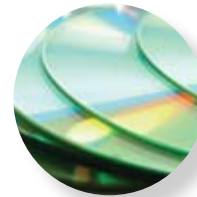


# hfa soundcheck

May 2009



## HFA Collects almost \$307.1 Million in Royalties for its over 37,000 Affiliated Publishing Clients in 2008

HFA recently announced that its total 2008 royalty collections from all sources was \$307.1 million, a 22% decline from 2007. Collections on permanent digital downloads alone increased from \$41 million to \$51 million. HFA issued over 2.44 million mechanical licenses in the year, 62% more than in 2007. Over 530,000 of those licenses were for permanent digital downloads of singles and albums, which also increased by almost 47% over 2007. This brings the total number of licenses under HFA's administration to over 16.7 million. The company represents over 37,000 publishing clients, with nearly 2.3 million songs available for licensing.

“2008 was another tough year for the music industry, and HFA was no exception,” said Gary Churgin, HFA President & CEO. “The decline in the market had slowed in 2007, but in 2008, as the overall economy suffered, we saw the effects on the music sector accelerate. The retail closings and reductions of floorspace dedicated to music sales will continue to reverberate through the mechanical licensing market in 2009. The growth of digital sales, while still robust, is also slowing, so we do not expect digital to offset the losses of CD sales any time soon.”

“Despite the decrease in royalty collections,” Churgin continued, “we were able to continue to bring new opportunities to our clients such as commission-free licensing from lyrics provider Tunewiki, as well as developing more options for

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## hfa results...

our online offerings such as Songfile® and publisher reports, all while continuing to pay more than 92 cents on every dollar collected straight to our publishing clients – better than any other rights organization in North America, if not the world.

“The focus of 2009 for HFA will be implementing the new schedule of mechanical royalty rates from the Copyright Royalty Board, which set compulsory rates for interactive streams, limited downloads and ringtones, and continuing to find new opportunities to add to our clients’ and HFA’s revenue beyond the traditional mechanical.”

### Collections & Royalty Compliance Results

Total license collections, excluding settlements of Royalty Compliance Examinations, were \$285.7 million, a decrease of 21% from 2007. This is due to the decline in the overall market for recorded music, the impact of returns from store closures and reductions in music retail, and the decline of record club royalties. For 2008, Royalty Compliance Examination collections were \$20.8 million, almost even with the previous year’s \$21.1 million. In total, 19 examinations were concluded in 2008. An additional five have been settled in 2009, and 45 are in progress. Royalty Compliance is the process by which HFA examines the books and records of licensees to evaluate the accuracy of royalty statements submitted and payments remitted by licensees, and enters into settlements for additional monies owed. HFA has been focused on collecting monies on a more current basis, and as part of that effort, shortening the time period between examinations. This means individual settlements may be smaller than in previous practice. HFA’s collections period for mechanical royalties is 45 days after the close of each calendar quarter, which means HFA’s reporting for 2008 most closely reflects the actual retail sales period of October 1, 2007 through September 30, 2008.

The U.S. statutory mechanical rate for 2008 for the use of songs on physical formats such as CDs and for permanent digital downloads was 9.1¢ for compositions of 5 minutes or less in duration and 1.75¢ for those greater than five minutes. HFA’s commission on distributed royalties is 7.75%, with 1% of that directly funding the NMPA’s efforts on behalf of the music publishing community before the Copyright Royalty Board (CRB).

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## Dollars and Sense

By Al Pedecine,

HFA Senior Vice President & CFO

The numbers to the left may have surprised you the first time you saw them: HFA’s license collections, exclusive of Royalty Compliance Exam settlements, decreased by 21% in 2008. As my first contribution of the new “Dollars and Sense” column for HFA Soundcheck, I thought it would be helpful to share some thoughts and observations that provide additional perspective as to why HFA’s collections do not always seem to track to often-cited industry metrics.

We often look to the SoundScan statistics published in the “Market Watch” column of Billboard magazine as a proxy for the total U.S. mechanicals market. The full year figures reported through December 28, 2008 show that album units, including digital, declined from the prior year by 14.4%, while digital tracks grew by 26.7%. When SoundScan converts digital tracks to album equivalence (they assume ten single track downloads are equivalent to one album sale) and combine the physical and digital album retail sales information, album sales then show a decline of just 8.5% when compared to 2007.

As we know, SoundScan figures reflect retail sales activity. But sales do not provide the complete picture of marketplace factors affecting mechanical royalties, as retail sales are not the basis for mechanical royalty accounting in the U.S. Instead, these royalties are based on the number of units manufactured and distributed. So rather than just looking at SoundScan, let’s look at the year-end statistics for net manufacturer unit shipments, which are available on the RIAA’s website.

Using the “net after returns” unit information provided by the RIAA for the relevant configurations and estimating total track equivalent volume, I see a year over year decline for the combined digital and physical goods market of about 15%. For this approximation I’ve used 12 tracks per album, not 10, as we believe 12 is more in line with the current album market. The net of returns figure is used because returns negatively impact the number of copies of a recording that are distributed, reducing the mechanical royalties while having no impact on retail sales numbers.

Because of the high rate of store closings and the significant reduction in music shelf space at some retailers in 2008, the amount of goods returned to the distributors and labels was greater than normal. Further,

*More...*

## dollars...

the reduction of credit due to the crisis in the financial markets presumably caused more retailers to “pay” labels with product returns instead of cash. As a result, this “returns factor” seems reflected in the RIAA stats, which show physical CD net unit shipments dropping by 24.7% in 2008, in contrast to SoundScan’s reported physical CD fall off at retail of 19.7%.

Another factor which may not be accounted for in the SoundScan numbers but affects mechanical revenue is the sharp decline of record club activity. With the consolidation of the last two major clubs, Columbia House and BMG, and the subsequent divestiture by BMG of the combined company, HFA has seen a double-digit percentage decline in mechanical revenue from clubs in recent years.

Finally, the unfavorable business conditions in the music industry of recent years were made even worse by the broader economic crisis that began to bubble early in 2008 and finally came to a head in September. Investment capital dried up, bank credit lines were reduced or cancelled and so on. These economic realities no doubt contributed to a number of record companies either filing for bankruptcy or becoming hard-pressed to meet their royalty obligations in a timely fashion. This creates another drag on mechanical collections that are not necessarily reflected in retail statistics - a defunct label’s product may continue to sell through at retail, but the correlating mechanicals may not be paid. But make no mistake - HFA leaves no stone unturned in its efforts to collect its publishers’ royalties during bankruptcy proceedings and from slow-paying companies.

And remember, HFA is not a perfect microcosm of the U.S. publishing market. While we represent a large portion of the mechanical licensing transactions, we do not represent 100%, unlike mechanical rights organizations in many other countries. Our marketshare will fluctuate year to year, depending on what is selling and how it was licensed. These year over year variances may not correlate to market trends.

When you take into consideration all of the above, HFA’s 2008 results align more closely with the market than they might have appeared to at first glance. ●

*Dollars and Sense will be an occasional column in HFA Soundcheck.*

## hfa results...

### Licensing

Of the over 2.44 million mechanical licenses HFA issued in 2008, 84% were for digital formats, which include permanent digital downloads. This was nearly 1 million more than in 2007, and the percentage of digital licensing was approximately the same, up 2% year over year. In 2008, HFA added 484 new licensees to its bulk permanent download licensing program, a standardized method of submitting large quantities of license requests by exchanging digital files, bringing the number of companies participating in this program to 1,297.

In addition, HFA issued over 206,000 lyric licenses on more than 41,000 songs from its catalog. The various licenses encompass digital uses for lyrics such as downloads, integration with online music services and devices, and enhanced search capability for music catalogs.

HFA’s Business Development Department team continues to pursue licensing relationships with numerous players in the music industry value chain and had contact with over 1,000 potential licensees regarding various opportunities. Some of the new licensing arrangements offered in 2008 included those from The Orchard for ringtones, lyrics provider Tunewiki, and digital background music provider Private Label Radio. New Express Live licensees included All Access Today, Aderra and High Steppin’ Productions, and new full download licensees included Oxford University Press, Madison Square Garden LP, and the Penguin Group/Dial Books.

HFA now administers five commission-free licensing arrangements for its publishing clients, including the subscription service Slacker, lyrics services LyricFind and TuneWiki, tablature provider Musicnotes, and the HFA limited quantity Songfile application. For these licensing arrangements, participating clients receive their gross royalties with no deduction for HFA commission.

In 2008, HFA continued to leverage its extensive subject matter expertise in copyright ownership information and research services. It continued to produce the quarterly “Top 10 Publisher Airplay Chart” for Billboard magazine

*More...*

## hfa results...

and also assisted the National Academy of Recording Arts and Sciences (NARAS) to quickly license its on-demand streaming service of GRAMMY®-nominated tracks for voter consideration. HFA provided NARAS with a one-stop research and clearance services not only for catalogs already represented by HFA, but also for non-represented material.

In addition, to improve its licensing capability, particularly in handling large volume requests, HFA has further built out its song database, linking its composition catalog with over 3.4 million track ISRCs, artist names, album names and UPCs for all releases which have sold more than 4,800 copies according to Soundscan. This data is also matched to audio fingerprint markers. The company is now working on a data interaction model, which may be useful to identifying compositions distributed on user generated content and peer-to-peer sites.

### International Representation

In addition to its work in the U.S., HFA has reciprocal arrangements with over 30 foreign rights societies to collect and distribute royalties, covering over 100 territories across the globe. In 2008, HFA concluded agreements with the Russia Authors Society (RAO) and the Southern Africa Music Rights Organisation (SAMRO).

### Technology & Business Process Improvements

HFA delivered a number of improvements and new applications to its publishing clients and licensees in 2008. The Songfile online licensing application began 2008 with a reduced minimum and additional payment option of electronic check. Later in the year, the ability to reorder additional licenses from previous orders and a “save cart” capability were added to this popular service, which is aimed at smaller quantity licensees (quantities of less than 2,500) such as independent musicians, schools, and church groups.

For its publishing clients, HFA introduced Consolidated Royalty Payments, which group royalty distributions by dollar and time thresholds to increase efficiency and reduce paper, postage, and labor. To complement this, a Payment Preview option was added to HFA Online,

so publishing clients could see their upcoming royalty distributions before the payments were sent out. HFA also added enhancements to eSong®, and announced a new reporting application, Licensee Comparison Reports, which was made available in January 2009.

HFA also made a number of improvements to its internal systems to improve its operational efficiency, and did the groundwork to prepare for the new calculation table of mechanical rates expected to be implemented in 2009.

Almost 100% of HFA’s mechanical licenses are requested and executed electronically, either using the company’s eMechanical® system, through the exchange of electronic files, or through the limited quantity licensing application Songfile. Over 94% of new song entries were requested using HFA’s eSong and the catalog administration application Common Works Registration (CWR), as compared to 87% the previous year. This greatly reduces the manual data entry required to bring songs into HFA’s systems.

As part of its “Go Green” initiative, HFA undertook several projects to reduce the amount of paper sent and received by the organization. This included consolidating royalty payments to certain time and dollar thresholds, converting publishers to direct deposit for royalty payments, transitioning licensees to report usage electronically rather than on paper, and reducing the mailing of newsletter, HFA Soundcheck, to a quarterly basis, while providing more frequent electronic editions. These projects not only reduce environmental impact and printing costs, but also improve service to HFA’s clients by increasing the speed, accuracy and transparency of their reporting and payments. This is an ongoing effort which will continue in 2009.

### Events & Marketing

HFA undertook a number of marketing efforts in 2008 to promote awareness of licensing issues for the publishing community. Once again, HFA exhibited at SXSW, Leadership Music Digital Summit, the ASCAP Expo and CMJ, and also had a presence at the Puerto Rico Music Business Conference, San Diego Music Business Conference, Atlantis, and Cutting Edge events.

Members of HFA’s staff spoke on panels at Digital Music West & East, CMJ, the conference of the Major

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## hfa results...

Orchestra Librarians Association, NARAS Chapter events in Philadelphia and New York, the Music Publishers Association and the Copyright Society. The AIMP NY chapter hosted a special panel in November, where HFA staff provided a walk-through of the impacts of the Copyright Royalty Board decision. In addition, the company hosted its own events in Los Angeles and Nashville for the publishing community.

One particular area of focus for HFA in 2008 was the Latin market. The company launched the HFA en Español area of its website in May, and sponsored a panel on issues for mechanical licensing in the Latin marketplace at the Billboard Regional Mexican Music Conference in October. HFA will continue its outreach to the Spanish-speaking community in 2009.

### Copyright Royalty Board

Proceedings to determine the next schedule of statutory royalty rates, including the first rates for interactive streaming, limited downloads, and ringtones, continued throughout 2008. On October 2, 2008, the Copyright Royalty Judges (CRJ) announced rates, maintaining the

current royalty for the use of a composition on physical products, such as CDs, and for permanent digital downloads, setting rates for non-derivative ringtones at 24¢ per copy, and establishing parameters for a percentage of revenue royalty calculation for interactive streams and limited downloads. The CRJ also introduced a late payment fee of 1.5% per month or 18% per year. The regulations implementing these rates were published on January 26, 2009.

An Amended Final Determination of these rates was published on February 11, 2009 and modified certain provisions of the implementing regulations. This went into effect on March 1, 2009 and will expire on December 31, 2012. However, the Recording Industry Association of America (RIAA) filed a motion to vacate the CRJ's amended ruling on February 23, 2009, and appealed the Amended Final Determination on February 25, 2009. While the rates are still in effect, a successful appeal may require revisions to certain rate structures. HFA has been working closely with the National Music Publishers' Association (NMPA) throughout the CRB proceedings, and will continue to do so through the appeal. ●

## HFA Offers Licensing Administration Services

### End to End Customized Solutions

HFA is now offering a comprehensive suite of outsourced licensing and administration services to its customers. Depending on the customer's needs, HFA can handle the complete end-to-end licensing process, from preparation of a licensing agreement, data matching and copyright research services through to licensing, royalty reporting and distribution, and the ongoing maintenance of publishing ownership information. HFA can also take over the administration of direct licensing agreements with non-HFA represented publishers, thus freeing customers such as record labels, online music distributors, product manufacturers, and more to build their business in other areas.

As part of this service, HFA has built a unique sound recording database linking information on over 3.5 million tracks to their underlying musical works information, including writers and publishing copyright information. This database, one of the most extensive in the industry and growing everyday, expedites the licensing process for all types of usages.

"HFA has always been the first place record labels and digital music providers turn to for their licensing needs, and we can now provide them with a complete outsourced

licensing solution that is flexible and easy," said Gary Churgin. "No other licensing organization in the United States has HFA's knowledge of the music publishing landscape and the ability to support business on any scale, from 100 tracks to millions."

"HFA is ready to assist licensees with every aspect of the administrative transaction arc," said Lauren Apolito, Vice President, Business Development, HFA. "Whether a company needs assistance in copyright research to clear millions of songs in order to launch its business, or ongoing support in administering its licensing arrangements, HFA can tailor a solution just for them. HFA's expertise in music copyright, licensing, and royalty distribution, along with its established relationships with publishers and record labels, will provide our customers with a solid foundation for success."

With over eighty years of experience, HFA is respected as the one-stop-shop for mechanical licensing and administration services. Licensees interested in learning more about how HFA can assist them with their licensing and administration needs can contact [newmedia@harryfox.com](mailto:newmedia@harryfox.com) or call 212-834-0137. ●

## CIS Sessions

In late February, HFA's Satya Govindu, David Schneider, and Eric Scott attended the 13th CIS Sessions in Coral Gables, Florida. The CIS Sessions, or Common Information System Sessions, is a biannual conference organized by CISCAC, the international organization of rights administration societies. The CIS Sessions are attended by mechanical rights societies, performance rights societies and audio-visual rights societies from across the world. The conference focuses on issues influencing the direction of the rights administration community and is broadly organized around three principal areas: technology, operations, and training. CISAC members collectively commit resources to the development of centralized tools designed to facilitate information sharing and more efficient international transactions. The recent Copyright Royalty Board's decision on new digital rights and HFA's subsequent implementation of the highly sophisticated systems required to apply these rates provided HFA with a unique perspective and a special place in the conversation on the future of royalty collections and distributions. HFA's team contributed ideas to workshops on specific systems and emerging technologies as well as the more general discussions on trends impacting the interests of different organizations within the rights administration community. The CIS Sessions proved to be a valuable opportunity to share ideas with other organizations devoted to insuring that musical creators across the globe continue to be fairly and fully compensated for the use of their creations. ●

## RockHouse Live Media Productions Enters into HFA's "Express Live" Licensing Agreement

### RockHouse recording at this week's Billboard Latin Awards

HFA recently announced that RockHouse Live Media Productions has entered into HFA's Express Live mechanical licensing arrangement. Express Live licensing is designed for the on-site and online concert recording market, providing the required licenses for immediate distribution of the live recordings moments after the show ends, with the flexibility to accommodate the spontaneity of live performance.

RockHouse Live Media Productions – the same team that spearheaded DiscLive's growth and acceptance in the music industry - is a leader and pioneer in producing live media and delivering the content to fans immediately after concerts. RockHouse partners with Billboard magazine to provide instant content for its B2B conferences such as this week's Billboard Latin in Miami Beach, FL, and will also record sessions at the 50th Annual CLIO awards in Las Vegas in May. RockHouse also recently produced GRAMMY® award-winning artist Melissa Etheridge's DVD "The Awakening Live" (Island Records). More information on RockHouse may be found at the company's website, [www.rhimp.com](http://www.rhimp.com).

From the Billboard Latin conference, RockHouse President Zach Bair said, "We are pleased that we are working with HFA once again to greatly simplify the process of obtaining licensing for our recordings of live events. HFA's innovative Express Live licensing arrangement greatly improves our ability to quickly turn around product and protect the rights of the artists, writers and publishers at the same time."

"Express Live is one of HFA's unique licensing options that enables new revenue growth and the timely distribution of live music performance recordings," said

Lauren Apolito. "DiscLive was one of our first licensees when we launched this licensing service, and we're pleased to be working with Zach Bair and the RockHouse team on their new venture."

HFA began to offer Express Live mechanical licensing in December 2004. Distinct from the standard mechanical license, Express Live licenses are limited to product recorded at live concerts and sold to consumers either at the concert venue or through direct online sales. The license is "reusable," in that one license will cover all concert recordings of the same song by a particular artist in the Express Live context.

### About RockHouse Live Media Productions

Founded by entertainment technology entrepreneur Zach Bair, RockHouse Live Media Productions is a leader in the business of recording concerts and other live events and distributing high-quality content immediately afterwards to a variety of platforms. Bair is also founder and former CEO of Immediatek, Inc., and former CEO of DiscLive, the company that made world headlines by pioneering the concept of limited edition collectible CD sets made available to fans right after a show. Under Bair's leadership, his team has worked with numerous artists and recorded major concerts throughout the U.S., Canada, and the United Kingdom. RockHouse Live Media Productions is centrally based in Memphis, TN, and has a presence in New York and Los Angeles. For more information about RockHouse, visit [www.rhimp.com](http://www.rhimp.com). ●

## President & CEO Gary Churgin to Continue to Lead HFA



HFA announced that its President & CEO, Gary Churgin, has accepted a contract extension to continue to lead the organization through 2011. The organization's governing Board of Directors unanimously voted to extend Churgin's contract, confirming the work of he and his team in transforming HFA to become a key player in the digital music marketplace.

"Gary has done an exemplary job of completely rebuilding HFA. He took an organization that had barely changed since the 8-track tape and revitalized it for the digital era," said Irwin Z. Robinson, Chairman of the HFA and NMPA Boards of Directors. "In tough times, Churgin and his team have closely managed the organization so it could meet these new challenges. In doing so, HFA became a true enabler of the digital music business."

"I'm thrilled to be able to continue to lead HFA during one of the most major evolutions of the music industry in the modern era," said Gary Churgin, HFA President & CEO. "I say to my team all the time this is the best job I've ever had. I look forward to continuing to work with them to find new revenue opportunities on behalf of our over 37,000 publishing clients and the songwriters they represent."

Churgin was first appointed the President and CEO of HFA in January 2001. Since then, HFA has expanded its offerings, adding licensing for online subscription services, lyrics, ringtones, digital background music, Express Live, and more to its traditional mechanical licensing business. HFA's critical role in the digital music arena was

recognized by the music industry trade magazine Billboard in their 2006 "Digital Music Power Players" list – HFA was the only publishing-related entity to be included.

During this time, HFA transformed its technology systems and business processes, adding new online applications for publishers and licensees through a new registered user area of [www.harryfox.com](http://www.harryfox.com), including the licensing platform eMechanical®, the catalog maintenance tool eSong®, and a completely revamped version of Songfile®, the popular online licensing store aimed at the smaller-quantity licensee. Along with his senior management team, Churgin has led the drive to improve the interaction and communication with HFA's publishing clients and licensees to better accommodate the needs of everyone from small, home-based businesses to multi-national corporations.

Churgin is also active representing HFA and its affiliate publishers globally, serving on the Management Committee for BIEM, the international organization representing mechanical rights societies. HFA currently has reciprocal agreements with over 30 rights societies that collectively represent over 100 territories around the world.

Churgin came to HFA with over twenty years in banking and management, with specific expertise in e-commerce, sales, operations, administration, and change management. He joined HFA from Citibank, where he had held numerous roles, the last as Director of Electronic Bill Presentment and Payment at Citibank's e-Business. Before joining Citibank, Churgin was Vice President and Director of Information Systems at Edward S. Gordon Company. He also held several positions in a management capacity for the City of New York.

Churgin has an M.P.A. from the Wharton School, University of Pennsylvania. He earned a B.A. from Washington & Jefferson College, and now serves on the institution's Board of Trustees. ●

## HFA Promotes Eduardo Morales to Senior Latin Licensing Agent



HFA announced that Eduardo Morales has been promoted to the position of Senior Latin Licensing Agent. He reports to Paul Wallace, Director of Licensing and Collections. In this role, Morales oversees HFA's Latin genre release licensing activities, which includes mechanical licensing, analysis of copyright contracts, and cross-departmental income

tracking, and customer support for the larger Latin genre accounts such as Sony Discos, Universal Latin, and Warner Latina, and EMI, as well as continuing to work with independent labels such as Univision, Fonovisa, Emusica, Balboa, Mock & Roll and Disa. He will also continue to work closely with an interdepartmental team dedicated to serving the Spanish-language music community.

"Eduardo Morales has been a key player in expanding HFA's presence in the Latin marketplace, and it is a pleasure to promote him to Senior Latin Licensing Agent," said Paul Wallace. "He has been able to develop strong relationships with the independent labels, and I expect he will easily transition to handling the major Latin licensing accounts."

"I am pleased to have this opportunity to take on this enlarged role," said Eduardo Morales. "It has been exciting to be a part of growing HFA's position in the Latin music community, and I look forward to continuing to work with my colleagues to increase this area of our business."

Morales began at HFA in 2007 as an Inquiry Agent in Publisher Services, and shortly thereafter became a Latin Licensing Agent while continuing to support Publisher Services with clients in the Latin market. Prior to joining HFA, Morales was an intern at Universal Music Publishing Group, and was a DJ and promoter in nightclubs in his native Monterrey, Mexico. He studied at the Instituto Tecnológico y de Estudios Superiores de Monterrey, and received a BA cum laude in Music Business Management from Berklee College of Music. ●

### **AFTRA Health Insurance**

AFTRA wants to remind all artists signed to an AFTRA signatory record label that they have access to health insurance through the AFTRA Health Plan. Individual premiums are \$330 per quarter, and coverage for dependents is also available. The AFTRA Health Plan provides major medical and hospitalization benefits, preventative dental care, prescription drug coverage, and more, and there are no exclusions for pre-existing conditions. To get more information, visit the AFTRA Health and Retirement website at [www.aftra.com](http://www.aftra.com) or call 212-499-4893.

# events

## Reminders. . .

**CISAC** (International Confederation of Societies of Authors and Composers) is hosting its second World Copyright Summit on June 9-10 in Washington, DC at the Ronald Reagan Center. The World Copyright Summit is the international forum that brings together all those directly involved in creative industries to openly debate the future of copyright and the distribution of creative works in the digital era. HFA President and CEO Gary Churgin and NMPA President and CEO David Israelite will both be featured speakers at the event. NMPA members receive the CISAC member discount off the registration fee, a \$300 value. For more information regarding the 2009 World Copyright Summit, please visit [www.copyrightsummit.com](http://www.copyrightsummit.com).

This year, the **Songwriters Hall of Fame** celebrates 40 years of recognizing the work and lives of enduring composers and lyricists who create popular music around the world. The 2009 Songwriters Hall of Fame Awards inductees will be Jon Bon Jovi and Richie Sambora; Felix Cavalieri and Eddie Brigati (The Young Rascals ); Roger Cook and Roger Greenaway; Crosby, Stills & Nash; Galt MacDermot, James Rado and Gerome Ragni (deceased); and Stephen Schwartz. Maxyne Lang, President, Williamson Music, will receive the Abe Olman Publisher Award. The induction and awards dinner is scheduled for Thursday, June 18 at the Marriott Marquis Hotel in New York City. Special award honorees will be announced at a later date. Tickets for the Songwriters Hall of Fame event are available through Buckley Hall Events, (212) 573-6933. Net proceeds from the event will go towards the Songwriters Hall of Fame programs.

**SOURCE**, a nonprofit organization of executive women in the Nashville music industry, will hold its annual awards dinner on July 30 in Nashville, TN at the Musician's Hall of Fame and Museum. They will honor Joyce Jackson, Peggy Lamb, Pat McCoy, Sandy Neese, Margaret Parker, and Marion Keisker MacInnes (posthumously) with its 2009 Foundation Awards. SOURCE established the Foundation Awards in 2003 to honor women that have worked and presently work in the music industry.

## Other upcoming events:

- Blues Music Awards  
Tunica, TN . . . . . May 7
- Streaming Media East  
New York, NY . . . . . May 12-13
- AIMP "The Fundamentals  
and Future of Sheet Music"  
New York, NY . . . . . May 20
- AIMP "Profiting from the  
New Business Rules  
in the Digital World"  
Los Angeles, CA . . . . . May 21
  
- NARM Annual Convention  
San Diego, CA. . . . . June 7-10
- Urban Network Music,  
Entertainment & Marketing  
Summit  
Memphis, TN . . . . . June 10
- NMPA Annual Meeting  
New York, NY . . . . . June 17
- Songwriters Hall  
of Fame Induction  
New York, NY . . . . . June 18

HFA affiliate publishers, send us your news! Send new signings, employee announcements, life notes (births, weddings, obituaries) to [soundcheck@harryfox.com](mailto:soundcheck@harryfox.com).

## News

**Bug Music Publishing** has purchased **Perma Music**, the film music catalog of renowned composer Ronald Stein. Under the terms of the deal, Bug Music has acquired the rights to Stein's catalog of scores to approximately 100 feature films. Beginning at American International Pictures in the 1950's, Stein scored such B-movie classics as Roger Corman's "Attack of the 50 Foot Woman," Francis Ford Coppola's "Dementia 13" and Richard Rush's "Psych-Out." The Perma Music catalog will be managed by Selecttracks; Bug Music's Los Angeles-based production library division.

Bug Music has also entered into a publishing agreement with legendary guitarist, singer, songwriter, and producer **Joan Jett** and her **Blackheart Records Group**. Under the terms of the deal, Bug Music will represent Joan Jett's renowned publishing catalogue including influential works such as "Bad Reputation" and "I Hate Myself for Loving You." Furthermore, under the agreement, Bug Music will represent Blackheart Records Group masters non-exclusively for synchronization opportunities along with pursuing ongoing creative collaborations with Blackheart Records artists under the Bug Music umbrella. The Blackheart Records roster currently includes Girl in a Coma, The Dollyrots, The Eyeliners, The Cute Lepers, and The Vacancies.

**Cherry Lane Music Publishing Co. Inc.**, has signed a worldwide, long term publishing agreement with **Jeremy Smith** of pop band Days Difference. Smith is the lead singer, piano player and writer of the piano-driven quartet from Virginia Beach, VA signed to Universal Motown Records. Days Difference recently debuted their first single "Radio Song" and will be releasing their self-titled album this summer. This April, the band will appear on the big screen in *Disney's* "Hannah Montana: The Movie" as Miley Cyrus's band.

Cherry Lane also recently announced the signing of **Delta Spirit**, a southern-tinged rock quintet from San Diego, CA that broke onto the scene with their buzzworthy self-released debut album, *Ode to Sunshine*. The band uses unconventional instruments such as trash can lids and orchestral bass drums paired with poignant lyrics to create a unique sound. *Ode to Sunshine* captivated critics' attention and was re-released on Rounder Records in 2008.

**EMI Music Publishing** now represents the works of **Dr. Martin Luther King, Jr.** Under the terms of the long-term global deal with The King Estate, EMI Music Publishing will be charged with representing Dr. King's words in recordings and music, as well as in ensuring the proper licensing and authorization of all usages of Dr. King's words and image in online and in all digital media. The King Estate will be working with EMI Music Publishing to create a licensing regime for online uses of his works, as well as his name and likeness as it applies to existing non-approved uses. EMI will work closely with Intellectual Properties Management ("IPM"), the Atlanta based company which manages the licensing program for The King Estate. IPM will continue to administer and process all requests for use of Dr. King's name, image, likeness, recorded voice (without music) and rights of publicity.

**Peermusic UK** announced today that it has entered into a world wide administration agreement with **Cote Basque Music Publishing Ltd.** Cote Basque is an exciting new venture conceived by industry veterans Crispin Evans, Mark St. John and Richard England and includes songs from legendary cult R&B band The Pretty Things and the incendiary Arthur Brown, as well as emerging young talents The Malchicks and Sacha Morgan.

[More...](#)



(photo credit: Michael Quain)  
Rodney "Darkchild" Jerkins

Grammy Award-winning songwriter/producer/musician **Rodney "Darkchild" Jerkins** has signed to executive produce for **Extreme Music**, the worldwide production music library unit of **Sony/ATV Music Publishing**. Jerkins, who recently made news with the announcement of the formation of Music Mogul, a music-based social networking venture launched in February 2009, is also represented on the current Britney Spears platinum album *Circus* and is working on P. Diddy's next album *Last Train To Paris*. CEO of his Darkchild Productions, Inc., Jerkins' work has been represented on releases that have achieved over 160 million record sales worldwide.

**Universal Music Publishing Group** recently signed a worldwide publishing deal with seven-time GRAMMY® Winner and hit-making producer of U2 **Daniel Lanois** to represent his catalog and future works for the world. Lanois is featured as a co-writer and co-producer with U2 on their recent album *No Line On The Horizon*. With a legendary discography that spans three decades, Lanois has both performed on and produced albums that have come to define rock and roll. Lanois is also a successful film score composer and has released several solo albums.

## People



(photo credit: Andrew Gershoff)

**Eric Beall**, the Vice-President of A&R at Shapiro Bernstein, recently celebrated the publication of his book, *The Billboard Guide To Writing and Producing Songs That Sell*, at the Friars Club. This guide offers an inside glimpse at what makes a song successful today, through interviews with top industry professionals in the worlds of A&R, Radio and Music Marketing, including Steve Lunt (Atlantic Records), **Hosh Gureli** (Hosh G, LLC.), **David Massey** (Mercury Records) and **Daniel Glass** (Glassnote Records) as well as top songwriters from every genre, like recent Grammy winners **Stargate Productions**, **Darrell Brown**, **Midi Mafia**, and **Sharon Vaughn**. Beall is the author of the previously released *Making Music Make Money*, a veteran music executive, and a successful songwriter and producer.

David Corlew, owner of d. corlew films and **Corlew Music Group**, has announced the signing of new writer **Jaron Boyer**. A native of Ardmore, Okla., Boyer began his musical career as a teenager singing in church. In 2003, he moved to Nashville, where he honed his songwriting skills and learned to play guitar. Corlew also has added veteran Penny Dionne, owner of the publishing company Little Vixen Music, to the CMG staff. Dionne serves as Vice-President of the Nashville-based Women's Music Business Association and recently co-authored "Songplugger: The Cuts and the Bruises."

[More...](#)



Veteran music industry publicist **Summer Harman** joined Cupit Music as Independent Publicity and Artist Management Consultant. Harman has worked as a publicist in the music industry for more than 20 years creating and implementing publicity campaigns for corporate accounts and artists as both an independent publicist and as a record label executive. She served as Director of Publicity for DreamWorks Nashville and Broken Bow Records as well as Publicist for BNA and RCA Records. Through the years, Harman has handled publicity for various corporate and music accounts including Capitol Records recording artists Garth Brooks, Barbara Mandrell, Tanya Tucker and Charlie Daniels to name a few.

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