

# MUSIC PUBLISHER CANADA

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Promoting and protecting the interests of Canadian music publishers and creators

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**CMPA**  
CANADIAN  
MUSIC  
PUBLISHERS  
ASSOCIATION

## Metadata cited as crucial to prosperous future of the music industry

By Martin Melhuish

**M**etadata matters. That is the loud-and-clear message of the SOCAN Metadata Forum as well as the CMPA B2B session on standardized metadata and reporting systems in the digital music ecosystem being held at transmission: GLOBAL SUMMIT (TGS) in Victoria, British Columbia in early February. The Metadata Forum, a collective effort between SOCAN and transmission, is a follow-up to the much-discussed SOCAN B2B session at transmission in 2011 titled Metadata and Rights Management – The View From A Performing Rights Organization.

"We want to get the attention of non-technical people and business leaders within the entertainment industry and convince them that they have to get serious and allocate the resources needed to clean up databases and assign numbers and associated information to musical works," says SOCAN CEO Eric Baptiste, who for 12 years was the Director General of the International Confederation of Societies

of Authors and Composers (CISAC), which has been on the leading edge of achieving standardization of the identification and exchange of information about musical works through early initiatives like the Common Information System (CIS), launched in 1994, as well as its main related standards and network of databases (ISWC, IPI, CWR, CRD, UP and CISNet). "It's important that all the CEOs and the key decision makers in this industry realize that we won't be able to make significant progress or leverage all the benefits of the digital world if they don't treat this as a pressing business issue. It's not something they should delegate to their IT manager. It's not a techie issue; it's a business issue."

Tyl van Toorn, head of the Victoria, B.C.-based Fan Tan Group, which organizes TGS each year along with transmitCHINA, agrees that there needs to be clear-messaging to decision-makers stating and clarifying the value proposition. "It's not like we're saying, 'We must do this or

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**SOMEWHERE TUBBY THE TUBA IS SMILING:** The tuba, an unlikely sound for rock domination and rivalled only by the Hammond B3 organ for ease of transportation, oompahed merrily away as a member of recording artist/songwriter Hill Kourkoutis' band Hill & the Sky Heroes recently. Rob Teehan (tuba) and the band were performing at The Drake Underground as part of their First Annual Alien Appreciation Ball which served to launch the teaser EP release, IIEP. The album is due in April. In her other life, Kourkoutis is an in-demand film/video director (Mother Mother, Serena Ryder). Photo: Allison Janzen.

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## Executive Director's update

Welcome to the first issue of Music Publisher Canada for 2012... and the next few months promise to be busy ones.

As predicted, C-32 has returned to us as C-11 and, as of this writing, is still waiting to pass through Second Reading. Given that the Bill is identical to the last one, it would seem obvious that our concerns remain identical. We don't know as yet how the Government will choose to advance the Bill when the House resumes... a committee is ready to go, but we don't know how many witnesses they will hear, if any, and how much time they will allot to any review and revision of the Bill. Nevertheless, CMPA is ready to present some proposed amendments to the Committee that we hope will find traction and that we trust will lessen the sting of this destructive Bill. Meanwhile, copyright has been a hot topic in the U.S. as SOPA stumbles and Google flexes its muscles.

I have just returned from MIDEM in Cannes, France where we also had meetings of the International Confederation of Music Publishers (ICMP). Hot topics included the ongoing discussions about the creation of a Global Repertoire Database (GRD) and ICMP's efforts of late to review the governance of CISAC members to ensure that they are living up to their own code of conduct. The performing rights societies do important work on behalf of publishers and songwriters and ICMP has been having frank and productive meetings with CISAC about how best to ensure that CISAC members deliver efficiency, transparency, accuracy and integrity. The ICMP



board met in Rome in November and had a well-attended meeting with SIAE, the Italian society. SIAE is under new management and recognizes that significant changes need to be made to ensure that its members have confidence in their ability to collect and distribute. SIAE is not alone in the world of collection societies that need to bolster that confidence.

No sooner had I returned from France than it was time to fly to Victoria, B.C. for the transmission: GLOBAL SUMMIT. This year the theme is Sustainability for Creative Industries. CMPA and SOCAN are both sponsoring small roundtable sessions on metadata, which is a very hot topic in our world these days, generating mega interest. It is clear that a universal standard for accurate, accessible metadata is a cornerstone of the new digital economy for creative industries. It is a focus of this issue of Music Publisher Canada.

Canadian Music Week in March again promises to be valuable for music publishers – a quick reminder that CMPA members receive a discount on CMW registrations... call the office for details. In addition to the Songwriters Summit, we will be sponsoring a new event called the Synch Summit. CMPA members will get privileged access to some of the most important music supervisors in North America. (Note: you have to pre-register for this!) We recognise that synch licensing is a critical component of our members' business strategies and we are pleased to be able to offer this excellent opportunity for networking.

At the end of March, we head to Ottawa for the Junos and for the crown jewel of Juno Weekend, the Songwriters Circle on April 1st, co-sponsored by CMPA and SOCAN. We look forward to seeing you over the coming months and we do hope you will make a point of saying hello and giving us your thoughts and feedback about CMPA.

In between all of these exciting events, CMPA staff and board of directors will continue to meet, discuss, administrate and advocate in the interests of our members. The more we hear from you, the better the job we can do on your behalf.

I wish all of you a prosperous New Year!

**JOIN CMPA!** If you own music copyrights you should be a member of the Canadian Music Publishers Association (CMPA). We are the voice of music publishing in Canada. We promote and protect the interests of Canadian music publishers and creators. For more information contact Catharine Saxberg at [csaxberg@musicpublishing.ca](mailto:csaxberg@musicpublishing.ca) You can find our website at [www.musicpublishercanada.ca](http://www.musicpublishercanada.ca)

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# CMPA a Sponsor of Songwriter Summit at CMW

CMPA is a sponsor of the Songwriters' Summit, The Music Creator and Publisher Conference to be held on Saturday, March 24 as part of the Music Summit during the 30th anniversary edition of Canadian Music Week. The international music conference takes place at the Fairmont Royal York in Toronto from March 21-25, 2012. Featured speakers at the Songwriters' Summit, presented by Astral Radio and co-sponsored by SOCAN, Songwriters Association of Canada and Sennheiser, include CMPA Executive Director Catharine Saxberg, who is on the "Data, Technology and What It

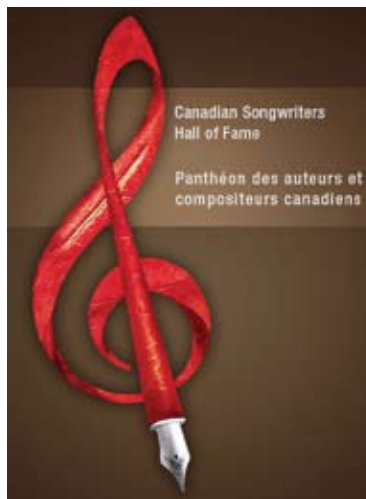
Means To Your Future" panel along with David Basskin, Canadian Musical Reproduction Rights Agency (CMRRA); Peter Jenner, Sincere Management, U.K.; Mark Isherwood, Rightscom Limited, U.K.; CMPA Board Member Vivian Barclay, Warner/Chappell Music Canada Ltd., who is taking part in the Canadian Market Panel; Barbara Sedun, EMI Music Publishing Canada; Ralph Murphy, ASCAP – Nashville; Rodney Murphy, SOCAN; and Terry O'Brien, SOCAN. The Featured Session for the day is Kings of Songwriting: CMW Songwriters' Circle which features Songwriter/Recording Artist Paul Williams, who is



President & Chairman of the Board, ASCAP, who will also make the opening remarks for the day. Participants in the Circle announced to date are Songwriter/Performer Paul Rodgers (Free, Bad Company) and Songwriter Dan Wilson, JGM.

## CMPA ED Catharine Saxberg Re-Elected to ICMP Board

CMPA Executive Director Catharine Saxberg was re-elected to the International Confederation of Music Publishers (ICMP) board as well as to its Popular Music Bureau, as Vice-Chair, and Serious Music Bureau during its Annual General Assembly (GA) in Cannes at the end of January. The GA was attended by some 65 publishers with all of the Confederation's 53 worldwide members represented. Other members elected to the board included Nicolas Galibert (CSDEM, France), Stephen Navin (MPA UK), Ralph Peer II (NMPA, US), Hajime Taniguchi (MPAJ, Japan), Chris Butler (MPA UK), Paolo Franchini (FEM, Italy), Lauren Keiser (MPA US), Pekka Sipilä (FMFA, Finland), Heinz Stroh (DMV, Germany), Neil Gaffney (EMI Music Publishing), Guy Henderson (SonyATV), Andrew Jenkins (Universal Music Publishing), Jane Dyball (Warner Chappell) and James Fitzherbert (IMPA). The Executive Bureau was appointed by the newly-elected Board with unanimous approval for Andrew Jenkins, Executive VP, International of Universal Music Publishing Group, to serve as Chair, Nicolas Galibert and Lauren Keiser as Vice Chairs and Ralph Peer as Treasurer.



## SOCAN Moves to Strengthen Canadian Songwriters Hall of Fame

SOCAN has acquired the assets of the Canadian Songwriters Hall of Fame (CSHF), a move which will see the creation of a new governance structure and the establishment of a new board of directors, which will include representatives from Canada's music industry, as well as CSHF's founding partners, Canadian Music Publishers Association (CMPA) and Songwriters Association of Canada (SAC). "The Hall of Fame gives our legendary songwriters and composers the public recognition they deserve," stated SOCAN CEO Eric Baptiste. "Their creations form not only a cherished part of the fabric of Canadian culture, but also contribute to the economic success of the music industry."

Said CMPA Executive Director, "SOCAN's new commitment to CSHF recognises the important work CSHF has done, and has still to accomplish, in honouring Canadian songs and songwriters. As a proud founder, CMPA is very excited about the potential to make CSHF even stronger with the resources and talents that SOCAN will contribute under this new agreement."

SAC President Eddie Schwartz stated, "SOCAN's commitment ensures that the CSHF will be able to continue honouring the outstanding achievements of Francophone and Anglophone songwriters, and to celebrate this rich and unique musical heritage for many years to come."

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Sony/ATV Music Publishing Canada President Gary Furniss receives the SOCAN Pop/Rock Music Award for the K'naan song "Wavin' Flag." In addition to being the Coca Cola theme for the 2010 FIFA World Cup, "Wavin' Flag" was re-recorded and released as a benefit single for the victims of the Haiti earthquake featuring fellow Sony/ATV artists Lights and Fefe Dobson and co-produced by Bob Ezrin and Sony/ATV's Tawgs Salter. K'naan recently performed at the Clinton Foundation concert in Los Angeles alongside Lady Gaga, and U2's Bono, who joined K'naan onstage for his new song "Bulletproof Pride." K'naan's new album drops in spring 2012 on A&M/Octone. Photo: Grant W. Martin Photography

## Frank Davies: Return of the 'Reluctant' Publisher

Just over a decade after saying goodbye to music publishing following the sale by Alliance Atlantis of his thriving company, TMP – The Music Publisher, to the ill-fated The Song Corporation, Frank Davies, President and Founder of the international music consultancy firm, Let Me Be Frank Inc., is back.

"I certainly never wanted to get back into it but, David Tyson, a songwriter that I managed and published for many years, came to me and asked if I could help him," explains Davies. "The first thing I did was sell a couple of his catalogues. He had the rights to the largest remaining catalogue, a deal I did for him back in 1986. I then took him to ole, who now administer all of his material. I'm the other publisher."

For all of his accomplishments in the music business – and they have been numerous – Frank Davies will tell you that the place he still feels most at home professionally is in a recording studio making music.

In fact, the day we meet up, he isn't long back from the Tragically Hip's Bathouse Recording Studio just west of Kingston, Ontario on the shores of Lake Ontario, where he was Executive Producing an album by the group, *The Treasures from New York*. "Exciting band, great harmonies with Colin Linden producing," he says with an enthusiasm usually reserved for those newly-arrived to an industry famous for quickly reducing the zippity-do-dah factor to zip.

Davies' first brush with the music business came as an observer during his days as *Billboard* magazine correspondent for France in the mid-'60s. Within five years, following stints with EMI and Liberty Records in the U.K., he had become an independent record producer and made the move of a lifetime to Canada in 1970. More than four decades on, the record shows it was this country's gain. Looking back, it's hard to imagine the music business in Canada without Davies' tireless support of the industry's infrastructure as a member of the executive boards of organizations like CMPA, CIRPA, CARAS, The SOCAN Foundation, FACTOR and the CMRRA and as the Chairman and Founder of the non-profit, Canadian Songwriters Hall of Fame.

His presence was most keenly felt as a record executive (Daffodil Records), record producer (Crowbar, King Biscuit Boy, A Foot In Coldwater, Tom Cochrane), and, of course, reluctant music publisher (Partisan Music Productions, ATV Music Group, TMP – The Music Publisher),

"The plaque on my door said, 'Record Producer' but underneath that there was one that said, 'Music Publisher (To Survive),'” laughs

**"The plaque on my door said, 'Record Producer' but underneath that there was one that said, 'Music Publisher (To Survive)."** – Frank Davies

Davies. "The only way I survived from 1970 to 1982 was by being a publisher because songs like 'Oh What A Feeling' (Crowbar) and 'Make Me Do Anything You Want' (A Foot in Coldwater) got tons and tons of airplay but really only sold enough records to cover a quarter of the production costs in Canada. I picked up the publishing rights and that was what was keeping me afloat. So, it was a natural transition when Sam Trust called me up one day in 1982 and asked me if I wanted to run ATV up here. I had taken Sam some different acts as a record producer, although I was a publisher at the time, and we had built up a really good relationship. That was the turning point for me, those five years of ATV between 1982 and 1986. It provided me with the experience, the understanding and the network to launch my own publishing company, TMP – The Music Publisher [1986-1999]."

From the year 2000 onwards, Davies has been a consultant. "I asked myself, 'Where am I going to use the expertise that I've built up?' One of them was representing sellers of catalogues. I hooked up with Robert Ott [ole



CEO] very early and he has bought six or seven catalogues from me over the ten years including Rami Yacoub. They have hired me as a consultant."

Davies says that, in all the years that he was a publisher, he was mainly developing writers and artists, taking them from obscurity and putting them on the map. "You can't compete today on that basis. It's too risky. It's too speculative. You're putting out a lot of money and time on an act that no one has heard of. Your odds before you start are 99 to 1

against. How do you keep a business going like that, particularly as an independent? The answer is by getting capital to acquire catalogues with historical earnings that you know, no matter what, are going to earn for you. Then you can put a part of your investment money into speculative ventures, into signing new acts, things that you love and believe in. That's really the business which I've now been doing for close to ten years.

"I saw the music publishing industry change in my final year or two at TMP. It was part of the reason – but not the sole reason – that I really wanted to get out of publishing at the time. The whole digital era and the concern over the business, how scared everybody was about where this all was going to go. I just didn't want to keep doing this anymore. Even then I knew I could make a living of some sort. It may not have been as good a living as I had been used to but I could do it. I could get by.

"Sam Trust always used to say to me 'This is a nickel and dime business, but if you get enough of those nickels and dimes, it all makes sense.'" — MARTIN MELHUISE

## Beggars Music Group in Canadian sub-publishing agreement with Peermusic

The Beggars Music Group has signed a sub-publishing deal for Canada with Peermusic. The Beggars Music catalogue contains the songs of some of the most important independent writers of the last two decades, including Yo La Tengo, Cat Power, SBTRKT, Kurt Vile and Warpaint. In that category, it also includes the works of beloved Canadian bands Fucked Up (pictured left) and Holy Fuck. Beggars Music is connected to Beggars Group, which has emerged in the last few years as one of the world's most successful independent record labels.



Fucked Up

## Peermusic, Sarah McLachlan Link Up For Exclusive Canadian Admin Agreement

Peermusic and Sarah McLachlan have entered into an exclusive administration agreement for Canada. Peermusic notes that they are especially proud to represent the works of Sarah McLachlan, who is not only an incredible songwriter and artist, but also a ground-breaking force in the music business. McLachlan has sold over 40 million records and has won multiple Grammys and Junos, and is an inspiring role model to all with her philanthropic work. "We are absolutely thrilled to be working with Sarah McLachlan," says Peermusic Canada Managing Director, Neville Quinlan. "We really look forward to collaborating with Nettwerk Records and Sarah's new management (Michael MacDonald / Mick Management), and hope to bring in exciting new opportunities for the songs in her catalogue."

*Photo courtesy sarahmclachlan.com*



## Simon Wilcox' Fun Cooker Signs Worldwide Deal with Peermusic Canada

Simon Wilcox' Fun Cooker has signed a worldwide deal with Peermusic Canada. Wilcox is one of the hardest working songwriters in the business, and her efforts have paid off over the years in massive sales and important collaborations with artists and writers around the globe. She is a much sought after songwriter/producer, and after receiving several U.S. publishing offers, it was her relationship with Peermusic's Creative Manager Cheryl Link that forged the path to her signing with Peermusic.

"We are especially excited to work with Simon and her team to help grow the next stage of her already successful career, and add more hit songs to her formidable catalogue" says Cheryl Link. Simon currently has the Top 20 U.S. radio song "Blackout" by Breathe Carolina, as well as the Cider Sky song "Northern Lights," which is featured in the Twilight Breaking Dawn movie and soundtrack.

"Cheryl Link has been a positive force in my career from one of my very first shows," says Wilcox. "In 1999, she helped fund the second pressing of my first album. When it came to choosing a publisher, I knew where I belonged. I'm thrilled to be working with Cheryl and Peer." *Photo: Bryan Sheffield*



# Metadata: the oil of the music rights business?

Continued from page 1 everything is going to die!’ It’s more like, ‘Do you really want to make money? This is how you do it!’”

As Baptiste commented during the Future of Music Coalition Policy Summit held in Washington, D.C. in October of last year, the music industry is shifting; the things that were not important before have now taken on a new priority. Some amounts of money that were once treated as residual amounts, are now beginning to make sense to some players, so people are paying attention more. “What we’d like to see in the future is everyone in the industry – and that begins at the studio and ends at the ISPs – focusing on getting it right and making sure that the integrity of the identifiers and the metadata is maintained through the flow of music from the source to the audience,” he told the Summit attendees. “That needs the attention of CEOs and COOs in the technologies, the studios, the recording companies, the broadcasters, the Internet portals and so on.

**“What we’d like to see in the future is everyone in the industry – and that begins at the studio and ends at the ISPs – focusing on getting it right and making sure that the integrity of the identifiers and the metadata is maintained through the flow of music from the source to the audience.” – SOCAN CEO Eric Baptiste, above at transmission: GLOBAL SUMMIT 2011**

We need to get people’s attention on this. If it’s just us, it won’t work. We need everyone to recognize this as a priority policy because the future of the business depends on it.”

This is not a new proposition. Back in late November of 2005, Simon Wheeler, Head of New Media at the Beggars Group in the U.K., told British Music Week News that an awareness of the new means of distribution is essential for record companies, right down to understanding what’s required technically if a label is to distribute its back catalogue via the Internet. That means that each song has to be digitally encoded with metadata, which contains copyright information as well as the track name, playback time and details of the originating artist, so that the information shows up correctly in the playback software, no matter which MSP is used to download the track. “The most important thing for any label or independent artist wanting to get their music onto these services is that they must get all their metadata and audio files in



a form that can be used anywhere,” Wheeler said. “Without that, you cannot do business digitally in the music industry, full stop.”

At the end of January, ICMP issued a statement on the Global Repertoire Database (GRD). “There is an urgent and commercial imperative for rights holders to build a GRD for their writers; ICMP publisher members

tation “Understanding Metadata and how it could Improve Your Business” can be found here: <http://www.cisac.org/CisacPortal/initConsultDoc.do?idDoc=17911>)

“In the past, metadata wasn’t as necessary,” explains Baptiste. “All you needed was the UPC code on the CDs and DVDs. Societies had very few works to identify and very few licensees along with a few broadcasters here and there. Today you have to identify billions of pieces of information that comes from all over the world. The reason CISAC was the pioneer is that they wanted international distribution to be more accurate. If you receive a report in Canada from the society in Hungary, it’s much better to receive a file with standard numbers and metadata by which, regardless of the language, you could more easily handle that transaction.”

It is absolutely critical that in looking to the future there is an understanding of the internationalization of music and the coming part that the BRICS countries – Brazil, Russia, India, China and South Africa – will play in it. “We are reliably informed by economists that over the next several decades, the

commit therefore to building a GRD and to populating it with their repertoire. Furthermore, ICMP sees the need for a single authoritative database with accurate and transparent information on music author’s rights as one of the essential tools for the growth of Digital Europe.”

On February 2, the International Music Registry (IMR) Consultative Committee met at the IFPI headquarters in London to exchange views on the study, The Role and Functions of the International Music Registry, which set the parameters for the IMR and define the way forward for this initiative.

Metadata became important in the ‘90s with the dawning of the digital era. As FX Nuttall, an independent expert in the field of Digital Copyright and a long-time consultant to CISAC, noted, more tracks became available, the usage became more diverse and smaller royalties per usage became the norm therefore tracking and reporting had to be optimized. Nuttall’s insightful presen-

**The SOCAN B2B Session on metadata at transmission: GLOBAL SUMMIT 2011. SOCAN CEO Eric Baptiste (far left), CMPA Executive Director Catharine Saxberg standing.**



BRICS countries will rise to economic importance that is as great or greater than the G7," Jim Griffin, Manager Director, OneHouse, declared at the Future of Music Coalition Policy Summit. "Today those countries contribute to our copyright economy less than the copyright economy of Spain. It is essential that we build registries and accommodate the creation of a copyright infrastructure so that they can both contribute to, and receive from, an international economy in music. You move forward without everyone on board at your own peril."

Latest figures indicate that the five BRICS countries represent roughly one-third of the world's total population, with a combined nominal GDP of US\$13.6 trillion and an estimated US\$4 trillion in combined foreign reserves. A recent Reuters investment outlook summit predicted that those emerging economies could become as big as the G7 by the year 2027.

Griffin pointed out that domestically there is an "awakening" going on in which creativity is moving from the centre of the network to its edge. He feels that is a critical and important thing which is good but a challenge nonetheless. "We have a problem making sure that the song 'Blowin' In the Wind' that Bob Dylan wrote and performs is properly registered and paid. There are probably 7000-plus versions that are on YouTube now with, say, Michael Stipe and Patti Smith doing a duet, as an example. Each of them are different works and then exponentially still more are created as we move into a future where every concert is recorded by a thousand different people in the seats and uploaded somewhere to a network.

"It is part of what makes the art form so exciting. It is also one of the greatest challenges as we try to enumerate our rights and ensure that there is payment. It will only become more difficult as we see commerce move from those who are at the centre hovered around a radio transmitter or a cable or network head end, out to the edge of the network using the new tools that have been provided to create deriva-

tive works, record existing works, remix works and bring us a broad array of culture, the likes of which we have not seen in the past 100 years."

## METADATA GLOSSARY

**CISNet** – Links databases of Societies. Launched by CISAC in 2004. Joined forces in 2007 with FastTrack, the name of the technology that runs CISNet and the name of the Paris-based company owned by 12 Societies.

**CRD** – Common Royalty Distribution. CISAC format used by Societies when reporting to sister Societies to describe international distribution.

**CWR** – Common Works Registration. CISAC format for publishers to follow when they register compositions with a Society. 65 publishers and 40 societies follow the format.

**DDEX** – Digital Data Exchange. A standards organization to develop and maintain a framework of communication standards to support the digital distribution of digital content with the initial focus on music and music-related assets.

**GRD** – Global Repertoire Database. Project initiated at the request of the European Union in 2009 to investigate how a GRD for musical works might be created and deployed. Working group was formed in Dec. 2010 appointing ICE (International Copyright Enterprise) as the technology solution provider.

**IMR** – International Music Registry. A collaboration of the global music sector with WIPO as facilitator, its stated aim is to facilitate licensing in the digital environment by providing faster, easier and simpler access to reliable information about musical works and sound recordings throughout the world.

**IPI** – Interested Party Identifiers. CISAC standard that uniquely defines rights holders in music, audio-visual works, visual arts and literature. Also identifies who holds the different rights within certain categories of rights, such as online rights or performance rights for broadcast.

**ISWC** – International Standard Music Work Code. CISAC numbering system that identifies a composition.

**UP** – Unidentified Performances. CISAC format describes performances with whatever limited information is available to share with other Societies with the hope that they are able to make the match to a composition.

## Carlin subsidiary acquires Bruce Cockburn song catalogue

**R**otten Kiddies Music, a new BMI subsidiary of Carlin America, has acquired the song catalogue of songwriter/singer/guitarist Bruce Cockburn, who Carlin rightly point out in their announcement, "... is a highly-visible political and environmental activist regarded as a national cultural treasure of his home country and among its most influential musicians." Cockburn joins an impressive list of eminent artists on the Carlin roster including John Sebastian, Jim Steinman, AC/DC, Billie Holiday, James Brown and Stephen Sondheim.

"Bruce has continued to be among the most prolific, versatile and important songwriters in popular music and we are very eager to begin pursuing the many revenue opportunities his extensive catalog makes possible," says Carlin America President/CEO Caroline Bienstock.

"The time seemed right to try to bring the music to the attention of a wider audience," Cockburn declared. "When the people at Carlin expressed interest in buying the catalog, it felt like the songs had found the perfect home. I'm looking forward to working with them."

*Photo: Kevin Kelly*



**Bruce Cockburn**





## Sony/ATV's Chantal Kreviazuk on new Drake Album

One of Canada's most celebrated artists, Sony/ATV Music Publishing Canada singer/songwriter Chantal Kreviazuk, above, recently released the official song for Canada's Walk of Fame celebrations "I'm Here (A Song for Canada)," co-written with fellow Sony/ATV writer and husband Raine Maida. Kreviazuk recently finished a headlining theatre tour with symphonic accompaniment which will be released as a live album (Maple/Universal) and was recorded for an HBO Canada special set to air later this year. In addition to her incredible artist career which has resulted in several #1 singles and multiple gold and platinum album sales, Kreviazuk is a premier songwriting talent having co-written songs for Avril Lavigne, Kelly Clarkson, Carrie Underwood and Gwen Stefani. Most recently, Chantal co-wrote, and is featured on, "Over My Dead Body" from Drake's new album *Take Care* (Cash Money/Universal).



## #1 SOCAN Award for Sony/ATV's Fefe Dobson and Thomas 'Tawgs' Salter

SOCAN recently honoured Sony/ATV Music Publishing Canada songwriters Fefe Dobson and Thomas 'Tawgs' Salter with a #1 Award for Dobson's song "Can't Breathe" from her latest release *JOY* (21 Entertainment/Island Def Jam). The song, initially written at the Sony/ATV Canada studios, was later produced by Bob Rock and went on to top the MuchMusic Countdown chart. Dobson also co-wrote and appears on the song "Animal" (Interscope) from the new Yelowolf album (Interscope), and Tawgs has recently co-written/produced songs for Lights, USS, Josh Groban and Midway State. Pictured above at SOCAN Awards are Tawgs Salter, Fefe Dobson and Sony/ATV Music Publishing Canada President Gary Furniss. *Photo: Grant W. Martin Photography*



## New 'Heavyweight' single from Our Lady Peace

Sony/ATV Canada's multi-platinum selling and multiple Juno Award-winning rock group Our Lady Peace have been writing and recording songs for their 8th studio album, set for release Spring 2012. Co-produced by lead singer/songwriter Raine Maida and Jason Lader (Lenka, Maroon 5), the new single "Heavyweight" (Coalition Entertainment/Warner) was released in late December. In addition to his career as a performer, Maida is a successful writer/producer who has had his songs recorded by multi-platinum selling artists including Carrie Underwood, Avril Lavigne, Kelly Clarkson and David Cook. Pictured (l to r) are Duncan Coutts, Jeremy Taggart, Raine Maida and Steve Mazur. *Photo: Dustin Rabin*

## Sony/ATV's Elise LeGrow first new artist of 2012

Sony/ATV Music Publishing Canada's Elise LeGrow is a talented songwriter whose sound blends the soul of Motown with a catchy pop edge. Her first single "No Good Woman" was released as the first song of 2012 and was immediately added to influential radio station CHUM FM in Toronto. The song, co-written with fellow Sony/ATV writers David Thomson and Thomas Salter, is from LeGrow's forthcoming EP on Sony/ATV. Her self-titled EP also features songs co-written with fellow Sony/ATV writers Jon Levine, Ron Sexsmith and Stefan Skarbek. *Photo: Marc Lostracco*



# ole Has 'Spectacular' Year in 2011 With Four #1 International Hits

ole is coming off a 12-month period during which its writers were responsible for four number one records on both sides of the Atlantic. ole writer Tebey co-wrote Pixie Lott's number one U.K. hit, "All About Tonight." In the U.S., ole writers had hits with Rascal Flatts ("Why Wait"), Billy Currington, whose single "Let Me Down Easy" was named by Mediabase as the 4th "Most Played Song of the Year" on U.S. country radio, and the Eli Young Band, whose "Crazy Girl" was named by Billboard as "The Most-Played Song of the Year" on U.S. country radio. In 2011, the company had 14 charting singles in the U.S. and over 20 Canadian singles.

One of the most recent songs in ole's catalogue is "Springsteen," which was written on ole's "Write Where U R" tour bus and helped to power Eric Church's album Chief to a number one debut on Billboard's Top 200 Album chart as well as to a Grammy nomination. It was one of only two country songs to appear on Rolling Stone's Year-End 50 Best Singles of 2011 list even though it was not getting serviced to radio until January 2012.

"This year has been unprecedented," said ole CEO Robert Ott, who pointed out that the company enjoyed similarly impressive results in the areas of TV Administration, Production Music and Syncs. "It has been, to say the least, the most successful year ever of ole's business. We've over-achieved in absolutely every category. If I had the financial chart up against the Mona Lisa on a wall, I know the one I would be looking at. It was pretty spectacular."



Temple Street's Being Erica

ole Renews Worldwide Admin Deal With Temple Street—ole has renewed its worldwide admin deal with Toronto-based Temple Street Productions, one of Canada's leading independent television, film and digital media production companies. The deal continues ole's admin rights to the entire Temple Street catalogue including titles such as *Wingin' It*, Canada's *Next Top Model*, *Being Erica*, *Billable Hours*, *How Do You Solve A Problem Like Maria?* and *Darcy's Wildlife*, among others.

Temple Street Productions has distinguished itself with the consistent number of hit, internationally-viewed television productions it offers. *Being Erica* can currently be seen on CBC and on SoapNet in the U.S. but is internationally syndicated by BBC Worldwide. *Wingin' It*, which features Canadian band Stereos singing the theme, recently won the 2011 Shaw Rocket Prize. It has been seen on the Family Channel and Disney XD in Canada and on CBBC in the U.K.

## Gord Bamford Signs Worldwide Pub Deal with ole

ole has signed star country artist/songwriter, Gord Bamford to a multi-album, worldwide music publishing deal. In the agreement, ole also acquires Bamford's prior song catalogue as well as songs on future recordings. Bamford, who recently signed to Sony Music Entertainment Canada, has just released the single, "Is It Friday Yet?" The song is the title track from his fifth album set to debut on March 6, 2012.



Bamford had his stature as one of Canada's biggest country stars confirmed in the fall of 2010 at the Canadian Country Music Awards in Edmonton, Alberta. Bamford's sweep included six awards. In 2008, Bamford had another banner year at the CCMA Awards picking up three on the night.

## NW1 Readies For Slew of Up-Coming Releases

Mark Jowett at Vancouver-based NW1 (Nettwerk) reports that a number of artists with which the company is associated have new albums ready to go by the spring. Among them is Yukon Blonde's new album which NW1 is co-publishing, which will be out on Dine Alone Records in April. Great Lake Swimmer's new album is out on Nettwerk in April and NW1 is also associated with new albums coming out by Liam Titcomb, Ash Koley, the Young Liars, Johsua Hyslop, Wanting and Kidstreet

NW1 has extended its agreement with Natalie Merchant and the 10,000 Maniacs catalogue, as well as with Sinead O'Connor, who has a new album coming out in 2012.

In Nashville, NW1 has signed a co-publishing deal with Marc Selby, who co-writes and performs with Johnny Reid, among others, and with Michael Logen, who has a song on the new Kelly Clarkson album, among others.

In London, Jowett says the company is proud to be involved in the publishing for Los Compesinos!, who have just released a new album, Glasgow's Admiral Fallow, who have a new album coming in the spring of 2012, Welsh artist Islet and Alessi's Ark, among others.



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**Aporia signs multi-talented singer, songwriter, instrumentalist Anna Atkinson**



**A**poria, the umbrella company for Aporia Records, Aporetic Music Publishing and Bearsuit Publishing, has signed Toronto-based, multi-instrumentalist singer/songwriter Anna Atkinson to a deal covering her master and publishing rights. Atkinson, whose latest album is titled *Mooniture*, appeared in Cannes, France at Morrisons during MIDEM 2012 at the end of January. She will return to Europe in the spring of 2012 for dates initially in France, England and Germany. Of the cabaret-style artist, who has also been known to cross-over into the classical world, *The Toronto Star* once noted: “This songwriter and multi-instrumentalist is the least earthbound artist we’ve heard in ages; fanciful lyrics, soaring vocals and the only rhythm section within earshot is your own heartbeat.” In other news from the company, in order to become more efficient, the company is streamlining the organization between Aporia and sister company, Bearsuit. Bearsuit will function as the primary point of contact for all synchronization requests and Aporia will handle all international administration including copyrights controlled by Bearsuit Publishing.

***Aporia***

CURIOSITY. DISCOVERY. IMAGINATION.

**Sync-friendly songwriters’ retreat a Time To Remember for Casablanca**

**A**warming thought in the middle of a Canadian winter. News from Casablanca Media Publishing that their second songwriters’ retreat last August in Collingwood, Ontario resulted in the creation and recording of 18 diverse and sync-friendly songs, some of which will be heard on an upcoming indie album titled *The Casablanca Sessions – Time To Remember*. Recorded to capture the spirit of the retreat,

it is tentatively set for a spring 2012 release in honour of Casablanca’s late president, Ed Glinert. A portion of the proceeds will go to the Heart & Stroke Foundation.

“The writers were excited that there was a sync-driven focus to the retreat,” says Jana Cleland, Director of Music Publishing at Casablanca, who notes that the writers were given the opportunity to write to task for upcoming commercials, network TV series

episodes and promotions that Casablanca had received through discussions with music supervisors from the U.S. and Canada. “It really helped to fuel their creativity and, as a result, they wrote some really fantastic songs that will have a long life in TV and film. The incredible writing experience created great writing teams that will continue further collaborations.”

Pictured at the Casablanca Media Publishing retreat: Back row (l-r): Carl Johnson (Library Voices); Megan Bonnell; François Cloutier; Becky Ninkovic (You Say Party); Daniel Lee (Hooded Fang); Brandon Chandler; Stephen O’Shea (You Say Party); Amy Eligh (Casablanca); Nils Edenloff (The Rural Alberta Advantage); Charles F (Winter Gloves). Front row: Jana Cleland (Casablanca); Lance Schibler (Recording Engineer); Lizz Hunt (Casablanca); Nate Kreiswirth; Jon Janes (The Mountains & The Trees); Jason Haberman (The Paint Movement); Colin Buchanan (Paper Lions); Josh Schroeder. *Photo: Greg Hopper*



### Hit TV Series Cake Boss Puts A Little 'Sugar, Sugar' In the Mix

**A**ndy Kim has learned one thing over his long career as chart-topping recording artist and writer... songs have a life of their own. Case in point is "Sugar, Sugar," a song Kim wrote back in the late '60s with noted producer/writer Jeff Barry which became a number one hit in the U.S., Canada and the U.K. in the fall of 1969 for The Archies, an animated group with a hit Saturday morning TV show.

Today, that song, which knocked The Rolling Stones' "Honky Tonk Women" out of the number one spot on its way to becoming the number one single of 1969 in Billboard, is the theme song for *Cake Boss*, the hit American TV series on TLC which follows the chaotic yet highly-entertaining life adventures of "the Boss" Buddy Valastro and his family as they operate a bakery in Hoboken, New Jersey.

For an establishment that makes 500-700 cakes a week, having the song "Sugar Sugar" somewhere in the mix is not a stretch but for Andy Kim, there is nothing ever commonplace in observing one of his songs take on a new life. "I went to see Buddy at his sold-out show at the Sony Centre in Toronto and there were teenage girls who were shrieking like it was early Beatles," says Kim. "And there were signs that read, 'I'm your candy girl!' a lyric from the song, and I'm stunned."

Though some people had originally written "Sugar, Sugar" off as a lightweight "bubblegum" song, they greatly underestimated its much wider appeal. Kim notes that when the song first came out in 1969, there was no great desire by broadcasters to play it. It was the time of Woodstock, the calamitous Democratic Convention and the Vietnam War yet the song grew in popularity through that late summer, not only with the public, but other recording artists as well.

"When you make a record, it's about how the audience feels about it and then when you get Wilson Pickett having a million-seller with it and then having Ike & Tina Turner and Bob Marley also recording it, that's a whole new dynamic," states Kim. "Ike Turner was once asked why he recorded 'Sugar, Sugar' with Tina. He simply said, 'Great song!' There's a sensuality to the lyric but, when you hear The Archies' version, it kind of gets buried. Tina took out the word 'girl' and sang 'You are my candy...' That certainly changed the feel.

"The Marley family was in Toronto recently and I met Rita Marley [Bob Marley's wife and backup vocalist].. When she heard my name and reference was made to 'Sugar, Sugar,' she sang the background vocal to Bob Marley's version of the song in my ear."

Dallas-based band Jonathan Tyler and the Northern Lights had their version of "Sugar, Sugar" picked up as the theme for *Cake Boss* in the fall of last year replacing a version of the song that had been recorded by The Nerds. – MARTIN MELHUISH



## Warner/Chappell Bicentennial

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the Red-Nosed Reindeer,' 'I Heard the Bells On Christmas Day,' 'Run Rudolph Run'). Thompson was also the publisher for many of Canada's national songs like the Canadian national anthem; the Ontario song, 'A Place To Stand,' written by Dolores Claman, which was commissioned by the Ontario Ministry of Tourism; 'Canada' by Bobby Gimby, dubbed The Pied Piper of Canada, and 'Farewell to Nova Scotia.'

"We have the actual file for the national anthem that includes the will of Sir Adolphe-Basile Routhier, the Canadian judge who wrote the lyrics to the anthem, in which he bequeaths the national anthem to his wife Clorinde Mondelet."

Pat Campbell, who began working in the royalty department in December 1989, became the General Manager of the company in the spring of 1997. Anne-Marie Smith worked as Creative Manager at Warner/Chappell in Canada between 1992-2000 and Geoff Kulawick was Creative Director for a number of years beginning in the mid-'90s. Barclay arrived at Warner/Chappell at the turn of the millennium after spending time at radio and rose through the ranks with stint in royalties accounting, copyright and song plugging. She moved with the company to the west coast for two years before returning to Toronto to head up the company as it re-established itself in Canada. Currently Warner/Chappell's Canadian roster comprises a diverse group of songwriters including Michael Bubl , Jets Overhead, Nickelback, Barenaked Ladies, July Black, Saukrates, Tomi Swick, Glenn Lewis and Producer t-Minus (Drake, Nikki Minaj, Ludacris).

Cameron Strang, the new Chairman/CEO of Warner/Chappell worldwide, is a Canadian from Vancouver who from the start, in keeping with the company's tradition of representing great classic songs, brought into the Warner/Chappell fold, his companies and repertoire of artists like Bruno Mars, Kings Of Leon, T-Bone Burnett and Canadian Gordie Sampson, most of whom he had worked with from the earliest days of their careers.

States Barclay: "At Warner/Chappell Canada, yes, we're out there looking for the established hits and working the catalogues that we already have but we are also out there looking for songwriters, bringing them into the fold as they begin to develop and committing to work with them for the long run."

# Warner/Chappell Canada turns 100 as U.S. parent company celebrates its bicentennial

By Martin Melhuish

It's an international celebration this year as Warner/Chappell Music Canada Ltd. commemorates its 100th anniversary and parent company Warner/Chappell Music, Inc. in the U.S. keeps its bicentenary festivities going as it enters its 200th year. Both can trace their origins back to 1811 and the founding of Chappell & Company as a music publisher and music instrument retailer on London's fashionable Bond Street.

The company didn't have to look far for a celebratory theme song given that within its catalogue of more than one million songs and roster of more than 65,000 writers is that timeless favourite, "Happy Birthday to You," one of the thousands of classic songs represented by the company over its history. That fact is graphically illustrated within the covers of a numbered, 2000-limited edition book which contains works of art commissioned by the company as part of the bicentennial observance and inspired by some of the iconic song lyrics in the company's catalogue from artists and songwriters like Green Day ("American Idiot"), Radiohead ("Karma Police"), R.E.M. ("Losing My Religion"), Van Morrison ("Moondance"), Burt Bacharach/Hal David ("What the World Needs Now Is Love"), Led Zeppelin ("Stairway To Heaven") and Morrissey ("There Is A Light That Never Goes Out").

"When I first came to work at Chappell in 2001, I was amazed at just how great the catalogue was," says Vivian Barclay, the current GM of Warner/Chappell Music Canada and a CMPA board member. "I found they represented a lot of songs I really liked, especially the standards from writers like Cole Porter, George and Ira Gershwin, Harold Arlen and Gamble and Huff. I'm a piano player and I really like jazz so these were things that I was already into when I got here. We produced a video for the 200th anniversary and we all had to pick our favourite Warner/Chappell song. I chose 'Summertime,' one of my favourite songs of all time. Knowing that we represent that song is still incredible to me."

The history of the Canadian company begins in 1912 when a branch of Chappell & Co.'s New York office was opened in Toronto. It had a relatively brief life, closing eight years later, but a quarter of a century



later, in 1946, Cyril Devereux, who was working at the time as an accountant in an office in the posh Mayfair district of London, was asked by Chappell Music to set up a branch office of the company in Canada. Crossing the ocean in what he has characterized as a "rusty, South American banana boat," Devereux arrived in Toronto to discover that the country was rife with music pirates and payola scams. Relatively unfazed, Devereux was destined to become a Canadian music publishing industry pioneer during his tenure at Chappell & Co., which came to an end in 1975. A highlight of Devereux' tenure was

the acquisition of the exclusive distribution rights to the complete Hansen Publications Inc. catalogue for Canada, which included the music of Bacharach & David, Chicago, Joni Mitchell, Carly Simon, Neil Diamond, The Who (Tommy) and Creedence Clearwater Revival.

Devereux was a director of the Composers, Authors and Publishers Association of Canada (CAPAC) for 30 years between 1947 and 1977 and Chairman of CMPA (1954-1955). In the mid-'70s, he agreed to a six-year start up term as General Manager of the nascent Canadian Musical Reproduction Rights Agency (CMRRA) but continued to work with the organization as Secretary-Treasurer after the expiration of his term almost to the time of his passing at the age of 90 on December 18, 2001.

In 1975, Devereux was replaced by songwriter Jerry Renewich ("Fly Little White Dove Fly"), who moved to Toronto from Montreal initially to take on duties as Creative Director before becoming General Manager and then President during his two decades at the company, which ended in 1995. Chappell Music at that point had been acquired by the international entertainment conglomerate, PolyGram, which sold the company in 1984 to a group of investors who moved the head office from London to New York. In 1987, Warner Communications purchased the company and the name of the Canadian subsidiary became Warner/Chappell Music Canada Ltd.

Another milestone during Renewich's time at the company was the purchase of Gordon V. Thompson Music. "Gordon V. Thompson was a writer as well as a publisher," explains Vivian Barclay. "He signed some really significant deals for Canada including the one with Songwriter Hall of Fame inductee, Johnny Marks ('Rudolph



**"We produced a video for the 200th anniversary and we all had to pick our favourite Warner/Chappell song," says Vivian Barclay, the current GM of Warner/Chappell Music Canada. "I chose 'Summertime' . . . knowing that we represent that song is still incredible to me."**

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