

From: [REDACTED]
To: [FN-OMB-IntellectualProperty](#)
Subject: Travis McFetridge, Sr. Director of A&R, Ultra International Music Publishing - President Obama's IP Coordinator is Requesting your Comments - Deadline is March 24
Date: Wednesday, March 24, 2010 3:25:20 PM

Dear Ms. Espinel,

I am Sr. Director of A&R at Ultra International Music Publishing. We are an independent, New York based North American music publishing company. We cover the United States & Canada from our New York office. I am responsible for finding and signing new artists, producers & songwriters to exclusive administration & co-publishing deals with our company. We currently work with writers, artists & producers who have hits on the top ten of the Billboard Hot 100 singles chart as well as on albums in the top ten of the Soundscan Top 200 albums chart.

Our job as a music publisher is to protect our clients' musical works by registering them with the US Library of Congress in Washington and registering them with US performance rights organizations such as ASCAP, BMI & SESAC. We also collect mechanical royalty income that is due to our clients from record labels releasing product containing their compositions. We do this by issuing mechanical licenses to the record companies releasing the product thereby giving them the rights to release the material. Per US Copyright law record labels are required to pay a mechanical royalty rate of .091 cents for copyrights contained on their product they are selling. Today mechanical income is defined as physical album or cd sales, digital track sales, ringtone & ringback sales.

We are also responsible for collecting income generated by online streaming websites using music that contains compositions written by our writers. And we also offer exploitation services for our writer's music by pitching their compositions to film companies, tv production houses, video game companies for inclusion in their releases. This is known as synchronization licensing in which we grant the rights for film companies, video game companies and tv shows to use our clients' material.

It is very important for us a publisher to be aggressive with collection from record companies, websites & digital outlets selling music, film companies using music and performance rights organizations collecting income for our clients from radio stations, etc. as this publishing royalty income is the livelihood of many songwriters, artists and producers. The average listener or fan does not realize how many of their favorite artists work with producers and songwriters behind the scenes to create the songs they end up loving so much. It is extremely important for the creators of these songs to be compensated for their artistic work and creations even if some of them are not in the lime light and are not the actual artist who is a superstar. So it is up to us, the music publishers in the US & around the world to make sure their rights are secured and their work is being monetized.

Piracy is a major problem we face as it devalues music and songwriters, artists and producers loose out on potential publishing income we would collect for them. Every a CD is copied, album artwork

is photocopied and put in a cd case and sold on the street money is being taken out of the pockets of the creators of music. Its the same thing as stealing because the people who are pirating the music have no intention of rendering an accounting and payment to the publishers or writers of music yet they are making a profit for themselves. This same scenario applies to music that is illegally downloaded on websites. It is important to shut down illegal streaming and file sharing so that music must be purchased directly from record companies or bonafied websites that are obeying the law and accounting and paying creators of music and their publishers.

Sincerely,

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Travis McFetridge
ULTRA INTERNATIONAL MUSIC PUBLISHING
Sr. Director of A&R

"Action is the foundational key to all success." Picasso