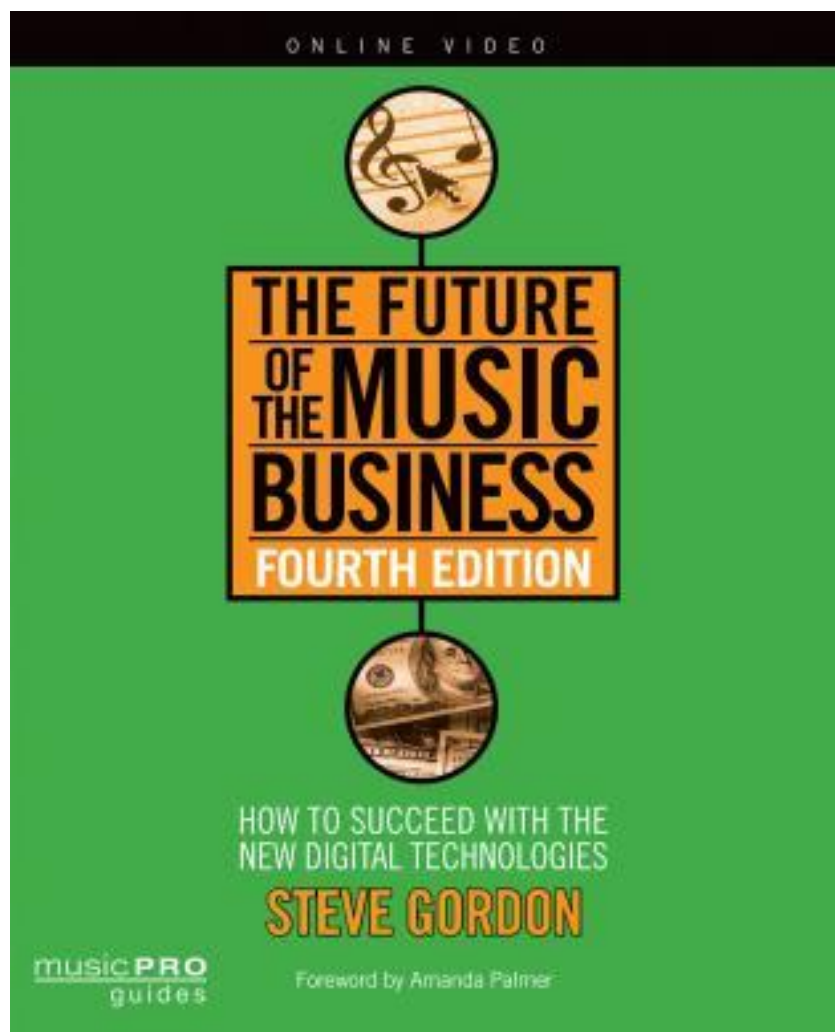
AT: Well, it's true. Libraries are a mass business, a volume business. It's the Rolls-Royce product at a Chevy price. And you want to have your music used in a lot of different productions because not only do you get the sync income for that up front, but you get the performance revenue on an ongoing basis. If you ultimately end up in hundreds or thousands of programs that are broadcast all over the world, you make money. The great thing about library is, you never know when you're going to get something. I was lucky enough to do a number of CDs with the great lyricist Hal David, who passed away last year, unfortunately. We did five CDs together, and we became friends. He had told me at one point that there was a track he had done for us, a number of years before, that was used in some program and aired in Belgium and apparently the show aired over and over and over again. The performance payment for that show for that track, which had been recorded years ago and hadn't really made a lot of money, was out of the blue \$15,000. And that's just for him—he just wrote the lyrics, his half. The composer got the other \$15,000. It's an interesting opportunity for composers. We have composers who earn a living just from us. That's what they do.

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[Editor's Note: This article is a salute [Steve Gordon](#), a pioneering legal expert in the music industry who passed away in 2018]

This interview is excerpted from one of Steve's best-selling books, [The Future of the Music Business: How to Succeed with New Digital Technology, Fourth Edition](#), available from Rowman & Littlefield.



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