

Berklee College of Music

**Chakram &
Runthika Creative Collective:
Bridging Cinema and Alternative Pop
Audiences**

Submitted in Partial Fulfillment of the
Degree of Master of Music in Music Production, Technology and Innovation

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Abstract

This project aimed to diversify the stylistic output of the artistic moniker Chakram under his burgeoning umbrella production company Runthika Creative Collective. Previously, this moniker focused on composing abstract and experimental music for the films also released under this moniker. Moving forward, this portfolio will grow to incorporate produced music from a lyrically driven EP to expand the range of audiences this moniker's work appeals to, examples from the upcoming film, *In Search of Sumitra*, entitled 'Mirror Image Neurons' and 'Elevator to the Dream Plane,' a vocal single 'Turtles,' as well as a commissioned production 'Evolution' for Emily Shek, MPTI 2020. While this portfolio will retain the textural emphasis associated with previous work, its focus is to bridge the worlds of experimentalism and pop and join these often disparately categorized genres and divided audiences. Furthermore, at the crossroads of this unification, there will be a liminal space for cinephile audiences to explore the fringes of pop, while simultaneously introducing casual music listeners to accessible, yet uncanny reimaginations of lyrically driven content. Innovation occurs at the interdisciplinary confluence of two seemingly unrelated concepts, marrying pop with experimentalism is essential for the growth of both genres. This juxtaposition softens formulaic songwriting structures while utilizing the framework of established structures to allow for the diaspora of alternative music to new audiences. Ultimately, this portfolio contains a range of pieces that expand this producer's musical skills and repertoire to unexplored territories with the challenge to package challenging and fringe artistic visions within an invitation to potential new audiences.

Keywords : Alternative Pop, Experimental Music, Lyrical Music, Fusion Music

1. Introduction

1.1 Designing a Flexible Artistic Identity

Mainstream and experimental music are at odds with one another. While the former resides visibly at the top of the musical ecological system, the other operates in the lower, less accessible sector of the same system. Furthermore, the structure of modern musical distribution (radio, advertisement, streaming) overwhelmingly favors and supports pop music, and thus experimental music's proliferation relies more heavily on initiated fans proselytizing uninitiated friends, much of which occurs online. Despite the fundamental schism in the operative world of these genres, there is an undeniable kinship between these opposing genres, even though they exist at different ends of the spectrum:

The map of musical influence shows arrows going every which direction, circling back on themselves, stretching tautly into the future. Regional scenes have given way to global Internet microgenres, which have in turn dissolved to fill the cracks in our musical past. Music has never been harder to classify¹.

While there is clearly an interdependence among genres and how they influence one another, there is a minority of artists who focus on developing this notion of genre blending within their individual approach to music. Instead, many musical artists seem to focus on an intentionally defined and genre constrained sound that supports a marketing and brand vision. However, there are numerous exceptions to this trend. Artists like Erykah Badu, Björk, Solange, Nine Inch Nails, Thundercat and Flying Lotus operate within a grey area between the defined ends of the aforementioned musical ecological system. In other words, their work widely varies from experimental, cinematically inspired works to radio friendly, dance pieces. Despite the kaleidoscopic and evolving nature of their work, these artists retain a unified identity and branded vision that is able to exist within a wider, less constrained artistic vision and philosophy.

¹1. Noah Harrison. "The Best Avant-Garde and Experimental Music of 2017", Pop Matters, 20 Dec. 2017, <https://www.popmatters.com/best-experimental-music-2518867684.html>

Furthermore, the difficulty defining these artists' genre allowed them to carve out a unique niche within the musical world and evolve as artists. If anything, fans become excited and enthralled given the mystique of a new project from aforementioned artists: the only promise in their upcoming work is surprise. Applying this formula to Chakram's existing portfolio, a vocal and lyrically driven EP will be a welcome surprise to audiences given the heady and abstract journey of Chakram's last film. This shift in genre and approach will be the first step in establishing a pattern to expect the unexpected from Chakram.

1.2. Runthika Creative Collective (RCC):

Collaboration is a creative superweapon because working with others raises the probability of confluence exponentially because art is the byproduct of ideas colliding and creating a connection that is not apparent at first. This is how communities of like minded artists can create what one artists could not alone. Runthika Creative Collective is inspired and modeled after Brainfeeder Records (<http://brainfeedersite.com/>), which was founded by Flying Lotus, and it seeks to bring new audiences to the stranger and spiritually inclined side of electronic music and hip-hop:

...I am seeking the sound of the seeker...We were kind of building this thing among our community," [Flying Lotus] says, "always together, always doing stuff. There were all these little labels popping up around the world, trying to kind of capitalize on the beat music that was happening in LA. It was just like, 'what the hell, why don't we just do this ourselves and build a home for us that we like, run by us?'"²²

While there is overlap between the vision of these two artistic identities (that of the individual artist and that of the group), the scope of these creative entities differs subtly, which is reflected in their branding and social media. Flying Lotus is an established experimental hip-hop and electronic

2. "Flying Lotus on Brainfeeder's Strange Decade of Success." *Billboard*. Nov 21, 2018, <https://www.billboard.com/articles/news/dance/8486087/flying-lotus-brainfeeder-x-interview>

musician/filmmaker, while Brainfeeder is a community of artists from various disciplines who create music across a plethora of genres. Similarly, Chakram is an independent musical producer, actor and filmmaker whose work focuses on Asian spirituality, and the Runthika Collective is a multi-media arts production house with goals to uplift Asian Americans whose voices are unheard in alternative/mainstream media. However, given the juxtaposition of being an artist who is also running a company, the approach to branding must unify these two entities into separate, yet kindred public identities. Appendix items ‘A’ and ‘B’ are the finalized logos for the collective, followed by the website logo for Chakram.

Runthika is a not for profit, multi-media art production house and creative consulting firm that expands audiences’ perceptions of Asian American culture and experiences. By revitalizing the expressions of ancestors, Runthika CC inspires second generation Asian Americans to decolonize, recontextualize, and redefine their identities. Often, even when there is Asian American content in film, TV and music, it exists within a Euro-Centric arts industry. Runthika is an organization challenging this notion and reality to create a more inclusive creative industry. Runthika’s client work serves as a funnel to fund the production and promotion of art that will focus specifically on the Asian Americana diaspora. Works by creatives from all demographics are candidates for Runthika’s services.

In the next year, Runthika Creative Collective will grow as a horizontally structured, equitable community of like-minded disruptors, thinkers, and creators through an exhaustive recruitment process. While the next year focuses on maximizing the benefits from the success of Chakram’s short film, *When Planets Mate*, Runthika is ultimately a vessel that manifests the innovative works of all of its members.

2. Review of the State of Art

2.1. The Democratization of Music Production

The myriad digital effects and plug-ins available to producers today allows for unprecedented opportunity to shape, mangle and flavor audio all from the convenience of a bedroom studio. Once what was not available to the masses, is now easily accessible on a laptop. Thus, there has been a dramatic rise in the number of bedroom producers around the world, all bringing unique perspectives to production. Thus, music production is becoming increasingly democratized, not only in technology, but what is considered ‘right’ by mainstream music production standards.³ The most flagrant example of this is perhaps Vaporwave, which lauds itself on low fidelity loops sampled from obscure 80s and Disco music. Most of the time, this music does not meet the loudness and mix standards of what we hear on the radio, yet there are a plethora of playlists on streaming services dedicated to this genre with millions of listener. However, while Vaporwave and songs on the radio may seem starkly different, within the right mixing treatment, sound design, and composition there is the possibility of seamlessly blending the two genres. An example of this is *Com Truise*, whose discography embodies the musical vocabulary of Vaporwave while still meeting mainstream mixing standards. Furthermore, his combination of textural environments and catchy melodies is another reason he earns millions of plays on streaming services, pulling from an independent art focused audience who dance on the fringes of pop. Thus, the democratization of music production has correlated with the proliferation of sub-genres and a widely extended palette of sonic textures.

2.2. Shaping Psychonautic Textures within a Pop/Songwriting Structure

Modern producers are able to create dense sonic environments that create audio illusions of three-dimensional, seemingly tangible depth. Within these textural sound structures, which incorporate both acoustic and electronic sounds, audiences experience sound within a sonic verisimilitude. In other words, they exist in a sonic space that reflects their reality while simultaneously obscuring it and

augmenting it with synthesized sonics. Similar to how readers relate to the supernatural in magical realism literature, curious audiences accept the physics of these environments and adjust to how sound functions in order to fully experience the narrative. However, most music that is texturally focused falls under the experimental category, as the focus is the sound itself in lieu of the presentation of the sounds in an easily digestible, standardized form. The marriage of textural designs and song structure allows for listeners to enter the musical story at two levels: through lyrics and/or through the instrumental and textural journey. In many cases, first time listeners will be drawn to the music by its vocal driven nature, which ultimately may lead them to other, more experimental works under the Runthika Creative Collective discography and filmography.

2.3 Reference Albums

Artist	Album	Year
Lapalux	Nostalchic	2013
Flying Lotus	Los Angeles	2008
Sudan Archives	Athena	2019
Mono/Poly & ALYSS	Union	2017
Tim Hecker	Konoyo	2018
Kidsuke	Kidsuke	2012

Table 1 – Reference albums for cinematic and original musical work

Alice Coltrane & Charlie Haden	Closeness	1976
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Table 2 – Reference albums for production collaboration with Emily

2.4 Relevant Technology

This project utilized the hardware Virus TI2 synthesizer, Yamaha CP Reface Keyboard, and the software Ableton Live 10 Suite, Max4Live and plugins from iZotope Ozone 8, Melodyne, Softube, Waves Gold Bundle, Fab Filter Suite, Soundtoys, Infected Mushroom, Slate Digital, D16 and Acustica in order to compose, sound design and mix this project.

3. Description

This project's scope includes five original works and one commissioned work. The original tracks vary in purpose and are examples from two ongoing personal projects under the Chakram moniker: a six track vocal single entourage and a seven track, fifteen minute animated short film/music video entitled *In Search of Sumitra*. The commissioned piece is a production collaboration with guzheng player Emily Shek.

The production process varies for the ongoing personal projects. The work of this portfolio all began with sound design and texture. While this process worked well for the experimental tracks for *In Search of Sumitra*, this process hindered the vocal projects' progress. Even though *Runthika Volume I* began as an experimental endeavor, as time went on, the difficulties vocalists had to record in context of highly modulated sounds was abundantly clear. However, the alternative, using harmonic structure, was choosing to include something completely new to the work under the moniker Chakram. Thus, in lieu of creating more experimental music, this portfolio set out to introduce new work to this moniker, which means learning new skills.

The focus and goals of each portfolio piece also varies. The vocal pieces are intended to stretch current technical capabilities, the two works for *In Search of Sumitra* are playgrounds to explore how unusual sounds blend together outside of harmonic theory. The commissioned production collaboration with Emily Shek is a piece that allows for the investigation of filling the

entire frequency spectrum and stereo image with a single instrument with minimal effects. Finally, the commissioned mixing project is meant to stretch this portfolio's work to include a style of jazz that requires a very particular style of mixing that requires a totally different approach from the electronic and synth based works, which is innovative relative to Chakram's previous discography.

4 Deliverables

- Written Proposal
- PowerPoint
- 4-7 Minute Visual Documentation of Composing, Recording and Mixing
- Marketing Material for *When Planets Mate* and Runthika LLC
- Delivered MEGAMIX as .WAV file rendered at 24 Bit 48kHz which includes:
 - 'Evolution' with Emily Shek –
 - 'Mirror Image Neurons' – Featuring Miguel Atwood-Ferguson and Dan Drohan
 - 'Elevator to the Dream Plane' – with Shaden Nahra
 - 'Sumitra' – Featuring Shaden Nahra, Luigi Tasso, Kshitij Singh and Dan Drohan
 - 'Turtles' – Featuring Delia Bowman
- *When Planets Mate* trailer and theme song
- MadeByChakram animated logo and theme

5. Innovative Aspects

This portfolio is a departure from Chakram's previously released discography, which is the experimental soundtrack to a sci-fi fantasy animation short film, *When Planets Mate*. The music in it is dominated by atonal, rhythmic 'melodies,' which were personal compositions of Chakram, while the more melodically driven tracks in this short film were written in collaboration with musicians who guided arrangement choices by soloing over programmed beats or reference material. In contrast, the delivered portfolio contains the first vocal/lyrically driven work in Chakram's

repertoire. Furthermore, these vocal tracks are aimed at a broader, alternative pop audience than previous material which was for fans of science fiction, ambient music and polyrhythms.

Additionally, the experimental music for *In Search of Sumitra* challenges the normal procedure of scoring or pairing visuals and sonics. In opposition to the norm where music accompanies the visuals, the films by Chakram are made in reverse. The music is written with visual concepts in mind, which are then extrapolated on and brought to life by an animation team.

6. New Skills Acquired

In addition to learning basic modal composition, this portfolio was another deep dive into the complex routing possibilities of Ableton Live 10 in order to create unique sonic environments. Other skills sharpened in this process were using iZotope Ozone 8s Bundle and Goodhertz MidSide for stereo imaging and limiting, Oeksound Soothe and Spiff for dynamic processing, and also harmonic distortion software such as Acustica's Taupet, Softube's Tape and Passive Equalizer, SoundToy's Decapitator and Devil-Lox. This software really helped bring out the textural, mid-range warmth to this portfolio, which was missing from Chakram's previous discography. Additionally, creating a vocal EP required intensive editing and Melodyne. Although the original intentions of this portfolio were to create technical mixes capable of satisfying norms for radio and film, the benefit of choosing to take time learning music theory over practicing mixing and sound design, is the realization that the only intention in writing music at all is writing good music. Mixing and sound design are still a foundational aspect of this portfolio, however, there was much time set aside in learning modal theory, and thus there is a new sonic vocabulary in this portfolio. Additionally, this process revealed the subtleties of effective communication as a producer working with vocalists. This was a skill certainly tested when musicians and songs were not clicking, usually

because of the abstract and atonally bent sound designs that were originally brought to the table, which given complications caused a seismic shift in approach to this portfolio's vocal treatment.

7. Challenges

2020 is a year no one expected. When COVID 19 transformed into a global crisis that effectively closed down every nation's economy, this academic year took a drastically different turn than any student or faculty could have anticipated. Furthermore, this epidemic ultimately hindered the process of this musical portfolio's completion and the tangible development of Runthika as a creative community and production house.

Not having access to studios or equipment outside of personal gear and the inability to physically share space with collaborators hindered practically every aspect in developing the delivered musical portfolio from arrangement, production, mixing and mastering. For arrangements, Valencia and state side collaborators were also not able to find access to the necessary equipment to record and send me work on joint projects in regards to vocal recordings. Furthermore, a primary collaborator for string arrangements and recordings, Miguel Atwood-Ferguson, was unavailable given the earlier than expected arrival of his son. These unforeseen variables has made it difficult to plan, organize and define the scope of this musical portfolio as most songs originally slated for this portfolio became unfeasible to finalize. In regards to production, the lack of access to quality microphones and acoustically sound rooms has made recording and editing vocals a much longer, drawn out process. Additionally, a defining aspect of Chakram's sound, analog synthesizers, were unavailable, which required a reimagining of the sonic palette intended for this portfolio. For mixing and mastering, the lack of access to quality monitors in acoustically treated studios has made achieving professional mixes that translate well across all speakers very difficult. A key element to

the original portfolio was a consistent and persistent bass frequency spectrum, which has been difficult to achieve without access to subwoofers.

In light of these unforeseen challenges and the great unknown that was the quarantine of March and April, the portfolio has shifted appropriately in scope and vision. Songs originally intended for collaborators became solo endeavors, which required the personal skillsets to complete this portfolio to expand beyond sound design to music theory and modal music. While a difficult first step to take in a late and climactic time for the development of this portfolio, the knowledge acquired broadened the approaches to writing music for this portfolio at the cost of time spent mixing. However, now that the arrangements are more sonically harmonious, the mixing process has been made easier given the math of stacking frequencies in perfect intervals rather than constantly shifting frequencies, a signature of Chakram's atonal repertoire. Furthermore, learning how to use sonic effects that color and add character was required to align the portfolio's work along with the analog sound of Chakram's earlier work. Last, using softwares like SonarWorks Reference 4 and Goodhertz CanOpener, headphone mixing is now more feasible and reliable. While certainly not an ideal situation and circumstance to complete this portfolio within, there are many lessons learned and takeaways in regards to the process starting a track from scratch and having a polished, professional product.

In regards to the development of Runthika, COVID-19 has been disastrous. The development of this community primarily relied on Chakram's debut film, *When Planets Mate*, to make its rounds through film festivals, two of which are qualifying contests for the Academy Awards. Thus, this film was to serve as a vehicle for the initial marketing, recruiting and growth of Runthika Collective. Furthermore, even though most of Runthika's members are Valencia based colleagues, the quarantine made meeting in person impossible. Legally, Runthika's LLC status is still frozen, awaiting authorization from the IRS whose operating status is unclear at the moment. Given these setbacks and the film festivals being rescheduled for the Fall, Runthika is currently hibernating: whilst its real-world presence

is dormant, its philosophy grows. Websites, socials and branding are all ready and finalized, waiting for opportunities like film festivals to promote what Runthika is.

Expected challenges this project faced was being overworked. Looking back at the mixes from Chakram's first project, the last drafts submitted were not the technical or emotional epitomes of those songs. This proves that knowing when something is good enough or complete is a skill in itself. Furthermore, other expected challenges were the ability to achieve a professional sounding vocal recording with no experience in engineering and mixing vocals. After over seventy mix drafts of certain songs, this process has illuminated that the right balance of space and attention is key to creating at the best of one's abilities. Ultimately, meditation and mindfulness practices have helped keep this project moving in a forward direction, however, that direction has been anything but linear.

8. Future Ramifications

Moving forward, the portfolio will continue to grow to ultimately unveil themselves as a six track vocal EP and an animated short film. The work will continue to focus on a newfound love for modal composition, with a more intentional, theory based arrangement process which will then morph into luscious textures, in opposition to previous proce. The vocal EP Runthika Volume 1 will release later this Fall, with a single set to release in August. Appendix item 'C' is the artwork by Jason Pohlig for the single, 'Turtles,' which features Delia Bowman on vocals.

The animated short film is currently in pre-production, with animation set to begin in December of 2020, and will benefit from the network Runthika Creative Collective is developing. The organization will slowly develop a culture and brand as the first freelance client is in the process of auditioning the team.

9. Conclusions

Following in the footsteps of artists who relentlessly push themselves to constantly change and try new things, this portfolio aimed to stretch the range of music produced under the moniker Chakram. The focus shift from experimental music to alternative pop for *Runthika Volume I* will ultimately help shape a kindred, yet diverse brand variance between Runthika Creative Collective and the solo work under Chakram. Furthermore, as Runthika begins to find its feet with diverse client work, it will establish an identity that is a part of but very different than Chakram, which is an artistic moniker that will constantly change without potential audiences being completely confused because of its tie to Runthika Creative Collective and a common theme of uplifting Asian American artists. Brian Mertes, a professor at the Brown University MFA Directing Program, has always lived by “change anything about your work, anytime.” While the music for this portfolio was created outside the ideal context with little to no access to professional studios and equipment, the experience of creating during this time has once again illuminated how much one can accomplish with prosumer equipment or even just a laptop.

10. Appendix A – Graphics



A) Runthika Creative Collective Logo



B) MadebyChakram Website Logo



C) Artwork for Single, 'Turtles' Featuring Delia Bowman

11. Appendix B – Budget

ITEM	PROPOSED	REAL	ATCUAL	AFTER 1 MONTH	FINAL	SUBTOTALS
MATERIALS (disposables)						
Hard Drives	\$300	\$0	\$0	\$0	\$300	\$300
Memory sticks	\$50	\$0	\$0	\$0	\$50	\$50
						\$350
EQUIPMENT						
HARDWARE						
MICS (Rental) 6 days	\$200	\$0	\$0	\$200	\$200	\$200
INTERFACE (purchase)	\$800	\$0	\$0		\$800	\$700
MIDI KEYBOARD (Purchase)	\$100					\$100
MIDI KNOBS	\$800					\$800

COMPUTER (purchase)	\$2,500	\$0	\$0		\$2,500	\$2,500
SOFTWARE						
ABLETON (purchase)	\$800	\$0	\$0	\$XX	\$XX	\$800
ACUSTICA TAUPET (purchase)	\$250	\$0	\$0	\$XX	\$XX	\$250
ACCESS VIRUS TI2 (purchase)	\$2,000					\$2000
						\$7,670
PERSONNEL						
MUSICIANS # of 5 x 250	\$1,590	\$0	\$0		\$0	\$1500
MIXING & MASTERING ENINGEERS	\$1,200	\$0	\$0		\$1,200	\$1,200
VISUAL ARTISTS	\$5,000				\$0	\$0
						\$2700
STUDIO						
BERKLEE daily (\$50)	\$5,000	\$0	\$0		\$5,000	\$5,000
HOME daily (\$25)	\$2,500	\$0	\$0		\$2,500	\$2,500
						\$7,500
OVERHEAD						
RENT (monthly)	\$4,200	\$0	\$0		\$4,200	\$4,200
WATER + ELECTRICITY	\$420	\$0	\$0		\$420	\$420
INTERNET	\$180	\$0	\$0		\$180	\$180
PHONE	\$180	\$0	\$0		\$180	\$180
						\$4,980
FEEES						
YOUR FEE (\$10 per hour)	\$5,000	\$0			\$5,000	\$5,000
TOTALS	\$31,800	\$0	\$0			\$24,770

12. Appendix C – Timeline October 2019 - November 2020

October 2019

- Searching for Seekers
 - Team building – Runthika
 - Finding vox collaborators
- Working with Dan Drohan – crafting an original acoustic/electronic drum sound - REFERENCES
- *When Planets Mate* in Festival – Indie Memphis 2019

November 2019

- Searching for Seekers
 - Team building – Runthika
 - Finding vox collaborators
- Working with Dan Drohan – crafting an original acoustic/electronic drum sound – KIT Experiments
- *When Planets Mate* in Festival – Cannes Short Film Festival 2019

December 2019

- Team building – Runthika
- Working with Dan Drohan – crafting an original acoustic/electronic drum sound – STYLES
- Finding vox collaborators
- Searching for Seekers
- *When Planets Mate* in Festival – Jaipur International Film Festival 2019

January 2020

- Searching for Seekers
 - Team building – Runthika – Approach members after Berklee ICC Summit
 - Finding vox collaborators – Approach and begin REFERENCE phase
- Working with Dan Drohan – crafting an original acoustic/electronic drum sound – MIC Techniques
- *When Planets Mate* in Festival – Silk Road Film Festival 2020
- Contacting Miguel Atwood Ferguson and Kafari for *In Search of Sumitra*

February 2020

- Partnering with Seekers
 - Team building – Runthika – Meetings and Agreements
 - Finding vox collaborators – STYLES phase
- Working with Dan Drohan – crafting an original acoustic/electronic drum sound – SATURATION
- *When Planets Mate* in Festival – Goa Short Film Festival 2020

March 2020

- Partnering with Seekers
 - Team building – Runthika – Marketing *When Planets Mate* and PRE-DEV for *In Search of Sumitra*
 - Finding vox collaborators – JAMMING
- Working with Shaden Nahra – strings – crafting an original orchestral sound - REFERENCES
- *When Planets Mate* in Festival – Cinequest Film and VR Fest – OG Schedule – CANCELLED
- AWAY in San Jose, California March 2 – 15
- Miguel – unavailable – birth of child
- Matt Black – *Papua Benny* Treatment for Animation Collab
- Kafari – unavailable – political activism
- CORONA – QUARANTINE BEGINS

April 2020

- Partnering with Seekers
 - Team building – Runthika – RETHINKING *When Planets Mate* release and postpone PRE-DEV for *In Search of Sumitra*
 - Working with vox collaborators – REMOTE RECORDING
- Working with Shaden Nahra – strings – crafting an original orchestral sound – IMPRESSIONISM

- *When Planets Mate* in Festival – AMDOCS – OG Schedule – CANCELLED

May 2020

- Partnering with Seekers
 - Team building – Runthika – POSTPONED – JASON LEAVES – IRS lockdown no LLC
 - Working with vox collaborators – MODAL COMPOSITION – DELAYS
- Working with Shaden Nahra – strings – crafting an original orchestral sound – *In Search of Sumitra*
- *When Planets Mate* OG release date – POSTPONED
- Miguel – responds – unavailable until AUGUST because of birth of child but on board
- Matt Black – ‘*Papua Benny*’ Treatment – PASSED on but he liked presentation

June 2020

- Partnering with Seekers
 - Team building – Runthika – HIRE MANAGER MYRA JOHNSON
 - Working with – PRODUCTION – IMAGING AND SPACING
 - Mono/Poly and ALYSS to Berklee
- Working with Shaden Nahra – strings – crafting an original orchestral sound – *In Search of Sumitra*
- *When Planets Mate* OG release date – POSTPONED
- KAFARI unavailable until September because of activism
- Miguel – responds – unavailable until SEPTEMBER because of birth of child but on board

July 2020

- Partnering with Seekers
 - Team building – Runthika – HIRE PROJECT MANAGER, MIXING TEAM – *In Search of Sumitra*
 - Working with vox collaborators – PRODUCTION
- Working with Shaden Nahra – strings – crafting an original orchestral sound – EXPERIMENTS at El Spot
- *When Planets Mate* OG release date – POSTPONED – rescheduled for November 2020
- KAFARI unavailable until November because of activism
- Miguel – responds – unavailable until OCTOBER because of birth of child but on board

August 2020

- Partnering with Seekers
 - Team building – Runthika – PRE-PRODUCTION – *In Search of Sumitra* – MIX TEAM RE-HIRE
 - Working with vox collaborators – PRODUCTION
- Working with Shaden Nahra – strings – crafting an original orchestral sound – EXPERIMENTS with home recording and electric violin
- *When Planets Mate* OG release date – POSTPONED – rescheduled for November 2020
- KAFARI unavailable until November because of activism
- Miguel – responds – unavailable until NOVEMBER because of birth of child but on board

September 2020

- Partnering with Seekers
 - Team building – Runthika – PRE-PRODUCTION – *In Search of Sumitra*
 - Working with vox collaborators – PRODUCTION
- Working with Shaden Nahra – strings – crafting an original orchestral sound – EXPERIMENTS with home recording and electric violin EXPERIMENTS at El Spot
- *When Planets Mate* OG release date – POSTPONED – rescheduled for November 2020
- KAFARI unavailable INDEFINITELY because of activism
- Animation team increased price from \$50,000.00 to \$120,000.00 – PROJECT PARTNERSHIP TERMINATED

October 2020

- Searching for Seekers
 - Team building – Runthika – FINDING NEW VISUAL TEAM - *In Search of Sumitra*
 - *In Search of Sumitra* ANIMATION POSTPONED UNTIL JUNE 2021
 - Re-imagining *In Search of Sumitra* FINANCIAL
 - Hiring grant writer Shane O’Neill
 - ASCAP/BMI for *When Planets Mate* release – NOV 12 2020
 - Rolling Stone India Exclusive Premiere for *When Planets Mate* – NOV 11 2020
 - Working with vox collaborators – PRODUCTION

- Working with vocalists for *In Search of Sumitra* – DELAYS – LAUREN IN DENMARK
- Working with Shaden Nahra – strings – crafting an original orchestral sound – EXPERIMENTS with home recording and electric violin
- *When Planets Mate* OG release date – POSTPONED – rescheduled for November 2020
- KAFARI unavailable
- Miguel – begins working on ‘Mirror Image Neurons’

November 2020

- Searching for Seekers
 - Team building – Runthika – FINDING NEW VISUAL TEAM - *In Search of Sumitra*
 - *In Search of Sumitra* ANIMATION POSTPONED UNTIL JUNE 2021
 - Re-imagining *In Search of Sumitra* FINANCIAL
 - Hiring grant writer Shane O’Neill
 - ASCAP/BMI for *When Planets Mate* release – NOV 12 2020
 - Rolling Stone India Exclusive Premiere for *When Planets Mate* – NOV 11 2020
 - Working with vox collaborators – MIXING
 - Working with vocalists for *In Search of Sumitra* – DELAYS – LAUREN IN DENMARK
- Working with Shaden Nahra – strings — EXPERIMENTS with home recording and electric violin
- *When Planets Mate* OG release
- *When Planets Mate* Partnership with MOOG for release – Nov 25 2020
- KAFARI unavailable
- Miguel – TURNS IN ‘Mirror Image Neurons’
- Shaden completes ‘Elevator to the Dream Plane’
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