

Lo-Fang – Sync Licensing Valuation Memo

Prepared for Legal and Rights Enforcement Purposes

Date: 03_26_25

Artist: **Lo-Fang** (Matthew Jordan Hemerlein)

Work in Dispute: “You’re the Friend I Need”

Unauthorized Use: Schwarze Früchte (Studio Zentral / Network Movie)

I. Overview

This memo documents the historical licensing value of Lo-Fang’s musical works, providing a clear precedent for the valuation of the composition “You’re the Friend I Need,” which was used without proper authorization. The fee currently invoiced—€276,000—is based on prior sync performance, usage type, and territorial scope.

II. Sync Licensing History Summary

Year	Track	Usage	Type	Territory	Fee
2014	You’re the One That I Want	Chanel No. 5	US Commercial	USA	\$250,000 USD
2014	You’re the One That I Want	Chanel (Event Film)	US Commercial	USA	\$10,000 USD
2015	You’re the One That I Want	The Leftovers	US TV	USA	\$12,000 USD
2017	You’re the One That I Want	Je Ne Suis Pas Un Homme Facile	Feature Film	France	€7,000 EUR
2022	You’re the One That I Want	Amazon Valentine’s Day	UK Online Ad	UK	£7,500 GBP
2014	When We’re Fire	Revenge	US TV	USA	\$10,000 USD
2016	Permutations III	Houdini & Doyle	US TV	USA	\$8,500 USD
2014	Look Away	Ravenswood	US TV (multi-option)	USA	\$10,500 USD
2014	When We’re Fire	iHome Display	In-store Ad	USA	\$6,000 USD

Full list available upon request.

III. Valuation Justification for Current Dispute

- The work in question was used across multiple platforms without a formal contract: TV, streaming, trailers, social media, and festivals.
- Historical licensing fees range from \$6,000 to \$250,000, depending on usage scope.
- The valuation of €276,000 reflects:
 - Global, perpetual, multi-platform usage

- Absence of negotiated contract
 - Expanded usage post-rejection (October 7, 2024)
 - Administrative costs, enforcement filings, and statutory penalties
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IV. Conclusion

The €276,000 invoice submitted to Studio Zentral and Network Movie is in alignment with Lo-Fang's established market value, prior licensing structure, and international sync precedent. The artist remains open to settlement, but reserves the right to pursue full damages.