

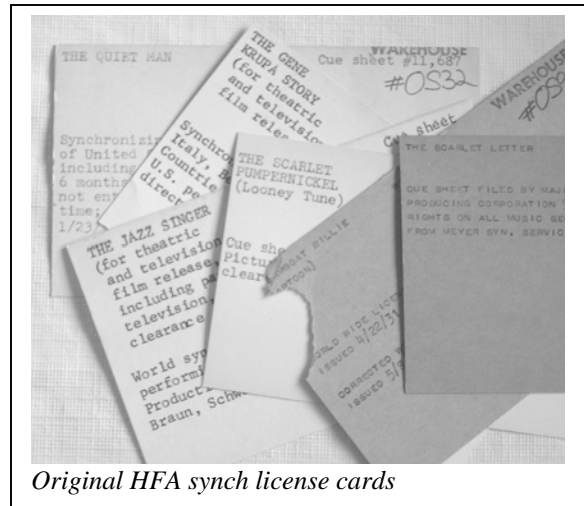
Synching Up Licensing

A few words from Gary Churgin, HFA President & CEO

One of the questions that often comes up in my email box is why HFA does not license video content for DVDs, or offer other forms of synchronization licensing. The short answer is that HFA discontinued synchronization licensing in 2002 because the service could not be delivered economically. Unlike mechanical licensing, there is no statutory rate for synchronization licensing. Due to the nature of non-compulsory licensing, under its discontinued synch program, HFA was simply relaying correspondence between potential licensees and publishers.

This does not mean HFA will never offer synchronization licensing services again. We know the marketplace is interested in a “one-stop shop” for synch rights similar to that established by HFA for mechanical licensing. Just as we’ve come up with creative solutions for ringtones, lyrics, tablature, and other non-statutory rate-based licensing, I think we can develop a service that makes sense for publishers, licensees and HFA.

HFA will continue to speak to potential sync licensees to determine if we can develop a program for the benefit of our affiliated publishers. This type of arrangement could evolve from so many sources, including video distributors,



Original HFA synch license cards

television and cable networks, and ad agencies. To make sense, such an arrangement would need to reduce the complexity of the “back and forth” rate negotiation protocol of HFA’s old synch model.

So who knows? Perhaps we’ll be able to find a new road to facilitate synchronization licensing as we move forward.



Reminder:

Musicnotes Tablature Licensing Arrangement Opt-In Due May 18

HFA affiliated publishers should have received information on the Musicnotes tablature licensing arrangement in April. This groundbreaking arrangement will help to expand the legal options for tablature on the Internet. Participating publishers will receive a percentage of all advertising revenue generated through views or downloads of tablature of their songs on Musicnotes legal tablature websites on a commission-free basis.

Please consider carefully whether or not you control (or may obtain) the rights necessary to participate in this offering. In some circumstances, publishers may no longer control all of the rights necessary to participate in this offering as a result of other agreements they might have made with respect to tablature rights in particular or print rights more generally. In the event that you can only grant display rights, please contact HFA Publisher Services (publisherservices@harryfox.com or 212-834-0100) for an alternative opt-in form.

Opting-In Using HFA Online

If you're not sure if your company is participating in a licensing arrangement and you have an HFA Online account, you can check your status through our website. Go to www.harryfox.com and click on the gray "Registered User Login" button on the upper left. Enter your login name and password, as indicated. Once you are logged in, click on the "Authorizations" tab in the upper right, and then click on "View Agreements History" in the menu bar. If the "Action Type" is "Opt In," your company's catalog is available for licensing under that arrangement. You can also review all the information about the agreement in this area of the website.

If you want to change your company's status in an agreement, or have any other questions, please contact HFA Publisher Services at publisherservices@harryfox.com or call 212-834-0100.

Did you know. . .

The HFA website receives approximately 12,500 to 16,000 unique visitors a week.

As of the end of April, there are over 27,500 individual HFA Songfile user accounts.

When taken in aggregate, HFA Songfile is one of HFA's 10 largest licensees each month – and these royalties are paid to HFA by licensees at the time they obtain their license and are distributed commission-free.

More Information on Royalty Compliance Examinations Now Available on HFA Online

Publishers with HFA Online accounts can now get more information about HFA's Royalty Compliance Examination (RCE) schedule and 2007 distributions. RCE 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 if applicable.

Once a publisher has logged in as a registered user at www.harryfox.com, the RCE information can be found under the Royalty Compliance tab at the upper right. In addition to a list of current and pending examinations, the page now also includes exams distributed or pending distribution in 2007.

To sign up for an HFA Online account, contact Publisher Services at 212-834-0100 or publisherservices@harryfox.com.

Have You Tried... Income Tracking Reports

In February, HFA introduced Income Tracking Reports (ITR), an application that gives you the ability to obtain detailed royalty information about your licensed songs. ITR allows you to search your royalty history based on a variety of specific filters, including earnings period, start and end paid date or period, licensee, publisher, song title, song code, license type, release date, and artist name. Through the use of these various filters, you can create a customized royalty transaction report.

We have made ITR even better by adding a new feature that will allow you to edit saved reports. Previously, if you created a report ranging from Q1 to Q2 of 2006, you could not go back and edit the report once it had been saved. Now, if you want to run that report again, but change the quarter range, you can simply edit it instead of creating an entirely new report. This new feature will help you to more efficiently analyze your royalty information.

ITR also gives you easy access to information that is most important to you when you need it. The information that you obtain from ITR is available and can be downloaded into an Excel (.xls) or Comma-separated value (.csv) file, which can then be uploaded to your own database.

ITR is currently available to all publishers with an HFA Online account. You must be authorized by your company's HFA Online Organization Administrator to gain access to ITR through the registered user area of www.harryfox.com. ITR will be one of the options on your Reports tab. The information included in the reports is limited to the Top Publisher account (the HFA account under which all of your sub-publishers are organized) and your sub-publishers.

To sign up for an HFA Online account, contact Publisher Services at 212-834-0100 or publisherservices@harryfox.com.

NMPA Annual Meeting Set for June 6, 2007 in New York
Congressman Howard Berman to Receive NMPA President's Award
Dynamic Panel to Debate Copyright Protection in the Digital Age

National Music Publishers' Association President and CEO David M. Israelite announced recently that the trade organization's annual meeting will take place on Wednesday, June 6, 2007, at Le Parker Meridien in New York City. Congressman Howard Berman from California, a long-time champion of music publishers and songwriters, will be honored with the 2007 NMPA President's Award.

The annual meeting comes at a time when Congress is considering several issues affecting music copyright holders. There will be a panel discussion addressing efforts to ensure copyright protection for music publishers and songwriters in the era of satellite radio and digital media. Israelite will also present the NMPA Songwriter Icon Award to a notable songwriter whose name has not yet been revealed.

"This is an exciting time for NMPA as we push for ways to make sure that our music publishers and their songwriting partners get the fair compensation they deserve," Israelite said. "This year's meeting is a chance for every music publisher to become informed about issues that could affect their bottom line."

This year's President's Award recipient, Congressman Berman, is Chairman of the Subcommittee on Courts, the Internet and Intellectual Property of the U.S. House of Representatives Judiciary Committee. As Chairman, Congressman Berman has initiated hearings addressing copyright protection and music licensing in the digital age.

As part of this year's meeting, Israelite will host a panel discussion on the future of Section 115 of the Copyright Act. Panel attendees include Marybeth Peters, Register of Copyrights, Cary Sherman, President of the Recording Industry Association of America, Jon Potter, Executive Director of the Digital Media Association, and Gary Churgin, President and CEO of The Harry Fox Agency. The annual meeting will begin at 3 p.m.

Le Parker Meridien is located at 118 West 57th Street. If you are interested in attending, please contact Jamie Rozecki at jrozecki@nmpa.org.

Reminder NMPA Members – Proxy/Ballot Due May 23

Your proxy/ballot for the election of the Board of Directors is due to be returned to the NMPA on Wednesday, May 23. If you have any questions, contact Jamie Rozecki at jrozecki@nmpa.org or call (202) 742-4375.

HFA Publisher Profile:

Richard Hell **Dilapidated Music**

By Paul Mauceri, HFA Publisher Services Team Lead

In any history of punk rock, the name Richard Hell, whose publishing company Dilapidated Music is affiliated with HFA, comes up often. One of the first artists to perform at the legendary New York City rock club CBGB, Hell was a central figure in what is arguably one of the most important and widely documented periods in rock and roll. On any given night from the mid-1970's through the early 1980's, Hell's band The Voidoids could be found performing at CBGB along with other seminal punk groups such as Television, the Patti Smith Group, The Ramones, Blondie, Talking Heads, Suicide, and The Dead Boys.



Born Richard Meyers, Hell dropped out of high school and moved to New York City at age 17. At the time, he had “vague ambitions of becoming a professional writer,” figuring he would either be “robbing banks or writing books” to earn a living. He had a printing press in his apartment and began publishing his own books, magazines, and poems. It wouldn't be too long before his poems would be in national publications such as Rolling Stone and the New Directions Annuals.

Hell, however, soon began to feel “demoralized” about being a writer in terms of the size of the audience he could find and the effect he could have on them. He eventually reunited with his high-school friend and kindred spirit Tom Miller, who changed his name to Tom Verlaine, and the two of them, inspired by the success of the then-current and very influential local band The New York Dolls, and employing the do-it-yourself ethic Richard had learned from the underground poets, decided to form their own band, The Neon Boys.

Consisting of Verlaine on guitar, Hell on bass, and drummer Billy Ficca, The Neon Boys never performed live, but they made several recordings, two of which, with lyrics and vocals by Hell, can be found on the 2005 Rhino Records compilation *Spurts: The Richard Hell Story*. With the addition of second guitarist Richard Lloyd, The Neon Boys changed their name to Television and became one of the first bands to play CBGB after it opened in December 1973.

Although Richard's tenure in Television lasted only a year, the original incarnation was, according to him, “influential in a different way than the later group was . . . more in the same mode of what people started calling punk.” Among Hell's songs included in Television's live sets were “Love Comes in Spurts” and “Blank Generation,” two which he would become known for and would continue to perform in subsequent groups.

After leaving Television, Hell formed The Heartbreakers (no relation to the group fronted by Tom Petty) with ex-New York Dolls members Jerry Nolan and Johnny Thunders. Although

Hell is not on any official Heartbreakers release, he is on a live version of their best-known song “Chinese Rocks,” also included on the *Spurts* compilation.

Hell left The Heartbreakers after one year as well and went on to form Richard Hell and the Voidoids. Consisting of Hell on bass and vocals, guitarists Robert Quine and Ivan Julian, and Marc Bell on drums (who went on to become Marky Ramone of The Ramones), the Voidoids signed with Sire Records, which released their album *Blank Generation* in 1977.

Although not commercially successful at the time of its release, *Blank Generation* is now considered a punk rock classic. On songs such as the anthemic title track, “Love Comes in Spurts,” “Liars Beware,” “Who Says?,” “Betrayal Takes Two,” and “Another World,” Hell’s vocal delivery conveyed a unique combination of nihilism and compassion, and his lyrics were true to his poetic roots. Hell cites *Blank Generation* as “the best single recording session” he’s had.

After *Blank Generation*, the only other official Voidoids release was the 1982 album *Destiny Street*, originally on the label Red Star/Jem, and licensed often around the world since. Though not considered as influential as *Blank Generation*, *Destiny Street* nevertheless includes some noteworthy Hell compositions such as “The Kid With the Replaceable Head,” “Crack of Dawn,” “Time,” “Ignore That Door,” and “Downtown at Dawn.”

Two years after the release of *Destiny Street*, Hell, fed up with the pressures and requirements to sustain a career in the music business, effectively retired from music. In 1984, he released *R.I.P.*, a compilation of unreleased demos, outtakes, and live performances, on the cassette-only label ROIR, and shifted his focus towards his literary endeavors.

Hell has briefly returned to music a couple of times since “retiring.” Once was in 1992, when he collaborated with Sonic Youth members Thurston Moore and Steve Shelley and Gumball member Don Fleming on a three-week project during which they wrote and recorded the album *Dim Stars*, released by Caroline Records. The other instance was in 2000 when, after accepting a commission from the internet-based label MusicBlitz, he reunited the Voidoids to record the track “Oh,” which, along with four tracks from *Dim Stars* and three from *Destiny Street*, is also included on *Spurts: The Richard Hell Story*.

In 2002, Matador Records released *Time*, which includes all the material from *R.I.P.* as well as live performances of the Voidoids at a 1977 London show and a 1978 CBGB show. Hell worked diligently on the liner notes, which some critics have claimed are worth the price alone.

In October 2006, CBGB closed its doors for the last time. When asked if he’s surprised at the amount of attention the club and its history have received over the past decade, Richard asserts: “I never had any doubt that what was going on there was the most interesting thing going on in music. It took people much longer to figure that out than I expected.” Like the club he helped make famous, Richard Hell has earned his place in the annals of punk rock, and awareness of the importance and influence of his music will only increase over time.

For more information on Richard Hell, visit his web site at www.richardhell.com.

Word on the Street . . . HFA Affiliate Publisher News

Cherry Lane Music Publishing Company, Inc. has signed Mötley Crüe guitarist and co-songwriter **Mick Mars**. Mötley Crüe reunited after a six-year absence in 2004 with the release of their most current greatest hits compilation album *Red, White & Crüe* which also featured three new studio recordings including the radio hit “If I Die Tomorrow.” Cherry Lane has also signed a worldwide administration agreement for 17 songs in the Tony-nominated *The Wedding Singer – The Musical*. Titles include the opening song “It’s Your Wedding Day.”

Artist, composer, and producer **Quincy Jones** has signed an exclusive worldwide agreement with **Extreme Music**, a wholly owned subsidiary of **Famous Music Publishing**, to create and produce *The Q-Series*, a multi-CD collection. This series will span several genres including jazz, hip-hop, and gospel. The first three CDs are scheduled for release in the second quarter of 2007. Jones has scored 33 major motion pictures and co-produced *The Color Purple* with Steven Spielberg, which was nominated for 11 Oscars. He has also been nominated for 79 Grammy awards and has won 27.

Next Decade Entertainment, Inc. has signed an exclusive worldwide administration agreement to all songs of the legendary rock band **Boston** controlled by Pure Songs. This deal includes some of Boston’s biggest hits including “More Than a Feeling,” “Peace of Mind,” “Don’t Look Back” and “Smokin’.” Boston’s 1976 self-titled debut album has sold over 17 million copies.

Ten Ten Music Group has signed a worldwide publishing agreement with **Chuck Mead**. This agreement covers songs included on the two most recent albums by BR5-49 in addition to the composition “Cinco de Mayo in Memphis” (co-written with Guy Clark), which appears on the

current Jimmy Buffett album *Weather With You*.

Universal Music Publishing Group (UMPG) has signed legendary singer/songwriter **Kenneth “Babyface” Edmonds** to an exclusive, worldwide agreement. Babyface is currently recording his new album, which will be released on Def Jam. In addition to releasing over ten solo albums, Babyface has also produced for top-selling artists including Mariah Carey, Aretha Franklin, Phil Collins, Eric Clapton, Madonna, Carole King, Whitney Houston, and Usher.

In Other News...

The International Songwriting Competition (ISC) has announced its 2006 winners. Almost 15,000 songs by amateur and professional songwriters from 88 countries were submitted to the 2006 competition. This year’s Grand Prize was awarded to Scott Leger of Austin, TX for his song “Maybe Tonight, Maybe Tomorrow.” For a complete list of winners and to hear the winning songs, visit www.songwritingcompetition.com/winners.htm.



On a recent trip to Ireland, HFA Publisher Services Agent Paul Mauceri (left) met with Peter Bardon, Managing Director of Bardis Music.

“Word on the Street” is taken from press release material

***“Return to Sender, Address Unknown”
Publishers MIA: Can You Help Us Find Them?***

If you are a music publisher (or the assign, successor in interest, heir or beneficiary of a music publisher) that has been affiliated with HFA, and you're not sure whether HFA has your current contact information, it is possible that HFA is holding royalties due to the lack of a valid mailing address.

To find out if HFA is looking for you and to provide current information so we can pay you any royalties we may be holding, visit “Help Us Find Publishers” at www.harryfox.com, or call HFA Publisher Services at 212-834-0100.

If you've moved, please remember to update your contact information with HFA. You can obtain change of address information from the website or by contacting HFA Publisher Services.

If you have any comments regarding HFA Soundcheck, please contact Laurie Jakobsen at 212-834-0133 or Shaliza Thomas at 212-922-3290, or email soundcheck@harryfox.com.

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