

Charlyn Bernal

Charlyn Bernal is the Associate Director of Film and Television Music for the American Society of Composers, Authors and Publishers (ASCAP). She works directly with ASCAP's composer, songwriter and publisher members who have music and or lyrics in a film, television program or series as well as assisting production companies with cue sheets and setting up an ASCAP publishing company. She supplies publisher information for licensing music, researches music cue sheets for distribution and enjoys connecting production companies with composers and songwriters for their projects.

Prior to ASCAP, former graduate of USC's Scoring for Motion Pictures and Television Program has worked on several film and television projects as a composer, orchestrator and sound designer. Some of her credits include Jeepers Creepers, Love Stinks, Providence, The West Wing, Another Pretty Face, The Drew Carey Show, Early Edition, 413 Hope Street, The Tom Show, The Ellen Show, Maggie Winters, Cupid, Roswell, Once and Again, Two of a Kind, Felicity, It's Like You Know, Sportsnight, Boomtown, Clubhouse and the Emmy nominated Showtime series Odyssey 5.

Jennifer Yeko

Jennifer Yeko brings over a decade of experience to True Talent Management.

Her background in entertainment and music includes work for Variety Magazine, Maverick Records, EMI Music, Sony Pictures, Paramount Pictures, Radio City Music Hall Productions, as well as several music web sites and personal management firms.

Jennifer has placed her clients' material in over 40 film and television projects, including hit television shows such as "Sex and the City," "The OC," "Laguna Beach," "Ghost Whisperer," "Pepper Dennis," "Windfall," "Reunion," "Boston Public," "North Shore," Comedy Central, "One Tree Hill," "Summerland," "Dawson's Creek," "Party of Five," "Roswell" and MTV/The Real World.

Jennifer has promoted a wide range of artists and music genres, everything from Top 40 and pop to modern rock and classical. She has produced and managed major events, such as "ShowBiz Expo" for which she secured over 200 speakers, including former Vice President Al Gore. She has recently been featured in Billboard magazine, The Hollywood Reporter, Music Connection and RowFax.

Jennifer brings her love of music, experience and enthusiasm to her role as Founder of True Talent Management, a company she created to promote talented musicians and bands who might otherwise be overlooked by the major label system.

Jennifer received her Bachelor of Science degree in Marketing from Fairfield University in Connecticut. She is a member of The Recording Academy, the National Association of Recording Industry Professionals (NARIP), and has served as a Director At Large for American Women in Radio & Television.

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Mildred Inez Lewis

After graduating from Oberlin College, Mildred began her career as a theater director in New York City where she belonged to the playwrights' and directors' unit at the Actors Studio and Circle Repertory LAB. After earning an MA and MFA in film from UCLA in 1993, she won a Samuel Goldwyn Creative Writing award for her screenplay, MILES OF SMILES. In 2008 she completed the Producers Guild of America Producers Workshop where she pitched and developed her original one hour drama pilot, THE NEGOTIATOR.

UNBOWED, a feature film based on her original screenplay won the best picture at the American Indian Film Festival, the Vision Award from the Palm Spring International Film Festival and screened internationally. It ran on Encore/Starz from 2002 to 2004. She previously sold CINDERITA to Two Oceans Entertainment. Her plays have been produced in Athens, Seattle, New York City, Cincinnati, and Los Angeles. Other screenplays were purchased by Studio Canal Plus and Marathon Pictures. Most recently her webisode, ROOM 1616, was accepted by Hotel Guignol for production. Her plays *Portland Summer Waltz*, *The Woodmen*, *Final Fourth* and *World End*, have been produced in Cincinnati, New York, Seattle and Los Angeles.

Since 2002, she has been a screenplay judge for the San Francisco Black Film Festival. She has three times served as a juror for both the CINE Golden Eagle (short subject) and for the Eastman Kodak's International Film Competition (students and faculty). From 2006 to 2008, she served on the advisory board for filmyourissue.com.

She has taught film production and film studies at the Chapman University Dodge College of Film and Media Arts since 2000. She has been a board member of the Organization of Black Screenwriters and the University Film and Video Association.

In late 2004 Mildred wrote and directed LEFT, a dramatic 16mm short that was screened in 2005 at the Roxbury Film Festival, Reel Rasquache, University of California Humanities Research Institute, Loyola Marymount University, and San Francisco Black Film Festival. Her new comedy short GHETTOPRENEURS is about to hit the festival circuit.

(Note) FYI - Linda

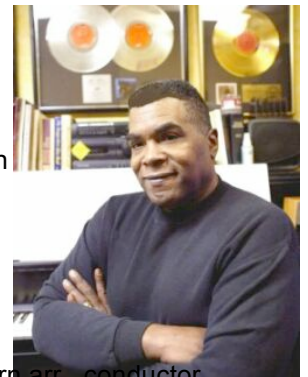
Mildred is active in all facets of film production and often scouts the music for student projects or her own. She is preparing a handout for the LAWIM event to share her expertise as an independent filmmaker describing paths towards music placements in films or other projects.

Samm Brown III

SAMM BROWN III is a film/TV composer (and member of the SOCIETY OF COMPOSERS & LYRICISTS) who has over 25 years experience as a successful record producer, songwriter, arranger, orchestrator, and conductor. He has received numerous industry awards including those from the RIAA and ASCAP, and has had 9 number 1 recordings, 6 top ten hits, and 6 gold/platinum albums.

NUMBER ONE RECORDINGS

- MICHAEL JACKSON, (One Day In Your Life/single), producer/songwriter, arranger, conductor
- NEW EDITION, (Under The Blue Moon/album), strings/horn arranger & conductor
- MAXINE NIGHTINGALE & JIMMY RUFFIN, (Turn To Me/single), producer/strings-horn arranger
- DAVID NAUGHTON, (Making It/single), strings/horn arranger & conductor
- TAVARES, (Heaven Must Be Missing An Angel/single), horn arranger
- PEACHES & HERB, (Too Hot/album), strings/horn arranger & conductor
- DANCING MACHINE, (The Jackson 5/album), strings/horn arranger & conductor
- YVONNE ELLIMAN, (Love Me/album), strings/horn arranger & conductor
- JERRY BUTLER & BRENDA LEE EAGER, (Close To You/single), producer/strings/horn arr., conductor



As a film/TV composer he has scored the dramatic cable television series: *Isidingo* and *Generations*; composed the music for the *Hollywood Film Festival* trailer; and music for the acclaimed British Rockumentary *Michael Jackson: A Remarkable Life*.

As a producer/songwriter or as an arranger/conductor he has contributed successfully to the careers of such recording artists as: Michael Jackson, Maxine Nightingale, David Naughton, The Jacksons, Tavares, The Sylvers, The New Edition, Jerry Butler, Gemini, Arpeggio, Peaches and Herb, Clay Hunt, The Supremes, The Atkins, and many others, both here in the U.S., as well as in Europe and Japan.

Along with Quincy Jones and Freddie Perren, Samm Brown III is the only other record producer to have a #1 international hit ("One Day In Your Life") with megastar Michael Jackson during the 1970's and the 1980's. "One Day In Your Life" was also Michael Jackson's first #1 record in the U.K.

Samm is also a former staff writer and producer for Motown Records, a staff writer at Chappell, Almo-Irving, and Jobete music publishing companies. A past chairman of the N.A.R.A.S. Institute; he served on the N.A.R.A.S. Board of Governors (Chicago Chapter), and was a member of the 1983 Producers Grammy Screening Committee, and he is a frequently requested guest speaker on the subjects of songwriting, artist management and record industry business.

He has also taught songwriting master classes privately and at numerous workshops and seminars including: California Lawyers for the Arts, National Academy of Songwriters and Expos, The Arizona Songwriting Association, The Los Angeles Songwriters Showcase, The Vocal Career Symposium, UCLA Extension courses, California State University Northridge Music Industry Studies program, and has been a judge for the internationally known John Lennon Songwriting Contest.

Mr. Brown is also a Ford Foundation scholarship graduate of Columbia University's Graduate School of Journalism. Combining his career in the record industry with his broadcast journalist background (reporter for ABC News WLS-TV, Chicago, where he was the youngest African-American in the country to hold that position), Mr. Brown utilizes his unique expertise in both fields every Sunday at 2:00 PM to 3:00 PM Pacific on public radio's KPFK 90.7 FM, where he hosts the only weekly, one-hour radio talk show in the nation that focuses exclusively on the \$700 billion a year entertainment industry: Samm Brown's FOR THE RECORD.

Eric Mofford

Eric Mofford is producer and founder of Unconventional Media, a cross-over film and new media company, pioneering this new ground with the recently released video game, NEED FOR SPEED:UNDERCOVER for EA. Mofford produced the live action movie portions. Previous producing duties include the 13-part PBS documentary series, SENIOR YEAR, BLACK. WHITE. for FX, and dozens of feature films including the soon to be released, MERCY MAN. Other production credits include, EXTREME MAKEOVER:HOME EDITION, DAUGHTERS OF THE DUST, and the television series, 24. His numerous music video credits include Aerosmith, Sheryl Crow and Alan Jackson. His dramatic blues film, TRAVELIN' TRAINS, aired nationally on A&E and won a dozen national and international film festival awards including the CINE Golden Eagle. UnconventionalMedia.com, unconventionmedia.wordpress.com.

Marty Silverstone

In overseeing the creative department of music publisher North Star Media (NSM), Marty has helped build a unique music company that is committed to revitalizing artist development in the new music business and new media landscape. Marty joined NSM in 2003, when he began managing and promoting the song catalogues of artists such as Bruce Hornsby, Collective Soul and other platinum-selling artists. Marty helped NSM diversify by building a roster of emerging artists which helped establish North Star Media's reputation as a go-to source for independent music for the film & TV licensing community, as well as for the advertising and branding world. Career highlights include being one of the founders of the Leo Burnett Agency's Artist-in-Residence Series, where he worked with advertising executives to design a trailblazing program for bands/artists to meet and work face-to-face with advertisers. In 2005, NSM band Collective Soul was the first band to participate in what has become a successful program that has yielded results for artists and brands alike. A graduate of the Berklee College of Music in Boston and Queen's University in Canada, Marty is also a musician and producer, working with emerging artists and songwriters in his spare time.

Independent Music Supervisor Maureen Crowe

Owner at GTM , VP Soundtrack at Columbia Records

Maureen Crowe's parents loved the theater, and since they lived on Long Island they were very close to that theatrical mecca of Broadway. They brought the recordings of the shows they saw home to Maureen and her siblings, who would act out the plays on their own since they did not get the chance to see them in person when they were younger. Throughout her childhood and on into college, Maureen became involved with several plays and theatrical presentations. She attended Marist College of Communications for two years before transferring to the Syracuse University New House School. While at Syracuse, she was involved in various aspects of putting shows together, particularly the post-production process, and also worked at a local television station. After graduation she decided that she wanted to go out to California to see if she could get involved with the television or film industries. "I always wanted to be involved with entertainment, there was never a question about that," Maureen recalls. "Whether it would be documentaries or theater...I used to love theater, but I didn't feel that I could make a living at it."

When she arrived in L.A., Maureen volunteered to work on some movie projects for students at the American Film Institute. One of the students had been working with the TV show "Fame," and when that person could not return for the second season, Maureen went to work for the show. "That's when I realized that in regard to music and theater, there was this career possibility in working with music and film. It ended up being a very natural fit for me." Maureen started working on the "Fame" set, watching lip-synchs and performing other tasks. Ken Ehrlich, one of the producers of the TV show taught her a lot about the intertwining worlds of music and film, and when he decided to find other sources for music supervision beyond the one company they had been working with, he asked Maureen to find those music sources. "That's basically how I learned to be a music supervisor. Dealing with publishers, talking to songwriters, and every week we had different needs for songs and materials on the show. I was used to working with the various aspects of music theater when I was growing up, and in the format of a show

like 'Fame' which requires a song to bring the story forward, or sell a particular scene or moment, that was something I was very familiar with and it was also my passion."

After "Fame" Maureen thought she would become more involved with post production. But she had already gained a bit of a reputation for her work with "Fame" and also made some good connections, and as a result music supervision work started coming her way. Her first feature film project ended up being the follow-up to "Footloose". "I worked with a lot of big songwriters and producers, and it was a great intro to the film world for me. I had realized very quickly that it was a job where we had to be creative to some degree, and you worked with all of the key creative people. Then when you get into feature films you work much more with marketing, advertising, videos and record companies. For me, I thought it was a perfect completion of everything I loved about entertainment." Gary Lemel from Warner Brothers and Kathy Nelson were happy with the work Maureen had done, and as a result they tapped her to work with "The Bodyguard" followed by "Wayne's World," two very popular movies that were also very music intensive. "In 'Fame', the whole goal of that show was to be very contemporary and very much in touch of what was happening in the current music scene, so we used a lot of different genres. So when I got into feature films, I had not worked with that level of producers before, but in terms of the genres of music and what types of songs were on the radio and what kind of artists and songwriters were involved, it was something I was very aware of and used in the films. It was just a series of events to help me move ahead, and some great people believed in me and were very supportive of me when I was starting out."

Even with her reputation growing as a music supervisor that could be counted on, Maureen decided after "Wayne's World" that she wanted to know more about the music industry. She worked for three years at Columbia Records primarily with soundtracks, and was about to go back to films when Arista Records asked her to come work for them. She spent three years there as well, learning a great deal about the industry that her career path most decidedly intersected with. When she came back to the movie industry, Gary Lemel as well as Doug Frank at Warner were quite supportive of her, and Maureen began doing the music supervision for several A-list movies including "The Replacements," "The Perfect Storm" and "The Banger Sisters". "I tell a lot of people when you are starting out is to just keep going; like if you want to shoot movies, shoot movies and then keep on going. For me maybe some of the early films were not the best films, but Gary was the head of music at Warner Brothers and he wanted someone to help him out and get the project to work as far as what the producers wanted, and he realized I was someone he could rely on."

Currently, Maureen is finishing up working with the movie "Chicago," which was made by the same people who provided Maureen with her first music supervising job with the "Footloose" sequel, and "The Guy Thing" at MGM. In the future Maureen, would like to be involved with a project like developing a musical, or working with animation or other new technologies. For the time being, she is quite happy with what she is doing, putting the musical stamps on some very well regarded movies. "The best thing I like about it is to really deliver for the director in terms of what he wants to say in the movie. Try to make it as painless as possible, deliver things on time and have the right type of music. It's being part of the whole storytelling process."

Maureen Crowe's advice for submitting music to Music Supervisors "For indie musicians the best thing to do is send only their best material, and only a small amount. It's very difficult when someone sends a sixteen cut album. And keep in touch with things so you target your submissions. The internet can be a very good source for this. If there is a movie that is a romantic comedy with a young cast in it, sending something appropriate to that age group is important. Try to find out what the story is about so you send something appropriate. If you have music that you feel can compliment a movie, send one or two of your best tracks, no more than three. The more specific you get the bigger impression you can make. If I you send me three songs and I hear three good songs, I may then want to hear the whole album. But if you send me a whole album and I don't like the first song chances are it's going to be hard for me to go through it."