



"COVER ME" | A Song Driven "Reality" Experience | "All Great Classics ... All New Groove."

A Positive Reality SHOW that demonstrates how by combining Great Music, New Technology and a Ton of Talent - You can make something Truly Magical. An uplifting Reality Show that focuses on Favorite Songs and not personal drama.

The purpose is bring each songs "Magical Element" forth in order to inspire other types of Visual arts to build upon it. (Film Makers, Dancers, Graphic Artists, Videographers)

The Show is a Modern Revision of the "Best Cover Songs of Our Time" and will feature the Best Austin Singers, Musicians, Dancers and Media Artists as well as Local Venues and Businesses. The Series will Showcase this Amazing Talent with Cutting Edge Visuals with a great deal of accent on New Sound Technology and Computers. This New "Austin Based" Music Reality Show will be the perfect blend of "ART and COMMERCE" and aims to Build upon Austins' Reputation as both "Live Music Capital of the World and Tech Town"

SHOW TREATMENT | "Fall In Love With Your Favorites Songs – Again."

- * The group of Musicians and Singers that will arrange and perform the New Cover Versions are called "The COVER KINGS".
- * The COVER KINGS task is to bring that certain "Element" out in new and unexplored ways, bringing a brand new Version to life.
- * To accomplish this - they will be able to draw on exceptional talent - and large array of Modern Musical Tools.
- * 100 "Made-Over" songs will be listed on the "COVER ME/Cover Kings" website for the Audience to choose from for the live shows.
- * The first part of each show will document and explore the Song and the Bands' history with images interviews and Voice overs.
- * The second part of each show will showcase the re-creation of the material in the studio and the ongoing Austin talent hunt.
- * The most popular song picks will be performed LIVE on stage at the end of the Episode with clips of audience reaction and feedback.
- * A stage that will feature large screens displaying what each REBORN song has inspired film-makers and visual artists to create.
- * From time to time - there will be a surprise celebrity Guest Singer (1-2 songs) featured on stage with the Cover Kings.



Initially, Our Company Revenue will be drawn from four Sources (100 Songs / 12 Episodes)

Our Current Budget is \$45,000.00 (Investor Pay Back is 150%)

The Investment will be paid back in 4 ways.

- 1.Per Song Fees – For placement in TV Series, Commercials, Movie Soundtracks Video Games, etc...
- 2.Song Downloads – Direct sales of the 100 plus "Cover King" Covers (As both Singles and Album Compilations)
- 3.The Web Series – Will be sold as a Reality Show to Network or Cable Channels. (Revenue to come from Ads and Sponsorships)
- 4.Live Performances – Clubs and Television. Based on the Promotion and popularity of the Show (Web Series)

NOTE: If we have 100 Songs to choose from (at 90 cents profit each) – we only need to sell 5,000 downloads to Break Even.

Making Money in Music (Sample Figures)

\$45,500 : One song on a million-selling CD. This is based on the 9.1 cents per album sold mechanical license rate with a publisher taking 50%. If the songwriter self-published their music, then they would get the full \$91,000 per million albums sold. This rate can further be reduced if the label or artist has negotiated a reduced mechanical rate. Standard reduced rate is 3/4 or 6.8 cents per album sold.

\$15,000 – \$60,000 : Feature film, one song, writers and publishers share sync fee's. (Synchronization License – syncing music to moving images). This can vary greatly depending on the use of the song in the film. A song used for the end-credits or trailer would demand much higher fees than a song used in the background. This is all negotiated between the music supervisor and publisher (or songwriter if he/she has been able to make the film aware of his/her music). Well known songs can demand more where unknown songs will garner much less from a sync license. The exposer may be worth the low sync license though as people who see the movie hear the song. If a soundtrack is released, this will lead to mechanical rates generated from soundtrack album sales (see above).

\$20,000 – \$100,000: Non-hit song, national commercial. Advertising agencies and music supervisors are looking for new music to use with commercials and sometimes prefer unknown songs and independent artists as they are less expensive.

\$75,000 – \$1,000,000: Hit song, national commercial.

\$60,000 – \$70,000: Unknown song, major film trailer.

\$12,000 – \$100,000 : Known song, major film trailer. "Negotiations will take into consideration whether or not the song that accompanies the visuals is a theatrical trailer for in theater use only, or a television or internet commercial."

\$300,000 + : Hit song, major film trailer.

\$2,500 – \$20,000: Song used in video game.

\$1,000 – \$3,000 : Indie artist, network television show all-in (master + sync) fee. All-in meaning the TV show gets all options for use of the song without further payments. So if the show was later released in a different medium such as an internet channel, home video, or on-demand, the show would not have to pay more monies to the songwriters.

\$800,000 : U.S. radio and television performance royalties, hit single. There are three performing rights societies that make sure the copyright owners of songs are paid performance royalties when those songs are performed in public. This includes radio, television, restaurants, nightclubs, dance halls, websites, and other venues and broadcasters. The three societies are ASCAP, BMI, and SESAC and they receive payments from the music venues stated above for the right to perform the songs in their respective catalogs. The performance rights agencies use their specific systems to determine the amount of times songs are played throughout the different venues and send publishers / songwriters royalties checks based on amount of play. Published songwriters must choose which agency to register with based on the different pros and cons of each organization.

0.66 cents : iTunes takes .34 cents per download from the standard .99 cent fee charged (although the rate now varies between .66 / .99 / 1.29 cents per song due to new negotiations between Apple and the labels). If a song is attached to a label, the label will take .46 cents giving the songwriter .10 cents and the artist .10 cents per download. If two songwriters co-wrote the song then this is now .5 cents per download. It is also .5 cents per download if a publisher has 50% rights to the song. Of course, you don't need a publisher to get your songs onto iTunes or in other music stores, you can pay TuneCore a small fee and then keep the .66 cents per download. Tunecore special offer: Sign Up for a free TuneCore account, save 30% on first distribution

Again, the above numbers are just an idea of potential income that a great song can make when used through different venues. Amounts will definitely vary depending on the negotiating power between those looking for music and those providing music.

More Income Examples ...

TYPICAL PAY RATES

The following are typical rates paid to composers for projects in each category

FILM

Type of Production	Low Budget	Medium Budget	High Budget
Studio Feature (creative fee)	N/A	\$150,000-\$450,000	\$350,000-\$2 mil+
Studio Feature – Studio Production Arm Film (package)	\$60,000-\$250,000	\$250,000-\$350,000	\$400,000-\$2 mil+
Studio Feature – Studio Indie Subsidiary Film (package)	\$35,000-\$60,000	\$75,000-\$150,000	\$200,000+
Indie Feature (package)	\$2,500-\$15,000	\$25,000-\$75,000	\$75,000+
Guerrilla Indie Feature (package)	\$0-\$3,500	\$4,000-\$7,500	\$10,000+
Student Film	\$0 (costs only)	\$2,500-\$6,000	\$10,000+

TELEVISION

Type of Production	Low Budget	Medium Budget	High Budget
Television Movie (package)	\$5,000-\$20,000	\$25,000-\$50,000	\$55,000+
Network 60 min. drama/reality series (package, per-episode)	\$1,500-\$10,000	\$10,000-\$15,000	\$15,000+
Cable 60 min. drama/reality series (package, per-episode)	\$2,000-\$10,000	\$10,000-\$14,000	\$15,000+
Network 30 min. animation series (package, per-episode)	\$1,500-\$4,500	\$7,000-\$16,000	\$20,000+
Network 30 min. comedy series (package, per-episode)	\$1,500-\$3,000	\$4,000-\$6,000	\$7,500+
Cable 30 min. comedy series (package, per-episode)	\$1,500-\$3,500	\$3,500-\$4,500	\$5,000-\$7,000+
News Package - Local (package, one station)	\$2,000-\$5,000	\$6,000-\$10,000	\$10,000+
News Package – National Basic Cable (package deal, multiple stations)	\$5,000-\$12,500	\$15,000-\$25,000	\$30,000-\$50,000+

More Income Examples ...

American Idol and Glee.

As of 2011 American Idol alumni in their post-Idol career have amassed a total sales of over 55 million albums and 90 million singles and digital track downloads in the U.S.

Revenue and Commercial Ventures

The American Idol Experience marquee sign The dominance of American Idol in the ratings has made it the most profitable show in U.S. TV for many years. The show was estimated to generate \$900 million for the year 2004 through sales of TV ads, albums, merchandise and concert tickets. By season seven, the show was estimated to earn around \$900 million from its ad revenue alone, not including ancillary sponsorship deals and other income. One estimate puts the total TV revenue for the first eight seasons of American at \$6.4 billion. Sponsors that bought fully integrated packages can expect a variety of promotions of their products on the show, such as product placement, adverts and product promotion integrated into the show, and various promotional opportunities. Other off-air promotional partners pay for the rights to feature "Idol" branding on their packaging, products and marketing programs. American Idol also partnered with Disney in its theme park attraction The American Idol Experience.

Advertising Revenue

American Idol became the most expensive series on broadcast networks for advertisers starting season four, and by the next season, it had broken the record in advertising rate for a regularly scheduled prime-time network series, selling over \$700,000 for a 30-seconds slot, and reaching up to \$1.3 million for the finale. Its ad prices reached a peak in season seven at \$737,000. Estimated revenue more than doubled from \$404 million in season three to \$870 million in season six. While that declined from season eight onwards, it still earned significantly more than its nearest competitor, with advertising revenue topping \$800 million annually.

Media Sponsorship

Ford Motor Company and Coca-Cola were two of the first sponsors of American Idol in its first season. The sponsorship deal cost around \$10 million in season one, rising to \$35 million by season 7, and between \$50 to \$60 million in season 10. The third major sponsor AT&T Wireless joined in the second season. iTunes joined in season 7.

American Idol Tour

The top ten toured at the end of every season. Kellogg's Pop-Tarts was the sponsor for the first seven seasons, and Guitar Hero was added for the season seven tour. M&M's Pretzel Chocolate Candies was a sponsor of the season nine tour. The season five tour was the most successful tour with gross of over \$35 million.

American Idol is broadcast to over 100 nations outside of the United States. In most nations these are not live broadcasts and may be tape delayed by several days or weeks. Episodes are aired live in Canada on CTV, but it may simsub over the Fox broadcast by cable and satellite systems, depending on provider and region.

As of April 1, 2011, **Glee had placed 131 songs on the Billboard Hot 100.** This has happened in less than two years time and is more chart hits than any recording entity in the history of the chart. Three of those songs made it all the way to the top 10, and 40 of those have reached the top 40. All of the charting songs have been cover versions except the two original songs "Get It Right" and "Loser Like Me" released in March 2011. More than 20 million digital downloads have been sold worldwide.

GLEE Quote - "Glee has proven there is a strong market for distinctive Cover Versions of favorite pop hits."

Glee Tops the Beatles For Number of Songs on the Billboard Hot 100

Chart achievements and records keep tumbling in the wake of Glee. Now, according to Billboard, the show is the non-solo entity with the most songs ever to hit the Billboard Hot 100. **76 Glee songs have now reached the Hot 100 to only 71 for the Beatles.** This feat has been accomplished in well less than two years. It seems only a matter of time before Glee passes the top two solo artists, James Brown with 91 and Elvis Presley with 108. Admittedly, the Glee cover versions are not enduring original hits to match in any way with the artistic achievements of the Beatles, James Brown, or Elvis Presley. However, the Glee phenomenon is a unique one in the history of pop music and fascinating to watch continue to unfold. This week the Glee version of Britney Spears' "Toxic" debuted at #16 matching it with "Total Eclipse Of the Heart" as the show's second highest charting songs yet.

'Glee' Innovations

Glee's pattern of releasing songs at the same time that they are debuted on the show is new and primarily possible because of the digital market for tracks. This has allowed fans to purchase their favorites immediately after seeing them on the show. **Glee has proven there is a strong market for distinctive Cover Versions of favorite pop hits.** It is now not uncommon to have two versions of a pop hit on the Billboard Hot 100, the original and Glee's version. This has not happened frequently since the 1950s and early 1960s when it was common to have versions of a song chart in an original R&B or rock and roll version as well as a mainstream pop recording. A recent innovation for the show itself is to demonstrate it can sell original songs.

The Music | The show's musical performances have been a commercial success, with over thirty-six million copies of Glee cast single releases purchased digitally, and over eleven million albums purchased worldwide through October 2011.[119] In 2009, the Glee cast had twenty-five singles chart on the Billboard Hot 100, the most by any artist since The Beatles had thirty-one songs in the chart in 1964;[120] in 2010, it placed eighty singles on the Billboard Hot 100, far outstripping the previous record.[121] In February 2011, Glee surpassed Elvis as the artist with the most songs placed on the Billboard Hot 100 chart, though fewer than one-fourth of them have charted for more than one week.[122] The cast performance of "Don't Stop Believin'" was certified gold on October 13, 2009, achieving over 500,000 digital sales,[123] and on March 16, 2011, received platinum certification for having sales of over a million.[124] The series' cover versions had a positive effect on sales of Rihanna's "Take a Bow" increasing by 189 percent after the song was covered in the Glee episode "Showmance".

**FILM MUSIC MAGAZINE 2011-2012 FILM & TV SALARY AND RATE SURVEY
MUSIC AND SONG LICENSING**

FILM

Type of Production	Low Budget	Medium Budget	High Budget
Studio Feature (high-end popular song or instrumental hit)	N/A	\$20,000-\$75,000	\$125,000-\$150,000+
Studio Feature (mid-line popular song or instrumental hit)	N/A	\$5,000-\$25,000	\$25,000+
Studio Feature (generally unknown or unreleased song or instrumental music)	\$200-\$1,500	\$1,500-\$3,500	\$2,000-\$15,000+
Indie Feature	\$0-\$500	\$500-\$2,000	\$2,000+
Guerrilla Indie Feature	\$0-\$250	\$200-\$500	\$750-\$1,500

TELEVISION

Type of Production	Low Budget	Medium Budget	High Budget
Television Movie (Network)	\$400-\$2,500	\$3,000-\$8,000	\$10,000-\$30,000+
Television Movie (cable)	\$0-\$500	\$500-\$1,000	\$2,500-\$5,000+
TV Series Episode (Network)	\$500-\$2,000	\$5,000-\$15,000	\$15,000-\$25,000+
TV Series Episode (Premium Cable)	\$1,000-\$2,000	\$5,000-\$10,000	\$10,000-\$20,000+
TV Series Episode (Basic Cable)	\$250-\$2,000		
National Advertising (Trailers)	\$3,000-\$5,000	\$10,000-\$30,000	\$35,000-\$150,000+
National Ads (Major Products)	\$5,000-\$10,000	\$10,000-\$175,000	\$100,000-\$250,000+

ADDITIONAL NOTES

- These rates are typically for songs and popular instrumental music licensed individually. Does not reflect rates paid for instrumental library tracks or blanket licenses.
- National advertising rates do not include "superstar" music licensing of extremely well-known, valuable songs where license fees can exceed \$1,000,000 in some cases.
- Rates for regional advertising or advertisements limited to a single major metropolitan area were typically 40% to 50% of national advertising rates.

The Cover Kings

Since 1998

All Great Classics, All New Groove

