

COUNCIL OF THE CITY OF PHILADELPHIA
COMMITTEE ON GLOBAL OPPORTUNITIES
AND THE CREATIVE/INNOVATIVE ECONOMY

Room 400, City Hall
Philadelphia, Pennsylvania
Wednesday, September 16, 2015
10:05 a.m.

PRESENT:

COUNCILMAN DAVID OH, CHAIR
COUNCILMAN DENNIS O'BRIEN

RESOLUTION 150113 - Resolution authorizing
City Council's Committee on Global
Opportunities and the Creative/Innovative
Economy to hold public hearings regarding the
state of the music industry in Philadelphia.

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COUNCILMAN OH: Good morning.
My name is David Oh and I am pleased to
be the Chairman of Council's Committee on
Global Opportunities and the
Creative/Innovative Economy. We are
beginning our hearing this morning
regarding the music industry.

I'll ask the Clerk to read the
title of the resolution.

THE CLERK: Resolution No.
150113, resolution authorizing City
Council's Committee on Global
Opportunities and the Creative/Innovative
Economy to hold public hearings regarding
the state of the music industry in
Philadelphia.

COUNCILMAN OH: Good morning.
Before we begin this hearing, I'd just
like to clarify that this hearing has
everything to do with jobs and the
economy. Many times we lay people, we
turn on the radio and we listen for free
and enjoy music. We may purchase some
music, but one of the important things

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 for us at this point in time in
3 particular here in Philadelphia is to
4 recognize as a governmental entity that
5 the economy is shifting and changing, and
6 one of the best places for us as a city
7 to grow, to create jobs, to build our
8 tourism, to create hope and opportunity
9 in our neighborhoods is through the arts
10 economy.

11 The seriousness by which we
12 look at policies, legislation,
13 initiatives, appropriations, funding, and
14 collaborations and how seriously we
15 support our artists, producers,
16 engineers, our music industry folks and
17 bring together all our genres of music
18 and tie that in with our other fields of
19 entertainment is critical, I think, for
20 us at this point in time.

21 So let me emphasize to the
22 public that we are exploring how to
23 ensure that talented and capable and
24 industrious people here in our
25 neighborhoods or those who come to our

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 city will find the jobs and opportunities
3 that we hope to have in Philadelphia.

4 And with that, I will ask the
5 Clerk to call the first panel of
6 witnesses.

7 THE CLERK: Aaron Levinson,
8 Grammy Award-winning producer; Carvin
9 Haggins, Grammy Award-winning producer;
10 and David Ivory, Grammy Award-nominated
11 and multi-platinum engineer and music
12 producer.

13 (Witnesses approached witness
14 table.)

15 COUNCILMAN OH: First let me
16 thank you for your time. I know you're
17 all very busy, everyone in this room.
18 You happen to be the first panel. So let
19 me explain that we have received your
20 written testimony. You are welcomed and
21 encouraged to supplement it with e-mails
22 and other things. This portion of our
23 process is your live testimony, which is
24 being recorded and -- what's the word?
25 Publicized? Okay. Publicized or being

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 viewed.

3 And so for all of our
4 witnesses, let me say that because of
5 time constraints, we're really trying to
6 get the key information or perspectives
7 that you want to share with us so that
8 we'll be guided in how we can help to
9 make our city a stronger and more
10 exciting music city.

11 And with that, I will ask that
12 you testify in the order that you were
13 called, starting with Aaron Levinson,
14 Carvin Haggins, and then David Ivory.
15 Thank you very much. When you begin,
16 please state your name for the record.

17 MR. LEVINSON: My name is Aaron
18 Levinson. Some of you may find my name
19 familiar and recall that my uncle, Hillel
20 Levinson, served as the Managing Director
21 of Philadelphia under Mayor Rizzo, and
22 even further back, my maternal
23 grandfather, Murray G. Isard, served on
24 the City Planning Commission and was a
25 pioneer in the historical preservation

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 movement.

3 My own background is as an
4 educator and as a music producer. I'm a
5 Grammy Award-winning producer, studio
6 owner, and faculty member at both
7 University of the Arts and at Temple, and
8 it's my alma mater where I earned my MFA in
9 film.

10 Philadelphia has an
11 extraordinary community of music
12 professionals in every conceivable genre,
13 and for historical importance in
14 music-making in America, it's certainly
15 at the highest level of achievement.
16 Other cities like Nashville and New York
17 and Los Angeles have a similar level of
18 excellence and musicianship, but music
19 plays a much larger role in their local
20 creative economy.

21 As Sharon Pinkenson did with
22 the Film Office, we need an active
23 partnership with City government to
24 create an environment that will lure
25 artists and producers of all types to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 work in the City.

3 We need City Council to enact
4 legislation that rewards out-of-town
5 creative enterprises to do their projects
6 entirely within our ecosystem, and we
7 need to foster investment and opportunity
8 within the region so that businesses that
9 need music and audio services need only
10 search for them in their own backyard.

11 Mayor Nutter has been an
12 extraordinary leader for our city, and he
13 has presided over the first population
14 gains in over half a century.

15 In order for these advances to
16 continue and flourish, we need a clear
17 and tangible plan to nurture the music
18 community of our city and make this an
19 urban oasis of art and culture that
20 rivals any city in the world.

21 Even the creation of a position
22 of a Music Commissioner who could develop
23 strategy and enact outreach on a
24 full-time basis is something that should
25 be at least considered.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 We are in the midst of a
3 genuine renaissance in Philadelphia, and
4 this moment needs to be capitalized upon
5 so we can encourage a full flowering of
6 all the extraordinary things that we can
7 offer to our citizens and indeed to the
8 world at large.

9 COUNCILMAN OH: Thank you very
10 much.

11 Let me take a second to
12 recognize that Councilman Dennis O'Brien,
13 former Speaker of the House, is seated
14 here to my left.

15 And we'll hold questions until
16 the end of the panel. And so at this
17 time, I'll ask Carvin Haggins, please
18 identify yourself and provide us with
19 your testimony.

20 MR. HAGGINS: Hi. My name is
21 Carvin Haggins. I'm a producer,
22 songwriter, record label owner, and
23 studio owner here in Philadelphia. I've
24 been in the music industry for 29 years.
25 For 22 of those years, I've been

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 successful.

3 One of the issues I see with
4 our industry here in Philadelphia, that
5 there is no music industry. There are
6 music creators, there are music
7 producers, there are songwriters, and
8 then there are up-and-coming artists, but
9 there isn't an industry to support them.

10 So what I think our
11 legislation -- some things I think should
12 be put in place. One of the issues is
13 that we don't have any support by radio.
14 We don't have any support by venue or in
15 promoting the artists as far as
16 television is concerned. So the
17 independent artists that are here that
18 are trying to get a foot in the game,
19 it's pretty much hard, because no one is
20 allowing them. Radio is blocked, TV is
21 blocked, and the major venues are
22 blocked.

23 So looking at even the event
24 that just happened with Jay Z that was
25 just Made in America, we had no local

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 independent artists on the main stage.

3 And I think that if we can find

4 legislation to put these artists on the

5 main stage, to give these artists that

6 look with radio, to give these artists

7 the look with television, it would

8 provide promotion for the artists.

9 Now, I speak in promoting the
10 artists because with most of us artists,
11 when the record is played on the radio,
12 we get paid. When it's played in
13 television, we get paid. And if we're
14 performing, we get paid. So in that, it
15 can generate an income that could be
16 taxable dollars.

17 Now, if we look at the case
18 with Pharrell and the Marvin Gaye estate,
19 I said earlier that there was \$7.5
20 million awarded to the Gaye family for
21 that lawsuit, but in actuality the album,
22 the record, it made \$25 million. So
23 that's 25 million taxable dollars for the
24 City of Philadelphia if that writer lived
25 here.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Now, if by chance we could have
3 ten of those writers to create that
4 record, then you have 25 million times
5 ten. It's possible, because there were a
6 group of producers that did it with
7 Gamble and Huff, also with Dick Clark
8 having an outlet for the artists.

9 So I just believe that if we
10 can find legislation to get the local
11 independent artists an outlet and to be
12 seen and to be heard, there could be an
13 income made by the artists and also for
14 the City as well.

15 COUNCILMAN OH: All right.
16 Thank you very much.

17 David Ivory, would you please
18 state your name and provide us with your
19 testimony.

20 MR. IVORY: Sure. My name is
21 David Ivory. Good morning, everyone. I
22 appreciate your time for allowing me to
23 speak. I want to introduce myself. As I
24 said, I'm David Ivory and I'm a
25 Grammy-nominated and multi-platinum

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 engineer, music producer, and educator.

3 I've worked in the Philadelphia region

4 for almost 30 years, and I've been

5 fortunate enough to work with many great

6 artists, from Patti LaBelle to The Roots

7 to rock bands such as INXS, Silvertide,

8 and Grammy-winning rock band Halestorm,

9 among many others.

10 I'm excited to be here today to

11 discuss the state of the music industry

12 in Philadelphia, and I appreciate your

13 time, especially Councilman Oh. I

14 appreciate your initiative on all this,

15 sincerely.

16 I believe we all understand the

17 importance of music in our lives, how it

18 helps teach our children, heal our sick,

19 and make us feel good when we're down.

20 But what about the people who make this

21 music and, even more important to today's

22 discussion, what about the people that

23 make the music that live and work here in

24 Philadelphia and the surrounding region?

25 The main problem I feel is

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 this: When an artist or musician reaches
3 that upper level of success, they
4 typically move out of the City.

5 That's right. Most of the
6 biggest artists I've worked with and that
7 I know moved to either New York, Los
8 Angeles or Nashville when they became
9 highly successful. Why? The main
10 reason, in my opinion, is lack of a real
11 music scene here in the City. The lack
12 of support from the City of Brotherly
13 Love and Sisterly Affection towards its
14 music makers is apparent not only to
15 music makers themselves, but I believe to
16 music makers around the country.

17 There are many examples of the,
18 quote/unquote, non-support from the City.
19 This year two of the most important and
20 historic music-making monuments
21 Philadelphia had were left to die. These
22 were Gamble and Huff's 309 Studio with
23 the famous "The Sound of Philadelphia"
24 signage and the world famous Sigma Sound
25 Studios. Rather than preserving these

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 timeless and classic buildings, they were
3 left to be sold to real estate
4 developers. It's indicative of a very
5 troubling trend in the City's attitude
6 towards music makers and speaks volumes
7 in the lack of attention given to our
8 musical community.

9 Many other cities such as
10 Memphis and Nashville put public funding
11 into preserving these types of studios
12 and places of music creation. Their
13 musical heritage is recognized, honored,
14 and passed to future generations to
15 ensure a sense of pride and belonging to
16 the city they come from. Philadelphia
17 seems sometimes to take the attitude that
18 our music heritage is a given and needs
19 no attention.

20 The fact that we're flying in
21 Aretha Franklin to sing for the Pope
22 illustrates this point further. While
23 going through the trouble and expense to
24 have her brought in, although she's
25 extremely credited and talented, we're

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 completely overlooking the fact that we
3 have an equally accomplished singer in
4 legendary status in Patti LaBelle right
5 here in our own backyard. Patti is a
6 Philadelphia native and would have been
7 an ideal performer to highlight the
8 homegrown talents Philadelphia has to
9 offer.

10 I believe she is playing, but I
11 don't think -- I still feel that this is
12 a great opportunity to showcase our
13 Philadelphia artists, even to the fact of
14 people coming into our airports.
15 Philadelphia music should be playing in
16 the airports as soon as you walk in so
17 you have a sense of the community and the
18 music sound itself.

19 The City of Philadelphia needs
20 to recognize an investment into music
21 makers will yield a true financial
22 benefit in the long run. If we as a city
23 can help create an environment that
24 promotes the community and opportunities
25 for music makers and all people that

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 support them, the scene will grow and the
3 successful will stay.

4 This city needs to become a
5 leader and not only play catch-up in
6 years to come. Legislation needs to be
7 proposed that makes being a music
8 professional in Philadelphia easier and
9 more affordable. Simple things like
10 opening up parking loading zones, free
11 parking for musicians while performing,
12 and introducing tax incentives would be a
13 great start. On a larger scale, may I
14 suggest taking one abandoned building and
15 converting it into a free or low-cost
16 rehearsal space and designating art zones
17 throughout the City to allow musicians to
18 have and operate studios out of their
19 homes.

20 There's also plenty of
21 organizations already in place and
22 established in the music industry that
23 the City can partner with, like the
24 National Academy of Recording Arts and
25 Sciences, which was otherwise known as

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 the Grammys, of which I sit as a national
3 trustee representing Philadelphia in Los
4 Angeles. The Grammys are well
5 established, and having them as a working
6 partner could create great opportunities
7 and possibilities for both the Grammys
8 and the City.

9 Philadelphia has always been
10 linked with a very rich musical history.
11 It's time that we both as a city and as a
12 government learn to respect music makers
13 and not expect them. We have taken the
14 first step by acknowledging the problem,
15 and now we must dedicate ourselves to the
16 next steps forward. I believe now that
17 we're pointed in the right direction, and
18 this hearing is evidence of that.

19 I appreciate your time and
20 effort on this matter, and I thank you
21 very much.

22 COUNCILMAN OH: Thank you very
23 much.

24 Let me first ask, Councilman
25 O'Brien, do you have any questions --

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 COUNCILMAN O'BRIEN: No.

3 COUNCILMAN OH: -- or would you
4 like to make a statement?

5 COUNCILMAN O'BRIEN: No.

6 COUNCILMAN OH: Okay. Thank
7 you.

8 Some of the things that I've
9 gotten collectively from your testimony
10 is that the City has to look at the
11 Philadelphia or Philadelphia area
12 ecosystem to try to get all that is done
13 in music accomplished within this
14 ecosystem; that the Greater Philadelphia
15 Film Office is a good model; and that it
16 would be perhaps a good idea to establish
17 a Philadelphia Music/Film Commission, and
18 that, of course, would need the support
19 of the folks in the music industry and
20 obviously folks in the, for example, the
21 Grammy chapter here, organizations like
22 that.

23 Independent artists and how
24 they are able to interface with radio,
25 television, large venues, large venue

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 events, our musical heritage, how we
3 begin to look at funding and preserving
4 them and trying to ensure that we have a
5 music scene in Philadelphia. And I
6 wonder when we talk about the music scene
7 in Philadelphia, if all things were
8 equal, is it significant for the music
9 industry folks, these big artists that --
10 for example, Philadelphia will close down
11 at 2 o'clock, whereas New York will have
12 a lot of activities, events, and other
13 things going on.

14 MR. HAGGINS: Absolutely.

15 COUNCILMAN OH: Could you
16 elaborate on that? Because I'm a lawyer
17 and so I'm not in the music industry, but
18 what about that is critical for us to
19 understand if we're not in the music
20 industry?

21 MR. HAGGINS: Well, most
22 artists who are in New York, LA, even
23 Atlanta now, the venues stay open until
24 about 3, 4 o'clock in the morning. So if
25 you're working in the studio up until

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 about 12 o'clock, then you can go
3 somewhere and kind of relax, or if you
4 had a show and after your show you want
5 to do the after party, which is normal,
6 you have somewhere to go. But Philly
7 after 2 o'clock, I think it is,
8 everything is closed down, from food to
9 music for lounging. Everything is shut
10 down. So I think a nightlife that is
11 thriving like a New York, like an LA,
12 like Atlanta would definitely draw more
13 people here.

14 COUNCILMAN OH: Okay. And
15 there was a discussion about, for
16 example, the airport. I was -- I forget
17 where I was. I was in an airport and as
18 I walked through, there were pictures,
19 there were cutouts, there were
20 freestanding, you know.

21 MR. IVORY: National is great
22 at this. National is -- and so is even
23 like Portland. There's places that come
24 in that you know the heritage. And it
25 seems like when you walk into the airport

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 and you're walking through it, there's
3 really no -- yes, there's artwork and
4 stuff, but there's no like music. Like I
5 just don't feel that we -- as I said in
6 my speech, I feel that we just expect it
7 to happen, but we don't help it, and the
8 City really needs to find very -- even in
9 the beginning, like simple things like
10 airport music, like that's the first
11 impression of your city when you walk in,
12 and to have music as part of that
13 impression is something I feel is very
14 valuable. And same with the scene. Like
15 just ten years ago, many studios were
16 flourishing, bigger studios that had
17 multiple rooms, that had multiple people
18 in it all at the time and it would create
19 little pockets of scenes and music
20 makers. Now because of the technology
21 and just in general studios closing, we
22 have a lot of people in small little
23 pockets and not gathering like that and
24 not creating scenes.

25 So I think like these rehearsal

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 halls or some places that can be more of
3 a spot to gather for music makers and to
4 collaborate and to be next to each other,
5 that's where some of the most important
6 things ever happened in my career when
7 I'm across the hallway from someone else
8 making music. But when everybody is in
9 their basement or their garage or in a
10 little spot somewhere or loft, it's very
11 difficult to have that community, and
12 that I think is what a city can foster, a
13 community of that kind of design.

14 COUNCILMAN OH: Okay. Yes.

15 MR. LEVINSON: Chicago in
16 particular does a remarkable job of
17 programming free concerts in their park
18 system, whether it's a jazz festival, a
19 blues festival, classical music. I
20 really want to make sure that all of the
21 institutions that reside here are
22 represented. Because as far as classical
23 music goes, I don't believe that there's
24 any debate that Curtis is the finest
25 conservatory in this country and, again,

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 I don't believe that the average person
3 that comes here to visit is even aware of
4 that.

5 These, I understand, are
6 expenditures, and all the dollars that
7 City Hall has are closely watched, and
8 for good reason, but I think you would
9 discover that the remuneration that would
10 be gained by spending some money to have
11 these events would far outweigh the
12 outlay themselves. And I think it also
13 sends the right message.

14 Philadelphia has the largest
15 in-city park in the world, and in
16 general, I don't believe it's being used
17 to its fullest, and one of the ways in
18 which that could be addressed is, you
19 know, the Lemon Hill Jazz Festival
20 sponsored by the City of Philadelphia
21 with some corporate sponsorship. There
22 are literally hundreds, if not thousands,
23 of extremely talented players here, and I
24 think that rather than look outside and
25 look to other people, we could have a

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 festival that honors Benny Golson, who is
3 now, I believe, an octogenarian. He's
4 one of the most important jazz composers
5 of the second half of the 20th century.
6 He's alive and well.

7 So I think we really have to
8 look at things that are substantive and
9 are immediately related to our own
10 history and heritage, and that that's
11 probably the place to begin.

12 COUNCILMAN OH: All right.
13 Well, listen, thank you very much for
14 your testimony and taking the time out.

15 I'll ask the Clerk to call the
16 next panel.

17 THE CLERK: Anne Ewers, CEO of
18 the Kimmel Center, and Laura Wilson,
19 General Manager of the Theatre of Living
20 Arts.

21 (Witnesses approached witness
22 table.)

23 COUNCILMAN OH: Good morning.
24 Would you please identify yourself for
25 the record and provide us with your

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 testimony.

3 MR. CAMBRON: Thank you. Thank
4 you, Councilman Oh, for allowing me the
5 opportunity to speak with you today about
6 the state of the music industry in
7 Philadelphia. My name is Ed Cambron.

8 I'm the Executive Vice President of the
9 Kimmel Center for the Performing Arts.
10 Anne sends her regrets that she could not
11 be with us this morning.

12 I'm proud to address you today
13 as someone who has worked in the music
14 industry and performing arts industry in
15 Philadelphia for over 30 years.

16 Each year more than one million
17 people come to the Kimmel Center for the
18 Performing Arts, representing over 1,400
19 performances, 1,500 artists in nine
20 amazing venues. With over 9,000 seats
21 per night, the Kimmel Center is the
22 second largest performing arts center in
23 the United States, second only to Lincoln
24 Center. At the core of its mission is to
25 serve a broad and diverse audience in the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 greater Philadelphia community.

3 When you look at the art that
4 happens on the Kimmel Center campus, you
5 see a main artery contributing to
6 Philadelphia's thriving arts energy. At
7 its heart is the amazing work of its
8 eight Resident Companies: the
9 world-renowned Philadelphia Orchestra,
10 The Philly Pops, Opera Philadelphia, The
11 Chamber Orchestra of Philadelphia,
12 Pennsylvania Ballet, The Philadelphia
13 Chamber Music Society, Philadanco, and
14 The Curtis Institute of Music.

15 Our strategic plan challenges
16 us to widen our lens and focus on
17 programming that complements rather than
18 competes with the work of our Resident
19 Companies. As a result, new audiences to
20 our campus have averaged over 50 percent.
21 One of the reasons for the audience
22 increase is our highly popular Broadway
23 Philadelphia season. The 2015-16 lineup
24 appeals to all audiences, with
25 sensational, emotional, stimulating, and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 family-friendly programming. We work to
3 attract new audiences as well as retain
4 our loyal patrons through performances by
5 a diverse array of artists such as Bob
6 Dylan, Aretha Franklin, and our new
7 Philly En Vivo series. In addition, our
8 work in SEI Innovation Studio focuses on
9 local artists such as jazz artist Josh
10 Lawrence and the Fresh Cut Orchestra. We
11 hope to have the same success with
12 upcoming performances by Audra McDonald,
13 Gladys Knight and the O'Jays, Arturo
14 Sandoval, and Hector Olivera.
15 Performances like these demonstrate our
16 commitment to reflecting the melting pot
17 that is Philadelphia and sending a
18 message to the world that we are an
19 internationally renowned cultural
20 destination and a great place to live and
21 work.

22 In 2013, the Kimmel Center
23 launched the Business of Making Music, a
24 free program that focuses on engaging
25 passionate high school and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 university-level students and graduates
3 who are pursuing careers in the music
4 industry. Talented music industry
5 professionals have had an opportunity to
6 mentor students in a Q&A sit-in and share
7 advice on the business side of the music
8 industry. Topics include the role of
9 women in the music industry, launching a
10 music tech company, career networking for
11 the music industry, the role of radio,
12 and audience development. Each season
13 has a pre-determined music
14 industry-related topic, and past
15 moderators have included Dyana Williams
16 of Radio One, Mark Schulz, Executive
17 Director of the Philadelphia Chapter for
18 the Recording Academy. Past attendees
19 have represented eight area universities
20 as well as several performing arts high
21 schools. This past year the Business of
22 Making Music collaborated with Mad Dragon
23 Media at Drexel University to host a
24 Music Career Fair for college students.

25 While the Business of Making

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Music has had an impact upon the
3 participating students, more can be done
4 in that area. We need to bring music
5 education to every child in Philadelphia.
6 How can we reach more students? What
7 happens to these young people when they
8 graduate and embark on careers in the
9 music industry? How can we prevent the
10 brain drain and talent drain? These are
11 some of the issues which we are
12 grappling.

13 According to a 2012 study
14 commissioned by the Greater Philadelphia
15 Cultural Alliance, together the Kimmel
16 Center and its Resident Companies have a
17 total economic impact annually of 357
18 million. We generate more than 5,000
19 jobs, 122 million in resident household
20 income, and 18 million in tax revenue.
21 Economic activity for our Philadelphia
22 International Festival of the Arts, PIFA,
23 alone generates 79.3 million.

24 This is noteworthy, but
25 increased funding would enable us to have

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 far greater economic impact, support more
3 artists, and educate more children. The
4 Kimmel Center is second only to Lincoln
5 Center for the number of seats per night,
6 yet the Kimmel Center receives a mere
7 fraction of the 1.6 million that Lincoln
8 Center for the Performing Arts receives
9 from the City of New York. Last year
10 Kimmel Center received \$10,415.

11 While we recognize the economic
12 constraints within which the City of
13 Philadelphia and City Council must
14 operate, increased funding for the Kimmel
15 Center and the arts in general would go a
16 long way to lowering the barriers to
17 participation for music consumers and
18 artists in the Philadelphia region who
19 wish to enjoy our outstanding venues.
20 Increased funding would allow us to
21 deepen our economic impact on the region
22 as well as facilitate the growth and
23 development of students in the region who
24 are the future of the music industry in
25 Philadelphia.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Thank you once again for
3 allowing me to speak to you today.

4 COUNCILMAN OH: Thank you very
5 much. I'm just going to make one comment
6 as kind of food for thought. It's been
7 something that I've been working on for
8 the past couple of years and, that is,
9 trying to get a Philadelphia
10 International Trade and Investment Fund.
11 The reason why I'm bringing that up is
12 because of what you just said, where is
13 funding in our city. And part of that is
14 in addition to the challenges of money
15 and funding, schools and police and other
16 important things like that, is also where
17 is the political will.

18 If the people of the City do
19 not think that it is important to them or
20 to this city that we fund the arts
21 economy, it probably won't get funded.

22 One of the things that I think
23 is important about this hearing and all
24 your work is to ensure that people
25 understand what it means in terms of

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 jobs, dollars and other things. In the
3 meantime, an International Trade
4 Investment Fund would be a fund that
5 would draw money from overseas and across
6 the country to fund things like arts
7 economy, technology and other things,
8 which are traditionally challenging to
9 fund in Philadelphia, whatever the
10 reasons are.

11 I only put that out there
12 because sometimes some mundane-sounding
13 effort is actually a very good vehicle
14 for funding the arts economy and a way to
15 kind of get the voters to be aware of
16 what the needs of the City are and how to
17 best accomplish that, in contradiction to
18 looking back to the 1970s or '60s and
19 trying to see that the City brings back
20 an economy that has left our city decades
21 ago.

22 Thank you for your testimony.

23 I'm sorry. Would you state
24 your name and provide us with your
25 testimony.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 MS. WILSON: Good morning. My
3 name is Laura Wilson. I've worked in the
4 music industry in Philadelphia for a
5 dozen years. I started as a Penn student
6 working at the non-commercial radio
7 station, WXPB, and then spent eight years
8 booking at World Cafe Live. I'm
9 currently the General Manager at the
10 Theatre of the Living Arts on South
11 Street.

12 I believe that Philadelphia is
13 currently in the midst of a musical
14 renaissance, and the City should do
15 everything in its power to reenforce and
16 cultivate the blossoming musical scene.
17 Local artists like Kurt Vile, The War on
18 Drugs, and Dr. Dog who played small clubs
19 just a few years ago are now
20 internationally known. The Roots having
21 honed their skills at CAPA and playing on
22 South Street are a household name around
23 the country. Philadelphia is now being
24 looked at globally for the talent it is
25 producing, and we must support rather

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 than squander this opportunity.

3 Having worked at venues for the
4 majority of my career, I have a
5 particular interest and expertise in that
6 area. Independent clubs at less than a
7 thousand capacity work on razor-thin
8 margins. These are the venues that
9 provide a foundation for upstart local
10 musicians and need to be supported so
11 that they could continue to showcase and
12 develop local talent. I have seen
13 artists that began playing open mic
14 nights that now tour internationally.
15 Melody Gardot, for example, was a fixture
16 of the small room at World Cafe Live a
17 decade ago playing opening slots and
18 small gigs. They helped her to develop,
19 and now she'll be headlining the Merriam
20 Theatre next month. This kind of growth
21 doesn't have to be the exception, thus we
22 should be encouraging those spaces for
23 artists to grow and creating a dialogue
24 for that to happen.

25 Two issues that also affect all

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 venues that I'd particularly like to
3 highlight include the creation of a
4 dedicated venue loading zone space that
5 is sensitive to the needs of artists and
6 venue. This is imperative to creating a
7 safe and welcoming work environment for
8 music and for venue staff. Also safe
9 parking options for touring musicians is
10 paramount to encouraging national and
11 international musicians to make a stop in
12 our city rather than just passing
13 through.

14 Beyond the scope of the venue,
15 I would encourage more funding and focus
16 on youth music education to encourage
17 talent and creativity in all from a young
18 age. I was fortunate to work alongside
19 the Bridge sessions, created by the
20 non-profit LiveConnections while at World
21 Cafe Live. The children's engagement and
22 exposure to different musicians provided
23 a clear benefit to them. As an arts
24 presenter, I also appreciated the
25 opportunity for local musicians to be

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 compensated for their expertise in a
3 non-traditional setting. Similar
4 opportunities would encourage more
5 working musicians to view Philadelphia as
6 a viable option while enriching our
7 youth.

8 We are fortunate to have
9 established music industry college
10 programs, including programs at Drexel
11 and the University of the Arts, which
12 draws students looking to make a career
13 in music. It would be wonderful to
14 create more opportunities for them
15 locally rather than having to relocate to
16 New York or Los Angeles.

17 Although we can look to these
18 larger cities in envy of their artistic
19 scenes, the reality is that even smaller
20 metropolitan areas have been buoyed by a
21 vibrant core of local musicians. Cities
22 like Nashville, Austin, and Seattle are
23 among the fastest growing in the country
24 currently. Long before their economies
25 boomed, they were all renowned for their

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 local music scenes. They had the
3 cultural cache to attract young and
4 viable workers to their economy and to
5 retain graduates in all disciplines, and
6 their economies are much stronger as a
7 result. We have the talent in
8 Philadelphia to foster the same results,
9 and it should be a priority of the City
10 to do so.

11 In closing, thank you for
12 inviting myself and all the other
13 speakers the opportunity to engage with
14 you today. I hope this will be the
15 beginning of more engagement with the
16 arts community that makes this city a
17 place that I would like to live in.

18 COUNCILMAN OH: Thank you very
19 much.

20 I have a couple questions. I
21 actually introduced a bill around
22 providing free temporary parking for
23 musicians. Now, I will say I really
24 don't know anything about that. What
25 happened is someone pointed that out to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 me. I think it was Jodie Riccelli from
3 Exponent Entertainment. She said, Oh,
4 this is what they do, I think, in
5 Seattle.

6 I said, Sounds good to me. I
7 don't know exactly what that's about, but
8 I think it's a good thing, certainly
9 identifies the City as one that cares
10 about this, and different venues have
11 said it's important.

12 Having said that, could you
13 tell me in greater detail why is that
14 important?

15 MS. WILSON: Well, first, it
16 starts from the bottom up, even for local
17 artists that are sometimes not being paid
18 at all to play. Finding appropriate
19 parking for the length of time that they
20 need to be there for a sound check,
21 through their performance, through
22 staying until the end so they can make
23 those connections, you know, is a
24 definite cost to them that makes playing
25 more often at these venues improbable and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 thereby stunting their career. And then
3 for touring musicians as well or anyone,
4 we're really restricted in the timeframe
5 that we can load artists in and out,
6 which is not always realistic to what the
7 needs are.

8 COUNCILMAN OH: What is the
9 timeframe?

10 MS. WILSON: Thirty minutes.
11 And, you know, I believe certain areas
12 can be more flexible than others in that,
13 but I think that it should be established
14 that it's okay and realistic for the
15 needs of touring and for local production
16 that it's going to take more than that
17 sometimes to unload a semi or to have a
18 bus completely unloaded and have everyone
19 get what they need before having to move
20 two miles away and not have access to an
21 equipment that they might have left on
22 it.

23 So I think just -- it takes
24 more than a standard drop-off period for
25 a venue.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 COUNCILMAN OH: Okay. That's
3 important for me to know, because my bill
4 was 20 minute.

5 MS. WILSON: Twenty minute?

6 COUNCILMAN OH: So I was
7 thinking about like a station wagon
8 pulling up. So I wasn't thinking about a
9 tractor-trailer, you know. So we can
10 rewrite that bill.

11 MS. WILSON: Thank you.

12 COUNCILMAN OH: Just let me say
13 that. So we'll rewrite the bill and try
14 to come up -- so we're talking with the
15 Parking Authority right now on how to
16 make this work. But that's important
17 information that we would get during the
18 hearing. So once we begin that parking
19 bill hearing, that type of testimony is
20 important, because I just want to say
21 we're legislators, I'm a legislator, I
22 don't have expertise in the area. We
23 just try to draft the laws, and when we
24 get the hearings, we'll get feedback on
25 how to make it practical and actually

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 effective. So thank you for that.

3 So I've heard today and from
4 other discussions that, for example, the
5 more times the radio plays a Philadelphia
6 artist, somehow it helps with their pay.
7 There's something about that process. I
8 see heads being nodded. So these are the
9 technical aspects of things. But I'm not
10 sure, but what I've heard is that
11 Philadelphia as a city typically does not
12 play its local artists or
13 Philadelphia-originated artists as much
14 as some other cities do. I don't know if
15 that's true or not because that's just
16 been conversation. But is there a tie-in
17 at all between venues and radio stations
18 here in Philadelphia that there's some
19 type of coordination of presenting local
20 artists or presenting performances tied
21 into -- I know that certain big, big
22 performances are going to be televised or
23 played on the radio, but more about some
24 of the premier local talent, independent
25 artists, rising artists, that type of

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 thing.

3 MS. WILSON: I mean, I think
4 that it's very important for us as venues
5 to have the support from the radio. I
6 was fortunate to work at World Cafe Live
7 where we had a radio station in the same
8 building, and it was evident to me the
9 artists that were getting the support
10 from WXPB were ones that we could then
11 help to nurture as well, and it's a joint
12 effort. So it's very important.

13 I don't know that we get that
14 as much from stations other than WXPB or
15 some of the local college stations.
16 Occasionally a local artist will be
17 embraced by some of the commercial radio
18 stations, but I don't think that that's
19 quite as frequent.

20 MR. CAMBRON: The Kimmel Center
21 does have, through an array of
22 relationships, broadcasting with WRTI. I
23 know the Philadelphia Orchestra in
24 particular, but also some of our jazz
25 programmings as well. Just this past

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Saturday we had an open house for all of
3 our Resident Companies, and WRTI
4 broadcasted live from the venue. But the
5 commercial stations, less so. I think
6 it's the public broadcasting.

7 COUNCILMAN OH: That could be a
8 tax incentive or something that we could
9 explore.

10 MR. CAMBRON: That's an
11 interesting idea.

12 MS. WILSON: Absolutely.

13 COUNCILMAN OH: Or a commission
14 could explore.

15 Okay. Finally, I'm not sure
16 how this ties in, so let me just ask you.
17 I think it was 2007 Philadelphia -- there
18 was a lot of news in the Inquirer about a
19 sound studio, a big film production sound
20 studio coming to Center City, and it
21 actually didn't come here, but oddly, I
22 just gave them a call out of the blue and
23 I talked to somebody very important who
24 probably just felt like telling me
25 something. So what he said was it's not

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 the incentives. We're not coming to
3 Philadelphia because of your wage tax.
4 Your wage tax is a killer for this.
5 We're not coming here.

6 Does that affect the music
7 industry similarly or is it different, or
8 how could you explain that?

9 MR. CAMBRON: I think
10 absolutely in general it does impact, not
11 so much local artists who are performing
12 within the market, but artists who are
13 coming in from afar, that it does have an
14 impact. I wouldn't -- to be very honest,
15 I don't believe that it is keeping
16 artists away, but it results in how you
17 negotiate how they get paid and how much
18 they get paid and the other ancillary
19 costs around their performances.

20 MS. WILSON: I would say we're
21 more affected by the amusement tax.

22 COUNCILMAN OH: By the which
23 tax?

24 MS. WILSON: The amusement tax.

25 COUNCILMAN OH: Amusement tax.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 MS. WILSON: Yeah. And that is
3 money that could be going to support
4 local artists. But the wage tax, you
5 know, I think affects it as much as it
6 affects many industries in the City.

7 COUNCILMAN OH: Okay. Well,
8 listen, thank you very much for your
9 testimony.

10 And I'll ask the Clerk to call
11 the next panel.

12 THE CLERK: Bria Marie,
13 recording artist and entrepreneur, and
14 Walt Anderson, singer/songwriter.

15 (Witnesses approached witness
16 table.)

17 COUNCILMAN OH: Good morning.
18 Thank you for being here. Would you
19 please identify yourself for the record
20 and provide us with your testimony.

21 MS. MARIE: Good morning,
22 everyone. My name is Bria Marie.

23 Jazmine Sullivan, Musiq
24 Soulchild, Jill Scott, Will Smith, all
25 phenomenal artists born and bred in the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 illustrious City of Brotherly Love. As a
3 17-year-old from Columbia, Maryland,
4 these artists and the surrounding music
5 and artistic community were large
6 contributors in what drew me and
7 eventually led me to relocating to
8 Philadelphia.

9 Today I'm a humanitarian,
10 entrepreneur, and recording artist at 22
11 years old. I have the privilege of being
12 a part of the Philadelphia music industry
13 as the first artist signed to Ethical
14 Music Entertainment, the record label of
15 Philadelphia's own Grammy Award-winning
16 producer Carvin Haggins. I have been
17 with the label for about four years now
18 and have seen the ups and downs of the
19 Philadelphia music industry throughout.

20 When the legendary Philadelphia
21 International Records and Sigma Studios
22 shut down, it seemed as if an era was
23 ending. Countless years of rich art
24 spewed from those studios like water from
25 a hydrant. Some of our favorite classic

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 songs came from those studios. But I
3 don't believe that the era of great music
4 from this city has to end.

5 We have the talent. With
6 established artists like Jazmine Sullivan
7 and Marsha Ambrosius, who I believe still
8 lives in the City, or budding artists
9 like Gogo Morrow, Brotherly Love, Chill
10 Moody, Good Girl and more, producers like
11 Carvin and Ivan to Pop Wansel to Dilemma
12 and more, and the best musicians in the
13 world, we have the artists, producers,
14 and musicians to make the City a music
15 town once again, but we need the support
16 of the City to do so.

17 We need radio, we need
18 promoters, we need venues, all avenues to
19 aid in promoting the homegrown talent
20 that can eventually become mega brands,
21 employing hundreds of Philadelphians.
22 Taylor Swift's 1989 tour alone employs
23 146 people full time to travel across the
24 globe, representing whatever cities they
25 come from. But this isn't just a

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 sentimental "rep your city" thought, the
3 financial opportunities for the City from
4 creating just one mega brand are endless
5 for Philadelphia taxpayers. One brand
6 alone has the ability to employ hundreds
7 of people who pay taxes in the City of
8 Philadelphia. One brand has the power to
9 bring tourists to the City to see their
10 performances, generating more income for
11 the City's hotel and nightlife
12 industries. One brand has the power to
13 reignite the Philadelphia music legacy,
14 drawing young artists like myself to
15 become taxpayers in the City.

16 By creating legislation to give
17 Philadelphia promoters, venues, and radio
18 stations incentive to employ or promote
19 local artists, we can once again create
20 those brands that bring it all back to
21 Philadelphia, the tax dollars but, more
22 importantly, the recognition of the music
23 industry mecca that we all know and love.

24 COUNCILMAN OH: Thank you very
25 much.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 All right. Would you please
3 state your name for the record and
4 provide us with your testimony.

5 MR. ANDERSON: My name is Walt
6 Anderson. I'm a recording artist who
7 writes and produces. I've appeared on
8 MTV's Making the Band 2 as a final top 10
9 finalist. Following that, I went to open
10 up for various artists such as Alicia
11 Keys, Ashanti, John Legend, Marsha
12 Ambrosius and others. I've written
13 placements for Korean pop artists Se7en
14 and Big Bang.

15 I think there is definitely a
16 problem with the status of the music
17 industry in Philadelphia today. To be
18 the music mecca it is, I find it odd that
19 everyone either seems to leave and go to
20 Los Angeles or Atlanta to make it or even
21 after they make it. There seems to be a
22 cloud of no opportunity hovering over the
23 City. A huge part of making things
24 happen in the industry, which I think
25 someone already has mentioned, is those

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 spur-of-the-moment, impromptu situations
3 that are hard to create when the people
4 to create them with are never here.

5 Another problem I noticed a lot
6 is that we don't see a lot of working out
7 of large establishments. Most of them --
8 a lot of them are becoming more and more
9 private.

10 I think bringing back that
11 excitement to the City will cause people
12 to desire to be here, work more in studio
13 establishments, attend more events, look
14 forward to creating those magical moments
15 and impromptu moments again.

16 I think we have a lot of great
17 things here in Philadelphia, a lot of the
18 top musicians, a lot of the top writers,
19 a lot of the top artists in the City, and
20 we also have a lot of great recording
21 facilities still. One thing we don't
22 have is a lot of different celebrities
23 coming in and out of the City for certain
24 events. Yes, they come, but just to
25 come, they don't. People from here may

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 come to visit family and possibly work on
3 music, but that seems to be it. I
4 believe that there are more -- the more
5 celebrities around, the more excitement.
6 Celebrities enjoy visiting and moving to
7 these other places. As much as they
8 might feel like the fame annoys them at
9 times, they feed off of it. They need to
10 be seen, and Philly is not the place
11 right now to be seen. Yes, it's a good
12 place to work with talented people and to
13 do a show, but it's not the place to be
14 seen.

15 I think that making the City
16 that place will take other efforts even
17 other than music. Other cities have
18 Rodeo Drive, Times Square, Hollywood
19 Boulevard. They're filming reality
20 shows. TMZ is popping up at any time.
21 And that seems to be a normalcy in those
22 cities. This stuff is exciting to
23 celebrities and fans. Another thing that
24 some of them have is great weather, which
25 we unfortunately cannot compete with.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 But Philadelphia can elevate
3 the music industry in the City by coming
4 up with ways to make Philadelphia the
5 place to be seen. It has to become more
6 than just a historic place to visit.
7 When I speak to people that aren't from
8 Philly, all they want to know about is
9 the Liberty Bell and where to buy the
10 best cheesesteaks. Other than that,
11 there's nothing much else to inquire
12 about.

13 And there's more of my
14 testimony, but a lot of people have
15 touched on the issues already with
16 different things with the radio, with
17 doing more things in the parks, doing
18 more things in the club, the nightlife.
19 All these things collectively are just
20 efforts to help to make Philadelphia the
21 place to be and the place to be seen, and
22 right now that's what we're lacking, and
23 that's why I think that the music is
24 suffering. If we can just do things to
25 make Philadelphia the place to be, I

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 think the music won't suffer as much.

3 Thank you for my time.

4 COUNCILMAN OH: Thank you very
5 much.

6 With corporations like Comcast,
7 NBC Universal, why aren't there more
8 opportunities? I mean, that's not a fair
9 question. I'm not asking at the
10 corporate level. I'm just saying like
11 from your level, do you see like other
12 cities, there's more tie-in, more
13 opportunities? Like what is the issue?

14 MR. ANDERSON: One of the
15 biggest things is, as I said and as
16 someone said already, just being able to
17 be in a studio and down the hall is
18 such-and-such or down the hall of
19 such-and-such. These moments when I go
20 to other cities, when I go to LA and I go
21 to Atlanta, I bump into everybody. I
22 accomplish so much more than what I set
23 out to accomplish just by walking down
24 the street literally, just by being in
25 different studios and different

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 atmospheres. I bump into people that are
3 potential people that I can work with and
4 that I do work with, because everyone is
5 there. And when I come home, I don't --
6 when I'm here, I don't have the same --
7 it's not the same thing. I have to know
8 somebody to know somebody in order to
9 work with somebody. I can't just show up
10 in the studio and just bump into somebody
11 and say, Hey, here's my music, check this
12 out. It's always knowing somebody to get
13 to that person, whereas where I go to
14 these other cities, I'm surrounded by it.
15 So I think that's a big difference.

16 COUNCILMAN OH: Yeah. I've
17 been a little struck myself and, you
18 know, I'm always saying this. I'll say
19 it constantly. But I'm not in the music
20 industry, but I'm always struck how that
21 in Philadelphia there seems to be not the
22 same kind of expectation. In other
23 words, I would expect a lot of people to
24 be standing out in the hallways and
25 sitting down here because you have some

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 top, top music folks right here. I think
3 if I were in New York, there would be
4 people with CDs and little -- you know,
5 their music and trying to network,
6 bothering the whole place. You don't see
7 that in Philadelphia. Even when we have
8 events where we have Grammy Award winners
9 and top musical personalities, you don't
10 get much of that kind of like -- even
11 though we have so many musicians and
12 aspiring artists, they just don't seem to
13 really claw their way and fight their
14 way, and it just seems to be -- I don't
15 know if it's a lack of something in our
16 city or are we not providing a pathway.
17 What do you think that's all about?

18 MS. MARIE: I think it's more
19 of a support. In other cities you'll
20 hear on the radio, you'll hear those
21 local artists. You'll hear them
22 promoting something. And we do have some
23 select few artists that will get opening
24 spots for great shows or they'll get
25 their song played maybe once on the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 radio, but I was just speaking out to a
3 couple people and on these stations, you
4 hear the same playlist of songs and it's
5 very rare where you get local artists
6 opportunities in a radio station
7 interview or a television interview or on
8 a great show. So I think in other cities
9 you might see people crowding around the
10 doors and this fanfare because the
11 artists are well publicized and known, so
12 the people around the city know them and
13 love them and they grow with them. But
14 here we just need a little more of
15 support for the people that are from
16 here.

17 Jazmine Sullivan, for example,
18 her album came out earlier last year and
19 it rarely received radio play, but it
20 should have, and she's one of our
21 homegrown local artists, and that happens
22 with a lot of them.

23 COUNCILMAN OH: In addition to
24 that, it just seems to me -- and I may be
25 wrong -- that folks in general don't know

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 who the behind-the-scenes people are.

3 Like I happen to know who David Ivory is.

4 I mean, I know who Carvin Haggins is. I

5 know who these folks are, only because I

6 chair this Committee, but if I were

7 interested in music or a promoter or a

8 friend, I would make sure they show up

9 here today. But we don't really have

10 that, it seems, right?

11 MR. ANDERSON: Right. Right.

12 COUNCILMAN OH: But why is it?

13 Is there some information not being

14 provided to the general public, or why is

15 there a lack of this knowledge out there?

16 MS. MARIE: I just believe that

17 it's just a matter of not -- I don't want

18 to say not paying as much attention, but

19 that's essentially what's happening. A

20 lot of the behind-the-scenes people, just

21 the movement in general, with one artist

22 it's not just that artist. It's the

23 producers behind them, the songwriters,

24 the engineers, the whole team, and you

25 would meet those people when you meet

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 those artists.

3 When Musiq Soulchild was in his
4 prime, people were interested in A Touch
5 of Jazz. They were interested in finding
6 out who are the guys that did that. And
7 now it's not as -- it's not as much of a
8 general interest and put forth.

9 COUNCILMAN OH: I think it is
10 reflected, as was testified earlier, in
11 the fact that we have John Coltrane's
12 house, we have Marian Anderson, we have
13 Sigma Sound Studio, Philly International
14 Records, and they just kind of like
15 disappear without much attention. And I
16 do think seriously about this Greater
17 Philadelphia Music Commission or whatever
18 to -- I think it's a lack of attention by
19 our City government to ensure that
20 there's preservation and priority and
21 education, things like that. Maybe that
22 is one of the issues.

23 Finally, let me just ask you,
24 in your words in a minute, what is the
25 most frustrating thing about trying to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 make it as an artist and what about
3 Philadelphia that is frustrating or
4 helpful or great? I'll start with Walt
5 Anderson, because he looks like he's
6 ready to say something.

7 MR. ANDERSON: The most
8 frustrating? I guess it's just the
9 support, you know, the lack of support.
10 I hear it all the time when you go other
11 places, and I feel it. When I go other
12 places, it's just -- it's welcoming.
13 It's more open arms. People want to work
14 with you. Here it just seems like a lack
15 of support. Everybody is trying to get
16 on top and leave you behind. You know
17 what I mean?

18 So I think that, like I said,
19 bringing that excitement back into the
20 City will help a lot of things. It will
21 help all that. You know what I mean? As
22 far as just getting people more excited
23 to be here and to work and to do things
24 in the City, just creating that
25 excitement will change a lot of things.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 But the support issue is
3 definitely an issue. Radio, like Bria
4 said, supporting local artists on the
5 radio. It's a shame Jazmine Sullivan
6 didn't get the support that she deserved
7 as the great artist she is in her own
8 hometown. I go to other cities and I
9 listen to the radio and I'm hearing stuff
10 I never heard before and it sounds like
11 LA, it sounds like West Coast, and it's
12 like they're supporting their people.
13 And they come here and it's like almost
14 no support.

15 MS. MARIE: Well, as I said in
16 my testimony, I moved here from Maryland,
17 and the first thing I realized once I got
18 into this music industry was just how
19 rich it was and how -- you know, there's
20 so many great musicians and it's a lot of
21 great things and a lot of great
22 opportunities, and I actually felt
23 embraced by the people around me.

24 One thing that I would -- it
25 would benefit more if there were better

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 opportunities for those big shows. As
3 Carvin said in his testimony, having a
4 local artist on the main stage of a Made
5 in America or those big things who are
6 great attractions for the City, if the
7 local artist like myself, like Walt
8 Anderson could be included in those,
9 those would also be great things. But I
10 still love the City.

11 COUNCILMAN OH: Obviously,
12 because you both are here. But thank you
13 very much for your testimony.

14 And I'll ask the Clerk to call
15 the next panel.

16 THE CLERK: Erik Sabo,
17 entertainment attorney and Adjunct
18 Professor of the University of the Arts;
19 Ryan Schwabe, Assistant Professor at
20 Drexel University; Rauli Garcia, Senior
21 VP for Administration and the CFO of the
22 Curtis Institute of Music; Dr. David
23 Ludwig, Dean of Artistic Programs at the
24 Curtis Institute of Music; David Allan,
25 Professor of Marketing at St. Joseph's

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 University; and Helen Eaton, Executive
3 Director of the Settlement Music School
4 provided a written testimony in case she
5 wasn't able to come today.

6 (Witnesses approached witness
7 table.)

8 COUNCILMAN OH: Okay. So I
9 know that there are only three seats at
10 that table and only two microphones, but
11 would everyone who was called come passed
12 the bar and sit in front of the bar on
13 this side of the bar, and we will start
14 in the order that you were called: Erik
15 Sabo, Ryan Schwabe, Rauli Garcia, and
16 then Dr. David Ludwig, David Allan. And
17 so those who are sitting back, when it is
18 your turn, please just switch seats.

19 So please state your name and
20 provide your testimony.

21 MR. SABO: My name is Erik
22 Sabo. Good morning and thank you,
23 Councilman Oh, for including me in this
24 wonderful discussion concerning the music
25 industry here in Philadelphia. I'm

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Professor Erik Sabo. I'm a born and bred
3 Philadelphian and a lifelong musician.
4 I'm a graduate of Syracuse University
5 where I studied in the music industry
6 program and earned my Bachelor's in
7 Music. Thereafter I attained my Juris
8 Doctor from Widener University School of
9 Law. I've been in the music industry for
10 21 years as a performing musician,
11 entertainment attorney, and an academic.
12 Presently I'm a full-time music business
13 entrepreneurship and technology professor
14 at the University of the Arts. I'm also
15 a part-time professor at the Art
16 Institute of Philadelphia and an adjunct
17 professor at St. Joe's University. My
18 band is The Fuzzy Snakefoot.

19 Over the past year I have had
20 the pleasure of working with Councilman
21 Oh's office as it relates to his creation
22 of PHL Live Center Stage in my capacity
23 as professor and project manager at the
24 Art Institute of Philadelphia. I have
25 been asked to discuss my perspective on

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 the status of the music industry in
3 Philadelphia. In preparing to do so, I
4 want to give credit to all the bright
5 young minds who helped me. They are my
6 students and our future in music.

7 So what does Philadelphia have
8 that is good? We're a world-class city.
9 We have world-class musicians, and the
10 City's possessed of numerous venues and
11 spaces, all varieties, that accommodate
12 musicians of every level. We have a
13 vibrant "house show" market and music
14 scene, which is an attraction to the
15 City, as these have become part of the
16 Philadelphia mystique. Young kids from
17 the Midwest choose to come to school
18 here, in part to have that house show
19 experience.

20 We have a massive DIY and
21 independent artist culture, including
22 artists such as Jedi Mind Tricks, The
23 Menzingers and show organizers The Guild
24 and the Golden Tea House. Philadelphia
25 has a more reasonable cost of living for

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 musicians.

3 What doesn't Philadelphia have
4 that Nashville, New York City, and LA
5 have? Nashville has Music Row. LA has
6 Sunset Strip. Philadelphia no longer has
7 one locality that is the center of all
8 music in the City. It used to be South
9 Street where all the hippies meet, to
10 quote a classic Philadelphia tune from
11 the Orlons. A tangible problem for the
12 musician performing in the City is a lack
13 of music stores in the downtown area.
14 The closest big name music stores are
15 outside of the City. LA has a Guitar
16 Center on Sunset, which facilitates the
17 late night experience in LA.

18 The late night experience is
19 lacking in Philadelphia. Businesses here
20 close early, and the patron who is under
21 21 does not feel and in many cases is not
22 welcomed to consume the live music
23 surrounding us. Allowing for more
24 all-ages shows would increase the
25 vibrancy of the late night experience for

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 kids and adults under 21.

3 How can Philadelphia elevate
4 the music industry? By fostering the
5 festival and DIY culture that presently
6 exists. Let's have more block parties
7 and neighborhood-centric festivals.

8 Let's have pop-up shows. One way the
9 City is already helping is through PHL
10 Live Center Stage, a citywide battle of
11 the bands and its web page. This web
12 page could potentially become the City's
13 web page for all Philadelphia musicians,
14 a Yellow Pages, if you will.

15 The City could help elevate the
16 industry by using a team of young media
17 professionals who could create and help
18 maintain a Philadelphia entertainment
19 database. This database would be run
20 with an eye towards accessibility for
21 local Philadelphians and capitalize on
22 the already present tourist trade.

23 The City of Philadelphia,
24 specifically Councilman Oh, has helped
25 musicians legislatively by proposing

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 parking allowances of up to 20 minutes
3 for performing musicians who are loading
4 in or out of performances. Another way
5 City Council could legislatively aid the
6 music industry would be to craft clear
7 regulations for buskers, better known as
8 street performers.

9 Why should the City get
10 involved? The music industry here in
11 Philadelphia has been and continues to be
12 an economic engine that still brings jobs
13 to the City. A great example of this is
14 the Fillmore, a new venue which opens in
15 less than a week. This new venue held a
16 job fair and hired approximately 200-plus
17 people. Citywide contests such as PHL
18 Live Center Stage, festivals such as Made
19 in America and The Roots Picnic continue
20 to draw global attention to our
21 world-class musicians. The impact of
22 seeing a show in Philadelphia upon the
23 young non-Philadelphian often results in
24 return visits to our city.

25 Thank you for your time and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 attention to this issue. I look forward
3 to our continued efforts in revitalizing
4 the music industry here.

5 COUNCILMAN OH: Thank you very
6 much.

7 Ryan Schwabe.

8 MR. SCHWABE: Hello, Councilman
9 Oh. Thank you for having this testimony.

10 So I kind of lead to lives in
11 Philadelphia. First I'm an academic.
12 I'm Professor of Music Industry at Drexel
13 University. So there I teach music
14 technology, music production, and also
15 production company management, which is
16 basically how to run a small business in
17 music production. And then I'm also a
18 business owner. I own two businesses in
19 Philadelphia located in West
20 Philadelphia. One is a mixing and
21 mastering company and another one is a
22 music production company.

23 So first let me just talk about
24 the academic side of what I do.

25 So I started -- I came to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Philadelphia in 1997 to study audio
3 technology and electrical engineering and
4 graduated 2001, and I worked in the music
5 industry for about three years at a
6 recording studio basically being a sound
7 engineer for bands coming through. And
8 then I went back to Drexel and started to
9 build their recording studios for them.
10 So I built the recording studios for
11 about ten years, and over that time the
12 music industry program at Drexel has
13 grown considerably, where it's one of the
14 top nationally ranked music schools and
15 music industry, and we graduate about 54
16 students per year, and those 54 students
17 are essentially going out and looking for
18 careers in the music industry. Now,
19 obviously all of them do not find careers
20 in the music industry because there's
21 only so many chestnuts and a lot of
22 squirrels. But the ones that do find
23 success in the business side -- so we
24 teach music business and music technology
25 kind of concurrently.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 The ones that do find success
3 in the business side almost always leave
4 Philadelphia, and that's because there
5 isn't really a strong business
6 infrastructure. There are a lot of
7 bands, there are a lot of recording
8 studios, and music producers and
9 engineers can be very entrepreneurial
10 because music is being made wherever
11 there's people and Philadelphia is a
12 growing city, but the business
13 infrastructure is something you need to
14 migrate to, and that doesn't necessarily
15 exist in Philadelphia right now.

16 So there are -- some of our
17 graduates went on to become music
18 business entrepreneurs and have become
19 very successful. Eric Hahn was a
20 graduate of 2008 and he owns, with his
21 partner Michael Fiebach, Fame House,
22 which has about 45 employees. They're
23 salaried employees that actually operate
24 out of the Old City paper building on 2nd
25 and Chestnut. Very successful company

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 bought by a Fortune 500 company. So
3 there's obviously a lot of opportunity
4 there.

5 Another company is Bralick (ph)
6 Media, which is a small media company,
7 about 10 or 12 employees, salaried
8 employees, that do media services.

9 So there is an entrepreneurial
10 spirit to Philadelphia, and there has
11 been some successes, but I think the City
12 can really embrace that idea since we
13 have this pool of students between Drexel
14 University, Temple University has a
15 wonderful program, University of the Arts
16 has a wonderful program, and Art
17 Institute has a wonderful program as
18 well. Those are turning out probably
19 about 150 people who are looking to work
20 in the music industry per year, and a lot
21 of them necessarily have to leave the
22 City because there isn't a whole lot of
23 infrastructure here to support them.

24 So that -- and Drexel also has
25 a co-op program. So it's very vivid.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Every year I'm asked, I need a co-op,
3 where do I go, and I'm often connecting
4 them with people outside of the City, and
5 I would much rather have them stay here
6 and kind of build this economy from the
7 ground up.

8 So concurrently through my
9 academic experience I have been working
10 in the music industry as a sound
11 engineer, as a music producer, and as a
12 production company owner. So in 2005, I
13 started my company Xcoustic, which is
14 basically a mastering company. And
15 mastering is the last part of record
16 production. It's the very technical
17 process, the last thing that happens
18 before it goes to market. And what that
19 affords me to do is see the amount of
20 activity that's going on. So that
21 company primarily works with Philadelphia
22 bands. I master probably about 200, 250
23 records a year, and that has grown
24 exponentially since 2005. So when I
25 started in 2005, I worked with a really

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 small pool of music producers and
3 engineers, and now it's grown
4 exponentially and to the point where
5 national news syndicates like Noisey and
6 Rolling Stone and MPR and FACT Magazine,
7 they're all writing articles about what
8 is going on in Philadelphia. They're
9 like mystified by what is actually
10 happening in the creative economy in
11 Philadelphia. There's so many artists
12 coming out that are extremely
13 influential.

14 So I have on one side of my
15 life, I have an academic experience where
16 I'm training people for the music
17 industry and sending them off to work in
18 business that exists outside of
19 Philadelphia, and at the same time I am
20 working with the creative community that
21 is exploding and is getting nationally
22 recognized beyond any other city right
23 now. And so I see those two things and I
24 wonder why are these things not
25 connected, and that's because there isn't

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 really a strong business infrastructure
3 in the City.

4 So obviously this is
5 government. They're not here to create
6 business infrastructure, but there are
7 things that we can do to kind of promote
8 that. So what Philly does really well
9 right now is, it has an extremely low
10 cost of living. So that's what curates
11 the arts in Philadelphia and that's what
12 curates music in specific.

13 And then the other thing that's
14 happening is, these universities are
15 bringing kind of a lot of talent from
16 outside of the City into the City that
17 are extremely interested in the
18 operations of the music industry.

19 So what we need as a city is
20 stronger investment in music performance
21 spaces. Obviously there are a
22 significant amount of music performance
23 spaces, but if you look at New Orleans or
24 Montreal or any other major music city,
25 when you walk down the street, there's

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 music coming out of restaurants. The
3 only music I hear coming out of
4 restaurants in Philadelphia is at time,
5 which is great, but there's really not a
6 strong open market for musicians to
7 perform.

8 And the other thing is private
9 investment and just industry
10 infrastructure, studios and business
11 entities. So Fame House I mentioned
12 earlier and Bralick Media, those are
13 essentially digital strategy companies
14 for the music industry. And there should
15 be some incentivizing to keep those
16 businesses here, and there should be some
17 incentives to kind of expand on those
18 entities.

19 So the other thing that we do
20 that is correct which is, we just started
21 the 24/7 -- excuse me; 24-hour trains on
22 the weekends. If we could expand that to
23 seven days a week, that would be
24 extremely influential for the music
25 industry, because for a musician in West

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Philly to get to a studio in North
3 Philly, it's extremely complicated and
4 expensive, and having the train system is
5 the engine that will basically make
6 things run a lot smoother, and it's
7 been -- it literally changed the City
8 extreme -- to an extreme amount just
9 having it on the weekends, and I think it
10 would be really influential to expand
11 that seven days a week. I think that's
12 very important.

13 And then the drinking curfew
14 thing was brought up earlier, and I also
15 think that's extremely important, because
16 these venues are -- it's expensive to own
17 a venue and put on arts. You need to pay
18 the artist and there's technical staff,
19 and allowing these venues to have some
20 amounts of expanded ability to make a
21 profit, which means that they can operate
22 for longer hours, would obviously help
23 them a lot. When you look to New York,
24 it's going to 4:00 a.m. When you look to
25 DC, it's going to 3:00 a.m. So obviously

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 there is a surrounding precedent.

3 So the other thing that would
4 be -- that was discussed earlier was kind
5 of -- we have Made in America, we have
6 Mad Decent Block Party, we have The Roots
7 Picnic. And those are great events, but
8 they're \$70 Live Nation events, right? I
9 went to Made in America this year and I
10 was backstage and somebody yelled, How
11 many people from Philly are here? And
12 nobody said anything, because kids from
13 Philly can't afford \$70 tickets to go see
14 Made in America shows.

15 If we could create some
16 simplified way for local companies to
17 present local music on public lands or
18 public spaces so that maybe an
19 entertainments arts company can get off
20 the ground, they can put on a festival
21 that can put on local musicians, that
22 would be extremely beneficial.

23 And then I guess that's about
24 it. But the other thing I wanted to just
25 go through is, there's some laws in every

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 other state regarding incentivizing these
3 things that I'm talking about. So if you
4 look to Louisiana, they have a Motion
5 Picture Investment Tax Credit, and so
6 does Pennsylvania, but the difference
7 between what Pennsylvania and Louisiana
8 is that they have a separate Sound
9 Recording Tax Credit. So it no longer
10 has to be tied to an actual film
11 production. It's just if sound recording
12 is taking place, whether it's for
13 commercials or for marketable music
14 projects, there is a tax credit, and
15 that's 18 percent in Louisiana. And then
16 they also have what's called a Live
17 Entertainment Tax Credit, which basically
18 gives bars and restaurants a tax credit
19 for being music presenters. That's
20 extremely influential.

21 Austin proposed cutting taxes
22 for alcohol by half for music presenters
23 and they have a music office. New York
24 state recently passed last year the
25 Excelsior Jobs Program, which is

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 basically a jobs program that offers a --
3 I believe it's a 25 percent tax credit
4 for music creation facilities, creation
5 of new facilities, building
6 infrastructure. And then Georgia has the
7 Film, Music, and Digital Entertainment
8 Tax Credit, which basically does the
9 exact same thing. It separates -- it
10 doesn't tie the music production element
11 to a specific film, which is one of the
12 things that we are lacking.

13 So Philadelphia is trying to be
14 and we are a world-class city, but in
15 order to become a world-class city, we
16 really need to promote world-class
17 culture. We've done it in the past and
18 there's no reason that we can't really do
19 it right now.

20 Thank you for your time.

21 COUNCILMAN OH: Thank you very
22 much.

23 I will kind of throw in a
24 comment because we are kind of public
25 right now. So those are very important

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 things that you both have said and that
3 everyone said. When it comes to some of
4 the issues that we look at, I'll say from
5 a political point of view as a
6 legislator, as a politician or elected
7 official, I ran on a platform that
8 included a section of the City that would
9 be a 24-hour arts and conversation area.
10 It was a very challenging platform in
11 2003, because it was interpreted as a
12 drinking, fist-fighting area. So it was
13 not popular with anybody, probably except
14 for the voters who were probably looking
15 at this. And then I would go out into
16 the neighborhood. They're not even
17 anywhere near Center City, but trying to
18 explain that doing this in Center City
19 would not affect your residential
20 neighborhood.

21 The Film Tax Credit I'm a
22 supporter of, have been before I was
23 elected, but am exploring a Film Tax
24 Credit from the City. There are issues
25 about tax credits. I have been talking

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 to folks in Harrisburg on a challenging
3 subject that you would agree with but
4 becomes difficult in the rest of our
5 city; that is, extending hours for
6 serving alcohol to bona fide arts venues.
7 And that is challenging because in our
8 city because of the poverty rate, crime
9 and others, when you talk about
10 universally extending hours for bars, I
11 think I would say right now people don't
12 want it. But bona fide arts venues, you
13 know, including -- and beyond bona fide
14 arts venues, which is your smaller and
15 larger venues for arts, but also like
16 your five-star hotels around
17 international and business meetings and
18 other things, people already have their
19 rooms and things like that, I think
20 that's a viable situation for a city of
21 the first class, because we're like
22 Pittsburgh, because it draws in a lot of
23 tourism, tourism dollars and would
24 address that issue. What I was not aware
25 of are other things such as simply kind

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 of excluding alcohol tax for live
3 performance and other things like that,
4 which may be actually a more viable way
5 of doing this.

6 So there are interesting
7 things. And I never thought about the
8 Recording Tax Credit to separate, but I
9 do understand there's a relationship
10 between television, film, and music and
11 things like that. But I think all of
12 these things are very important things to
13 consider. Again, it's probably something
14 that our Committee -- we're legislators.
15 We probably would like to put a group of
16 experts together to kind of brainstorm
17 this and have some research capabilities
18 and begin to articulate what these goals
19 are, how they work, and how they could
20 kind of spur the economy.

21 MR. SCHWABE: I'd be more than
22 happy to help you with that.

23 In Austin, you were talking
24 about an entertainment zone. Austin is
25 trying to create a music enterprise zone,

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 which with it goes along with kind of
3 altering the zoning for and having a
4 little bit more -- not looser zoning
5 laws, but more creative use of zoning so
6 that there can be kind of a more
7 mixed-use element to the whole place,
8 kind of like what the Piazza is where
9 it's a live music presentation place and
10 people that live there also understand
11 that it is a music venue as well.

12 COUNCILMAN OH: Okay.

13 Fantastic. Thank you.

14 I understand that Dr. David
15 Ludwig will be testifying also for Rauli
16 Garcia.

17 DR. LUDWIG: Thank you,
18 Councilman. I'm actually joined by both
19 Mr. Garcia, who is the CFO, and Lourdes
20 Demers, who is our Vice President of
21 Artistic Programs, and we can answer any
22 questions. I know Rauli is just coming
23 to us from Houston and can share with us
24 what they're doing there. Lourdes can
25 speak to us certainly about our summer

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 programs which are open to the public.

3 My name is David Ludwig. I am
4 a composer and Dean of Artistic Programs
5 and Performance at Curtis on the
6 composition faculty. This is my, I
7 guess, second opportunity to share my
8 work with government. My first was my
9 choral piece, The New Colossus, was the
10 first piece performed for President
11 Obama's second inauguration at his prayer
12 service. This is likewise an honor for
13 me similarly to speak to this august body
14 and speak to you, Councilman Oh.

15 I'd be remiss not speaking at
16 least a bit about Curtis and what Curtis
17 is doing now as it relates to the music
18 industry in Philadelphia. For 90 years,
19 Curtis has been educating and training
20 the world's most talented young
21 instrumentalists, singers, conductors,
22 and composers to be leading artists in
23 the field, and already we've heard some
24 very kind of words from some of the other
25 testimony about the school, and we

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 appreciate it.

3 Curtis was founded by Mary
4 Louise Curtis Bok in 1924 soon after she
5 founded the Settlement Music School with
6 the same roots and the deeply held belief
7 that music is meant to be shared with the
8 world and the local community. So in
9 that spirit, we are very happy to partner
10 with you, Councilman Oh, on the Philly
11 Live 2015 initiative. We look forward to
12 inviting the winner to participate in our
13 summer programs being a part of those
14 events.

15 Curtis accepts students based
16 on merit alone, and in fact, Curtis is
17 the single most selective school of
18 higher education in the entire United
19 States, if not the world. Last year we
20 accepted just over 3 percent out of well
21 over a thousand applicants who applied.
22 All the students who go to Curtis go on a
23 full tuition merit-based scholarship. In
24 other words, it's free for every student.
25 And they work with some of the greatest

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 musicians in the world on our faculty.

3 We've been home to incredible young

4 musicians, from Leonard Bernstein in the

5 1940s to Lang Lang. And even if you

6 don't know all the names or the work of

7 Curtis-trained musicians, you've heard it

8 in movies and television or whistled it

9 walking down the street. And actually on

10 the way here, we heard someone busking

11 playing the Godfather movies theme. Ah,

12 a Curtis composer. Nino Rota wrote that.

13 Philadelphia has been the home

14 to Curtis since the beginning of our

15 school, and we're thinking -- when we

16 think about the music industry here in

17 the City, we're thinking very much about

18 our local communities, as they are the

19 constituents of that industry. So even

20 though we're very selective in choosing

21 our students, we are extremely democratic

22 in sharing our music with everyone that

23 we can.

24 We have numerous opportunities

25 at the school to encourage student

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 engagement and nurture a sense of social
3 and cultural responsibility, from the
4 larger scale online courses where we've
5 seen a hundred thousand people sign up
6 from around the world to learn about
7 music to a new program we have called
8 Artist Year, where students commit a year
9 of their lives to bring music into
10 underserved communities in the
11 Philadelphia area.

12 Many of the folks here know
13 about the incredible work of some of our
14 graduates, including Stan Thompson with
15 Play on Philly or Joseph Conyers with the
16 All-City Orchestra and Project 440.
17 Currently, just a few examples, we have a
18 voice student, Alize Rozsnyai, who is
19 starting a chorus and working with the
20 music program at South Philadelphia High
21 School. In healthcare, we have a harp
22 student named Anna Odell, who is making
23 music with patients there at Jefferson
24 Hospital, a pianist George Fu working
25 with seniors suffering from dementia.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 One of our artists here, composers,
3 Gabriella Smith, is working with
4 residents at Project Home to compose
5 their own music and tell their own
6 stories. And these are just a handful of
7 examples. It's a new paradigm that we're
8 seeing a lot in music education, which is
9 the education of the artist citizen, and
10 this is something that we could certainly
11 use Council's help with.

12 When we talk about what makes
13 Philadelphia unique in the music
14 industry, Curtis really has to be a part
15 of that conversation. There is no
16 question that music enriches our lives.
17 There are very material gains. All of
18 the studies show that studying music
19 helps students focus, develop
20 emotionally, and communicate better.

21 As a composer, I have come to
22 personally realize how important music
23 can be to heal and bring people together
24 and to make the challenges in our lives
25 more tolerable.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 A vibrant arts culture like the
3 one that we have in Philadelphia
4 contributes to the economy of the City,
5 of course, and helps to make it a
6 world-class destination to attract
7 visitors and tourists from around the
8 world, but not to mention businesses and
9 their employees to set up shop here, as
10 we've talked about already.

11 The Philadelphia music scene is
12 a thriving one, and we think it's a great
13 benefit to the City and its communities
14 to invest even further in helping to
15 create and support venues, opportunities
16 for our musicians, many of which people
17 have gone into detail about today, but
18 also to truly appreciate the value of
19 music in our schools, which is as vital
20 and effective as any subject to the
21 well-being and development of our young
22 people.

23 So we believe strongly that
24 Curtis is a Philadelphia gem. It's also
25 a powerhouse in the field of music, as

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 small as we are. So we ask you as a
3 representative of our city and other
4 members of Council to help us by
5 supporting our many public service
6 initiatives. Help us connect to your
7 neighborhoods and your constituents in
8 all corners of the City. Invite everyone
9 to visit our school and see what we're
10 doing and really ask to help build these
11 bridges with the people and organizations
12 in your communities so that we can share
13 with them this art form we're so
14 passionate about. The benefits of
15 connecting us all together through music
16 are really too numerous to cover here,
17 but they're undeniable, and as an
18 institution, we advocate strongly for the
19 resolution that we're ultimately talking
20 about today.

21 So thank you very much for your
22 time.

23 COUNCILMAN OH: Thank you very
24 much.

25 Are you testifying for the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 other two as well?

3 DR. LUDWIG: Yeah. Well, it's
4 a team effort. We're all up here --

5 COUNCILMAN OH: Well, I guess
6 what I should have said is, is there any
7 other testimony from this panel?

8 MR. GARCIA: There's no other
9 written testimony, Councilman Oh.

10 COUNCILMAN OH: Thank you.

11 Let me ask you this: Again,
12 I've heard from different people that
13 it's challenging to get funding, private
14 contributions even for the classical arts
15 here in Philadelphia, which is kind of
16 odd because we have the Main Line, old
17 money and all that stuff going on. Is
18 that true or has that always been the
19 case? Is it different nowadays? What is
20 happening with the private contributions
21 and patrons?

22 DR. LUDWIG: I'll leave that to
23 my colleagues here.

24 MS. DEMERS: Sure. Well, we
25 find that when institutions like Curtis

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 and many of our partners we've heard from
3 this morning and who aren't with us this
4 morning, when we can collaborate together
5 and do projects together, oftentimes
6 those types of projects are attractive to
7 private funders and foundations as well.

8 And, again, it's sort of the basis of
9 what we do. When we can put projects
10 together and collaborate, there's more
11 learning in it for our students as well.
12 And so we find that oftentimes that's a
13 way that we can attract other private
14 funding.

15 But many of us have also talked
16 a lot about the competition for private
17 funding in Philadelphia is a challenge.
18 We share colleagues on boards and other
19 places of leadership among our
20 institutions, but, again, we all try to
21 work collaboratively, and we do that
22 well.

23 COUNCILMAN OH: Kind of what
24 I'm getting from all of this is that New
25 York City funds its arts and Philadelphia

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 doesn't.

3 MR. GARCIA: Are you getting
4 that from us?

5 COUNCILMAN OH: No, I'm not
6 getting it from you. I'm getting it from
7 other people, and that's -- I mean, I'm
8 not trying to be negative about it. I'm
9 just trying to find out what is the
10 honest situation as we look at what's
11 happening in Philadelphia versus other
12 cities. It can be also true of
13 technology, technology start-ups, all
14 kind of things. So I'm just kind of
15 curious, because I think many times
16 people feel that places like Curtis have
17 unlimited funding and classical music is
18 exempt from the struggles of musicians
19 because there's wealthy patrons to
20 provide everything that's needed.

21 MS. DEMERS: Well, foundation
22 support -- and I'm sure Rauli would like
23 to contribute as well. Foundation
24 support in Philadelphia has changed in
25 recent years, where many of the cultural

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 institutions have relied on some of the
3 largest foundations in the City.
4 Parameters for that type of funding has
5 changed a little bit. Many of us are
6 seeing less and less opportunities to
7 apply for grants and projects that are
8 even supported in those areas, and that's
9 particularly in Philadelphia.

10 MR. GARCIA: I think that all
11 of our organizations in the arts would
12 struggle mightily if we had to rely
13 solely on contributed income from private
14 and individuals. If you look outside of
15 Philadelphia -- and I do have experience
16 in Texas and in Houston -- I can give you
17 three examples of things that are
18 happening in Texas that are contributory
19 to the arts environment.

20 Number one, if you look at
21 Austin, which was already brought up in
22 how their government there is making
23 changes to accommodate musical artists,
24 if you look at the South By South Music
25 Festival, it started out as an indie

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 festival that was about a three-day
3 weekend. Today it's a week-long or
4 longer event that's transitioned from
5 being indie music into digital and video
6 and movie platforms, and it's a huge
7 economic engine for the city. It brings
8 in millions and millions of dollars and
9 creates millions -- not millions and
10 million of jobs. It creates a lot of
11 jobs, though, not millions.

12 If you go to Houston, one of
13 the things you'll hear all the time is
14 the talk about how important it is to
15 have a vibrant arts scene and musical
16 culture with regard to recruiting
17 headquarters for corporate and Fortune
18 500 companies. Whenever a company looks
19 to relocate, the quality of life of their
20 employees and the ability to recruit new
21 employees to the city, the factor of
22 what's available there from the arts is a
23 major piece of that, including the taxes.
24 Houston discusses that on a regular
25 basis. They have a theatre district

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 master plan, which they're in the process
3 of having a master planning dialogue
4 where they're consolidating the arts
5 organizations and several of the
6 performing venues downtown and creating a
7 plan so that they can use the same
8 thought of mind on attacking and figuring
9 a way to bring those people downtown to
10 create that industry and support the
11 arts.

12 COUNCILMAN OH: All right.

13 Thank you very much for your testimony.

14 We're now going to call our
15 last panel. This panel is so large that
16 I will ask the Clerk to break it up
17 into -- I'm sorry. I forgot David Allan.
18 We're not done. I apologize.

19 MR. ALLAN: That's okay.

20 COUNCILMAN OH: Thank you very
21 much. Will you please state your name
22 for the record.

23 MR. ALLAN: Thanks for the
24 opportunity to be here. I don't think
25 I've been in City Hall since the last

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Mayor's ball, and not this Mayor, and for
3 all you've done so far. I think too
4 often we don't look at where we've come
5 before today.

6 My name is Dave Allan. I'm a
7 Professor of Marketing at St. Joseph's
8 University where I teach business of
9 recorded music and music marketing, among
10 other things. I have an MBA in marketing
11 from St. Joe's and a Ph.D. in mass media
12 and communications from Temple. Before I
13 became an academic, I was in radio. I've
14 never been so happy to not be in
15 commercial radio anymore than today, for
16 20 years in various roles and companies,
17 most notably as Program Director and Vice
18 President and General Manager of Power
19 99. My testimony will reflect my
20 interest with popular music, primarily
21 R&B and rap.

22 If you define the music
23 industry in terms of record labels,
24 recording artists, concert venues, the
25 music industry in Philadelphia has

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 definitely changed from when Gamble and
3 Huff were recording and Boyz II Men were
4 singing on South Broad or Hall and Oats
5 were meeting on North Broad. This change
6 is not unique to Philadelphia. Record
7 labels and big recording studios have
8 closed or moved to New York, LA,
9 Nashville, and in the case of Capitol
10 Records, moved from New York to LA. So
11 practically speaking, if you have a
12 laptop, an internet account, you can
13 start a label, record a song, and
14 distribute it worldwide, and with the
15 kids listening to things in small white
16 things, the fidelity probably is okay for
17 them, wouldn't be okay for any of us, I
18 don't think.

19 Concert venues have also
20 changed from the time that Butterball was
21 hosting hops at Uptown and Powerhouse was
22 free at the Civic Center, if you were the
23 ninth caller. There are more of them now
24 in Philly than ever before, the
25 commercial ones, the big ones, for most

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 likely the big players, with one opening
3 in Fishtown appropriately with Hall and
4 Oats.

5 For the record, pun intended,
6 my students at St. Joe's think Philly
7 needs another small venue with no cover
8 charge and no closing time.

9 Maybe I shouldn't have shared
10 that.

11 Seriously, they would like a
12 place to hear live music in a club
13 atmosphere or a college, under 21. And
14 what you've heard today, universities
15 could be a great cover for all that you
16 want to do in the live music scene that
17 wouldn't involve neighbors. And Mayor
18 Nutter is a pretty big fan of St. Joe's,
19 so I think he would be okay with helping
20 us over there.

21 As for the artists, they've
22 changed too, except for Patti LaBelle who
23 looks the same. The Roots have replaced
24 Frankie Beverly & Maze probably as our
25 most famous R&B band, thanks to Jimmy

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Fallon. And Meek Mill has replaced Will
3 Smith as their most famous rapper to come
4 out of Philly probably, but I'm guessing
5 that Will has moved to another category.
6 Let's also give props to Jill Scott,
7 Pink, John Legend who went to Penn and so
8 many more that are performing, young and
9 old, with that sound of Philadelphia.

10 Now, if you ask me what New
11 York City, LA, Nashville have in regard
12 to the music industry that Philly does
13 not have, my answer would not be
14 surprising. They have better marketing.
15 But this is damn good (indicating), and
16 you got lots of sponsors here. I'm proud
17 of you.

18 COUNCILMAN OH: Printed
19 in-house, labor donated.

20 MR. ALLAN: Very nice. I'm
21 taking it back and showing my students.

22 It's easy to forget what we've
23 done, are doing, and will do. Sometimes
24 we do it because of bad memories and
25 sometimes that New York envy is the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 reason. We need to remind ourselves and
3 the world that Philadelphia makes what
4 the world takes. Sorry, Trenton.

5 From the Kimmel Center to the
6 Keswick, Philadelphia probably has more
7 concert venues per mile than any other
8 city. What Electric Factory began, Live
9 Nation has continued. Mostly big acts,
10 but they have some small ones too and on
11 the week nights.

12 The opening for the Pope's
13 visit was just this past weekend with the
14 Made in America Festival, and let's not
15 forget The Roots Picnic. Philly is a
16 cool place to see a show. Most consider
17 it cooler than either Baltimore or
18 Washington. Jay Z could have done it
19 anywhere. He did it here. I'm thinking
20 there's a reason.

21 Individually, each element of
22 the music industry in Philadelphia does,
23 for the most part, promote itself very
24 well. There are things I heard today at
25 the Kimmel Center that I had no idea was

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 going on. So collectively there's not
3 this group kind of marketing effort
4 that -- this initiative that you're
5 talking about, like the Film Office for
6 Music could do, but it has to have a
7 marketing component, an app with music
8 and streaming, and that could be played
9 in the airport. I tried to do music in
10 the airport. It's a tough place to get
11 into if you're not in the City. They'd
12 probably listen to you a lot better than
13 they would me. Individually, this would
14 not work, but collectively it would have
15 a great impact.

16 We need a focused and
17 coordinated campaign, Philly Made Music,
18 something. I would be glad to help with
19 that. And it would bring pride and
20 attention to the City.

21 Now that I got the shameless
22 plug out of the way for myself, I do
23 think that City Council needs to start at
24 the beginning to continue to refresh,
25 revitalize the musicians. It begins with

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 music in the schools. Obviously that's
3 been said. I remember when I was General
4 Manager over JJZ Smooth Jazz 106, which
5 is now on DAS-AM 1480 with my good friend
6 Michael Tozzi -- there's another
7 shameless plug -- and we worked with
8 Grover Washington Jr.'s wife, Christine,
9 on Protect the Dream Foundation naming
10 and instrumenting of the Grover
11 Washington Jr. Middle School, and I'm
12 sure those kids are performing somewhere
13 tonight.

14 The return on investment in the
15 music programs in schools is not only for
16 artists and musicians, but for future
17 entrepreneurs. Most of my students, they
18 can't sing or dance or play an
19 instrument, but they want to graduate and
20 work in the music industry somewhere
21 behind the scenes. Some of them want to
22 be in front of the scenes, but they're
23 not that good.

24 There are plenty of parts of
25 the music industry that don't involve

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 playing and singing. We have great
3 companies in Philly. They've been named.
4 Fame House, CID Entertainment. We need
5 more of them and other companies that
6 provide an alternative for our kids to
7 work in Philadelphia.

8 There was an article in the
9 most recent Wired Magazine -- I have
10 it -- with Dr. Dre and Jimmy Iovine
11 talking about this vision behind the
12 donation of \$70 million to USC -- Will
13 Smith, are you listening -- to create the
14 Jimmy Iovine and Andre Young Academy for
15 the Arts, Technology and Business
16 Innovation. The money comes from Apple
17 for Beats, but the motivation comes from
18 Jimmy's fear that things will only get
19 worse because, and I quote from him, the
20 last 15 years of the record industry has
21 been allowing itself to get pounded and
22 not moving the ball forward. I think
23 it's going to affect popular music. The
24 next Prince might just get really good at
25 something else.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 And it's true. The big news
3 last week was technology from Apple, not
4 new music from any given artist, even
5 Beyonce. We need to inspire and
6 incentivize this next generation of music
7 industry giants. And it was mentioned
8 South By Southwest, and I'll talk about
9 Austin in a minute, but there's a whole
10 part of that that doesn't necessarily
11 involve music, but the tech and all that
12 goes with the peripherals of the music
13 industry. And the music industry brings
14 them in, but all the other people are
15 affiliated with that in some way. And it
16 could be part of the City's focus on
17 keeping college graduates in
18 Philadelphia, and we've heard enough
19 about that and I think it's great. It
20 probably would begin with public hearings
21 like today and how City Council could
22 elevate the industry.

23 It's always helpful to know
24 where you have been to know where you're
25 going. Council also might consider -- we

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 talked about Austin today. I think we
3 have Austin love today. But they did a
4 really big and expensive Austin Music
5 Census. It was a data-driven assessment
6 of Austin's commercial music economy.
7 Now, I don't think we should overpay
8 these people to do it, but we got a lot
9 of fine colleges here that might
10 undertake that or collectively the
11 colleges could work together, God forbid,
12 on some kind of report, analysis, that
13 kind of stuff, that could lead to this.
14 We could form a think tank of academics
15 and professionals and young and old to
16 come up with a plan that doesn't require
17 money, that doesn't make money, maybe a
18 tax incentive or two, use the creativity
19 to create new opportunities in all things
20 music from creation, performance,
21 promotion, technology, everything, and
22 then we should be marketed. It's that
23 marketing again, the big old "open" sign
24 that Philly is the place to come and make
25 music.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Thank you.

3 COUNCILMAN OH: All right.

4 Thank you very much.

5 Well, you certainly said a lot,
6 so fortunately that's all been recorded.
7 I appreciate the breadth of everything
8 that you've said. Because you were in
9 the radio industry, could you answer some
10 of the questions? I know you've done a
11 thorough testimony, but the issue is
12 about playing local artists or Philly
13 original artists on the radio. Is there
14 a connection between how much money the
15 artists make if they are played? Is
16 there a connection between or is there a
17 reason or is it true that other cities
18 will play their local artists more or
19 less? Could you go into that a little
20 bit?

21 MR. ALLAN: How long do we
22 have?

23 COUNCILMAN OH: You have like
24 three minutes.

25 MR. ALLAN: Okay. Thanks.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 No question a commercial artist
3 makes more than an artist that's not on
4 commercial radio. When I was at Power
5 99, we had new music segments. We picked
6 our own music. We wanted to
7 differentiate ourselves from other
8 markets. Power 99 was the first station
9 that played Boyz II Men off cassette.
10 So, yes, it does.

11 But the radio that's in
12 Philadelphia is owned by conglomerates,
13 and a lot of the music now is programmed
14 somewhere else, and it's been called the
15 McDonaldization of commercial radio. And
16 I think that's a little bit untrue, but
17 from a standpoint, a show on Q102 will
18 originate from LA. It won't originate
19 from here. So that -- and that's not
20 going to change. There's not going to be
21 the tax incentive to play local artists.
22 That's not going to change. I would
23 argue -- and I might get things thrown at
24 me from behind at me -- that the artists
25 don't need commercial radio anymore, but

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 they need good marketing and promotion of
3 their stuff. They need to be found
4 somewhere. They can create their own
5 music channel. They can get on
6 streaming. They can do a lot of things.
7 They can't get the big commercial win of
8 having an album -- a song played every --
9 we played it, just for the record, we
10 played it every 90 seconds. No; that's
11 not true. But I think that they are not
12 realizing that that commercial piece is
13 not a viable option for a new artist
14 anymore, because the radio has become
15 very safe and in a lot of cases it's a
16 public traded company and that kind of
17 stuff.

18 But I think that, believe it or
19 not, a hundred years ago I had this
20 conversation with Prince when he was not
21 Prince anymore. He was some kind of
22 symbol. And he was like, Warner Brothers
23 is doing this to me and commercial radio
24 is doing that to me.

25 And I go, Take control of

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 yourself. Take control of your own
3 music.

4 And it's easy for Prince to do,
5 and he's done it very well. The local
6 artists need help getting to that level,
7 but they probably need to know that
8 except for a station like XPN in
9 Philadelphia and college radio, which is
10 a viable option, getting on Power 99 or
11 Q102 I don't think is an option. I
12 really don't. And I don't think anything
13 is going to change that. What might
14 change that is that they will play what
15 listeners want to hear and what
16 advertisers will support, and if they can
17 get some kind of listeners pressure or
18 advertiser pressure on the radio
19 stations, then that could bring about
20 more concerts and festivals and Philly
21 artists may sing. It hurts my head to
22 think that a radio station wouldn't think
23 that playing its own artists was a good
24 thing. I never thought that I was in
25 radio. Maybe that's why I'm in academia

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 now, because I thought that we should
3 support that kind of stuff. And we broke
4 a lot of artists in Philly and Will Smith
5 and Fresh Prince. Will would still be
6 here right now if it wasn't for Power 99,
7 I think.

8 COUNCILMAN OH: All right.

9 Thank you very much.

10 I'll ask the Clerk to call the
11 next panel and just break it in half for
12 me. Even so, some people will have to
13 sit in the seats that are behind the
14 panel table.

15 Would you call the first half
16 of the panel.

17 THE CLERK: Maud Lyon,
18 President of the Greater Philadelphia
19 Cultural Alliance; David Silver,
20 Co-Founder and President of RECollective
21 Records; Philip Maneval, Co-Founder and
22 Executive Director of the Philadelphia
23 Chamber Music Society; and Brian McTear,
24 Executive Director of Weathervane Music.

25 (Witnesses approached witness

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 table.)

3 COUNCILMAN OH: And just a
4 comment, that I have spoken to Mark Gale,
5 the CEO of the airport in Philadelphia,
6 who is interested in providing venues for
7 local artists to perform. The issue for
8 me is always how do they get paid, you
9 know. So maybe they're promoting their
10 stuff or things like that. They can't
11 take that -- it can't be that large.
12 It's got to be like three musicians or
13 less type of thing. And that's just in
14 the food court. But obviously playing
15 their music throughout the airport and
16 that type of thing would seem to be an
17 obvious way of doing things.

18 We have tried with reaching out
19 to the Eagles football team, the Sixers,
20 the Phillies to see if we can promote
21 even on special occasions albums or
22 whatever it is, DVDs, CDs, whatever, or
23 get live performances or things like
24 that.

25 So I think there's a lot of

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 possibilities, and I know that within
3 this panel, there's a lot of very
4 interesting ideas and technology and
5 efforts going on.

6 So having said that, could I
7 start with our first witness, Maud Lyon.

8 MS. LYON: Thank you. And I
9 want to thank you, Councilman Oh, and
10 your Committee for this opportunity.
11 I've really enjoyed listening to all of
12 the speakers, and it's been a great
13 education for me as well.

14 COUNCILMAN OH: Fantastic.

15 MS. LYON: I'm Maud Lyon. I'm
16 the President of the Greater Philadelphia
17 Cultural Alliance, and I want to touch on
18 a couple of issues. One is music
19 education. If we want to develop talent
20 for students that -- if we want to
21 develop the careers of students that have
22 talent but not means, we need to have
23 music education in the public schools.
24 It's important not only to develop future
25 musicians, but also to develop future

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 audiences, and it's also important for
3 all student achievement. So I think
4 that's something that is really
5 important. It's a huge incubator of
6 talent and of the entire music scene.
7 How many musicians got their start by
8 playing an instrument in the band or
9 being able to pick up a stringed
10 instrument or sing in a choir.

11 The second thing I want to
12 touch on is the changes in the recording
13 industry. I think one of the things we
14 have to realize and I hear about a lot is
15 that the world has completely changed.
16 Gone are the days when a musician can do
17 a recording and make a lot of money off
18 of selling that recording. With live
19 streaming and all of the rest, it is more
20 and more challenging, and what this means
21 is that artists need to tour in order to
22 make a living. So that means both that
23 you have a lot of artists from elsewhere
24 coming here, but also Philadelphia
25 artists need to go other places in order

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 to tour, and this is true of other
3 performing arts groups as well.

4 So one thing I think might be
5 interesting for your Committee to think
6 about is supporting what I would call the
7 gig economy, that more and more there are
8 people who are earning their living as
9 independents, and there's a growing
10 sector of those. I love the idea of
11 making extended or free parking for
12 people to load or unload when they're
13 musicians coming in and loading in,
14 because it certainly does take time to do
15 sound checks and all of that. I think
16 that might be a real creative way that
17 wouldn't cost the City much money, but
18 would -- just something like a special
19 pass that they could put in their car
20 that says don't ticket me and has
21 official authorization for that. It
22 might be a great way to put out the
23 welcome sign and not cost the City very
24 much.

25 Another issue that people have

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 really touched on is the need for local
3 venues to give musicians an opportunity
4 to perform. Performance is more and more
5 important. It's important not only for
6 musicians to earn money, but it's also
7 important for them to get exposure. It's
8 also important for them to collaborate,
9 to hear each other, and to be part of a
10 musical community that thrives. And one
11 of the people I consulted with to put
12 together our testimony pointed out that
13 Philadelphia has no smaller places to
14 play or see a show if you are under 21.
15 And several people have touched on this
16 point. Almost every smaller venue, like
17 venues of under 250 seats, are
18 exclusively for 21 and up. And a lot of
19 nationally known bands got their start by
20 playing in all-ages shows in DIY spaces
21 and the alternative venues, things like
22 art galleries, warehouses, church
23 basements, things like that. Those are
24 places that give access to younger fans
25 and those are the venues that do a fine

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 job of incubating.

3 I think that music is
4 particularly important to teenagers and
5 young adults. That's where a lot of the
6 creativity happens. As people get older,
7 they tend to sort of listen to the same
8 things over and over again. The people
9 that are really out there learning the
10 new music are younger.

11 So I think really looking at
12 ways that Philadelphia could encourage
13 venues for the under 21 crowd would be
14 hugely important. It would also provide
15 more venues, more opportunities for
16 performance to local musicians.

17 I also want to touch on that
18 music really thrives on collaboration and
19 national exposure. And we in
20 Philadelphia definitely need to brag on
21 our music scene and let people know what
22 is here, but we also need to be welcoming
23 and realize that our music exists in a
24 global context. So one of the things
25 that is tricky is like if the City wanted

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 to limit funding only to hiring local
3 musicians, you run into a couple of
4 difficulties of even defining what that
5 means. If an organization gets -- a
6 non-profit gets a Cultural Fund grant for
7 general operating, does that mean they
8 can never bring in famous artists who
9 collaborate and work with Philadelphia
10 artists?

11 If a festival is producing --
12 is trying to attract people, they may
13 need headliners, but that provides a lot
14 of opportunities for local musicians. If
15 a student is at Curtis and they have been
16 drawn not just from the nation but from
17 the world, are they a Philadelphia
18 musician? We're certainly proud to have
19 trained them and made their career
20 possible.

21 Local ensembles, from Al Bustan
22 Seeds of Culture to the Philadelphia
23 Orchestra, routinely bring in soloists
24 from around the world, but they primarily
25 hire local musicians for their ensemble.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 So I think music, like all art
3 forms, thrives when it crosses
4 boundaries. So the kinds of things the
5 City can do to help are things that open
6 those boundaries and put us on the map.

7 So I would like to echo the
8 call for marketing that several people
9 have made. I think that that is
10 extremely important and something that
11 has huge benefits to help musicians and
12 also help the venues. I think having
13 policies that favor and enable the
14 creation of music venues for the younger
15 crowds is also important. I also want to
16 put in a plug for support of the
17 non-profits that present and teach music.
18 One of the great things about music, it
19 is both a for-profit and non-profit
20 economy. The non-profits tend to do more
21 in the teaching side. They tend to do
22 more in the forms of music that are less
23 commercially viable.

24 You had asked about individual
25 giving and private support. Our

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 portfolio research has documented that
3 individual giving has dropped 9 percent.
4 I want to give a shout-out to the boards
5 of our non-profits, because their giving
6 has increased 27 percent. So they are
7 certainly trying to do their part.
8 Foundation support is also up 6 percent.

9 So we do have strong support,
10 but we need more for the music industry
11 and also for the non-profits that support
12 it.

13 And I want to make one just
14 last comment. Several people have talked
15 about have a Music Commission, do some
16 planning, do a census, really look at
17 that. One of the things we at the
18 Cultural Alliance are advocating for is
19 that the City of Philadelphia should do a
20 cultural plan not just for music but
21 really broadly so that you can look at
22 how best to leverage City support, which
23 is a very precious resource, to be able
24 to leverage private giving, as was done
25 in the creation of the Avenue of the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Arts, for example. I think the City can
3 play a huge role as a cheerleader, as a
4 tone setter, really trying to encourage
5 the indigenous music community to
6 survive. I like the idea of having more
7 opportunities for music performance at
8 the thriving restaurant scene in
9 Philadelphia.

10 So I think looking at all of
11 those things, how can the City play a
12 role in really leveraging other kinds of
13 support, leveraging performing
14 opportunities and really increasing the
15 reputations of Philadelphia musicians,
16 would be the kind of things that would be
17 most helpful.

18 COUNCILMAN OH: Thank you very
19 much. Let me just say that I did a bill
20 that said -- was really to encourage
21 hiring of local musicians and artists,
22 and it was a poorly written bill, as was
23 just stated, and we had a conversation,
24 which I truly appreciate, because I
25 didn't really think, hey, this would

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 impact it that way. And so that's just
3 an example of how important it is for you
4 when you read a bill, to be engaged and
5 say, Hey, you know what, you might not
6 have thought about this, it's unclear to
7 us, if you are thinking about Made in
8 America or something like that and you're
9 trying to get local artists on, but you
10 have to rethink this, rewrite that. And
11 that's where we are. I'm trying to
12 rewrite that to ensure that it is a
13 helpful thing and it does not have
14 unintended negative consequences. So I
15 appreciate that.

16 All right. Would you state
17 your name for the record and provide us
18 with your testimony.

19 MR. SILVER: My name is David
20 Silver, one of the leaders of a citywide
21 initiative titled REC Philly. Thank you,
22 Councilman Oh, for --

23 COUNCILMAN OH: I'm going to
24 ask you to move the microphone a little
25 closer so it could be heard.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 MR. SILVER: Sounds good.

3 COUNCILMAN OH: Yes. That's
4 better. Thank you very much.

5 MR. SILVER: My name is David
6 Silver from a citywide initiative titled
7 REC Philly. Councilman Oh, thank you
8 very much for your continued support of
9 our local music industry. It means a lot
10 to have the government kind of pushing
11 music forward in our city.

12 Again, my name is David Silver.
13 I'm a college student -- was a college
14 student from Temple University, a
15 Philadelphia small business owner since
16 2012, and actively involved in
17 Philadelphia's music community for the
18 last six years.

19 Over those six years, I have
20 had the experience and opportunity of
21 hosting over 200 local music events in
22 our city, working one on one with over
23 2,000 local musicians for booking and
24 media production, and I've also worked
25 with over 40 local music venues and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 stores to host various music events.

3 My organization was also
4 responsible for bringing the first
5 official all-Philadelphia showcase to one
6 of the largest music conferences in the
7 world, which is South By Southwest in
8 Austin, Texas.

9 Currently, my organization has
10 been building a music and art incubator
11 in Philadelphia in order to do exactly
12 what we're trying to do in this room
13 today, and that's to be a part of
14 bringing a thriving music industry back
15 to Philadelphia while also creating a
16 foundation for Philadelphia artists to
17 want to succeed here in Philadelphia and
18 to build a sustainable career here in
19 Philadelphia, eliminating their needs to
20 go anywhere else in the world beside the
21 City. Most significantly, my
22 organization seeks to provide a clear
23 solution on how we can strengthen the
24 creative economy through music and art
25 here in Philadelphia.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 So for starters, Philadelphia
3 has one of the most thriving music scenes
4 in the entire country, in my opinion.
5 The amount of bands that start their
6 career here and end up making it big is
7 actually incredible. But the issue is
8 when they make it big, as David Ivory
9 stated earlier, they usually get
10 established in another city other than
11 where they came from. They take their
12 talents to New York or LA in order to
13 establish themselves on a national level.
14 And when you think about that, you have
15 to imagine all of the money that is being
16 exchanged between the bands and the
17 service providers in order for them to
18 reach their level of success, all of that
19 potential money that could have been
20 spent locally, except for some reason
21 those musicians left our city to make it.
22 So for what reason did they not stay in
23 Philadelphia?

24 Think about it. Philadelphia
25 has the tools needed for musicians to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 succeed; does it not? We have top tier
3 recording studios hidden throughout the
4 various neighborhoods of our town. We
5 have our FM radio stations that have the
6 ability to make or break an artist. And
7 if you dive deep enough, you will even
8 realize our city has some of the top
9 entertainment lawyers, producers, and
10 engineers in the entire country living
11 right among us.

12 So what is it that keeps
13 Philadelphia from being back at the top
14 in terms of having a thriving music
15 industry? Well, for one, who says that
16 we do not? According to several studies,
17 though, Philadelphia has been ranked
18 between 40th and 50th in terms of music
19 coming into our city in relation to
20 music. The top 20 is stocked with go-to
21 scenes like Nashville, New York, LA, New
22 Orleans, and even Pittsburgh, and way
23 down past Detroit and Memphis,
24 Philadelphia currently sits at No. 45.
25 That was as of 2014.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 A few other facts that should
3 be noted regarding other cities with
4 thriving music industries. We can look
5 at Nashville. According to the Nashville
6 Music Council, their music industry helps
7 create and sustain more than 56,000 jobs
8 in the Nashville area alone, supporting
9 more than \$3.2 billion of labor income
10 annually. Their message to the world in
11 Nashville is if you're in the music
12 business, then this is the place to be.
13 This needs to be Philadelphia's message.

14 But back to the point. What is
15 it that Philadelphia does not have? Now,
16 this is all my personal opinion, but the
17 most obvious need for our city is the
18 infusion of structure into our music
19 community, as stated by Ryan Schwabe. A
20 system that connects the service
21 providers together to bring the awareness
22 to those services, that brings awareness
23 to our top talent and connects the
24 services and the musicians all together
25 to be promoted as one. Our city, as we

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 all know, is extremely isolated by
3 neighborhoods. This neighborhood complex
4 goes hand in hand with our current music
5 industry. The cities that have a
6 thriving music industry are ones such as
7 New York and LA where major labels exist
8 and then ones that have put the community
9 together to make the industry exist such
10 as Atlanta and Chicago.

11 Currently, our city is not
12 branded as a destination point for the
13 music business. It hasn't been for quite
14 some time, and over the past 15 to 20
15 years, our city has been looked over on
16 many, but not all, national tours. When
17 a national tour skips our city, you have
18 to think of all the potential money that
19 we're losing out on. And that cannot
20 happen.

21 It is important to stress the
22 impact of what happens when money is
23 circulating in our local industries
24 versus artists and venues spending money
25 elsewhere. The impact of this type of

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 local spending is referred to as the
3 multiplier effect.

4 The multiplier results from the
5 fact that independent locally owned
6 businesses recirculate a far greater
7 percentage of revenue locally compared to
8 locally owned franchises. In other
9 words, going local creates local wealth
10 and jobs.

11 I think that's why we're here.

12 Multiple studies have shown
13 locally owned independent businesses
14 return twice as much per dollar of
15 revenue to our local economy than
16 elsewhere, and independent retailers
17 return more than three times as much
18 money per dollar of sales than chain
19 competitors. Because of these facts, I
20 felt the need to identify where this
21 multiplier effect could take place in our
22 local music industry.

23 First, we need to identify the
24 players for who would exchange capital.
25 Those people have been identified as the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 music venues, the local musicians, the
3 Philadelphia service providers and the
4 small businesses, and then the fans.

5 Finding a way to create this
6 multiplier effect between these four
7 identifiers is what can be the spark
8 towards a reconstructed music industry
9 and a thriving creative economy.

10 In terms of what the government
11 can do in order to move the needle on
12 this issue, I would suggest looking into
13 a few key pieces of this puzzle. For
14 one, seriously consider investing in an
15 identified structure to keep the spending
16 local between the music venues, artists,
17 and service providers. As a starting
18 point, I provided you, David Oh, with an
19 example of this possible workflow in two
20 different forms.

21 Secondly, we should be
22 discussing additional grant programs that
23 can be provided to local musicians to
24 navigate our local music industry in
25 order for them to reach financial success

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 and a sustainable career.

3 And, lastly, invest in our
4 school system to create curriculums or
5 after-school programs that allow students
6 to pursue a career in the arts at an
7 early age and be proud to be from our
8 city and to allow them to use the art as
9 a primary form of expression. I could
10 dive into the school system for hours,
11 but I'm just going to keep it short for
12 now.

13 I am well aware that I do not
14 have a wealth of experience working in
15 Philadelphia's music industry for many,
16 many years, and I know that I cannot
17 speak of what it was like for
18 Philadelphia during the times of Gamble
19 and Huff and Philadelphia International
20 Records providing the Philadelphia sound
21 to the world and a booming Philadelphia
22 music industry. But what I can speak on
23 is the millennial generation of
24 Philadelphia and the urban underground
25 music commission that is likely the most

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 talented in the entire country. And we
3 are already bringing all of this to a
4 forefront. It will take a community
5 effort, and I believe it starts with the
6 direct support from our local government.

7 I hope that you see the value
8 in our music and the potential in the
9 City, as I'm sure you do, which is why
10 we're in this room. It's very much in
11 reach, and that is without a question.

12 Thank you.

13 COUNCILMAN OH: Thank you very
14 much.

15 Would you identify yourself for
16 the record and provide us with your
17 testimony.

18 MR. MANEVAL: Yes. Thank you,
19 Councilman. I'm Philip Maneval, the
20 Co-Founder and Executive Director of the
21 Philadelphia Chamber Music Society, or
22 PCMS, as we call ourselves. We are a
23 Resident Company at the Kimmel Center and
24 present concerts also at seven different
25 Center City locations. I also manage the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Marlboro Music Festival and am active as
3 a classical music composer.

4 I've worked in Philadelphia for
5 more than 30 years now. The City has
6 certainly changed dramatically during
7 that time. In the early 1980s, I could
8 walk on a weekday evening from our
9 offices at 18th and Walnut Streets down
10 to the Academy of Music and see almost no
11 one on the streets. Many suburban
12 residents considered the City to be
13 unsafe at night and, outside of a few
14 notable destinations, not worth their
15 time or trouble. Property values were
16 stagnant, certainly far less than other
17 East Coast cities, and young
18 Philadelphians commonly sought homes and
19 lives outside of the City.

20 All of this certainly has
21 changed. For residents here and
22 elsewhere, Center City is now the place
23 to be, a place for new shops and
24 businesses, with a flourishing restaurant
25 scene, great outdoor activities, soaring

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 property values, and a renewed sense of
3 civic pride.

4 It's no accident that this
5 growth has coincided with a renaissance
6 in the arts. Prior to PCMS's founding in
7 1986, world-renowned ensembles like the
8 Beaux Arts Trio and the Juilliard String
9 Quartet appeared regularly each season in
10 New York, Boston, DC and many other
11 cities, but had not performed in this
12 city for decades. We started with a
13 seven-concert series and with a mission
14 to fill these gaps in the musical life of
15 our city and to make great world-class
16 musicians accessible and affordable to
17 people from all walks of life.

18 Philadelphians confirmed our
19 founding assumptions. Our series sold
20 out, and we expanded each season for the
21 next 20 years. This year, our 30th
22 anniversary, we will be presenting 60
23 concerts, as well as many education
24 programs in which top players, while
25 they're here to perform for us, also take

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 the time to lead in-school seminars for
3 Philadelphia students. It's like giving
4 Philadelphia athletes the chance to meet
5 and learn from Peyton Manning. In other
6 words, life-changing.

7 PCMS has now presented more
8 than 1,200 concerts. We've commissioned
9 55 new pieces, many by Philadelphia-based
10 composers, and we've built annual
11 attendance of more than 30,000. We are
12 now the largest organization of our type
13 in the United States.

14 We know for a fact that our
15 concerts have played a key role in
16 encouraging suburban residents to move
17 into Center City and for many others to
18 come here regularly where they then also
19 park, dine, and shop. In addition, the
20 several thousand musicians that we've
21 presented, artists from New York, London,
22 Vienna, Berlin and elsewhere, now know
23 Philadelphia and speak well of our city.

24 I had the chance recently to
25 have a piece of mine performed in

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Bucharest, Romania. No one there knew of
3 the Phillies or the Eagles, Rittenhouse
4 Square or Fairmount Park, but they all
5 knew the Philadelphia Orchestra and they
6 assumed correctly that a place with such
7 a great ensemble must be a destination
8 city, an international cultural capital.

9 Public support for the arts is
10 an investment in the economic, cultural,
11 and educational vitality of our city.
12 Still, total local, state, and federal
13 grants combined comprise less than 3
14 percent of our annual budget. Funding is
15 a constant challenge. Many foundations
16 reduced their support during the 2008
17 recession, and some never renewed it. I
18 would urge that Council do all it can to
19 support the arts through the Philadelphia
20 Cultural Fund by urging business,
21 foundation, and community leaders to step
22 up their support, by helping the Cultural
23 Alliance to develop a regional funding
24 mechanism, and by broadly communicating
25 what we have to others.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 When I was in Bucharest, for
3 example, there were kiosks at the central
4 airport and train station. This has been
5 brought up by others. These informed
6 visitors of all current cultural events
7 in that city, and it would certainly be
8 wonderful to have these electronic kiosks
9 available here as well.

10 Increased public support,
11 partnerships, and help with issues like
12 signage, parking, and transportation will
13 do much to ensure that our city's artists
14 and art groups can continue to thrive,
15 that the arts will be available to all
16 Philadelphians, including students, and
17 to highlight and celebrate what our city
18 uniquely has to offer.

19 COUNCILMAN OH: All right.
20 Thank you very much.

21 I know we have another witness
22 to testify on this half of the panel. So
23 would you grab your seat. I see Dave is
24 kind enough to step up.

25 MR. McTEAR: Hello. Thanks for

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 having me.

3 COUNCILMAN OH: Thanks for
4 being here.

5 MR. McTEAR: My name is Brian
6 McTear. I own Miner Street Recordings, a
7 recording studio in Fishtown where I'm a
8 record producer and musician. I have
9 been doing that for about 19 years. In
10 2009, I started the non-profit
11 organization Weathervane Music. Our
12 mission is to advance independent music
13 and the community that surrounds it. We
14 started back then because the ways the
15 economics of music were changing, and our
16 very humble hope was that our inspiring
17 music video series, Shaking Through,
18 would show great new artists at work in
19 the studio, that viewers would see
20 musical talent and skill in this new
21 light, and that they'd ultimately be more
22 supportive of music.

23 That was our initial impetus,
24 but in fact, we were also founded at a
25 time in history when barriers were

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 actually disappearing for artists. Today
3 we live in an increasingly creative world
4 where everybody makes art, whether it be
5 photos, film, video, music. And more,
6 many, many, many more people are learning
7 to record music. For the first time in
8 history, a person can decide to be a
9 recording artist for the rest of their
10 life, either professionally or as a
11 hobby, with almost the same monetary
12 investment as a person deciding to paint
13 or write poetry. The world has never
14 been like this before, and in the six
15 years since I started Weathervane Music,
16 this has really become Weathervane's
17 purpose - to nurture that community of
18 people, music lovers, music makers,
19 people learning the art and science of
20 recording music, both here in Philly and
21 around the world, and to support their
22 learning and their needs going forward.
23 This is a new emerging community, we
24 believe.

25 So we believe that

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Weathervane's content, our products and
3 services, the Shaking Through video
4 series, our live-streamed recording
5 workshops, and our instructional text
6 documents for people learning the art and
7 science of recording music, these are
8 superb quality Philadelphia exports for
9 these people around the world.

10 So as a person who comes from
11 the independent music community, indie
12 music, this is a golden age for indie
13 music in Philadelphia. Nationally
14 recognized artists like The Roots,
15 Dr. Dog, Kurt Vile, The War on Drugs,
16 these bands are synonymous with
17 Philadelphia in other parts of the world.
18 Because of this, I see on a very regular
19 basis, I see other artists visiting and
20 even moving to the City just to be around
21 that magic, and it gives me a huge amount
22 of pride, huge amount of pride.

23 Now, I've learned that a
24 musician can thrive in Philadelphia, but
25 City Council really needs to make sure

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 that this is still possible in five
3 years. The Philadelphia music community
4 is probably one of the healthiest in
5 America as far as being a place where a
6 maker of music can come and live, but we
7 do need to continue to entice artists to
8 come here, musicians to move here, and if
9 they're students, for students to stay
10 here. I know it's unlikely that a person
11 like me can move the needle on how the
12 City wage tax can be moved around for
13 these people, but it would help. I
14 believe Council should investigate the
15 ways that other places around the world
16 attract artists to live there, to improve
17 the vibrancy of their neighborhoods and
18 their nightlife, but to retain these
19 people when these improvements lead to
20 higher costs of living. It's what's
21 happening in my neighborhood of Fishtown
22 right now. The house I bought -- by the
23 time I move out of it, the house I bought
24 15 years ago could easily sell for ten
25 times what I paid for it.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 So I would highly recommend
3 looking into the Music Cities Convention
4 October 25th in Washington, DC. It's an
5 offshoot of the Future Music Coalition's
6 annual Policy Summit. It's happening the
7 day before that very excellent event.

8 As I understand it, another
9 thing, the Save Colorado is exploring the
10 possibility of establishing a
11 professional music placement service, so
12 music made in Colorado can be licensed
13 for use in commercial film and
14 television. The City of Philadelphia
15 really should watch this and explore the
16 outcomes of their findings, and I believe
17 it will be spoken about at the Music
18 Cities Convention. Because in
19 Philadelphia, we have two huge things
20 right now. We have arguably more
21 excellent music being made and recorded
22 here than ever before and we have Comcast
23 and we have other massive media outlets.
24 City Council should explore what it would
25 take to partner with these outlets to put

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Philadelphia music in their productions,
3 to earn licensing revenue for the
4 artists, and to put Philadelphia music on
5 the national and international stage it
6 will be exported to. It's very
7 important.

8 I agree with a lot of the other
9 suggestions people have made. The same
10 way art gets hung on the walls in the
11 airport or in hotels, the same way
12 that -- I believe the same way music
13 could be played in -- these are venues.
14 These are venues for visitors to the City
15 to learn about Philadelphia's rich
16 creative economy. So music at the
17 airport, man, that would be great. Music
18 at Citizens Bank Park, holy moly, that
19 would be excellent.

20 I also thoroughly agree about
21 the Recording Tax Credit and something
22 like the Philadelphia Film Office but for
23 music.

24 So the last thing I guess I'll
25 say is just the first -- for my

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 organization, for Weathervane Music, the
3 first substantial government support
4 Weathervane ever received was from the
5 Philadelphia Cultural Fund. You have no
6 idea how important this was to us. It
7 was -- we saw ourselves as recognized by
8 our city, and that really encouraged us
9 not just to stay here but to excel. We
10 felt like the City had our backs, and
11 that was hugely important.

12 I want to thank everybody who
13 is active in the Cultural Fund, as I know
14 you are, Councilman Oh, for keeping this
15 resource available to artists, and I hope
16 it can grow in the future, because I
17 think a lot of people here would agree it
18 can do excellent, excellent things.

19 Thanks.

20 COUNCILMAN OH: Thank you very
21 much.

22 At this time, I'll ask the
23 Clerk to call the next panel. Thank you.

24 THE CLERK: Mark Schulz, Senior
25 Executive Director of The Recording

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Academy, Philadelphia Chapter; Stephanie
3 Seiple, Co-Founder and head of Marketing
4 and Production of Tri-State Indie; George
5 Miller, publisher of JUMP Magazine; and
6 Jennifer Logue, Founder and
7 Editor-in-Chief of Rock On Philly.

8 (Witnesses approached witness
9 table.)

10 COUNCILMAN OH: So we have
11 three seats, two microphone, and four
12 witnesses. So someone is going to sit
13 off to the side.

14 I will say thank you for your
15 patience. Obviously we are not calling
16 people in order of importance. We're
17 just calling people in order of panel,
18 and we have some very important people
19 here who get to have the last word.

20 So with that, I'll ask that you
21 testify in the order that's called and,
22 that is, Mark Schulz first. Please state
23 your name for the record and provide us
24 with your testimony.

25 MR. SCHULZ: Good afternoon.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 My name is Mark Schulz. I'm the Senior
3 Executive Director of The Recording
4 Academy here in Philadelphia. We are a
5 membership organization for professionals
6 in the music industry, best known for the
7 Grammy Awards that take place in
8 February. We have over 900 members in
9 this region, some of whom have spoken
10 today and two of them are sitting right
11 next to me now.

12 I've also had the opportunity
13 to wear a number of hats here in the
14 Philadelphia market working in the music
15 industry. I've been an artist manager,
16 I've been a studio manager, a festival
17 producer, general manager of a mastering
18 company, an operations manager of a
19 publishing company, I've been a
20 commercial photographer, and I also
21 currently serve as the Chair to the
22 Advisory Committee for the Philadelphia
23 Music Alliance, which recognizes
24 outstanding music talent here in
25 Philadelphia on the Walk on Fame on Broad

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Street.

3 When I look at Philadelphia --
4 and I'm not a native. I've been here for
5 30 years, so I come with a bright, open
6 set of eyes looking in awe at this city.
7 I see two key assets: a history that is
8 arguably unmatched in its breadth and
9 depth by any other city in this country
10 and current growing environment rich in
11 songwriters, performers, and record
12 makers.

13 We look at Memphis -- and a
14 number of people have talked about this
15 already. We look at Memphis, Detroit,
16 Seattle, Chicago and a number of other
17 cities across the country that have had
18 stand-out moments in music history, but
19 only Philadelphia can claim a consistent
20 presence in music, including publishing
21 the first Catholic hymnal here, the first
22 black jazz union, the longest running
23 opera house a couple blocks away from
24 here, the first orchestra to record
25 electronically and to perform live on

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 television, a continuous stream of
3 popular music from '40s jazz, '50s South
4 Philly singers, '70s R&B, '90s soul, and
5 through today's indie rock and hip-hop
6 breakouts that we've talked about today.
7 As we speak out front over on Dilworth
8 Plaza, some of these younger musicians
9 are setting up for a lunchtime concert
10 that I believe the City sponsors, and
11 that's fantastic.

12 Philadelphia is also where
13 major artists come to record and where
14 they come to find the music talent that
15 they take across the country and around
16 the world. David Bowie, Michael Jackson,
17 Talking Heads, Bon Jovi, Billy Joel and
18 so many others have come to this city to
19 capture the music and the magic here.
20 And when acts like Lady Gaga, Alicia
21 Keys, Justin Timberlake, Madonna and
22 others hit the road, it's Philadelphia
23 that they come and take the talent with
24 them from.

25 So what do we have that other

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 cities like New York, LA, and
3 Nashville -- what do we not have, excuse
4 me, that they may have? We've always
5 lacked in the strong business core.
6 We've had many independent labels here of
7 varying size in the City, from Cameo
8 Parkway through Ruffhouse, Jade Tree,
9 Metropolis and others. But by virtue of
10 proximity to New York, bigger labels,
11 PROs and publishers have not set up shop
12 here. We're more of a city of creators
13 and performers than business
14 infrastructure, as Ryan and others have
15 noticed, and that's something that we
16 need to champion here.

17 I'm going to take a moment. We
18 talked a couple times today about the
19 idea of creating a music office, either
20 standalone or in conjunction with the
21 Film Office. It's something that I've
22 been privy to conversations on since
23 about 1998. There's a lot of value
24 there. I asked folks in Seattle and
25 Austin, Texas about it. It's something

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 that we should be considering seriously.

3 So how can Philadelphia elevate
4 the music industry in this city and how
5 can City Council possibly be involved in
6 this? Let's review and implement tax
7 abatements for music and visual arts
8 businesses who are doing business here
9 and, more specifically, constructing
10 and/or rehabbing existing properties in
11 this city.

12 Let's work vigorously with
13 State Representatives to expand job
14 program tax credits that benefit the
15 creation of music, whether in recording
16 or inclusion in film and other media.

17 Let's work vigorously with
18 State Representatives to expand tax
19 credits tied to music production for the
20 film industry here in Pennsylvania. I
21 know that's something that's been brought
22 up several times.

23 Some other ideas that have been
24 brought up, looking at Philadelphia
25 International Airport, but also look at

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Amtrak's 30th Street Station as a place
3 for our music to be played. This is the
4 entry point for so many people coming to
5 this city, whether it's the convention
6 folks, tourists or business guests that
7 come here on a regular basis. We should
8 be greeting them with Philadelphia's vast
9 musical catalogue, not unlike the visual
10 displays that we see at Philadelphia
11 International Airport.

12 We need to work with the
13 organizers of the Philadelphia Music Hall
14 of Fame concept to support its
15 development along Broad Street. This is
16 something, again, that's been in
17 discussion for at least two decades. It
18 needs support if it's going to happen,
19 and this is maybe something that City
20 Council could help bring into the Office
21 of Arts, Culture and the Creative Economy
22 for sustained administrative support.

23 Let's develop a regional
24 funding mechanism for music and arts in
25 the Philadelphia public School District.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 A number of people here have talked today
3 about the importance of music education
4 and, quite frankly, if we don't develop
5 this, we're not going to have an audience
6 to play for in the future.

7 Right now we could look at
8 something as simple as finding the
9 funding to repurpose and distribute the
10 50 upright pianos that are now sitting in
11 storage and get them back into the
12 schools where they belong. Once a
13 component of every kindergarten classroom
14 is now sitting collecting dust.

15 And let's develop incentives
16 for large event producers working in City
17 spaces, the property that our taxpayers
18 pay for, to highlight Philadelphia
19 talent. I know this has come up several
20 times. It's a long conversation. It may
21 not be something that's purview here.

22 Why should Philadelphia elevate
23 the music industry? At the end of the
24 day, while the creative economy will
25 always be dwarfed here by bio and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 pharmacy and by medical industries, one
3 in 15 people here in this region, and a
4 growing number of them, work in the
5 creative economy field, and that adds to
6 the overall quality of life in this area.
7 Music is a paramount part of what
8 Philadelphia is about, has been, and
9 always will be. It's an important part
10 of our history and not part of our future
11 if we do not address these matters now.

12 Thank you very much for your
13 time.

14 COUNCILMAN OH: Thank you very
15 much.

16 Stephanie, please state your
17 name for the record and provide us with
18 your testimony.

19 MS. SEIPLE: Good afternoon,
20 everybody. My name is Stephanie Seiple
21 and I am the head of Marketing and
22 Production at Tri-State Indie, which is
23 housed here in Philadelphia. I'm also
24 the National Director -- I'm sorry; the
25 Northeast and Midwest Director for Radio

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Promotion and Marketing for a
3 Nashville-based label called Nine North
4 Records. I'm also the Secretary, the
5 current Secretary, to the Recording
6 Academy, and thanks for having me today.

7 The perspective of the current
8 status of the music industry -- and I
9 think we've heard a lot about this this
10 morning and this afternoon -- is that
11 there's a lot of great and amazing things
12 happening here. The scene is actually
13 really thriving, but there's a lot of
14 disconnect. I think there's probably a
15 lot of people here in this room today
16 that didn't know that each other existed.
17 So I think even having this opportunity
18 in itself is actually going to help even
19 kick-start some other conversations from
20 here on out, which is great. But I think
21 that this is definitely a first step, and
22 I think that with that being said,
23 there's a lot that's happening here that
24 really just goes unnoticed by the City,
25 and I think it's more of an educational

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 thing to kind of work with the City and,
3 as Mark addressed, creating some sort of
4 a coalition or council, if you will, to
5 kind of advise the City to what is
6 actually happening on the ground level
7 and what's happening even on maybe a
8 month-to-month basis with the
9 professionals in this area could be a
10 huge help. And as you know, Councilman
11 David Oh, that's something I've been
12 fighting for as well for quite some time.
13 So to see that happen would be amazing.

14 What do we have that other
15 cities -- what do we not have that other
16 cities do have? As my job as a radio
17 promotion director, I travel
18 consistently. So I spend a lot of time
19 at radio stations across the country. I
20 also spend a lot of time in other cities
21 and other venues. It is really
22 heartbreaking when I do go to a radio
23 station in Indiana and they say, Oh,
24 you're from Philadelphia, Sigma Sound or
25 the Sound of Philadelphia, and I have to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 heartbreakingly tell them that those two
3 entities just in general, they're not
4 there anymore, they're being turned into
5 condos. And I think the reaction is
6 just -- they're just stone-faced.

7 They're like, Why would a city ever let
8 that part of history just kind of fade
9 away? And so I think that the other
10 cities, they do recognize Philadelphia
11 for its history, but there's been a point
12 where we're not being recognized so much
13 for what's happening today.

14 I think a big part of that has
15 to do with also being in other cities and
16 seeing the support that they do get and
17 the general understanding that there is a
18 set standard, that Philadelphia artists
19 can't continue to just perform or provide
20 industry services for promotional
21 opportunities or for the experience
22 alone. For most of us, this is how we
23 make a living every day. So you can only
24 ask so much to get promotional
25 opportunities out of performing for free

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 when there's no performance opportunities
3 even coming after that where you're going
4 to get paid, and I feel like that keeps
5 happening time and time again, whether
6 I'm sitting in a City district meeting or
7 I'm talking to Avenue of the Arts and
8 they want to have music on the streets or
9 have music in restaurants and businesses.
10 But there's this conceived notion that
11 musicians should just do that for the
12 opportunity to perform and there's no
13 budget or even thought of a budget to
14 compensate them basically for their labor
15 for what they do every day.

16 So with that, I think that
17 recognition is a big thing. Right now --
18 we've talked a lot about Philadelphia
19 history and what that means, and some of
20 these bands have already been mentioned,
21 but The War on Drugs and Kurt Vile,
22 Dr. Dog, The Districts, and Hop Along I'm
23 going to use for a great example, which
24 Ryan had already previously touched on.
25 The band Hop Along from Philadelphia had

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 write-ups in all the major music
3 publications in June and throughout the
4 summer - Rolling Stone, Spin, AV Club,
5 Pitchfork, just to name a few, and
6 Rolling Stone named their song "Sister
7 Cities" one of the top 25 songs of 2015.
8 They were actually number five, just
9 above Taylor Swift. That to be printed
10 in Rolling Stone is really putting
11 Philadelphia on the map as to what's
12 happening right now. Does the City even
13 know that that's being published and
14 that's what national music publications
15 are talking about right now, along with
16 articles like Red Bull have printed over
17 the last year with titles like "People
18 keep saying that Philly has the best
19 music scene in the country, and here's
20 why." They actually produce their own
21 shows, Red Bull, the energy drink, and
22 they actually within the first quarter of
23 the year had -- let's see. Several
24 Philadelphia bands have already performed
25 at Red Bull Sound Select shows in

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Portland, Seattle, New York. So there's
3 Red Bull taking Philadelphia artists and
4 sprinkling them around the country to
5 perform at their events.

6 I think identifying these new
7 bands and identifying them as
8 Philadelphia artists when they're touring
9 kind of instills a sense of Philadelphia
10 pride. Are we doing that with these
11 artists? Are we recognizing them, that
12 they are successful, they are signed,
13 however you want to look at that, which
14 is kind of a gray area today, and they
15 are from Philadelphia. Are we making
16 them proud that they are from
17 Philadelphia? They are traveling,
18 whether it's nationally or globally, that
19 they're kind of exuding that and proud
20 that they are.

21 We've also talked about
22 preserving history, which we touched on
23 the landmarks. And then, again, just to
24 kind of touch on the whole advisement, I
25 think that this all kind of coincides

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 with the disconnect. If the City doesn't
3 know that these kind of things are
4 happening, how can we then instill that
5 into our own tourism, where we have
6 things like kiosks at the airport or
7 something where we're working with
8 visitphilly.com on every single concert
9 that's coming up in the area, whether
10 it's a local act or a regional act, on
11 top of all the amazing touring artists
12 that come through.

13 Suggestions on how the City
14 Council can help? We've talked about tax
15 abatement, which I think is an amazing
16 idea. The self-employment tax here in
17 the City is a killer and so is all the
18 City wage tax. If you're an independent
19 contractor, which I believe most
20 musicians are and, consequently, so am I
21 and probably a lot of other music
22 industry folks in this room, that is a
23 killer come tax time, and I think that
24 that really does drive a lot of other
25 music industry professionals and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 musicians as a whole to move to other
3 cities.

4 Setting an industry standard,
5 if City Hall or anyone from the City or
6 the City district is asking musicians or
7 even creatives in general to provide
8 visual art or music or what-have-you for
9 free, then that trickle down is going to
10 happen across the board with restaurants,
11 smaller festivals, you name it. And I
12 can't stress enough that we should be
13 setting a standard that arts and creative
14 is just as important as paying anyone who
15 is coming to fix your cable or sweep the
16 streets or what-have-you.

17 And then basically providing
18 these artists with opportunities to
19 perform, which we've also touched on a
20 lot here today, but I think working with
21 a lot of City-owned venues, like the
22 Dell, which I know you're well aware of,
23 but working with venues like the Dell to
24 be -- they're not being used to their
25 capacity, along with a lot of cities and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 parks that could provide opportunities
3 for local artists to perform.

4 And then also a big thing is
5 capitalizing on the opportunity
6 nationally and globally, which was
7 touched on as well earlier today. I
8 think working with an advisement board so
9 that the City of Philadelphia can have
10 their finger on the pulse as to what's
11 happening on a national and global scale
12 in the industry could also play a huge
13 part.

14 Why should Philadelphia elevate
15 the music industry? Can this become an
16 economic engine and increase global
17 competitiveness? I kind of feel like
18 that goes without saying. Music right
19 now is a big global business that we're
20 not capitalizing on. The music industry
21 is more global -- is more of a global
22 economy now than ever. Forty to 60
23 percent of artists' revenue come from
24 outside the United States.

25 For example, I'm going to cite

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Billboard Magazine here. Bon Jovi, who
3 is from our area, did the biggest tour of
4 2013, hands down, and of his career, with
5 a gross of 259 point million and change
6 while playing to 2,657,000 fans. He's
7 also the owner of the Philadelphia Soul
8 Football Team. No other artist even came
9 close. Beyonce was in a close second.
10 Pink was in a close third to Beyonce.

11 It should be noted that all
12 three U.S.-based acts generated more than
13 60 percent of their touring revenue
14 outside of the United States.

15 We should be working towards
16 attracting industries in Philadelphia
17 that are focused on the larger global
18 music economy as opposed to smaller
19 start-up apps that are only targeted to
20 U.S. consumers. We have a major sports
21 team owned by one of the biggest rock
22 stars in the world, Bon Jovi, who would
23 have a vested interest in the success of
24 the Philadelphia entertainment industry,
25 and I'm just not sure if we're really

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 leveraging these type of opportunities to
3 their fullest potential.

4 We have one of the biggest
5 media companies in the world, Comcast,
6 who also owns Spectacor, who is a company
7 that manages some of the biggest music
8 venues in the U.S. and Canada, and are we
9 leveraging their infrastructure in an
10 effort to focus on entertainment and the
11 music industry directly?

12 There was also a recent study
13 done by the University of Berklee Boston
14 called the Fair Music Project. This had
15 a lot of press. It was put out in
16 everything from Forbes to Billboard, and
17 it basically stated that the music
18 industry right now currently has no
19 infrastructure overall. I guess the
20 question would be is, being that that got
21 so much attention, would it be smart to
22 kind of maybe partner with the Wharton
23 School of Business to see if maybe they
24 could develop a report that kind of goes
25 past the research that they've already

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 done to see what type of technology could
3 be put in place to help push this report
4 forward? This would actually put
5 Philadelphia ahead of the curve, because
6 Boston already did all of the legwork and
7 then Wharton could kind of pick up their
8 coattails, so to speak.

9 How important is it that we
10 focus on this as a city? Well,
11 Philadelphia is known for its soul. It's
12 the name of our arena football team owned
13 by one of the biggest rock stars in
14 history that is from this area. And
15 there is no music without soul. So if
16 this city continues to push musicians and
17 the music industry out by treating it
18 like an afterthought, we are simply
19 handing other cities numerous
20 opportunities while stripping our city of
21 the culture and passion that it's not
22 only known for by our beloved residents,
23 but also attracts tourism.

24 Thanks.

25 COUNCILMAN OH: Thank you very

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 much.

3 George Miller.

4 MR. MILLER: Good afternoon,

5 Councilman. My name is George Miller. I

6 am an Associate Professor of Journalism

7 at Temple University where I'm also the

8 Assistant Chair of the Department, and on

9 the side I publish an independent music

10 magazine called JUMP. JUMP is a magazine

11 that covers all genres and aspects of

12 music in the City, including music in

13 education and music in politics. And I

14 think what makes us different from many

15 other publications, regional print and

16 otherwise, is that we specifically only

17 cover within the City of Philadelphia.

18 We cover places, ideas, events that are

19 rooted within the City of Philadelphia.

20 So we don't do Cheltenham, we don't do

21 Camden, we don't do Upper Darby. We only

22 do Philadelphia, and that's because

23 historically -- well, it's because we

24 have a purpose of this. We're a

25 mission-driven project. We exist not to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 say, Hey, listen to this new album or
3 check out this new venue. We exist
4 solely to shine a spotlight on the
5 amazing wealth of talent that exists here
6 in the City and specifically within the
7 City limits. And we do that because
8 historically many talented people have
9 used Philadelphia as a stepping stone or
10 launching pad. They reach a certain
11 level of success while they're here and
12 then they wind up fleeing, as we've
13 already heard much about today.

14 And the reality is that with
15 the way the music industry is these days,
16 you can create music from just about
17 anywhere and be based almost anywhere,
18 and the mission of JUMP Magazine is to
19 say you should be based here.

20 I think we're at a special
21 moment in the City's music history.
22 There's something magical happening in
23 regards to the music here. The scene is
24 blowing up on many levels, as many people
25 have talked about today. Our local

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 artists are touring nationally and
3 internationally. We have more venues
4 probably than ever before. We have major
5 artists who continue to come here and
6 record here and employ our talent in a
7 variety of different ways, whether
8 they're producers, mixers, set musicians
9 or otherwise, and all of those things
10 ultimately wind up leading to creative
11 people coming here, which is fantastic.

12 There are a number of music
13 communities that are really created all
14 around the City, thanks to things like
15 the Drexel University Music Industry
16 Program, promoters like R5 Productions
17 and Veteran Freshman, studios like
18 Milkboy and Brian's Miner Street Studio,
19 and even places like Johnny Brenda's,
20 which is really a clubhouse for musicians
21 of all sorts, not just indie rock. They
22 do hip-hop. They do everything there.
23 And so on any given day, you will find
24 the world there.

25 I've been here for 22 years

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 living in the City and working as a
3 journalist, and I don't remember this
4 level of energy ever existing. And I
5 grew up in the suburbs, so the previous
6 22 years, this has not existed, I don't
7 think. To me I think it's really
8 important that we think about how we
9 actually arrived at this point.

10 Twenty-two years ago when I
11 came to the City, the City was actually
12 on the verge of bankruptcy. In the early
13 1990s, one of the first things that Ed
14 Rendell did when he became the Mayor of
15 Philadelphia was, he created the Avenue
16 of the Arts, which brought people to the
17 City, specifically to downtown, to Broad
18 Street. Things like First Fridays in Old
19 City, which started really gaining
20 traction, had began in the late '80s, but
21 really began gaining traction in the
22 early 1990s. Those things really started
23 bringing people to the City. It was the
24 creative types, the artists who were
25 drawing people here, and they were the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 catalysts for revitalization. As those
3 things became more popular, more and more
4 artists wound up flocking here to the
5 City. As those places became more and
6 more populated and expensive, the artists
7 and creative types were eventually
8 displaced, moving to Northern Liberties
9 and then to Fishtown and now to East
10 Kensington and South Philadelphia.
11 That's kind of the nature of cities.
12 There's constant evolution. But I think
13 what we need to stop and think about is
14 where we are now and what makes
15 everything so special and why this moment
16 is so important.

17 We're no longer the workshop of
18 the world, where Philadelphia used to
19 create the goods that were really shipped
20 around the world. We don't do that
21 anymore. We no longer employ thousands
22 upon thousands of people in factories
23 and, frankly, we just don't create much
24 anymore.

25 But what we have become is a

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 hotbed for creative types. I think the
3 City is a wonderful place for musicians
4 to base themselves, to find like-minded
5 folks to create and experiment with and
6 to develop their own brands and
7 identities. These creative people,
8 especially the musicians, are among the
9 amenities that draw people to live here
10 or to spend their money here, and so this
11 is massively important, I believe,
12 especially given that we don't create
13 much in the City anymore.

14 These talented people are
15 needed to ensure that the City continues
16 to maintain this idea of vibrancy that
17 we've created over the past decade or so.
18 I would urge City Council and
19 everybody -- and I wish there were more
20 City Council people here and media. I
21 would urge everybody to not take the
22 artists for granted. Without them,
23 people wouldn't come here, and that's
24 simply not an exaggeration.

25 I think you can argue that the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 food scene or even the beer scene are
3 among the major draws in the City, and
4 that's probably very true, but I think
5 music is an integral part of that. It's
6 connected to everything. So many bars
7 and restaurants also do shows now. So
8 many of our musicians staff those bars
9 and restaurants, and so many bars and
10 restaurants serve as first stops before
11 people wind up going to music shows,
12 concerts and other events that are
13 artistically related.

14 Music is an integral part of
15 the City's life and we need to ensure
16 that these artists can continue to reside
17 here.

18 For the magazine, in every
19 issue we do music and politics, and so
20 I've interviewed the Councilman as well
21 as other Councilpeople, the Mayor, the
22 soon-to-be-elected Mayor, the Governor
23 and many other people. And so we've come
24 up with ideas over the years on things
25 that we would like to see, many of which

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 have already been talked about.

3 The first, I think, is, we need
4 to create more arts corridors. The way
5 that the Avenue of the Arts was a draw
6 for people back in the early 1990s, I
7 think if we had more ideas like that
8 along Frankford Avenue, for instance, in
9 Fishtown or East Kensington with special
10 taxation for arts organizations, where
11 money is spent on signage, events, and
12 promotion, I think it would continue to
13 draw people there. And if we had, like
14 many people are talking about, some sort
15 of tax credit for artists, they could
16 continue living there and that could
17 become a burgeoning area. And if we did
18 the same with East Passyunk and places
19 out in West Philadelphia, those could be
20 really draws, not just for local folks
21 but for people outside the City to come
22 here and visit those places.

23 I think the City and State, we
24 give tax breaks to major corporations
25 that bring jobs to or keep jobs in the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 City, and we should have tax breaks or
3 establish some sort of different tax
4 bracket for those who identify as artists
5 or those who create here. I think we
6 need to recognize that their existence
7 here has a domino effect. When you have
8 those artists here, it draws other
9 artists here, albeit less than something
10 like a major corporation, but by
11 recognizing the importance of the artists
12 by giving them even a modicum of a break,
13 it would speak volumes, and other artists
14 would flock here.

15 I think the City really needs
16 to harness the energy and promote the
17 hell out of it. Music is a very personal
18 thing. We all have different tastes, but
19 showing off the huge diversity of talent
20 and sounds that we have here would
21 attract people to visit and eventually
22 move here. Start by promoting regionally
23 in order to change the conversation about
24 the City. Historically I think the local
25 media has focused on violence and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 corruption and all the awful stuff. But
3 if there was an agenda on behalf of the
4 City to really push music, we could
5 change the conversation. Instead of
6 being the first thing that people talk
7 about in Philadelphia being ugly sports
8 fans or a city of violence, if we could
9 change that conversation to being we are
10 a music city, we are a talented, creative
11 city, it would do amazing things for the
12 City.

13 Like many people have said, the
14 rest of the world is already starting to
15 take notice. Numerous publications have
16 written about wealth of talents. Our
17 bands and our artists are staples at
18 music festivals around the world. Local
19 artists now tour with some of the music
20 industry's biggest stars.

21 I think that if we make a
22 concerted effort, we could establish a
23 longstanding reputation like Nashville or
24 Los Angeles.

25 If we don't make a concerted

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 effort, the music scene will eventually
3 evolve the way that all things tend to
4 evolve, and we may only be a short-time
5 movement, like Minneapolis in the 1980s
6 or Seattle in the 1990s or really like
7 Philadelphia in the 1970s. There was
8 something magical that happened then.
9 Things kind of drifted away, as they did
10 in other places.

11 When we started JUMP in 2011, I
12 used to tell people that my goal was to
13 make our talented musicians as popular in
14 Philadelphia as our athletes. The
15 Orchestra's concertmaster, David Kim, is
16 literally a superstar and should be
17 appreciated as such. Like many people
18 have said Frances Quinlan and the band
19 Hop Along, Frances has probably the most
20 amazing voice in music today. She should
21 be mobbed when she walks down the
22 streets. She should be adored by fans
23 everywhere she goes. And when Twist
24 Feighan from OCD: Moosh and Twist, who
25 really travels around the country and

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 sells out arenas, I see him walking
3 around town all the time. When Twist
4 walks around the streets, people should
5 be flooding him and asking him for
6 autographs. We should be treating him as
7 big a star as Sam Bradford or any of our
8 popular athletes.

9 Every day it seems I hear that
10 another Philadelphia artist is
11 considering a move to California, New
12 York or somewhere else they might find
13 inspiration or appreciation, and that
14 breaks my heart. I think that without
15 showing an appreciation for what we have
16 here, we may ultimately lose it.

17 Thank you.

18 COUNCILMAN OH: Thank you very
19 much.

20 Jennifer, would you state your
21 name for the record and provide us with
22 your testimony.

23 MS. LOGUE: Sure. Thank you.

24 My name is Jennifer Logue and I am an
25 artist as well as the editor of Rock On

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Philly, which is a website dedicated to
3 raising the profile of the Philadelphia
4 music scene nationally.

5 In some ways I think we have
6 one of the best music communities around.
7 From a fan perspective, new venues are
8 popping up every day, and our passionate
9 fans attract top talent from around the
10 world to perform here. What we can do to
11 improve the music experience for fans is
12 making getting to shows easier, safer,
13 and more affordable.

14 I'll give you an example. I
15 can't get to the Electric Factory without
16 a car. There should be a public
17 transportation option and it should be
18 promoted. The Mann Center, they do a
19 fantastic job with this. There's a bus
20 that picks up in Center City and drops
21 off after the show for Mann Center shows.
22 I feel like every venue that's kind of
23 far out should have an option like that,
24 because it makes people feel safer
25 traveling in a group too.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Also, even if you're driving,
3 parking can be so expensive, and I just
4 find this to be -- it definitely turns
5 people off from going to a show. I
6 actually had a friend, just an example, I
7 had tickets to a bigger artist, Shania
8 Twain, but she didn't want to go because
9 she didn't want to pay for parking. So,
10 I mean, that's a problem.

11 Also, areas around the music
12 venues need to be made a little bit less
13 sketchy. By beautifying the spaces with
14 mural art, more 24-hour delis, better
15 lighting, we can counteract the broken
16 window theory. The idea make it less
17 sketchy, so less sketchy things are
18 likely to happen.

19 From an artist's perspective,
20 we have a ton of talent here, but not a
21 lot of opportunities on the national
22 scale. Our music industry is really
23 underground. Rock On Philly has tried to
24 counteract this recently in a very, very,
25 very small way with the Know Your Scene

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 series, where we highlight companies and
3 people behind the scenes that deserve a
4 spotlight and who are making waves for
5 the community here. However, for us to
6 really compete with New York and LA, we
7 need to give the big players in the music
8 industry a reason to be here too.

9 And there's no better reason in
10 business than the bottom line, right? So
11 I think something we can do right now to
12 incentive New York City-based music
13 companies to move to Philadelphia is by
14 giving them tax incentives. If it's
15 cheaper to be here, why not? We're right
16 on the East Coast, an hour and a half on
17 Amtrak. We have an international airport
18 for trips overseas, and the music
19 industry more than ever is penny
20 pinching, at least labels and music
21 publishers, from my understanding,
22 because the industry has changed so much.
23 We have more space to grow and for
24 artists to be creative. We have fertile
25 ground, and judging by some of the major

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 label music coming out of here recently,
3 the industry could use a fresh start in a
4 new, relatively untouched city compared
5 to New York where it's inundated with
6 everything.

7 Another thing we could do is
8 create a South by Southwest-like event
9 right here in Philly. We started having
10 some conversations with different
11 entities, possibly partnering up with
12 Philly Tech Week and perhaps getting the
13 film industry involved too to make it --
14 we have Philly Tech Week. Why not tag on
15 a Philly Music Week and a Philly Film
16 Week around that and just make it a
17 three-part event?

18 We need to insert ourselves
19 into the national conversation. No one
20 is going to do it for us. There's a lot
21 going on in Philly, but it's a very
22 insular community right now.

23 Also, we need more grant money
24 for the arts, and not just for things
25 like classical music, et cetera. Popular

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 music genres need to be supported too.

3 Great artists transcend genres. We
4 should support our Philly artists the way
5 countries in Europe support theirs.

6 For example, a songwriting
7 partner of mine, he works for the Swedish
8 equivalent of ASCAP, and they actually
9 have an apartment in New York City that's
10 equipped with a small, inexpensive home
11 studio for their artists in Sweden to fly
12 to New York to work with producers.

13 They're bridging the gap in that way. I
14 think that's a small way we could help
15 nurture our artists here, is by kind of
16 giving them opportunities to insert
17 themselves more into the national
18 conversation. And then by bridging that
19 gap between Philly and more established
20 music cities, we can promote the City in
21 a way that goes beyond buying an
22 expensive ad in Penn Station. Music is
23 the universal language, after all.

24 Another thing I wanted to add
25 too that someone mentioned recently to me

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 this morning was, now there's another
3 small thing that the City could do, but
4 could make a big impact in helping
5 artists. When we're loading in our
6 equipment and everything to music venues,
7 to have some sort of loading zone for
8 musicians so we're not getting ticketed.
9 That would be great as well.

10 Thank you, Councilman.

11 COUNCILMAN OH: Thank you very
12 much.

13 Well, let me wrap up this by
14 saying that I truly appreciate all of you
15 coming here and testifying. And beyond
16 that, I've had the good fortune to get to
17 know many of you and work with you or
18 certainly be benefited by your advice and
19 expertise and introductions to folks in
20 the music industry as I try to be a good
21 legislator and try to take this
22 initiative forward.

23 I do find it challenging. I
24 think this hearing is very important in
25 order for me to get a better

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 understanding and to translate that into
3 action items that are practical and
4 realistic for our Council and for our
5 government.

6 I also am always fascinated in
7 a disappointing way that, as was pointed
8 out by George Miller, that we have these
9 big stars and they're just not stars in
10 Philadelphia, and that there are many
11 times where we have some of the best and
12 brightest gather together, but we just
13 don't seem to get support from our news
14 media and places like that. I'm not
15 blaming them. I'm just saying it's
16 probably a reflection of the perception
17 that this is not of interest to the
18 readers or the viewers. Maybe, right? I
19 don't know, but it just seems a little
20 challenging to me. And I may have that
21 wrong, because I do think that when we
22 have the level of talent and ability that
23 we have here in Philadelphia come
24 together in New York, LA, Chicago, that
25 it is a great opportunity for people to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 tap into that. I mean, I think in any
3 profession. I mean, as an attorney, I'll
4 tell you that whenever I hear about
5 top-notch lawyers getting together, as a
6 young attorney I would be there to hear,
7 to tap into, to learn.

8 As a legislator in this issue,
9 in addition to everything that you said,
10 let me say for just the public record
11 that the challenge for us -- and I'll
12 speak for myself -- is to provide the
13 opportunity for a person to play their
14 best position. If the only thing that
15 they can do is stock a shelf for minimum
16 wage in Philadelphia, that's what we
17 have. But if they could go to another
18 city and be a fantastic composer, guitar
19 player, opera singer, then they are going
20 to be the best they can be. That has to
21 happen here in our city, and I think that
22 it is a challenge for us to put things
23 together. I will say that I'm probably
24 not the best person to do that. Well,
25 not probably. I'm just not the best

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 person to do that, so I think a good way
3 for us to start is to put the experts
4 together with some authority to be able
5 to lay out a plan and to begin to have
6 access to the folks who do the taxes and
7 the folks who do the parking and the
8 folks who do the airport and to have some
9 connections to our stadiums, our sports
10 teams and other things.

11 So I think that's kind of an
12 easy thing for me to do. It's one of the
13 things a legislator can do, and I think
14 the other things we'll collect and kind
15 of review and begin to see how to
16 implement these things.

17 So with that, I will now ask if
18 there is anyone in the audience who would
19 like to add public comment. If so, it is
20 your opportunity to identify yourself for
21 the record and make a statement of about
22 two or three minutes.

23 Yes, sir. Come on up.

24 (Witnesses approached witness
25 table.)

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 COUNCILMAN OH: May I say this
3 is a public hearing, and so it is part of
4 our procedure that the public gets an
5 opportunity to say whatever they choose
6 to say. The only limitation is time, and
7 it is a very important part of this
8 proceeding.

9 So I have so far two. Is it
10 three, two, one, two? Are you going to
11 testify, sir? Why don't you come on up
12 and have a seat at the table, and you as
13 well.

14 Okay. Why don't the three of
15 you sit here. And let me just say to try
16 to contain your comments to about three,
17 four minutes, and we'll play it by ear.

18 Okay. Would you identify
19 yourself for the record.

20 MR. ROBINSON: Hi. How ya
21 doing? My name is Paul Robinson. I am a
22 transfer student at the University of the
23 Arts.

24 COUNCILMAN OH: Fantastic. And
25 would you provide us with your comments.

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 MR. ROBINSON: So I came here
3 today because my teacher, Erik Sabo, told
4 me that this was going to be a collective
5 of not just musicians or people in the
6 industry but also City Hall, people who
7 really are interested in gaining an
8 upstart on the arts in general.

9 For too long I think the arts
10 have been not considered as a true career
11 for people. It seems like a hobby that
12 just so happens to get lucky sometimes,
13 and that's not the case. There's a lot
14 of jobs out there as far as being
15 technicians, producers, people who handle
16 just the business end of everything. And
17 if anything in the -- at least in the
18 next couple of years of my college
19 career, I want to make the world and at
20 least this country take music seriously.
21 As far as we are a city that has amazing
22 talent. Just in my school alone and,
23 shoot, Temple, Drexel, all these schools,
24 they have incredible talent, but the
25 problem is there's no focus. There's

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 just a bunch of talent that's kind of
3 like a talent pool that other cities can
4 take from. We need to not only focus on
5 these artists, but let the world know
6 that, yes, Philly is great and we're
7 great at what we do in music.

8 COUNCILMAN OH: Thank you very
9 much.

10 Please state your name for the
11 record.

12 MR. De CRISTOFARO: I'm David
13 De Cristofaro. I'm also a student at the
14 University of the Arts, our Music
15 Business, Entrepreneurship, and
16 Technology Program.

17 I moved to Philly to attend
18 school here. Before that I had spent
19 time in the Los Angeles music scene and
20 prior to that the Boston music scene.
21 And with Philly, I've experienced a
22 culture here musically that's like no
23 other. I've not seen it anywhere else in
24 the country, a place that's a small big
25 city, a place where relationships, where

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 people believe in one another and support
3 one another. They give their time, their
4 energy, their efforts to help one another
5 succeed. I've never seen anything like
6 that. It's amazing. And I've seen it at
7 every level, and it's been inspiring to
8 engage in that and become a part of that.
9 Seeing it with musicians, the way that
10 bands help one another. Local venues,
11 promoters, the way that they help one
12 another. There's not -- it's friendly
13 competition. There's no bad
14 relationships there. It's really neat
15 seeing the way that the bands help one
16 another out, recommend one another, lift
17 one another up, and encourage gigs for
18 one another is incredible.

19 The local production and
20 engineering culture here is unparalleled.
21 I've not seen anything like it in any
22 other American city.

23 Also, just in the business side
24 too, the networking side, seeing the way
25 that people stick together, seeing the

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 way that people work together and lift
3 one another up is incredible.

4 And that's what I wanted to
5 share, is just that as somebody that came
6 to Philadelphia and has been here for a
7 couple years now, what makes the culture
8 here of music special is that it has a
9 foundation that markets like Los Angeles
10 do not have, and that is one that behind
11 the scenes and beneath the surface of our
12 music scene is a relational culture.

13 It's a culture of relationships, personal
14 relationships, people that know each
15 other personally, believe in one another,
16 and support one another. That's what
17 makes us unique and that's what makes us
18 special and differentiates us from every
19 other music scene in the country. And I
20 really believe that that's what's going
21 to put Philadelphia on the map.

22 COUNCILMAN OH: Fantastic.

23 Thank you.

24 Yes, sir.

25 MR. PENN: Good afternoon,

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 Councilman. My name is Rob Penn. I'm an
3 employee of Comcast down the street and
4 my title is Director of IP Video Product
5 Operations. I am also on the Board of
6 Directors for LiveConnections with Hal
7 Real, the co-founder of World Cafe Live,
8 and our mission at LiveConnections is
9 music education. We reach a lot of kids
10 from urban schools, but also an
11 accessibility audience, both those who
12 can come in to enjoy a show and
13 participate in creative arts, but also we
14 stream the events, the education to the
15 venues -- sorry; to the institutions and
16 schools themselves. So, for instance, if
17 there are folks who have disabilities, we
18 are able to actually bring some of the
19 magic to them in their homes or at their
20 schools or their institutions.

21 I'm also a former performer
22 assigned to Warner Brothers Tommy Boy
23 Records, and I'm here today on a hot tip
24 I just received last night. But part of
25 what I'm working on in Comcast is to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 drive a successful music service and
3 product also built around live events,
4 and part of my pitch internally is really
5 focused on the vibrancy and the
6 viability, the economic viability --

7 COUNCILMAN OH: I've been
8 looking for you.

9 MR. PENN: Well, as they say
10 internally, I'm just a schmo with an
11 idea.

12 But I believe in the value of a
13 vibrant arts -- the role of a vibrant
14 arts scene in a healthy economy, and I
15 think that's been proven with data as
16 well, which I'm sure many here can share.

17 I'm really just here to put my
18 name in the hat and say I'm in service to
19 the group.

20 COUNCILMAN OH: Thank you very
21 much. Let me not put you on the spot,
22 but put you on the spot. Your role in
23 Comcast, is this a new role? Has this
24 been going on? What is going on with
25 this hot tip?

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 MR. PENN: Well, the hot tip
3 comes from a colleague whose role is to
4 be an ear to the community. And I
5 won't -- since she's not here, I won't
6 name her. But my role today has nothing
7 to do with music, has nothing to do with
8 regional arts. I really am -- but I want
9 it to be, because I believe in it. So
10 consider me somebody who has a current
11 day job, but at night is working hard on
12 something similar to what I think some of
13 the folks in here are thinking about.

14 COUNCILMAN OH: Thank you very
15 much, and thank you for sharing that.

16 MR. PENN: You're welcome.

17 COUNCILMAN OH: Is there anyone
18 else who would like to make public
19 comment?

20 (No response.)

21 COUNCILMAN OH: I do not see
22 anyone else, so I'm going to conclude
23 this hearing with the final statement
24 that Philadelphia is a great city, full
25 of great people. I don't want people to

1 9/16/15 - GLOBAL OPPORTUNITIES - RES. 150113

2 misunderstand. We are trying to tweak it
3 to make it better. Therefore, we have to
4 look at what are the issues and problems.
5 That doesn't mean we think it's a
6 terrible city or anything like that, but
7 we want it to be a great city. We want
8 it to be a greater city. We want to
9 certainly see who is out there, what
10 they're doing and get their input and
11 advice on what we could do as a
12 governmental entity to support what
13 others are doing.

14 And so I will recess this
15 hearing until the call of the Chair.

16 Thank you, everybody.

17 (Applause.)

18 (Committee on Global
19 Opportunities and the Creative/Innovative
20 Economy recessed at 1:05 p.m.)

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CERTIFICATE

I HEREBY CERTIFY that the
proceedings, evidence and objections are
contained fully and accurately in the
stenographic notes taken by me upon the
foregoing matter, and that this is a true
and correct transcript of same.

MICHELE L. MURPHY
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A	accomplish	176:22	34:17	120:18	analysis	49:7 134:9	arenas 177:2
a.m 1:8 76:24	32:17 53:22	adults 66:2	109:19	136:23	106:12	Applause	Aretha 14:21
76:25	53:23	117:5	141:24	146:23	ancillary	195:17	27:6
Aaron 4:7	accomplished	advance	169:10	allow 16:17	44:18	Apple 104:16	arguably
5:13,17	15:3 18:13	138:12	agree 81:3	30:20 131:5	and/or	105:3	142:20
abandoned	account	advances	143:8,20	131:8	150:10	applicants	147:8
16:14	98:12	7:15	144:17	allowances	196:23	85:21	argue 108:23
abatement	accurately	advertiser	Ah 86:11	67:2	Anderson	applied 85:21	171:25
160:15	196:5	110:18	ahead 165:5	allowing 9:20	45:14 49:5	apply 94:7	arms 59:13
abatements	achievement	advertisers	aid 47:19	11:22 25:4	49:6 53:14	196:21	array 27:5
150:7	6:15 114:3	110:16	67:5	31:3 65:23	57:11 58:12	appreciate	42:21
ability 48:6	acknowledg...	advice 28:7	airport 20:16	76:19	59:5,7 61:8	11:22 12:12	arrived 169:9
76:20 95:20	17:14	183:18	20:17,25	104:21	Andre 104:14	12:14 17:19	art 7:19
126:6	act 160:10,10	195:11	21:10 102:9	alongside	Angeles 6:17	85:2 89:18	16:16 26:3
184:22	action 184:3	advise 155:5	102:10	35:18	13:8 17:4	107:7	46:23 63:15
able 18:24	active 6:22	advisement	112:5,15	altering 83:3	36:16 49:20	121:24	63:24 71:16
53:16 62:5	133:2	159:24	137:4	alternative	175:24	122:15	90:13
114:9	144:13	162:8	143:11,17	104:6	189:19	183:14	116:22
120:23	actively	Advisory	150:25	116:21	191:9	appreciated	119:2
186:4	123:16	146:22	151:11	amazing	Anna 87:22	35:24	124:10,24
192:18	activities	advocate	160:6	25:20 26:7	Anne 24:17	176:17	131:8
absolutely	19:12	90:18	180:17	154:11	25:10	appreciation	137:14
19:14 43:12	133:25	advocating	186:8	155:13	anniversary	177:13,15	139:4,19
44:10	activity 29:21	120:18	airports	160:11,15	134:22	approached	140:6
academia	72:20	afar 44:13	15:14,16	167:5	annoys 51:8	4:13 24:21	143:10
110:25	acts 101:9	affect 34:25	al 6:8 118:21	175:11	annual	45:15 62:6	161:8
academic	148:20	44:6 80:19	albeit 174:9	176:20	135:10	111:25	179:14
63:11 68:11	163:12	104:23	album 10:21	188:21	136:14	145:8	artery 26:5
68:24 72:9	actual 78:10	Affection	56:18 109:8	190:6	142:6	186:24	article 104:8
73:15 97:13	actuality	13:13	167:2	Ambrosius	annually	appropriate	articles 73:7
academics	10:21	affiliated	albums	47:7 49:12	29:17	38:18	158:16
106:14	ad 182:22	105:15	112:21	amenities	127:10	appropriat...	articulate
Academy	add 182:24	afford 77:13	alcohol 78:22	171:9	answer 83:21	99:3	artist 18:2
16:24 28:18	186:19	affordable	81:6 82:2	America 6:14	100:13	appropriati...	artist 13:2
104:14	addition 27:7	16:9 134:16	Alicia 49:10	9:25 61:5	107:9	3:13	27:9 41:6
133:10	31:14 56:23	178:13	148:20	67:19 77:5	anybody	approximat...	42:16 45:13
145:2 146:4	135:19	affords 72:19	alive 24:6	77:9,14	80:13	67:16	46:10,13
154:6	185:9	after-school	Alize 87:18	101:14	anymore	apps 163:19	49:6 57:21
accepted	additional	131:5	all-ages 65:24	122:8 141:5	97:15	area 18:11	57:22 59:2
85:20	130:22	afternoon	116:20	American	108:25	28:19 29:4	60:7 61:4,7
accepts 85:15	address 25:12	145:25	All-City	190:22	109:14,21	34:6 40:22	64:21 76:18
access 39:20	81:24	153:19	87:16	amount 72:19	156:4	65:13 80:9	87:8 88:9
116:24	153:11	154:10	all-Philadel...	74:22 76:8	170:21,24	80:12 87:11	105:4 108:2
186:6	addressed	166:4	124:5	125:5	171:13	127:8 153:6	108:3
accessibility	23:18 155:3	191:25	Allan 61:24	140:21,22	apartment	155:9	109:13
66:20	adds 153:5	afterthought	62:16 96:17	amounts	182:9	159:14	126:6 139:9
192:11	adjunct	165:18	96:19,23	76:20	apologize	160:9 163:3	146:15
accessible	61:17 63:16	age 35:18	97:6 100:20	Amtrak	96:18	165:14	163:8
134:16	Administra...	131:7	107:21,25	180:17	app 102:7	173:17	177:10,25
accident	61:21	140:12	Alliance	Amtrak's	apparent	areas 36:20	179:7
134:4	administrat...	agenda 175:3	29:15	151:2	13:14	39:11 94:8	artist's
accommoda...	151:22	ago 21:15	111:19	amusement	appeals 26:24	179:11	179:19
64:11 94:23	adored	32:21 33:19	113:17	44:21,24,25	appeared	arena 165:12	artistic 36:18

46:5 61:23	141:7,16	169:16	attendance	authority	152:11	72:14 76:5	belong
83:21 84:4	143:4	173:4,5,10	135:11	40:15 186:4	173:6	78:17 79:2	152:12
artistically	144:15	181:24	attendees	authorization	background	79:8 157:14	belonging
172:13	148:13	187:23	28:18	115:21	6:3	161:17	14:15
artists 3:15	156:18	188:8,9	attention	authorizing	backs 144:10	164:17	beloved
6:25 9:8,15	159:3,8,11	189:14	14:7,19	1:13 2:12	backstage	basis 7:24	165:22
9:17 10:2,4	160:11	192:13	57:18 58:15	autographs	77:10	92:8 95:25	beneath
10:5,6,8,10	161:18	193:13,14	58:18 67:20	177:6	backyard	140:19	191:11
10:10 11:8	162:3 168:2	194:8	68:2 102:20	AV 158:4	7:10 15:5	151:7 155:8	beneficial
11:11,13	168:5	Arturo 27:13	164:21	available	bad 100:24	battle 66:10	77:22
12:6 13:6	169:24	artwork 21:3	attitude 14:5	95:22 137:9	190:13	Beats 104:17	benefit 15:22
15:13 18:23	170:4,6	ASCAP	14:17	137:15	ball 97:2	beautifying	35:23 60:25
19:9,22	171:22	182:8	attorney	144:15	104:22	179:13	89:13
25:19 27:5	172:16	Ashanti	61:17 63:11	Avenue	Ballet 26:12	Beaux 134:8	150:14
27:9 30:3	173:15	49:11	185:3,6	120:25	Baltimore	becoming	benefited
30:18 33:17	174:4,8,9	asked 63:25	attract 27:3	157:7	101:17	50:8	183:18
34:13,23	174:11,13	72:2 119:24	37:3 89:6	169:15	band 12:8	beer 172:2	benefits
35:5 38:17	175:17,19	149:24	92:13	173:5,8	49:8 63:18	began 34:13	90:14
39:5 41:12	180:24	asking 53:9	118:12	avenues	99:25 114:8	101:8	119:11
41:13,20,25	182:3,4,11	161:6 177:5	141:16	47:18	157:25	169:20,21	Benny 24:2
41:25 42:9	182:15	aspects 41:9	174:21	average 23:2	176:18	beginning 2:7	Berklee
44:11,12,16	183:5 189:5	166:11	178:9	averaged	bands 12:7	21:9 37:15	164:13
45:4,25	artists'	aspiring	attracting	26:20	66:11 69:7	86:14	Berlin 135:22
46:4 47:6,8	162:23	55:12	163:16	Award 55:8	70:7 72:22	102:24	Bernstein
47:13 48:14	arts 3:9 6:7	assessment	attraction	Award-no...	116:19	begins 102:25	86:4
48:19 49:10	16:24 24:20	106:5	64:14	4:10	125:5,16	behalf 175:3	best 3:6 32:17
49:13 50:19	25:9,14,18	assets 147:7	attractions	Award-win...	140:16	behind-the-...	47:12 52:10
55:12,21,23	25:22 26:6	assigned	61:6	4:8,9 6:5	157:20	57:2,20	120:22
56:5,11,21	28:20 29:22	192:22	attractive	46:15	158:24	belief 85:6	146:6
58:2 60:4	30:8,15	Assistant	92:6	awarded	159:7	believe 11:9	158:18
64:22 73:11	31:20 32:6	61:19 166:8	attracts	10:20	175:17	12:16 13:15	178:6
84:22 88:2	32:14 33:10	Associate	165:23	Awards	190:10,15	15:10 17:16	184:11
94:23 97:24	35:23 36:11	166:6	audience	146:7	Bang 49:14	22:23 23:2	185:14,20
99:21	37:16 61:18	assumed	25:25 26:21	aware 23:3	Bank 143:18	23:16 24:3	185:24,25
103:16	63:14 71:15	136:6	28:12 152:5	32:15 81:24	bankruptcy	33:12 39:11	better 60:25
107:12,13	74:11 76:17	assumptions	186:18	131:13	169:12	44:15 47:3	67:7 88:20
107:15,18	77:19 80:9	134:19	192:11	161:22	bar 62:12,12	47:7 51:4	100:14
108:21,24	81:6,12,14	athletes 135:4	audiences	awareness	62:13	57:16 79:3	102:12
110:6,21,23	81:15 89:2	176:14	26:19,24	127:21,22	barriers	89:23	123:4
111:4 112:7	91:14 92:25	177:8	27:3 114:2	awe 147:6	30:16	109:18	179:14
114:21,23	94:11,19	Atlanta 19:23	audio 7:9	awful 175:2	138:25	132:5	180:9
114:25	95:15,22	20:12 49:20	69:2		bars 78:18	139:24,25	183:25
118:8,10	96:4,11	53:21	Audra 27:12	B	81:10 172:6	141:14	195:3
121:21	104:15	128:10	august 84:13	Bachelor's	172:8,9	142:16	Beverly 99:24
122:9	115:3 121:2	atmosphere	Austin 36:22	63:6	base 171:4	143:12	Beyonce
124:16	131:6 134:6	99:13	78:21 82:23	back 5:22	based 85:15	148:10	105:5 163:9
128:24	134:8 136:9	atmospheres	82:24 94:21	32:18,19	167:17,19	160:19	163:10
130:16	136:19	54:2	105:9 106:2	48:20 50:10	basement	171:11	beyond 35:14
135:21	137:15	attacking	106:3,4	59:19 62:17	22:9	190:2	73:22 81:13
137:13	150:7	96:8	124:8	69:8 100:21	basements	191:15,20	182:21
138:18	151:21,24	attained 63:7	149:25	124:14	116:23	193:12	183:15
139:2	157:7	attend 50:13	Austin's	126:13	basically	194:9	big 19:9
140:14,19	161:13	189:17	106:6	127:14	68:16 69:6	Bell 52:9	41:21,21
				138:14			

43:19 49:14	board 161:10	breadth	146:25	bus 39:18	43:22 45:10	28:10,24	98:22 101:5
54:15 61:2	162:8 192:5	107:7 147:8	151:15	178:19	61:14 96:14	34:4 36:12	101:25
61:5 65:14	boards 92:18	break 96:16	169:17	business	111:10,15	39:2 118:19	132:23,25
98:7,25	120:4	111:11	broadcasted	27:23 28:7	115:6 119:8	124:18	133:22
99:2,18	Bob 27:5	126:6	43:4	28:21,25	132:22	125:6 131:2	135:17
101:9 105:2	body 84:13	174:12	broadcasting	63:12 68:16	144:23	131:6 163:4	178:18,20
106:4,23	Bok 85:4	breakouts	42:22 43:6	68:18 69:23	195:15	188:10,19	178:21
109:7 125:6	Bon 148:17	148:6	broadly	69:24 70:3	called 5:13	careers 28:3	central 137:3
125:8	163:2,22	breaks	120:21	70:5,12,18	62:11,14	29:8 69:18	century 7:14
156:14	bona 81:6,12	173:24	136:24	73:18 74:2	78:16 87:7	69:19	24:5
157:17	81:13	174:2	Broadway	74:6 75:10	108:14	113:21	CEO 24:17
162:4,19	booking 33:8	177:14	26:22	81:17 97:8	145:21	cares 38:9	112:5
177:7 180:7	123:23	bred 45:25	broke 111:3	104:15	154:3	Carvin 4:8	certain 39:11
183:4 184:9	boomed	63:2	broken	123:15	164:14	5:14 8:17	41:21 50:23
189:24	36:25	Brenda's	179:15	127:12	166:10	8:21 46:16	167:10
bigger 21:16	booming	168:19	Brotherly	128:13	caller 98:23	47:11 57:4	certainly 6:14
149:10	131:21	Bria 45:12,22	13:12 46:2	136:20	calling	61:3	38:8 83:25
179:7	born 45:25	60:3	47:9	149:5,13	145:15,17	case 10:17	88:10 107:5
biggest 13:6	63:2	Brian 111:23	Brothers	150:8 151:6	Cambron	62:4 91:19	115:14
53:15 163:3	Boston	138:5	109:22	162:19	25:3,7	98:9 188:13	118:18
163:21	134:10	Brian's	192:22	164:23	42:20 43:10	cases 65:21	120:7 133:6
164:4,7	164:13	168:18	brought	180:10	44:9	109:15	133:16,20
165:13	165:6	Bridge 35:19	14:24 76:14	188:16	Camden	cassette 108:9	137:7
175:20	189:20	bridges 90:11	94:21 137:5	189:15	166:21	catalogue	183:18
bill 37:21	bothering	bridging	150:21,24	190:23	Cameo 149:7	151:9	195:9
40:3,10,13	55:6	182:13,18	169:16	businesses	campaign	catalysts	CERTIFIC...
40:19	bottom 38:16	bright 64:4	Bucharest	7:8 65:19	102:17	170:2	196:2
121:19,22	180:10	147:5	136:2 137:2	68:18 75:16	campus 26:4	catch-up 16:5	certification
122:4	bought 71:2	brightest	budding 47:8	89:8 129:6	26:20	category	196:20
Billboard	141:22,23	184:12	budget	129:13	Canada	100:5	CERTIFY
163:2	Boulevard	bring 3:17	136:14	130:4	164:8	Catholic	196:3
164:16	51:19	29:4 48:9	157:13,13	133:24	CAPA 33:21	147:21	certifying
billion 127:9	boundaries	48:20 87:9	build 3:7 69:9	150:8 157:9	capabilities	cause 50:11	196:24
Billy 148:17	119:4,6	88:23 96:9	72:6 90:10	buskers 67:7	82:17	CDs 55:4	cetera 181:25
bio 152:25	Bowie 148:16	102:19	124:18	busking	capable 3:23	112:22	CFO 61:21
bit 83:4 84:16	Boy 192:22	110:19	building	86:10	capacity 34:7	celebrate	83:19
94:5 107:20	Boyz 98:3	118:8,23	16:14 42:8	Bustan	63:22	137:17	chain 129:18
108:16	108:9	127:21	70:24 79:5	118:21	161:25	celebrities	chair 1:11
179:12	bracket 174:4	151:20	124:10	busy 4:17	capital	50:22 51:5	57:6 146:21
black 147:22	Bradford	173:25	buildings	Butterball	129:24	51:6,23	166:8
blaming	177:7	192:18	14:2	98:20	136:8	census 106:5	195:15
184:15	brag 117:20	bringing	built 69:10	buy 52:9	capitalize	120:16	Chairman
block 66:6	brain 29:10	31:11 50:10	135:10	buying	66:21	center 24:18	2:4
77:6	brainstorm	59:19 74:15	193:3	182:21	capitalized	25:9,17,21	challenge
blocked 9:20	82:16	124:4,14	Bull 158:16		8:4	25:22,24	92:17
9:21,22	Bralick 71:5	132:3	158:21,25	C	capitalizing	26:4 27:22	136:15
blocks 147:23	75:12	169:23	159:3	cable 161:15	162:5,20	29:16 30:4	185:11,22
blossoming	brand 48:4,5	brings 32:19	bump 53:21	cache 37:3	Capitol 98:9	30:5,6,8,10	challenges
33:16	48:8,12	67:12 95:7	54:2,10	Cafe 33:8	capture	30:15 42:20	26:15 31:14
blowing	branded	105:13	bunch 189:2	34:16 35:21	148:19	43:20 63:22	88:24
167:24	128:12	127:22	buoyed 36:20	42:6 192:7	car 115:19	65:7,16	challenging
blue 43:22	brands 47:20	broad 25:25	burgeoning	California	178:16	66:10 67:18	32:8 80:10
blues 22:19	48:20 171:6	98:4,5	173:17	177:11	career 22:6	80:17,18	81:2,7
				call 4:5 24:15			

91:13	22:15	2:12 3:6 4:2	105:21	173:21,23	111:10,17	91:23 92:18	168:5
114:20	128:10	5:9,10,24	115:17,23	174:2,15,24	144:23,24	collect 186:14	171:23
183:23	147:16	6:23 7:2,3	117:25	175:4,8,10	close 19:10	collecting	172:23
184:20	184:24	7:12,18,20	119:5	175:11,12	65:20 163:9	152:14	173:21
Chamber	child 29:5	10:24 11:14	120:19,22	178:20	163:9,10	collective	184:23
26:11,13	children	13:4,11,12	121:2,11	181:4 182:9	closed 20:8	188:4	186:23
111:23	12:18 30:3	13:18 14:16	123:11,22	182:20	98:8	collectively	187:11
132:21	children's	15:19,22	124:21	183:3	closely 23:7	18:9 52:19	192:12
champion	35:21	16:4,17,23	125:10,21	185:18,21	closer 122:25	102:2,14	comes 23:3
149:16	Chill 47:9	17:8,11	126:8,19	188:6,21	closest 65:14	106:10	80:3 104:16
chance 11:2	choir 114:10	18:10 21:8	127:17,25	189:25	closing 21:21	college 28:24	104:17
135:4,24	choose 64:17	21:11 22:12	128:11,15	190:22	37:11 99:8	36:9 42:15	140:10
change 59:25	187:5	23:7,20	128:17	194:24	cloud 49:22	99:13	194:3
98:5 108:20	choosing	30:9,12,13	131:8 132:9	195:6,7,8	club 52:18	105:17	coming 15:14
108:22	86:20	31:13,18,20	132:25	city's 14:5	99:12 158:4	110:9	43:20 44:2
110:13,14	choral 84:9	32:16,19,20	133:5,12,19	48:11 64:10	clubhouse	123:13,13	44:5,13
163:5	chorus 87:19	33:14 35:12	133:22	66:12	168:20	188:18	50:23 52:3
174:23	Christine	37:9,16	134:12,15	105:16	clubs 33:18	colleges 106:9	69:7 73:12
175:5,9	103:8	38:9 41:11	135:17,23	137:13	34:6	106:11	75:2,3
changed 76:7	church	43:20 45:6	136:8,11	167:21	co-founder	Colorado	83:22
93:24 94:5	116:22	46:2 47:4,8	137:7,17	172:15	111:20,21	142:9,12	114:24
98:2,20	CID 104:4	47:14,16	140:20,25	City-based	132:20	Colossus 84:9	115:13
99:22	circulating	48:2,3,7,9	141:12	180:12	145:3 192:7	Coltrane's	126:19
114:15	128:23	48:15 49:23	142:14,24	City-owned	co-op 71:25	58:11	151:4 157:3
133:6,21	cite 162:25	50:11,19,23	143:14	161:21	72:2	Columbia	160:9
180:22	cities 6:16	51:15 52:3	144:8,10	citywide	coalition	46:3	161:15
changes	14:9 36:18	55:16 56:12	147:6,9	66:10 67:17	155:4	combined	168:11
94:23	36:21 41:14	58:19 59:20	148:10,18	122:20	Coalition's	136:13	181:2
114:12	47:24 51:17	59:24 61:6	149:7,12	123:6	142:5	Comcast 53:6	183:15
changing 3:5	51:22 53:12	61:10 64:8	150:4,5,11	civic 98:22	Coast 60:11	142:22	comment
138:15	53:20 54:14	64:15 65:4	151:5,19	134:3	133:17	164:5 192:3	31:5 79:24
channel	55:19 56:8	65:8,12,15	152:16	claim 147:19	180:16	192:25	112:4
109:5	60:8 93:12	66:9,15,23	154:24	clarify 2:20	coattails	193:23	120:14
chapter 18:21	107:17	67:5,9,13	155:2,5	Clark 11:7	165:8	come 3:25	186:19
28:17 145:2	127:3 128:5	67:24 70:12	156:7 157:6	class 81:21	coincided	14:16 16:6	194:19
charge 99:8	133:17	70:24 71:11	158:12	classic 14:2	134:5	20:23 25:17	comments
cheaper	134:11	71:22 72:4	160:2,13,17	46:25 65:10	coincides	40:14 43:21	187:16,25
180:15	142:3,18	73:22 74:3	160:18	classical	159:25	47:25 50:24	commercial
check 38:20	147:17	74:16,16,19	161:5,5,6	22:19,22	collaborate	50:25 51:2	42:17 43:5
54:11 167:3	149:2	74:24 76:7	162:9	91:14 93:17	22:4 92:4	54:5 60:13	97:15 98:25
checks	155:15,16	79:14,15	165:10,16	133:3	92:10 116:8	62:5,11	106:6 108:2
115:15	155:20	80:8,17,18	165:20	181:25	118:9	64:17 88:21	108:4,15,25
cheerleader	156:10,15	80:24 81:5	166:12,17	classroom	collaborated	97:4 100:3	109:7,12,23
121:3	158:7 161:3	81:8,20	166:19	152:13	28:22	106:16,24	142:13
cheesesteaks	161:25	86:17 89:4	167:6,7	claw 55:13	collaboration	135:18	146:20
52:10	165:19	89:13 90:3	168:14	clear 7:16	117:18	141:6,8	commercially
Cheltenham	170:11	90:8 92:25	169:2,11,11	35:23 67:6	collaboratio...	147:5	119:23
166:20	182:20	94:3 95:7	169:17,19	124:22	3:14	148:13,14	commercial
Chestnut	189:3	95:21 96:25	169:23	Clerk 2:9,11	collaborativ...	148:18,23	78:13
70:25	citizen 88:9	100:11	170:5 171:3	4:5,7 24:15	92:21	151:7	commission
chestnuts	citizens 8:7	101:8	171:13,15	24:17 45:10	colleague	152:19	5:24 18:17
69:21	143:18	102:11,20	171:18,20	45:12 61:14	194:3	160:12,23	43:13 58:17
Chicago	city 1:2,7,14	102:23	172:3	61:16 96:16	colleagues	162:23	120:15

131:25 commission... 29:14 135:8 Commissio... 7:22 commit 87:8 commitment 27:16 Committee 1:3,14 2:4 2:13 57:6 82:14 113:10 115:5 146:22 195:18 commonly 133:18 communicate 88:20 communica... 136:24 communica... 97:12 communities 86:18 87:10 89:13 90:12 168:13 178:6 community 6:11 7:18 14:8 15:17 15:24 22:11 22:13 26:2 37:16 46:5 73:20 85:8 116:10 121:5 123:17 127:19 128:8 132:4 136:21 138:13 139:17,23 140:11 141:3 180:5 181:22 194:4 companies 26:8,19 29:16 43:3 75:13 77:16 95:18 97:16	104:3,5 164:5 180:2 180:13 company 28:10 68:15 68:21,22 70:25 71:2 71:5,6 72:12,13,14 72:21 77:19 95:18 109:16 132:23 146:18,19 164:6 compared 129:7 181:4 compensate 157:14 compensated 36:2 compete 51:25 180:6 competes 26:18 competition 92:16 190:13 competitive... 162:17 competitors 129:19 complements 26:17 completely 15:2 39:18 114:15 complex 128:3 complicated 76:3 component 102:7 152:13 compose 88:4 composer 84:4 86:12 88:21 133:3 185:18 composers 24:4 84:22 88:2 135:10 composition	84:6 comprise 136:13 conceivable 6:12 conceived 157:10 concept 151:14 concerned 9:16 concerning 62:24 concert 97:24 98:19 101:7 148:9 160:8 concerted 175:22,25 concertmas... 176:15 concerts 22:17 110:20 132:24 134:23 135:8,15 172:12 conclude 194:22 concurrently 69:25 72:8 condos 156:5 conductors 84:21 conferences 124:6 confirmed 134:18 conglomera... 108:12 conjunction 149:20 connect 90:6 connected 73:25 172:6 connecting 72:3 90:15 connection 107:14,16 connections 38:23 186:9 connects 127:20,23	consequences 122:14 consequently 160:20 conservatory 22:25 consider 82:13 101:16 105:25 130:14 194:10 considerably 69:13 considered 7:25 133:12 188:10 considering 150:2 177:11 consistent 147:19 consistently 155:18 consolidating 96:4 constant 136:15 170:12 constantly 54:19 constituents 86:19 90:7 constraints 5:5 30:12 constructing 150:9 consulted 116:11 consume 65:22 consumers 30:17 163:20 contain 187:16 contained 196:5 content 140:2 contests 67:17 context 117:24	continue 7:16 34:11 67:19 102:24 137:14 141:7 156:19 168:5 172:16 173:12,16 continued 68:3 101:9 123:8 continues 67:11 165:16 171:15 continuous 148:2 contractor 160:19 contradiction 32:17 contribute 93:23 contributed 94:13 contributes 89:4 contributing 26:5 contributions 91:14,20 contributors 46:6 contributory 94:18 control 109:25 110:2 196:23 convention 142:3,18 151:5 conversation 41:16 80:9 88:15 109:20 121:23 152:20 174:23 175:5,9 181:19 182:18	conversations 149:22 154:19 181:10 converting 16:15 Conyers 87:15 cool 101:16 cooler 101:17 coordinated 102:17 coordination 41:19 core 25:24 36:21 149:5 corners 90:8 corporate 23:21 53:10 95:17 corporation 174:10 corporations 53:6 173:24 correct 75:20 196:8 correctly 136:6 corridors 173:4 corruption 175:2 cost 38:24 64:25 74:10 115:17,23 costs 44:19 141:20 council 1:2 7:3 30:13 67:5 90:4 102:23 105:21,25 127:6 136:18 140:25 141:14 142:24 150:5 151:20 155:4 160:14 171:18,20 184:4	Council's 1:14 2:4,13 88:11 Councilman 1:11,11 2:2 2:18 4:15 8:9,12 11:15 12:13 17:22,24 18:2,3,5,6 19:15 20:14 22:14 24:12 24:23 25:4 31:4 37:18 39:8 40:2,6 40:12 43:7 43:13 44:22 44:25 45:7 45:17 48:24 53:4 54:16 56:23 57:12 58:9 61:11 62:8,23 63:20 66:24 68:5,8 79:21 83:12 83:18 84:14 85:10 90:23 91:5,9,10 92:23 93:5 96:12,20 100:18 107:3,23 111:8 112:3 113:9,14 121:18 122:22,23 123:3,7 132:13,19 137:19 138:3 144:14,20 145:10 153:14 155:10 165:25 166:5 172:20 177:18 183:10,11 187:2,24 189:8 191:22	192:2 193:7 193:20 194:14,17 194:21 Councilpeo... 172:21 counteract 179:15,24 Countless 46:23 countries 182:5 country 13:16 22:25 32:6 33:23 36:23 125:4 126:10 132:2 147:9 147:17 148:15 155:19 158:19 159:4 176:25 188:20 189:24 191:19 couple 31:8 37:20 56:3 113:18 118:3 147:23 149:18 188:18 191:7 course 18:18 89:5 courses 87:4 court 112:14 cover 90:16 99:7,15 166:17,18 covers 166:11 craft 67:6 create 3:7,8 6:24 11:3 15:23 17:6 21:18 36:14 48:19 50:3 50:4 66:17 74:5 77:15 82:25 89:15 96:10
---	--	--	---	---	--	---	---

104:13	creativity	74:12	62:16 83:14	117:20	34:23 96:3	58:15	52:17 80:18
106:19	35:17	curfew 76:13	84:3 96:17	154:21	Dick 11:7	disappearing	82:5 83:24
109:4 127:7	106:18	curious 93:15	111:19	179:4	die 13:21	139:2	84:17 90:10
130:5 131:4	117:6	current 128:4	122:19	delis 179:14	difference	disappointi...	100:23
167:16	creators 9:6	137:6	123:5,12	Dell 161:22	54:15 78:6	184:7	109:23,24
170:19,23	149:12	147:10	125:8	161:23	different	disciplines	112:17
171:5,12	credit 64:4	154:5,7	130:18	dementia	35:22 38:10	37:5	138:9 150:8
173:4 174:5	78:5,9,14	194:10	148:16	87:25	44:7 50:22	disconnect	159:10
181:8	78:17,18	currently	155:11	Demers 83:20	52:16 53:25	154:14	187:21
created 35:19	79:3,8	33:9,13	176:15	91:24 93:21	53:25 91:12	160:2	195:10,13
168:13	80:21,24	36:24 87:17	189:12	democratic	91:19	discover 23:9	dollar 129:14
169:15	82:8 143:21	124:9	day 142:7	86:21	130:20	discuss 12:11	129:18
171:17	173:15	126:24	152:24	demonstrate	132:24	63:25	dollars 10:16
creates 95:9	credited	128:11	156:23	27:15	166:14	discussed	10:23 23:6
95:10 129:9	14:25	146:21	157:15	Dennis 1:11	168:7 174:3	77:4	32:2 48:21
creating	credits 80:25	164:18	168:23	8:12	174:18	discusses	81:23 95:8
21:24 34:23	150:14,19	curriculum	177:9 178:8	Department	181:10	95:24	domino 174:7
35:6 48:4	crime 81:8	131:4	194:11	166:8	differentiate	discussing	donated
48:16 50:14	Cristofaro	Curtis 22:24	days 75:23	depth 147:9	108:7	130:22	100:19
59:24 96:6	189:12,13	26:14 61:22	76:11	deserve 180:3	differentiates	discussion	donation
124:15	critical 3:19	61:24 84:5	114:16	deserved 60:6	191:18	12:22 20:15	104:12
149:19	19:18	84:16,16,19	167:15	design 22:13	difficult	62:24	doors 56:10
155:3	crosses 119:3	85:3,4,15	DC 76:25	designating	22:11 81:4	151:17	downs 46:18
creation 7:21	crowd 117:13	85:16,22	134:10	16:16	difficulties	discussions	downtown
14:12 35:3	crowding	86:12,14	142:4	desire 50:12	118:4	41:4	65:13 96:6
63:21 79:4	56:9	88:14 89:24	De 189:12,13	destination	digital 75:13	displaced	96:9 169:17
79:4 106:20	crowds	91:25 93:16	Dean 61:23	27:20 89:6	79:7 95:5	170:8	dozen 33:5
119:14	119:15	118:15	84:4	128:12	Dilemma	displays	Dr 33:18
120:25	cultivate	Curtis-trai...	debate 22:24	136:7	47:11	151:10	61:22 62:16
150:15	33:16	86:7	decade 34:17	destinations	Dilworth	distribute	83:14,17
creative 6:20	cultural	curve 165:5	171:17	133:14	148:7	98:14 152:9	91:3,22
7:5 73:10	27:19 29:15	Cut 27:10	decades	detail 38:13	dine 135:19	district 95:25	104:10
73:20 83:5	37:3 87:3	cutouts 20:19	32:20	89:17	direct 132:6	151:25	140:15
115:16	93:25	cutting 78:21	134:12	Detroit	196:23	157:6 161:6	157:22
124:24	111:19		151:17	126:23	direction	Districts	draft 40:23
130:9 139:3	113:17	D	Decent 77:6	147:15	17:17	157:22	Dragon 28:22
143:16	118:6	damn 100:15	decide 139:8	develop 7:22	directly	dive 126:7	drain 29:10
151:21	120:18,20	dance 103:18	deciding	34:12,18	164:11	131:10	29:10
152:24	136:8,10,20	Darby 166:21	139:12	88:19	director 5:20	diverse 25:25	dramatically
153:5	136:22	DAS-AM	dedicate	113:19,21	28:17 62:3	27:5	133:6
161:13	137:6 144:5	103:5	17:15	113:24,25	97:17	diversity	draw 20:12
168:10	144:13	data 193:15	dedicated	136:23	111:22,24	174:19	32:5 67:20
169:24	culture 7:19	data-driven	35:4 178:2	151:23	132:20	DIY 64:20	171:9 173:5
170:7 171:2	64:21 66:5	106:5	deep 126:7	152:4,15	144:25	66:5 116:20	173:13
171:7	79:17 89:2	database	deepen 30:21	164:24	146:3	Doctor 63:8	drawing
175:10	95:16	66:19,19	deeply 85:6	171:6	153:24,25	documented	48:14
180:24	118:22	Dave 97:6	define 97:22	developers	155:17	120:2	169:25
192:13	151:21	137:23	defining	14:4	192:4	documents	drawn 118:16
Creative/In...	165:21	David 1:11	118:4	development	Directors	140:6	draws 36:12
1:4,14 2:6	189:22	2:3 4:10	definite 38:24	28:12 30:23	192:6	Dog 33:18	81:22 172:3
2:14 195:19	190:20	5:14 11:17	definitely	89:21	disabilities	140:15	173:20
creatives	191:7,12,13	11:21,24	20:12 49:15	151:15	192:17	157:22	174:8
161:7	curates 74:10	57:3 61:22	60:3 98:2	dialogue	disappear	doing 52:17	Dre 104:10
		61:24 62:16					

Dream 103:9	easily 141:24	29:5 35:16	105:22	190:4	82:24 104:4	75:13	evolution
drew 46:6	East 133:17	58:21 85:18	150:3	engage 37:13	126:9	establish	170:12
Drexel 28:23	170:9 173:9	88:8,9	152:22	190:8	163:24	18:16	evolve 176:3
36:10 61:20	173:18	113:13,19	162:14	engaged	164:10	125:13	176:4
68:12 69:8	180:16	113:23	eliminating	122:4	entertainm...	174:3	Ewers 24:17
69:12 71:13	easy 100:22	134:23	124:19	engagement	77:19	175:22	exact 79:9
71:24	110:4	152:3	embark 29:8	35:21 37:15	entice 141:7	established	exactly 38:7
168:15	186:12	166:13	embrace	87:2	entire 85:18	16:22 17:5	124:11
188:23	Eaton 62:2	192:9,14	71:12	engaging	114:6 125:4	36:9 39:13	exaggeration
drifted 176:9	echo 119:7	educational	embraced	27:24	126:10	47:6 125:10	171:24
drink 158:21	economic	136:11	42:17 60:23	engine 67:12	132:2	182:19	example
drinking	29:17,21	154:25	emerging	76:5 95:7	entirely 7:6	establishing	18:20 19:10
76:13 80:12	30:2,11,21	educator 6:4	139:23	162:16	entities 75:11	142:10	20:16 34:15
drive 51:18	67:12 95:7	12:2	emotional	engineer 4:11	75:18 156:3	establishme...	41:4 56:17
160:24	136:10	effect 129:3	26:25	12:2 69:7	181:11	50:7,13	67:13 121:2
193:2	162:16	129:21	emotionally	72:11	entity 3:4	estate 10:18	122:3
driving 179:2	193:6	130:6 174:7	88:20	engineering	195:12	14:3	130:19
drop-off	economics	effective 41:2	emphasize	69:3 190:20	entrepreneur	et 181:25	137:3
39:24	138:15	89:20	3:21	engineers	45:13 46:10	Ethical 46:13	157:23
dropped	economies	effort 17:20	employ 48:6	3:16 57:24	entreprene...	Europe 182:5	162:25
120:3	36:24 37:6	32:13 42:12	48:18 168:6	70:9 73:3	70:9 71:9	evening 133:8	178:14
drops 178:20	economy 1:4	91:4 102:3	170:21	126:10	entreprene...	event 9:23	179:6 182:6
Drugs 33:18	1:15 2:6,15	132:5	employee	enjoy 2:24	70:18	95:4 142:7	examples
140:15	2:22 3:5,10	164:10	192:3	30:19 51:6	103:17	152:16	13:17 87:17
157:21	6:20 31:21	175:22	employees	192:12	entreprene...	181:8,17	88:7 94:17
dust 152:14	32:7,14,20	176:2	70:22,23	enjoyed	63:13	events 19:2	excel 144:9
DVDs 112:22	37:4 72:6	efforts 51:16	71:7,8 89:9	113:11	189:15	19:12 23:11	excellence
dwarfed	73:10 82:20	52:20 68:3	95:20,21	enriches	entry 151:4	50:13,24	6:18
152:25	89:4 106:6	113:5 190:4	employing	88:16	environment	55:8 77:7,8	excellent
Dyana 28:15	115:7	eight 26:8	47:21	enriching	6:24 15:23	85:14	142:7,21
Dylan 27:6	119:20	28:19 33:7	employs	36:6	35:7 94:19	123:21	143:19
	124:24	either 13:7	47:22	ensemble	147:10	124:2 137:6	144:18,18
E	129:15	49:19	En 27:7	118:25	envy 36:18	159:5	Excelsior
e-mails 4:21	130:9	101:17	enable 29:25	136:7	100:25	166:18	78:25
Eagles 112:19	143:16	139:10	119:13	ensembles	equal 19:8	172:12	exception
136:3	151:21	149:19	enact 7:3,23	118:21	equally 15:3	173:11	34:21
ear 187:17	152:24	elaborate	encourage	134:7	equipment	192:14	exchange
194:4	153:5	19:16	8:5 35:15	ensure 3:23	39:21 183:6	193:3	129:24
earlier 10:19	162:22	elected 80:6	35:16 36:4	14:15 19:4	equipped	eventually	exchanged
56:18 58:10	163:18	80:23	86:25	31:24 58:19	182:10	46:7 47:20	125:16
75:12 76:14	193:14	Electric 101:8	117:12	122:12	equivalent	170:7	excited 12:10
77:4 125:9	195:20	178:15	121:4,20	137:13	182:8	174:21	59:22
162:7	ecosystem 7:6	electrical	190:17	171:15	era 46:22	176:2	excitement
early 65:20	18:12,14	69:3	encouraged	172:15	47:3	everybody	50:11 51:5
131:7 133:7	Ed 25:7	electronic	4:21 144:8	enterprise	Eric 70:19	22:8 53:21	59:19,25
169:12,22	169:13	137:8	encouraging	82:25	Erik 61:16	59:15 139:4	exciting 5:10
173:6	editor 177:25	electronically	34:22 35:10	enterprises	62:14,21	144:12	51:22
earn 116:6	Editor-in-C...	147:25	135:16	7:5	63:2 188:3	153:20	excluding
143:3	145:7	element	endless 48:4	entertainm...	especially	171:19,21	82:2
earned 6:8	educate 30:3	79:10 83:7	energy 26:6	3:19 38:3	12:13 171:8	195:16	exclusively
63:6	educating	101:21	158:21	46:14 61:17	171:12	evidence	116:18
earning 115:8	84:19	elevate 52:2	169:4	63:11 66:18	essentially	17:18 196:4	excuse 75:21
easier 16:8	education	66:3,15	174:16	78:17 79:7	57:19 69:17	evident 42:8	149:3
178:12							

Executive	189:21	facilitate	83:13	133:2	183:23	flourishing	196:7,20
25:8 28:16	experiment	30:22	113:14	146:16	finding 38:18	21:16	forget 20:16
62:2 111:22	171:5	facilitates	148:11	festivals 66:7	58:5 130:5	133:24	100:22
111:24	expertise 34:5	65:16	168:11	67:18	152:8	flowering 8:5	101:15
132:20	36:2 40:22	facilities	178:19	110:20	findings	fly 182:11	forgot 96:17
144:25	183:19	50:21 79:4	185:18	161:11	142:16	flying 14:20	form 90:13
146:3	experts 82:16	79:5	187:24	175:18	fine 106:9	FM 126:5	106:14
exempt 93:18	186:3	fact 14:20	191:22	fide 81:6,12	116:25	focus 26:16	131:9
exist 70:15	explain 4:19	15:2,13	far 9:15	81:13	finest 22:24	35:15 88:19	former 8:13
128:7,9	44:8 80:18	58:11 73:6	22:22 23:11	fidelity 98:16	finger 162:10	105:16	192:21
166:25	exploding	85:16 129:5	30:2 59:22	Fiebach	first 4:5,15,18	164:10	forms 119:3
167:3	73:21	135:14	97:3 129:6	70:21	7:13 17:14	165:10	119:22
existed	explore 43:9	138:24	133:16	field 84:23	17:24 21:10	188:25	130:20
154:16	43:14	factor 95:21	141:5	89:25 153:5	38:15 46:13	189:4	forth 58:8
169:6	142:15,24	factories	178:23	fields 3:18	60:17 68:11	focused	fortunate
existence	exploring	170:22	187:9	fight 55:13	68:23 81:21	102:16	12:5 35:18
174:6	3:22 80:23	Factory	188:14,21	fighting	84:8,10	163:17	36:8 42:6
existing	142:9	101:8	fascinated	155:12	108:8	174:25	fortunately
150:10	Exponent	178:15	184:6	figuring 96:8	111:15	193:5	107:6
169:4	38:3	facts 127:2	fastest 36:23	fill 134:14	113:7 124:4	focuses 27:8	fortune 71:2
exists 66:6	exponentially	129:19	favor 119:13	Fillmore	129:23	27:24	95:17
73:18	72:24 73:4	faculty 6:6	favorite	67:14	139:7	folks 3:16	183:16
117:23	exported	84:6 86:2	46:25	film 6:9,22	143:25	18:19,20	Forty 162:22
167:5	143:6	fade 156:8	fear 104:18	18:15 43:19	144:3	19:9 55:2	forward
expand 75:17	exports 140:8	fair 28:24	February	78:10 79:7	145:22	56:25 57:5	17:16 50:14
75:22 76:10	exposure	53:8 67:16	146:8	79:11 80:21	147:21,21	81:2 87:12	68:2 85:11
150:13,18	35:22 116:7	164:14	federal	80:23 82:10	147:24	149:24	104:22
expanded	117:19	Fairmount	136:12	102:5 139:5	154:21	151:6	123:11
76:20	expression	136:4	feed 51:9	142:13	158:22	160:22	139:22
134:20	131:9	Fallon 100:2	feedback	143:22	169:13,18	171:5	165:4
expect 17:13	extended	fame 51:8	40:24	149:21	172:10	173:20	183:22
21:6 54:23	115:11	70:21 75:11	feel 12:19,25	150:16,20	173:3 175:6	183:19	foster 7:7
expectation	extending	104:4	15:11 21:5	181:13,15	Fishtown	186:6,7,8	22:12 37:8
54:22	81:5,10	146:25	21:6,13	filming 51:19	99:3 138:7	192:17	fostering 66:4
expenditures	extraordina...	151:14	51:8 59:11	final 49:8	141:21	194:13	found 109:3
23:6	6:11 7:12	familiar 5:19	65:21 93:16	194:23	170:9 173:9	Following	foundation
expense	8:6	family 10:20	157:4	finalist 49:9	fist-fighting	49:9	34:9 93:21
14:23	extreme 76:8	51:2	162:17	Finally 43:15	80:12	food 20:8	93:23 103:9
expensive	76:8	family-frien...	178:22,24	58:23	five 141:2	31:6 112:14	120:8
76:4,16	extremely	27:2	Feighan	financial	158:8	172:2	124:16
106:4 170:6	14:25 23:23	famous 13:23	176:24	15:21 48:3	five-star	foot 9:18	136:21
179:3	73:12 74:9	13:24 99:25	felt 43:24	130:25	81:16	football	191:9
182:22	74:17 75:24	100:3 118:8	60:22	find 4:2 5:18	fix 161:15	112:19	foundations
experience	76:3,15	fan 99:18	129:20	10:3 11:10	fixture 34:15	163:8	92:7 94:3
64:19 65:17	77:22 78:20	178:7	144:10	21:8 49:18	fleeing	165:12	136:15
65:18,25	86:21	fanfare 56:10	fertile 180:24	69:19,22	167:12	for-profit	founded 85:3
72:9 73:15	119:10	fans 51:23	festival 22:18	70:2 91:25	flexible 39:12	119:19	85:5 138:24
94:15	128:2	116:24	22:19 23:19	92:12 93:9	flock 174:14	Forbes	Founder
123:20	exuding	130:4 163:6	24:2 29:22	148:14	flocking	164:16	145:6
131:14	159:19	175:8	66:5 77:20	168:23	170:4	forbid 106:11	founding
156:21	eye 66:20	176:22	94:25 95:2	171:4	flooding	forefront	134:6,19
178:11	eyes 147:6	178:9,11	101:14	177:12	177:5	132:4	four 46:17
experienced		fantastic	118:11	179:4	flourish 7:16	foregoing	130:6
	F						

145:11	32:4,4,6,9	62:15 83:16	gigs 34:18	58:1 59:1	162:1,11,16	162:18	103:5,23
187:17	118:6	83:19 91:8	190:17	60:1 61:1	162:19,21	164:24	104:24
fraction 30:7	136:20	93:3 94:10	Girl 47:10	62:1 63:1	162:21	176:23	109:2
Frances	144:5,13	Gardot 34:15	give 10:5,6	64:1 65:1	163:1,17	182:21	110:23
176:18,19	funded 31:21	gather 22:3	48:16 64:4	66:1 67:1	164:1 165:1	Gogo 47:9	123:2
franchises	funders 92:7	184:12	94:16 100:6	67:20 68:1	166:1 167:1	going 14:23	145:25
129:8	funding 3:13	gathering	116:3,24	69:1 70:1	168:1 169:1	19:13 31:5	153:19
Frankford	14:10 19:3	21:23	120:4	71:1 72:1	170:1 171:1	39:16 41:22	166:4
173:8	29:25 30:14	Gaye 10:18	173:24	73:1 74:1	172:1 173:1	45:3 69:17	183:16,20
Frankie	30:20 31:13	10:20	178:14	75:1 76:1	174:1 175:1	72:20 73:8	186:2
99:24	31:15 32:14	gem 89:24	180:7 190:3	77:1 78:1	176:1 177:1	76:24,25	191:25
Franklin	35:15 91:13	general 21:21	given 14:7,18	79:1 80:1	178:1 179:1	91:17 96:14	goods 170:19
14:21 27:6	92:14,17	23:16 24:19	105:4	81:1 82:1	180:1 181:1	102:2	gotten 18:9
frankly 152:4	93:17 94:4	30:15 33:9	168:23	83:1 84:1	182:1 183:1	104:23	government
170:23	118:2	44:10 56:25	171:12	85:1 86:1	184:1 185:1	105:25	6:23 17:12
free 2:23	136:14,23	57:14,21	gives 78:18	87:1 88:1	186:1 187:1	108:20,20	58:19 74:5
16:10,15	151:24	58:8 97:18	140:21	89:1 90:1	188:1 189:1	108:22	84:8 94:22
22:17 27:24	152:9	103:3 118:7	giving 119:25	91:1 92:1	190:1 191:1	110:13	123:10
37:22 85:24	funds 92:25	146:17	120:3,5,24	93:1 94:1	192:1 193:1	113:5	130:10
98:22	further 5:22	156:3,17	135:3	95:1 96:1	194:1 195:1	122:23	132:6 144:3
115:11	14:22 89:14	161:7 188:8	174:12	97:1 98:1	195:18	129:9	184:5
156:25	future 14:14	generate	180:14	99:1 100:1	globally	131:11	governmen...
161:9	30:24 64:6	10:15 29:18	182:16	101:1 102:1	33:24	139:22	3:4 195:12
freestanding	103:16	generated	glad 102:18	103:1 104:1	159:18	145:12	Governor
20:20	113:24,25	163:12	Gladys 27:13	105:1 106:1	162:6	149:17	172:22
frequent	142:5	generates	global 1:3,14	107:1 108:1	globe 47:24	151:18	grab 137:23
42:19	144:16	29:23	2:5,13 3:1	109:1 110:1	go 20:2,6	152:5	graduate
fresh 27:10	152:6	generating	4:1 5:1 6:1	111:1 112:1	30:15 49:19	154:18	29:8 63:4
111:5 181:3	153:10	48:10	7:1 8:1 9:1	113:1 114:1	53:19,20,20	157:3,23	69:15 70:20
Freshman	Fuzzy 63:18	generation	10:1 11:1	115:1 116:1	54:13 59:10	161:9	103:19
168:17		105:6	12:1 13:1	117:1,24	59:11 60:8	162:25	graduated
Fridays	G	131:23	14:1 15:1	118:1 119:1	72:3 77:13	172:11	69:4
169:18	G 5:23	generations	16:1 17:1	120:1 121:1	77:25 80:15	179:5	graduates
friend 57:8	Gabriella	14:14	18:1 19:1	122:1 123:1	85:22,22	181:20,21	28:2 37:5
103:5 179:6	88:3	genre 6:12	20:1 21:1	124:1 125:1	95:12	185:19	70:17 87:14
friendly	Gaga 148:20	genres 3:17	22:1 23:1	126:1 127:1	107:19	187:10	105:17
190:12	gained 23:10	166:11	24:1 25:1	128:1 129:1	109:25	188:4	Grammy 4:8
front 62:12	gaining	182:2,3	26:1 27:1	130:1 131:1	114:25	191:20	4:9,10 6:5
103:22	169:19,21	genuine 8:3	28:1 29:1	132:1 133:1	124:20	193:24,24	18:21 46:15
148:7	188:7	George 87:24	30:1 31:1	134:1 135:1	155:22	194:22	55:8 146:7
frustrating	gains 7:14	145:4 166:3	32:1 33:1	136:1 137:1	179:8	golden 64:24	Grammy-n...
58:25 59:3	88:17	166:5 184:8	34:1 35:1	138:1 139:1	185:17	140:12	11:25
59:8	Gale 112:4	Georgia 79:6	36:1 37:1	140:1 141:1	go-to 126:20	Golson 24:2	Grammy-w...
Fu 87:24	galleries	getting 42:9	38:1 39:1	142:1 143:1	goal 176:12	good 2:2,18	12:8
full 8:5 47:23	116:22	59:22 73:21	40:1 41:1	144:1 145:1	goals 82:18	11:21 12:19	Grammys
85:23	Gamble 11:7	92:24 93:3	42:1 43:1	146:1 147:1	God 106:11	18:15,16	17:2,4,7
194:24	13:22 98:2	93:6,6	44:1 45:1	148:1 149:1	Godfather	23:8 24:23	grandfather
full-time 7:24	131:18	110:6,10	46:1 47:1	150:1 151:1	86:11	32:13 33:2	5:23
63:12	game 9:18	178:12	48:1 49:1	152:1 153:1	goes 22:23	38:6,8	grant 118:6
fullest 23:17	gap 182:13	181:12	50:1 51:1	154:1 155:1	72:18 83:2	45:17,21	130:22
164:3	182:19	183:8 185:5	52:1 53:1	156:1 157:1	105:12	47:10 51:11	181:23
fully 196:5	gaps 134:14	giants 105:7	54:1 55:1	158:1 159:1	128:4	62:22 64:8	granted
fund 31:10,20	garage 22:9	gig 115:7	56:1 57:1	160:1 161:1	154:24	100:15	171:22
	Garcia 61:20						

grants 94:7 136:13	178:25 193:19	hallways 54:24	153:21	Hector 27:14	higher 85:18	homes 16:19	49:22
grappling 29:12	groups 115:3 137:14	hand 128:4,4	headliners 118:13	held 67:15 85:6	141:20	133:18	Huff 11:7
gray 159:14	Grover 103:8	handful 88:6	headlining 34:19	Helen 62:2	highest 6:15	192:19	98:3 131:19
great 12:5	103:10	hanging 165:19	headquarters 95:17	hell 174:17	highlight 15:7 35:3	hometown 60:8	Huff's 13:22
15:12 16:13	grow 3:7 16:2	handle 188:15	heads 41:8	Hello 68:8	137:17	honed 33:21	huge 49:23
17:6 20:21	34:23 56:13	hands 163:4	heal 12:18	137:25	152:18	honest 44:14	95:6 114:5
27:20 47:3	144:16	happen 4:18	148:17	help 5:8	180:2	93:10	119:11
50:16,20	180:23	21:7 34:24	healthcare 88:23	15:23 21:7	highly 13:9	honor 84:12	121:3
51:24 55:24	growing 36:23 70:12	49:24 57:3	87:21	42:11 52:20	26:22 142:2	honored 14:13	140:21,22
56:8 59:4	115:9	128:20	healthiest 141:4	59:20,21	Hill 23:19	honors 24:2	142:19
60:7,20,21	147:10	151:18	healthy 193:14	66:15,17	Hillel 5:19	Hop 157:22	155:10
60:21 61:6	153:4	155:13	hear 55:20,20	76:22 82:22	hip-hop 148:5	157:25	162:12
61:9 67:13	grown 69:13	161:10	55:21 56:4	88:11 90:4	hippies 65:9	176:19	174:19
75:5 77:7	72:23 73:3	179:18	59:10 75:3	90:6,10	hire 118:25	hope 3:8 4:3	hugely 117:14
89:12 99:15	growth 30:22	185:21	95:13 99:12	102:18	hired 67:16	27:11 37:14	144:11
102:15	34:20 134:5	happened 9:24 22:6	110:15	110:6 119:5	hiring 118:2	132:7	humanitari... 46:9
104:2	guess 59:8	37:25 176:8	114:14	119:11,12	121:21	138:16	humble 138:16
105:19	77:23 84:7	happening 57:19 73:10	116:9 177:9	137:11	historic 13:20	144:15	hundred 87:5
113:12	91:5 143:24	74:14 91:20	185:4,6	141:13	52:6	hops 98:21	hundreds 109:19
115:22	164:19	93:11 94:18	heard 11:12	154:18	historical 5:25 6:13	Hospital 87:24	23:22 47:21
119:18	guessing 100:4	141:21	41:3,10	155:10	historically 166:23	host 28:23	48:6
133:25	guests 151:6	142:6	60:10 84:23	160:14	167:8	124:2	hung 143:10
134:15	guided 5:8	154:12,23	86:7,10	165:3	174:24	hosting 98:21	hurts 110:21
136:7	Guild 64:23	155:6,7	91:12 92:2	182:14	history 17:10	123:21	hydrant 46:25
138:18	guitar 65:15	156:13	99:14	190:4,10,11	24:10	193:25	hymnal 147:21
143:17	185:18	157:5	101:24	190:15	138:25	194:2	
154:11,20	guys 58:6	158:12	105:18	helped 34:18	helpful 59:4	hotbed 171:2	
157:23		160:4	122:25	64:5 66:24	105:23	hotel 48:11	
182:3 183:9	H	162:11	154:9	helps 12:18	121:17	hotels 81:16	
184:25	Haggins 4:9	167:22	167:13	122:13	122:13	143:11	
189:6,7	5:14 8:17	happens 26:4	2:19,20	helping 66:9	helpful 59:4	hour 180:16	idea 18:16
194:24,25	8:20,21	29:7 56:21	17:18 31:23	89:14 99:19	105:23	hours 76:22	43:11 71:12
195:7	19:14,21	72:17 117:6	40:18,19	136:22	121:17	81:5,10	101:25
greater 18:14	46:16 57:4	128:22	60:9 183:24	183:4	122:13	131:10	115:10
26:2 29:14	Hahn 70:19	188:12	187:3	helps 12:18	156:8,11	house 8:13	121:6 144:6
30:2 38:13	Hal 192:6	happy 82:22	194:23	41:6 88:19	157:19	43:2 58:12	149:19
58:16	Halestorm 12:8	85:9 97:14	195:15	89:5 127:6	159:22	64:13,18,24	160:16
111:18	half 7:14 24:5	50:3 194:11	hearings 1:15	heritage 14:13,18	165:14	70:21 75:11	171:16
113:16	78:22	harness 174:16	2:15 40:24	19:2 20:24	167:21	104:4	179:16
129:6 195:8	111:11,15	harp 87:21	105:20	24:10	hit 148:22	141:22,23	193:11
greatest 85:25	137:22	Harrisburg 81:2	heart 26:7	hey 54:11	hobby 139:11	147:23	ideal 15:7
greeting 151:8	180:16	hat 193:18	177:14	121:25	188:11	housed 153:23	ideas 113:4
grew 169:5	hall 1:7 23:7	hats 146:13	heartbreaki... 155:22	122:5 167:2	hold 1:15	household 29:19 33:22	150:23
gross 163:5	53:17,18	head 110:21	heartbreaki... 156:2	Hi 8:20	2:15 8:15	Houston 83:23 94:16	166:18
ground 72:7	96:25 98:4	145:3		187:20	Hollywood 51:18	95:12,24	172:24
77:20 155:6	99:3 151:13			hidden 126:3	holy 143:18	hovering	173:7
180:25	161:5 188:6			high 27:25	home 54:5		identified 129:25
group 11:6	halls 22:2			28:20 87:20	86:3,13		130:15
82:15 102:3	hallway 22:7				88:4 182:10		identifiers 130:7
					15:8 47:19		
					56:21		

identifies 38:9	95:14 113:24	35:3 included	155:23 indicating	75:9,14,25 84:18 86:16	informed 137:5	instrument... 84:21	inundated 181:5
identify 8:18 24:24 45:19	114:2,5 116:5,5,7,8	28:15 61:8 80:8	100:15 indicative	86:19 88:14 96:10 97:23	infrastruct... 70:6,13	instrumenti... 103:10	invest 89:14 131:3
129:20,23 132:15	117:4,14 119:10,15	including 36:10 62:23	14:4 indie 94:25	97:25 100:12	71:23 74:2 74:6 75:10	insular 181:22	investigate 141:14
174:4 186:20	122:3 128:21	64:21 81:13 87:14 95:23	95:5 140:11 140:12	101:22 103:20,25	79:6 149:14 164:9,19	integral 172:5,14	investing 130:14
187:18 identifying	143:7 144:6 144:11	137:16 147:20	145:4 148:5 153:22	104:20 105:7,13,13	infusion 127:18	intended 99:5 interest 34:5	investment 7:7 15:20
159:6,7 identities	145:18 153:9	166:12 inclusion	168:21 indigenous	105:22 107:9	initial 138:23 initiative	58:8 97:20 163:23	31:10 32:4 74:20 75:9
171:7 II 98:3 108:9	161:14 165:9 169:8	150:16 income 10:15	121:5 individual	114:13 120:10	12:14 85:11 102:4	184:17 interested	78:5 103:14 136:10
illustrates 14:22	170:16 171:11	11:13 29:20 48:10 94:13	119:24 120:3	123:9 124:14	122:21 123:6	57:7 58:4,5 74:17 112:6	139:12 Invite 90:8
illustrious 46:2	183:24 187:7	127:9 increase	Individually 101:21	126:15 127:6 128:5	183:22 initiatives	188:7 43:11 82:6	inviting 37:12 85:12
imagine 125:15	importantly 48:22	26:22 65:24 162:16	102:13 individuals	128:6,9 129:22	3:13 90:6 Innovation	113:4 115:5 interface	involve 99:17 103:25
immediately 24:9	impression 21:11,13	increased 29:25 30:14	94:14 industries	130:8,24 131:15,22	27:8 104:16 input 195:10	18:24 internally	105:11 involved
impact 29:2 29:17 30:2	improbable 38:25	30:20 120:6 137:10	45:6 48:12 127:4	146:6,15 150:4,20	inquire 52:11 Inquirer	193:4,10 international	67:10 123:16
30:21 44:10 44:14 67:21	impromptu 50:2,15	increasing 121:14	128:23 153:2	152:23 154:8	43:18 insert 181:18	29:22 31:10 32:3 35:11	150:5 181:13
102:15 122:2	improve 141:16	increasingly 139:3	163:16 industrious	156:20 160:22,25	182:16 inspiration	46:21 58:13 81:17	INXS 12:7 Iovine 104:10
128:22,25 183:4	178:11 improveme...	incredible 86:3 87:13	3:24 industry 1:15	161:4 162:12,15	177:13 inspire 105:5	131:19 136:8 143:5	104:14 IP 192:4
imperative 35:6	141:19 in-city 23:15	125:7 188:24	2:8,16 3:16 8:24 9:4,5,9	162:20 163:24	inspiring 138:16	150:25 151:11	Isard 5:23 isolated 128:2
impetus 138:23	in-house 100:19	190:18 191:3	12:11 16:22 18:19 19:9	164:11,18 165:17	190:7 instance	180:17 internation...	issue 53:13 60:2,3 68:2
implement 150:6	in-school 135:2	incubating 117:2	19:17,20 25:6,14,14	167:15 168:15	173:8 192:16	interview 27:19 33:20	81:24 107:11
186:16 importance	inauguration 84:11	incubator 114:5	28:4,4,8,9 28:11 29:9	179:22 180:8,19,22	instill 160:4 instills 159:9	34:14 168:3 internet	112:7 115:25
6:13 12:17 145:16	incentive 43:8 48:18	124:10 independent	30:24 33:4 36:9 44:7	181:3,13 183:20	181:3,13 188:6	98:12 interpreted	125:7 130:12
152:3 174:11	106:18 108:21	9:17 10:2 11:11 18:23	46:12,19 48:23 49:17	188:6 industry's	61:24 63:16 63:24 71:17	80:11 interview	172:19 185:8
important 2:25 12:21	180:12 incentives	34:6 41:24 64:21 129:5	49:24 52:3 54:20 60:18	175:20 industry-re...	institution 90:18	56:7,7 interviewed	issues 9:3,12 29:11 34:25
13:19 22:5 24:4 31:16	16:12 44:2 75:17	129:13,16 138:12	62:25 63:5 63:9 64:2	28:14 inexpensive	institutions 22:21 91:25	172:20 introduce	52:15 58:22 80:4,24
31:19,23 38:11,14	152:15 180:14	140:11 149:6	66:4,16 67:6,10	182:10 influential	92:20 94:2 192:15,20	11:23 introduced	113:18 137:11
40:3,16,20 42:4,12	incentivize 105:6	160:18 166:9	68:4,12 69:5,12,15	73:13 75:24 76:10 78:20	instructional 140:5	37:21 introducing	195:4 items 184:3
43:23 76:12 76:15 79:25	incentivizing 75:15 78:2	independents 115:9	69:18,20 71:20 72:10	information 5:6 40:17	instrument 103:19	16:12 introductions	Ivan 47:11 Ivory 4:10
82:12 88:22	include 28:8	Indiana	73:17 74:18	57:13	114:8,10	183:19	5:14 11:17

11:20,21,24 20:21 57:3 125:8	Johnny 168:19 joined 83:18 joint 42:11 Joseph 87:15 Joseph's 61:25 97:7 Josh 27:9 Journalism 166:6 journalist 169:3 Jovi 148:17 163:2,22 Jr 103:11 Jr.'s 103:8 judging 180:25 Juilliard 134:8 JUMP 145:5 166:10,10 167:18 176:11 June 158:3 Juris 63:7 Justin 148:21	66:2 77:12 98:15 103:12 104:6 192:9 killer 44:4 160:17,23 Kim 176:15 Kimmel 24:18 25:9 25:17,21 26:4 27:22 29:15 30:4 30:6,10,14 42:20 101:5 101:25 132:23 kind 20:3 22:13 31:6 32:15 34:20 54:22 55:10 58:14 68:10 69:25 72:6 74:7,15 75:17 77:4 79:23,24 81:25 82:16 82:20 83:2 83:6,8 84:24 91:15 92:23 93:14 93:14 102:3 106:12,13 109:16,21 110:17 111:3 121:16 123:10 137:24 155:2,5 156:8 159:9 159:14,19 159:24,25 160:3 161:22 162:17 164:22,24 165:7 170:11 176:9 178:22 182:15 186:11,14 189:2 kindergarten	152:13 kinds 119:4 121:12 kiosks 137:3 137:8 160:6 knew 136:2,5 Knight 27:13 know 4:16 13:7 20:20 20:24 23:19 37:24 38:7 38:23 39:11 40:3,9 41:14,21 42:13,23 45:5 48:23 52:8 54:7,8 54:18 55:4 55:15 56:12 56:25 57:3 57:4,5 59:9 59:16,21 60:19 62:9 81:13 83:22 86:6 87:12 105:23,24 107:10 110:7 112:9 113:2 117:21 122:5 128:2 131:16 135:14,22 137:21 141:10 144:13 150:21 152:19 154:16 155:10 158:13 160:3 161:22 179:25 183:17 184:19 189:5 191:14 knowing 54:12 knowledge 57:15 known 16:25	33:20 56:11 67:7 116:19 146:6 165:11,22 Korean 49:13 Kurt 33:17 140:15 157:21	46:5 50:7 96:15 112:11 152:16 larger 6:19 16:13 36:18 81:15 87:4 163:17 largest 23:14 25:22 94:3 124:6 135:12 lastly 131:3 late 65:17,18 65:25 169:20 launched 27:23 launching 28:9 167:10 Laura 24:18 33:3 Law 63:9 Lawrence 27:10 laws 40:23 77:25 83:5 lawsuit 10:21 lawyer 19:16 lawyers 126:9 185:5 lay 2:22 186:5 lead 68:10 106:13 135:2 141:19 leader 7:12 16:5 leaders 122:20 136:21 leadership 92:19 leading 84:22 168:10 learn 17:12 87:6 135:5 143:15 185:7 learned 140:23 learning	92:11 117:9 139:6,19,22 140:6 leave 49:19 59:16 70:3 71:21 91:22 led 46:7 left 8:14 13:21 14:3 32:20 39:21 125:21 legacy 48:13 Legend 49:11 100:7 legendary 15:4 46:20 legislation 3:12 7:4 9:11 10:4 11:10 16:6 48:16 legislatively 66:25 67:5 legislator 40:21 80:6 183:21 185:8 186:13 legislators 40:21 82:14 legwork 165:6 Lemon 23:19 length 38:19 lens 26:16 Leonard 86:4 let's 66:6,8 100:6 101:14 150:6,12,17 151:23 152:15 158:23 level 6:15,17 13:3 53:10 53:11 64:12 110:6 125:13,18 155:6 167:11 169:4 184:22 190:7	levels 167:24 leverage 120:22,24 leveraging 121:12,13 164:2,9 Levinson 4:7 5:13,17,18 5:20 22:15 Liberties 170:8 Liberty 52:9 licensed 142:12 licensing 143:3 life 73:15 95:19 134:14,17 139:10 153:6 172:15 life-changing 135:6 lifelong 63:3 lift 190:16 191:2 light 138:21 lighting 179:15 like-minded 171:4 likewise 84:12 limit 118:2 limitation 187:6 limits 167:7 Lincoln 25:23 30:4,7 line 91:16 180:10 lineup 26:23 linked 17:10 listen 2:23 24:13 45:8 60:9 102:12 117:7 167:2 listeners 110:15,17 listening 98:15 104:13
J	Joseph 87:15	killer 44:4	kiosks 137:3	Korean 49:13	larger 6:19	leave 49:19	levels 167:24
Jackson 148:16	Joseph's 61:25 97:7	160:17,23	knew 136:2,5	Kurt 33:17	16:13 36:18	59:16 70:3	leverage
Jade 149:8	Josh 27:9	Kim 176:15	Knight 27:13	140:15	81:15 87:4	71:21 91:22	120:22,24
Jay 9:24	Journalism	Kimmel	know 4:16	157:21	163:17	led 46:7	leveraging
101:18	166:6	24:18 25:9	13:7 20:20	L	largest 23:14	left 8:14	121:12,13
Jazmine	journalist	25:17,21	20:24 23:19	L 196:14	25:22 94:3	13:21 14:3	164:2,9
45:23 47:6	169:3	26:4 27:22	37:24 38:7	LA 19:22	124:6	32:20 39:21	Levinson 4:7
56:17 60:5	Jovi 148:17	29:15 30:4	38:23 39:11	20:11 53:20	135:12	125:21	5:13,17,18
jazz 22:18	163:2,22	30:6,10,14	40:3,9	60:11 65:4	lastly 131:3	legacy 48:13	5:20 22:15
23:19 24:4	Jr 103:11	42:20 101:5	41:14,21	65:5,15,17	late 65:17,18	Legend 49:11	Liberties
27:9 42:24	Jr.'s 103:8	101:25	42:13,23	98:8,10	65:25	100:7	170:8
58:5 103:4	judging	132:23	45:5 48:23	100:11	169:20	legendary	Liberty 52:9
147:22	180:25	kind 20:3	52:8 54:7,8	108:18	launched	15:4 46:20	licensed
148:3	Juilliard	22:13 31:6	54:18 55:4	125:12	27:23	legislation	142:12
Jedi 64:22	134:8	32:15 34:20	55:15 56:12	126:21	launching	3:12 7:4	licensing
Jefferson	JUMP 145:5	54:22 55:10	56:25 57:3	128:7 149:2	28:9 167:10	9:11 10:4	143:3
87:23	166:10,10	58:14 68:10	57:4,5 59:9	180:6	Laura 24:18	11:10 16:6	life 73:15
Jennifer	167:18	69:25 72:6	59:16,21	184:24	33:3	48:16	95:19
145:6	176:11	74:7,15	60:19 62:9	label 8:22	Law 63:9	legislatively	134:14,17
177:20,24	June 158:3	75:17 77:4	81:13 83:22	46:14,17	Lawrence	66:25 67:5	139:10
Jill 45:24	Juris 63:7	79:23,24	86:6 87:12	98:13 154:3	27:10	40:21 80:6	153:6
100:6	Justin 148:21	81:25 82:16	105:23,24	181:2	laws 40:23	183:21	172:15
Jimmy 99:25	K	82:20 83:2	107:10	LaBelle 12:6	77:25 83:5	185:8	life-changing
104:10,14	keep 75:15	83:6,8	110:7 112:9	15:4 99:22	lawsuit 10:21	186:13	135:6
Jimmy's	130:15	84:24 91:15	113:2	labels 97:23	lawyer 19:16	legislators	lifelong 63:3
104:18	131:11	92:23 93:14	117:21	98:7 128:7	lawyers 126:9	40:21 82:14	lift 190:16
JJZ 103:4	158:18	93:14 102:3	122:5 128:2	149:6,10	185:5	legwork	191:2
job 22:16	173:25	106:12,13	131:16	180:20	lay 2:22	165:6	light 138:21
67:16 117:2	keeping	109:16,21	135:14,22	labor 100:19	186:5	Lemon 23:19	lighting
150:13	44:15	110:17	137:21	127:9	lead 68:10	length 38:19	179:15
155:16	105:17	111:3	141:10	157:14	106:13	lens 26:16	like-minded
178:19	144:14	121:16	144:13	lack 13:10,11	135:2	Leonard 86:4	171:4
194:11	keeps 126:12	123:10	150:21	14:7 55:15	141:19	let's 66:6,8	likewise
jobs 2:21 3:7	157:4	137:24	152:19	57:15 58:18	leader 7:12	100:6	84:12
4:2 29:19	Kensington	155:2,5	154:16	59:9,14	16:5	101:14	limit 118:2
32:2 67:12	170:10	156:8 159:9	155:10	65:12	leaders	150:6,12,17	limitation
78:25 79:2	173:9	159:14,19	158:13	lacked 149:5	122:20	151:23	187:6
95:10,11	Keswick	159:24,25	160:3	lacking 52:22	136:21	152:15	limits 167:7
127:7	101:6	160:3	161:22	65:19 79:12	leadership	158:23	Lincoln 25:23
129:10	key 5:6	162:17	179:25	Lady 148:20	92:19	level 6:15,17	30:4,7
173:25,25	130:13	164:22,24	183:17	landmarks	leading 84:22	13:3 53:10	line 91:16
188:14	135:15	165:7	184:19	159:23	168:10	53:11 64:12	180:10
Jodie 38:2	147:7	170:11	189:5	lands 77:17	learn 17:12	110:6	lineup 26:23
Joe's 63:17	Keys 49:11	176:9	191:14	Lang 86:5,5	87:6 135:5	125:13,18	linked 17:10
97:11 99:6	148:21	178:22	knowing	language	143:15	155:6	listen 2:23
99:18	kick-start	182:15	54:12	182:23	185:7	167:11	24:13 45:8
Joel 148:17	154:19	186:11,14	knowledge	laptop 98:12	learned	169:4	60:9 102:12
John 49:11	kids 64:16	189:2	57:15	large 8:8	140:23	184:22	117:7 167:2
58:11 100:7		kindergarten	known 16:25	18:25,25	learning	190:7	listeners

113:11 literally 23:22 53:24 76:7 176:16 little 21:19,22 22:10 54:17 55:4 56:14 83:4 94:5 107:19 108:16 122:24 179:12 184:19 live 4:23 12:23 27:20 33:8 34:16 35:21 37:17 42:6 43:4 63:22 65:22 66:10 67:18 77:8 78:16 82:2 83:9 83:10 85:11 99:12,16 101:8 112:23 114:18 139:3 141:6 141:16 147:25 171:9 192:7 193:3 live-streamed 140:4 LiveConnec... 35:20 192:6 192:8 lived 10:24 lives 12:17 47:8 68:10 87:9 88:16 88:24 133:19 living 24:19 33:10 64:25 74:10 114:22 115:8 126:10 141:20 156:23 169:2 173:16	load 39:5 115:12 loading 16:10 35:4 67:3 115:13 183:5,7 local 6:19 9:25 11:10 27:9 33:17 34:9,12 35:25 36:21 37:2 38:16 39:15 41:12 41:19,24 42:15,16 44:11 45:4 48:19 55:21 56:5,21 60:4 61:4,7 66:21 77:16 77:17,21 85:8 86:18 107:12,18 108:21 110:5 112:7 116:2 117:16 118:2,14,21 118:25 121:21 122:9 123:9 123:21,23 123:25 128:23 129:2,9,9 129:15,22 130:2,16,23 130:24 132:6 136:12 160:10 162:3 167:25 173:20 174:24 175:18 190:10,19 locality 65:7 locally 36:15 125:20 129:5,7,8 129:13 located 68:19	locations 132:25 loft 22:10 Logue 145:6 177:23,24 London 135:21 long 15:22 30:16 36:24 107:21 152:20 188:9 longer 65:6 76:22 78:9 95:4 170:17 170:21 longest 147:22 longstanding 175:23 look 3:12 10:6,7,17 18:10 19:3 23:24,25 24:8 26:3 36:17 50:13 68:2 74:23 76:23,24 78:4 80:4 85:11 93:10 94:14,20,24 97:4 120:16 120:21 127:4 147:3 147:13,15 150:25 152:7 159:13 195:4 looked 33:24 128:15 looking 9:23 32:18 36:12 69:17 71:19 80:14 117:11 121:10 130:12 142:3 147:6 150:24 193:8 looks 59:5 95:18 99:23	looser 83:4 Los 6:17 13:7 17:3 36:16 49:20 175:24 189:19 191:9 lose 177:16 losing 128:19 lot 19:12 21:22 43:18 50:5,6,8,16 50:17,18,19 50:20,22 52:14 54:23 56:22 57:20 59:20,25 60:20,21 69:21 70:6 70:7 71:3 71:20,22 74:15 76:6 76:23 81:22 88:8 92:16 95:10 102:12 106:8 107:5 108:13 109:6,15 111:4 112:25 113:3 114:14,17 114:23 116:18 117:5 118:13 123:9 143:8 144:17 149:23 154:9,11,13 154:15,23 155:18,20 157:18 160:21,24 161:20,21 161:25 164:15 179:21 181:20 188:13 192:9 lots 100:16	Louise 85:4 Louisiana 78:4,7,15 lounging 20:9 Lourdes 83:19,24 love 13:13 46:2 47:9 48:23 56:13 61:10 106:3 115:10 lovers 139:18 low 74:9 low-cost 16:15 lowering 30:16 loyal 27:4 lucky 188:12 Ludwig 61:23 62:16 83:15 83:17 84:3 91:3,22 lunchtime 148:9 lure 6:24 Lyon 111:17 113:7,8,15 113:15 M Mad 28:22 77:6 Madonna 148:21 magazine 73:6 104:9 145:5 163:2 166:10,10 167:18 172:18 magic 140:21 148:19 192:19 magical 50:14 167:22 176:8 main 10:2,5 12:25 13:9 26:5 61:4 91:16 maintain 66:18	171:16 major 9:21 74:24 95:23 128:7 148:13 158:2 163:20 168:4 172:3 173:24 174:10 180:25 majority 34:4 maker 141:6 makers 13:14 13:15,16 14:6 15:21 15:25 17:12 21:20 22:3 139:18 147:12 making 22:8 27:23 28:22 28:25 49:8 49:23 51:15 87:22 94:22 115:11 125:6 159:15 178:12 180:4 man 143:17 manage 132:25 management 68:15 manager 24:19 33:9 63:23 97:18 103:4 146:15,16 146:17,18 manages 164:7 Managing 5:20 Maneval 111:21 132:18,19 Mann 178:18 178:21 Manning 135:5 map 119:6	158:11 191:21 margins 34:8 Marian 58:12 Marie 45:12 45:21,22 55:18 57:16 60:15 Mark 28:16 112:4 144:24 145:22 146:2 155:3 market 44:12 64:13 72:18 75:6 146:14 marketable 78:13 marketed 106:22 marketing 61:25 97:7 97:9,10 100:14 102:3,7 106:23 109:2 119:8 145:3 153:21 154:2 markets 108:8 191:9 Marlboro 133:2 Marsha 47:7 49:11 Marvin 10:18 Mary 85:3 Maryland 46:3 60:16 mass 97:11 massive 64:20 142:23 massively 171:11 master 72:22 96:2,3 mastering 68:21 72:14 72:15 146:17 mater 6:8	material 88:17 maternal 5:22 matter 17:20 57:17 196:7 matters 153:11 Maud 111:17 113:7,15 Mayor 5:21 7:11 97:2 99:17 169:14 172:21,22 Mayor's 97:2 Maze 99:24 MBA 97:10 McDonald 27:12 McDonaldi... 108:15 McTear 111:23 137:25 138:5,6 mean 42:3 53:8 57:4 59:17,21 93:7 118:7 179:10 185:2,3 195:5 means 31:25 76:21 113:22 114:20,22 118:5 123:9 157:19 196:22 meant 85:7 mecca 48:23 49:18 mechanism 136:24 151:24 media 28:23 66:16 71:6 71:6,8 75:12 97:11 123:24 142:23 150:16
--	---	--	--	---	--	---	---

164:5	MFA 6:8	176:5	173:11	4:11 11:25	54:19 55:2	111:23,24	153:7 154:8
171:20	mic 34:13	minute 40:4,5	181:23	multiple	55:5 57:7	112:15	157:8,9
174:25	Michael	58:24 105:9	month 34:20	21:17,17	58:17 60:18	113:18,23	158:2,14,19
184:14	70:21 103:6	minutes	month-to-...	129:12	61:22,24	114:6 117:3	160:21,25
medical	148:16	39:10 67:2	155:8	multiplier	62:3,24	117:10,18	161:8
153:2	MICHELE	107:24	Montreal	129:3,4,21	63:5,7,9,12	117:21,23	162:15,18
Meek 100:2	196:14	186:22	74:24	130:6	64:2,6,13	119:2,14,17	162:20
meet 57:25	microphone	187:17	monuments	mundane-s...	65:5,8,13	119:18,22	163:18
57:25 65:9	122:24	mission 25:24	13:20	32:12	65:14,22	120:10,15	164:7,11,14
135:4	145:11	134:13	Moody 47:10	mural 179:14	66:4 67:6	120:20	164:17
meeting 98:5	microphones	138:12	Moosh	MURPHY	67:10 68:4	121:5,7	165:15,17
157:6	62:10	167:18	176:24	196:14	68:12,13,14	123:9,11,17	166:9,12,12
meetings	Middle	192:8	morning 2:2	Murray 5:23	68:17,22	123:21,25	166:13
81:17	103:11	mission-dri...	2:7,18	music 1:15	69:4,12,14	124:2,6,10	167:15,16
mega 47:20	midst 8:2	166:25	11:21 19:24	2:8,16,24	69:15,18,20	124:14,24	167:21,23
48:4	33:13	misunderst...	24:23 25:11	2:25 3:16	69:24,24	125:3	168:12,15
Melody 34:15	Midwest	195:2	33:2 45:17	3:17 4:11	70:8,10,17	126:14,18	172:5,11,14
melting 27:16	64:17	mixed-use	45:21 62:22	5:10 6:4,11	71:20 72:10	126:20	172:19
member 6:6	153:25	83:7	92:3,4	6:18 7:9,17	72:11 73:2	127:4,6,6	174:17
members	mightily	mixers 168:8	154:10	7:22 8:24	73:16 74:12	127:11,18	175:4,10,18
90:4 146:8	94:12	mixing 68:20	183:2	9:5,6,6 12:2	74:18,20,22	128:4,6,13	175:19
membership	migrate	mobbed	Morrow 47:9	12:11,17,21	74:24 75:2	129:22	176:2,20
146:5	70:14	176:21	Motion 78:4	12:23 13:11	75:3,14,24	130:2,8,16	178:4,6,11
memories	mile 101:7	model 18:15	Motivation	13:14,15,16	77:17 78:13	130:24	179:11,22
100:24	miles 39:20	moderators	104:17	14:6,12,18	78:19,22,23	131:15,22	180:7,12,18
Memphis	Milkboy	28:15	move 13:4	15:15,18,20	79:4,7,10	131:25	180:20
14:10	168:18	modicum	39:19	15:25 16:7	82:10,25	132:8,21	181:2,15,25
126:23	Mill 100:2	174:12	122:24	16:22 17:12	83:9,11	133:2,3,10	182:2,20,22
147:13,15	millennial	moly 143:18	130:11	18:13,19	84:17 85:5	138:11,12	183:6,20
Men 98:3	131:23	moment 8:4	135:16	19:5,6,8,17	85:7 86:16	138:15,17	188:20
108:9	Miller 145:5	149:17	141:8,11,23	19:19 20:9	86:22 87:7	138:22	189:7,14,19
mention 89:8	166:3,4,5	167:21	161:2	21:4,10,12	87:9,20,23	139:5,7,15	189:20
mentioned	184:8	170:15	174:22	21:19 22:3	88:5,8,13	139:18,18	191:8,12,19
49:25 75:11	million 10:20	moments	177:11	22:8,19,23	88:16,18,22	139:20	192:9 193:2
105:7	10:22,23	50:14,15	180:13	25:6,13	89:11,19,25	140:7,11,12	194:7
157:20	11:4 25:16	53:19	moved 13:7	26:13,14	90:15 93:17	140:13	music-maki...
182:25	29:18,19,20	147:18	60:16 98:8	27:23 28:3	94:24 95:5	141:3,6	6:14 13:20
mentor 28:6	29:23 30:7	monetary	98:10 100:5	28:4,7,9,10	97:9,9,20	142:3,5,11	Music/Film
Menzingers	95:10	139:11	141:12	28:11,13,22	97:22,25	142:12,17	18:17
64:23	104:12	money 23:10	189:17	28:24 29:2	99:12,16	142:21	musical 14:8
mere 30:6	163:5	31:14 32:5	movement	29:4,9	100:12	143:2,4,12	14:13 17:10
merit 85:16	millions 95:8	45:3 91:17	6:2 57:21	30:17,24	101:22	143:16,17	19:2 33:13
merit-based	95:8,9,9,11	104:16	176:5	33:4 35:8	102:6,7,9	143:23	33:16 55:9
85:23	mind 64:22	106:17,17	movie 95:6	35:16 36:9	102:17	144:2 146:6	94:23 95:15
Merriam	96:8	107:14	movies 86:8	36:13 37:2	103:2,15,20	146:14,23	116:10
34:19	minds 64:5	114:17	86:11	44:6 46:4	103:25	146:24	134:14
message	mine 135:25	115:17	moving 51:6	46:12,14,19	104:23	147:18,20	138:20
23:13 27:18	182:7	116:6	104:22	47:3,14	105:4,6,11	148:3,14,19	151:9
127:10,13	Miner 138:6	125:15,19	140:20	48:13,22	105:12,13	149:19	musically
Metropolis	168:18	128:18,22	170:8	49:16,18	106:4,6,20	150:4,7,15	189:22
149:9	minimum	128:24	MPR 73:6	51:3,17	106:25	150:19	musician
metropolitan	185:15	129:18	MTV's 49:8	52:3,23	108:5,6,13	151:3,13,24	13:2 63:3
36:20	Minneapolis	171:10	multi-plati...	53:2 54:11	109:5 110:3	152:3,23	63:10 65:12

75:25	73:9	117:19	149:16	190:5	nine 25:19	90:16	78:23 102:5
114:16	mystique	125:13	151:12	new 6:16 13:7	154:3	165:19	143:22
118:18	64:16	128:16,17	170:13	19:11,22	Nino 86:12	175:15	149:19,21
138:8		143:5	172:15	20:11 26:19	ninth 98:23	nurture 7:17	151:20
140:24	N	153:24	173:3 174:6	27:3,6 30:9	nodded 41:8	42:11 87:2	offices 133:9
musicians	name 2:3	158:14	179:12	36:16 55:3	Noisey 73:5	139:17	official 80:7
16:11,17	5:16,17,18	162:11	180:7	65:4 67:14	non-comme...	182:15	115:21
34:10 35:9	8:20 11:18	179:21	181:18,23	67:15 74:23	33:6	Nutter 7:11	124:5
35:11,22,25	11:20 25:7	181:19	182:2 189:4	76:23 78:23	non-Philad...	99:18	offshoot
36:5,21	32:24 33:3	182:17	needed 93:20	79:5 84:9	67:23		142:5
37:23 39:3	33:22 45:22	nationally	125:25	87:7 88:7	non-profit	O	oftentimes
47:12,14	49:3,5	69:14 73:21	171:15	92:24 95:20	35:20 118:6	O'Brien 1:11	92:5,12
50:18 55:11	62:19,21	116:19	needle 130:11	98:8,10	119:19	8:12 17:25	Oh 1:11 2:2,3
60:20 64:9	65:14 84:3	140:13	141:11	100:10,25	138:10	18:2,5	2:18 4:15
64:12 65:2	96:21 97:6	159:18	needs 8:4	105:4	non-profits	o'clock 19:11	8:9 11:15
66:13,25	122:17,19	162:6 168:2	14:18 15:19	106:19	119:17,20	19:24 20:2	12:13 17:22
67:3,21	123:5,12	178:4	16:4,6 21:8	108:5	120:5,11	20:7	18:3,6
75:6 77:21	138:5	native 15:6	32:16 35:5	109:13	non-support	O'Jays 27:13	19:15 20:14
86:2,4,7	145:23	147:4	39:7,15	117:10	13:18	oasis 7:19	22:14 24:12
89:16 93:18	146:2	nature	99:7 102:23	125:12	non-traditi...	Oats 98:4	24:23 25:4
102:25	153:17,20	170:11	124:19	126:21,21	36:3	99:4	31:4 37:18
103:16	158:5	navigate	127:13	128:7	normal 20:5	Obama's	38:3 39:8
112:12	161:11	130:24	139:22	133:23	normalcy	84:11	40:2,6,12
113:25	165:12	NBC 53:7	140:25	134:10	51:21	objections	43:7,13
114:7	166:5	near 80:17	151:18	135:9,21	North 76:2	196:4	44:22,25
115:13	177:21,24	neat 190:14	174:15	138:18,20	98:5 154:3	obvious	45:7,17
116:3,6	187:21	necessarily	negative 93:8	139:23	Northeast	112:17	48:24 53:4
117:16	189:10	70:14 71:21	122:14	149:2,10	153:25	127:17	54:16 56:23
118:3,14,25	192:2	105:10	negotiate	159:2,6	Northern	obviously	57:12 58:9
119:11	193:18	need 6:22 7:3	44:17	167:2,3	170:8	18:20 61:11	61:11 62:8
121:15,21	194:6	7:7,9,9,16	neighborho...	177:11	notable	69:19 71:3	62:23 66:24
123:23	named 87:22	18:18 29:4	80:16,20	178:7 180:6	133:14	74:4,21	68:5,9
125:21,25	104:3 158:6	34:10 38:20	128:3	180:12	notably 97:17	76:22,25	79:21 83:12
127:24	names 86:6	39:19 47:15	141:21	181:4,5	noted 127:3	103:2	84:14 85:10
130:2,23	naming 103:9	47:17,17,18	neighborho...	182:9,12	163:11	112:14	90:23 91:5
134:16	Nashville	51:9 56:14	66:7	184:24	notes 196:6	145:15	91:9,10
135:20	6:16 13:8	70:13 72:2	neighborho...	193:23	noteworthy	Occasionally	92:23 93:5
141:8 148:8	14:10 36:22	74:19 76:17	3:9,25 90:7	news 43:18	29:24	42:16	96:12,20
157:11	65:4,5 98:9	79:16 101:2	126:4 128:3	73:5 105:2	notice 175:15	occasions	100:18
160:20	100:11	102:16	141:17	184:13	noticed 50:5	112:21	107:3,23
161:2,6	126:21	104:4 105:5	neighbors	nice 100:20	149:15	OCD 176:24	111:8 112:3
165:16	127:5,5,8	108:25	99:17	night 25:21	notion 157:10	October	113:9,14
168:8,20	127:11	109:2,3	network 55:5	30:5 65:17	nowadays	142:4	121:18
171:3,8	149:3	110:6,7	networking	65:18,25	91:19	octogenarian	122:22,23
172:8	175:23	113:22	28:10	133:13	number 30:5	24:3	123:3,7
176:13	Nashville-b...	114:21,25	190:24	192:24	94:20	odd 49:18	130:18
183:8 188:5	154:3	116:2	never 50:4	194:11	146:13	91:16	132:13
190:9	nation 77:8	117:20,22	60:10 82:7	nightlife	147:14,16	oddly 43:21	137:19
musicianship	101:9	118:13	97:14	20:10 48:11	152:2 153:4	Odell 87:22	138:3
6:18	118:16	120:10	110:24	52:18	158:8	offer 8:7 15:9	144:14,20
Musiq 45:23	national	127:17	118:8	141:18	168:12	137:18	145:10
58:3	16:24 17:2	129:20,23	136:17	nights 34:14	numerous	offers 79:2	153:14
mystified	20:21,22	141:7	139:13	101:11	64:10 86:24	office 6:22	155:11,23
	35:10 73:5					18:15 63:21	

165:25	30:14 70:23	79:1 80:1	170:1 171:1	124:11	164:19	143:18	181:11
177:18	76:21	81:1 82:1	172:1 173:1	125:12,17	overlooking	parking	partners 92:2
183:11	operating	83:1 84:1	174:1 175:1	130:11,25	15:2	16:10,11	partnership
187:2,24	118:7	85:1 86:1	176:1 177:1	145:16,17	overpay	35:9 37:22	6:23
189:8	operations	86:24 87:1	178:1 179:1	145:21	106:7	38:19 40:15	partnerships
191:22	74:18	88:1 89:1	179:21	174:23	overseas 32:5	40:18 67:2	137:11
193:7,20	146:18	89:15 90:1	180:1 181:1	183:25	180:18	115:11	parts 103:24
194:14,17	192:5	91:1 92:1	182:1,16	organization	owned 108:12	137:12	140:17
194:21	opinion 13:10	93:1 94:1,6	183:1 184:1	118:5 124:3	129:5,8,13	179:3,9	party 20:5
Oh's 63:21	125:4	95:1 96:1	185:1 186:1	124:9,22	163:21	186:7	77:6
okay 4:25	127:16	97:1 98:1	187:1 188:1	135:12	165:12	parks 52:17	pass 115:19
18:6 20:14	opportunities	99:1 100:1	189:1 190:1	138:11	owner 6:6	162:2	passed 14:14
22:14 39:14	1:3,14 2:5	101:1 102:1	191:1 192:1	144:2 146:5	8:22,23	Parkway	62:11 78:24
40:2 43:15	2:14 3:1 4:1	103:1 104:1	193:1 194:1	organizations	68:18 72:12	149:8	passing 35:12
45:7 62:8	4:2 5:1 6:1	105:1 106:1	195:1,19	16:21 18:21	123:15	part 21:12	passion
83:12 96:19	7:1 8:1 9:1	106:19	opportunity	90:11 94:11	163:7	31:13 46:12	165:21
98:16,17	10:1 11:1	107:1 108:1	3:8 7:7	96:5 173:10	owns 70:20	49:23 64:15	passionate
99:19	12:1 13:1	109:1 110:1	15:12 25:5	organizers	164:6	64:18 72:15	27:25 90:14
107:25	14:1 15:1	111:1 112:1	28:5 34:2	64:23		85:13 88:14	178:8
187:14,18	15:24 16:1	113:1 114:1	35:25 37:13	151:13	P	101:23	Passyunk
old 46:11	17:1,6 18:1	115:1 116:1	49:22 71:3	original	p.m 195:20	105:10,16	173:18
70:24 91:16	19:1 20:1	117:1,15	84:7 96:24	107:13	pad 167:10	116:9 120:7	pathway
100:9	21:1 22:1	118:1,14	113:10	originate	page 66:11,12	124:13	55:16
106:15,23	23:1 24:1	119:1 120:1	116:3	108:18,18	66:13	153:7,9,10	patience
169:18	25:1 26:1	121:1,7,14	123:20	Orleans	Pages 66:14	156:8,14	145:15
older 117:6	27:1 28:1	122:1 123:1	146:12	74:23	paid 10:12,13	162:13	patients
Olivera 27:14	29:1 30:1	124:1 125:1	154:17	126:22	10:14 38:17	172:5,14	87:23
once 31:2	31:1 32:1	126:1 127:1	157:12	Orlons 65:11	44:17,18	187:3,7	patron 65:20
40:18 47:15	33:1 34:1	128:1 129:1	162:5	out-of-town	112:8	190:8	patrons 27:4
48:19 55:25	35:1 36:1,4	130:1 131:1	184:25	7:4	141:25	192:24	91:21 93:19
60:17	36:14 37:1	132:1 133:1	185:13	outcomes	157:4	193:4	Patti 12:6
152:12	38:1 39:1	134:1 135:1	186:20	142:16	paint 139:12	part-time	15:4,5
ones 42:10	40:1 41:1	136:1 137:1	187:5	outdoor	panel 4:5,18	63:15	99:22
69:22 70:2	42:1 43:1	138:1 139:1	opposed	133:25	8:16 24:16	participate	Paul 187:21
98:25,25	44:1 45:1	140:1 141:1	163:18	outlay 23:12	45:11 61:15	85:12	pay 41:6 48:7
101:10	46:1 47:1	142:1 143:1	option 36:6	outlet 11:8,11	91:7 96:15	192:13	76:17
128:6,8	48:1,3 49:1	144:1 145:1	109:13	outlets	96:15	participating	152:18
online 87:4	50:1 51:1	146:1 147:1	110:10,11	142:23,25	111:11,14	29:3	179:9
open 19:23	52:1 53:1,8	148:1 149:1	178:17,23	outreach 7:23	111:16	participation	paying 57:18
34:13 43:2	53:13 54:1	150:1 151:1	options 35:9	outside 23:24	113:3	30:17	161:14
49:9 59:13	55:1 56:1,6	152:1 153:1	orchestra	65:15 72:4	137:22	particular	PCMS
75:6 84:2	57:1 58:1	154:1 155:1	26:9,11	73:18 74:16	144:23	3:3 22:16	132:22
106:23	59:1 60:1	156:1,21,25	27:10 42:23	94:14	145:17	34:5 42:24	135:7
119:5 147:5	60:22 61:1	157:1,2	87:16	133:13,19	paper 70:24	particularly	PCMS's
opening	61:2 62:1	158:1 159:1	118:23	162:24	paradigm	35:2 94:9	134:6
16:10 34:17	63:1 64:1	160:1 161:1	136:5	163:14	88:7	117:4	Penn 33:5
55:23 99:2	65:1 66:1	161:18	147:24	173:21	Parameters	parties 66:6	100:7
101:12	67:1 68:1	162:1,2	Orchestra's	outstanding	94:4	partner 16:23	182:22
opens 67:14	69:1 70:1	163:1 164:1	176:15	30:19	paramount	17:6 70:21	191:25
opera 26:10	71:1 72:1	164:2 165:1	order 5:12	146:24	35:10 153:7	85:9 142:25	192:2 193:9
147:23	73:1 74:1	165:20	7:15 54:8	outweigh	park 22:17	164:22	194:2,16
185:19	75:1 76:1	166:1 167:1	62:14 79:15	23:11	23:15	182:7	Pennsylvania
operate 16:18	77:1 78:1	168:1 169:1	114:21,25	overall 153:6	135:19	partnering	1:7 26:12
					136:4		

78:6,7	167:8,24	41:20,22	pharmacy	70:11,15	150:3,24	26:10 27:7	Pink 100:7
150:20	168:11	44:19 48:10	153:2	71:10 72:21	151:10,13	51:10 52:8	163:10
penny 180:19	169:16,23	67:4 112:23	Pharrell	73:8,11,19	151:25	58:13 74:8	Pinkenson
people 2:22	169:25	performed	10:18	74:11 75:4	152:18,22	76:2,3	6:21
3:24 12:20	170:22	84:10	phenomenal	79:13 84:18	153:8,23	77:11,13	pioneer 5:25
12:22 15:14	171:7,9,14	134:11	45:25	86:13 87:11	155:24,25	85:10 87:15	pitch 193:4
15:25 20:13	171:20,23	135:25	Philadanco	87:20 88:13	156:10,18	98:24 99:6	Pitchfork
21:17,22	172:11,23	158:24	26:13	89:3,11,24	157:18,25	100:4,12	158:5
23:25 25:17	173:6,13,14	performer	Philadelphia	91:15 92:17	158:11,24	101:15	Pittsburgh
29:7 31:18	173:21	15:7 192:21	1:2,7,15	92:25 93:11	159:3,8,9	102:17	81:22
31:24 47:23	174:21	performers	2:17 3:3 4:3	93:24 94:9	159:15,17	104:3	126:22
48:7 50:3	175:6,13	67:8 147:11	5:21 6:10	94:15 97:25	162:9,14	106:24	place 9:12
50:11,25	176:12,17	149:13	8:3,23 9:4	98:6 100:9	163:7,16,24	107:12	16:21 24:11
51:12 52:7	177:4	performing	10:24 12:3	101:3,6,22	165:5,11	110:20	27:20 37:17
52:14 54:2	178:24	10:14 16:11	12:12,24	104:7	166:17,19	111:4	51:10,12,13
54:3,23	179:5 180:3	25:9,14,18	13:21,23	105:18	166:22	122:21	51:16 52:5
55:4 56:3,9	184:25	25:22 28:20	14:16 15:6	108:12	167:9	123:7	52:6,21,21
56:12,15	188:5,6,11	30:8 44:11	15:8,13,15	110:9	169:15	139:20	52:25 55:6
57:2,20,25	188:15	63:10 65:12	15:19 16:8	111:18,22	170:10,18	145:7 148:4	78:12 83:7
58:4 59:13	190:2,25	67:3 96:6	17:3,9	112:5	173:19	158:18	83:9 99:12
59:22 60:12	191:2,14	100:8	18:11,11,14	113:16	175:7 176:7	178:2	101:16
60:23 67:17	194:25,25	103:12	18:17 19:5	114:24	176:14	179:23	102:10
70:11 71:19	percent 26:20	115:3	19:7,10	116:13	177:10	181:9,12,14	106:24
72:4 73:16	78:15 79:3	121:13	23:14,20	117:12,20	178:3	181:15,15	127:12
77:11 81:11	85:20 120:3	156:25	25:7,15	118:9,17,22	180:13	181:21	129:21
81:18 83:10	120:6,8	period 39:24	26:2,9,10	120:19	184:10,23	182:4,19	133:22,23
87:5 88:23	136:14	peripherals	26:11,12,23	121:9,15	185:16	189:6,17,21	136:6 141:5
89:16,22	162:23	105:12	27:17 28:17	123:15	191:6,21	PHL 63:22	146:7 151:2
90:11 91:12	163:13	person 23:2	29:5,14,21	124:11,15	194:24	66:9 67:17	165:3 171:3
93:7,16	percentage	54:13 139:8	30:13,18,25	124:16,17	Philadelphi...	photograph...	189:24,25
96:9 105:14	129:7	139:12	31:9 32:9	124:19,25	26:6 46:15	146:20	placement
106:8	perception	140:10	33:4,12,23	125:2,23,24	123:17	photos 139:5	142:11
111:12	184:16	141:10	36:5 37:8	126:13,17	127:13	pianist 87:24	placements
115:8,12,25	perform 75:7	185:13,24	41:5,11,18	126:24	131:15	pianos 152:10	49:13
116:11,15	112:7 116:4	186:2	42:23 43:17	127:15	143:15	Piazza 83:8	places 3:6
117:6,8,21	134:25	personal	44:3 46:8	130:3	151:8	pick 114:9	14:12 20:23
118:12	147:25	127:16	46:12,19,20	131:18,19	Philadelphi...	165:7	22:2 51:7
119:8	156:19	174:17	48:5,8,13	131:20,21	135:9	picked 108:5	59:11,12
120:14	157:12	191:13	48:17,21	131:24	Philadelphi...	picks 178:20	92:19 93:16
129:25	159:5	personalities	49:17 50:17	132:21	41:13	Picnic 67:19	114:25
134:17	161:19	55:9	52:2,4,20	133:4 135:3	Philadelphi...	77:7 101:15	116:13,24
139:6,18,19	162:3	personally	52:25 54:21	135:4,23	63:3	Picture 78:5	141:15
140:6,9	178:10	88:22	55:7 58:17	136:5,19	Philadelphi...	pictures	166:18
141:13,19	performance	191:15	59:3 62:25	140:8,13,17	47:21 66:21	20:18	168:19
143:9	38:21 74:20	perspective	63:16,24	140:24	133:18	piece 84:9,10	170:5
144:17	74:22 82:3	63:25 154:7	64:3,7,16	141:3	134:18	95:23	173:18,22
145:16,17	84:5 106:20	178:7	64:24 65:3	142:14,19	137:16	109:12	176:10
145:18	116:4	179:19	65:6,10,19	143:2,4,22	Philip 111:21	135:25	184:14
147:14	117:16	perspectives	66:3,13,18	144:5 145:2	132:19	pieces 130:13	plan 7:17
151:4 152:2	121:7 157:2	5:6	66:23 67:11	146:4,14,22	Phillies	135:9	26:15 96:2
153:3	performanc...	Peyton 135:5	67:22 68:11	146:25	112:20	PIFA 29:22	96:7 106:16
154:15	25:19 27:4	ph 71:5	68:19,20	147:3,19	136:3	pinching	120:20
158:17	27:12,15	Ph.D 97:11	69:2 70:4	148:12,22	Philly 20:6	180:20	186:5

planning 5:24 96:3 120:16	62:19 96:21 145:22	104:23 148:3 170:3	28:13 precedent 77:2	159:10 primarily 72:21 97:20	procedure 187:4	16:8 142:11 professiona... 139:10	101:23 112:20
platform 80:7 80:10	153:16 189:10	176:13 177:8	precious 120:23	118:24 primary 131:9	proceeding 187:8	professionals 6:12 28:5	174:16 182:20
platforms 95:6	pleased 2:3 pleasure 63:20	populated 170:6	premier 41:24	prime 58:4 Prince 104:24	proceedings 196:4	106:15 146:5 155:9	promoted 127:25
play 16:5 38:18 41:12	plenty 16:20 103:24	population 7:13	preparing 64:3	109:20,21 110:4 111:5	process 4:23 41:7 72:17	160:25 professor 61:18,19,25	promoter 57:7
56:19 87:15 103:18	plug 102:22 103:7	portfolio 120:2	presence 147:20	print 166:15 printed 100:18	produce 158:20	63:2,13,15 63:17,23	promoters 47:18 48:17
107:18 108:21	119:16 pockets 21:19	portion 4:22 Portland 20:23 159:2	present 1:10 66:22 77:17	prior 134:6 189:20	producer 4:8 4:9,12 6:4,5	68:12 97:7 166:6	168:16 190:11
110:14 116:14	21:23 poetry 139:13	position 7:21 185:14	132:24 presentation 83:9	prior 134:6 189:20	8:21 12:2 46:16 72:11	profile 178:3 profit 76:21	promotes 15:24
121:3,11 152:6	point 3:2,20 14:22 73:4	possessed 64:10	presented 135:7,21	priority 37:9 58:20	138:8 146:17	program 27:24 63:6	promoting 9:15 10:9
162:12 185:13	80:5 116:16 127:14	possibilities 17:7 113:2	presenter 35:24	private 50:9 75:8 91:13	producers 3:15 6:25	69:12 71:15 71:16,17,25	47:19 55:22 112:9
187:17 played 10:11	128:12 130:18	possibility 142:10	presenters 78:19,22	91:20 92:7 92:13,16	9:7 11:6 47:10,13	78:25 79:2 87:7,20	174:22 promotion
10:12 33:18 41:23 55:25	151:4 156:11	possible 11:5 118:20	presenting 41:19,20	94:13 119:25	57:23 70:8 73:2 126:9	97:17 150:14	10:8 106:21 109:2 154:2
102:8 107:15	163:5 169:9 pointed 17:17	130:19 141:2	134:22 presently 63:12 66:5	120:24 privilege 46:11	152:16 168:8	168:16 189:16	155:17 173:12
108:9 109:8 109:9,10	37:25 116:12	possibly 51:2 150:5	preservation 5:25 58:20	privy 149:22 probably 24:11 31:21	182:12 188:15	programmed 108:13	promotional 156:20,24
135:15 143:13	184:7 police 31:15	pot 27:16 potential 54:3	preserving 13:25 14:11	43:24 71:18 72:22 80:13	produces 49:7	programmi... 22:17 26:17	properties 150:10
151:3 player 185:19	119:13 Policy 142:6	125:19 128:18	19:3 159:22 presided 7:13	80:14 82:13 82:15 98:16	producing 33:25	programmi... 27:2	property 133:15
players 23:23 99:2 129:24	political 31:17 80:5	132:8 164:3 potentially 66:12	President 25:8 83:20	99:24 100:4 101:6	118:11 product 192:4 193:3	programmi... 42:25	134:2 152:17
134:24 180:7	politician 80:6	pounded 104:21	84:10 97:18 111:18,20	102:12 105:20	production 39:15 43:19	programs 36:10,10	proposed 16:7 78:21
playing 15:10 15:15 33:21	politics 166:13	poverty 81:8 power 33:15	113:16 press 164:15	110:7 141:4 154:14	68:14,15,17 68:22 72:12	61:23 83:21 84:2,4	proposing 66:25
34:13,17 38:24 86:11	172:19 pool 71:13	48:8,12 97:18 108:4	pressure 110:17,18	160:21 168:4 172:4	72:16 78:11 79:10	85:13 103:15	props 100:6 PROs 149:11
104:2 107:12	73:2 189:3 poorly 121:22	108:8 110:10	pretty 9:19 99:18	176:19 184:16	123:24 145:4	130:22 131:5	Protect 103:9 proud 25:12
110:23 112:14	pop 47:11 49:13	111:6 powerhouse 89:25 98:21	prevent 29:9 previous 169:5	185:23,25 problem 12:25 17:14	150:19 153:22	134:24 project 63:23	100:16 118:18
114:8 116:20	pop-up 66:8 Pope 14:21	practical 40:25 184:3	previously 157:24	179:10 188:25	190:19 productions 143:2	87:16 88:4 164:14	131:7 159:16,19
163:6 playlist 56:4	Pope's 101:12 popping 51:20 178:8	practically 98:11	pride 14:15 102:19	49:16 50:5 65:11	168:16 products 140:2	166:25 projects 7:5	proven 193:15
plays 6:19 41:5	Pops 26:10 popular 26:22 80:13	prayer 84:11 pre-determi... 140:22,22	134:3 140:22,22	179:10 188:25	profession 185:3	78:14 92:5 92:6,9 94:7	provide 8:18 10:8 11:18
Plaza 148:8 please 5:16	97:20			problems 195:4	professional 79:16	48:18 74:7 79:16	24:25 32:24 34:9 45:20
8:17 11:17 24:24 45:19							49:4 62:20 93:20 104:6
49:2 62:18							

117:14	publish 166:9	110:11	ranked 69:14	79:18 88:14	30:8	186:21	102:24
122:17	published	quality 95:19	126:17	90:10,16	recess 195:14	187:19	regard 95:16
124:22	158:13	140:8 153:6	rap 97:21	104:24	recessed	189:11	100:11
132:16	publisher	quarter	rapper 100:3	106:4	195:20	recorded 4:24	regarding
145:23	145:5	158:22	rare 56:5	110:12	recession	97:9 107:6	1:15 2:8,15
153:17	publishers	Quartet	rarely 56:19	113:11	136:17	142:21	78:2 127:3
156:19	149:11	134:9	rate 81:8	114:4 116:2	recirculate	recording	regards
161:7 162:2	180:21	question 53:9	Rauli 61:20	117:9,11,18	129:6	16:24 28:18	167:23
177:21	publishing	88:16 108:2	62:15 83:15	120:16,21	recognition	45:13 46:10	region 7:8
185:12	146:19	132:11	83:22 93:22	121:4,12,14	48:22	49:6 50:20	12:3,24
187:25	147:20	164:20	razor-thin	121:20,25	157:17	69:6,9,10	30:18,21,23
provided	pulling 40:8	questions	34:7	139:16	recognize 3:4	70:7 78:9	146:9 153:3
35:22 57:14	pulse 162:10	8:15 17:25	reach 29:6	140:25	8:12 15:20	78:11 82:8	regional
62:4 130:18	pun 99:5	37:20 83:22	125:18	142:15	30:11	97:24 98:3	136:23
130:23	purchase	107:10	130:25	144:8	156:10	98:7 114:12	151:23
providers	2:24	Quinlan	132:11	154:13,24	174:6	114:17,18	160:10
125:17	purpose	176:18	167:10	155:21	recognized	126:3 138:7	166:15
127:21	139:17	quite 42:19	192:9	158:10	14:13 73:22	139:9,20	194:8
130:3,17	166:24	128:13	reaches 13:2	160:24	140:14	140:4,7	regionally
provides	pursue 131:6	152:4	reaching	163:25	144:7	143:21	174:22
118:13	pursuing	155:12	112:18	168:13,20	156:12	144:25	regrets 25:10
providing	28:3	quote 65:10	reaction	169:7,19,21	recognizes	146:3	regular 95:24
37:22 55:16	purview	104:19	156:5	169:22	146:23	150:15	140:18
112:6	152:21	quote/unqu...	read 2:9	170:19	recognizing	154:5	151:7
131:20	push 165:3	13:18	122:4	173:20	159:11	Recordings	regularly
161:17	165:16		readers	174:15	174:11	138:6	134:9
proximity	175:4	R	184:18	175:4 176:6	RECollective	records 46:21	135:18
149:10	pushing	R&B 97:21	ready 59:6	176:25	111:20	58:14 72:23	regulations
public 1:15	123:10	99:25 148:4	real 13:10	179:22	recommend	98:10	67:7
2:15 3:22	put 9:12 10:4	R5 168:16	14:3 115:16	180:6 188:7	142:2	111:21	rehabbing
14:10 43:6	14:10 32:11	radio 2:23	192:7	190:14	190:16	131:20	150:10
57:14 77:17	58:8 76:17	9:13,20	realistic 39:6	191:20	reconstruct...	154:4	rehearsal
77:18 79:24	77:20,21	10:6,11	39:14 184:4	193:4,17	130:8	192:23	16:16 21:25
84:2 90:5	82:15 92:9	18:24 28:11	reality 36:19	194:8	record 5:16	recruit 95:20	reignite 48:13
105:20	115:19,22	28:16 33:6	51:19	reason 13:10	8:22 10:11	recruiting	related 24:9
109:16	116:11	41:5,17,23	167:14	23:8 31:11	10:22 11:4	95:16	172:13
113:23	119:6,16	42:5,7,17	realize 88:22	79:18 101:2	24:25 45:19	Red 158:16	relates 63:21
136:9	128:8	47:17 48:17	114:14	101:20	46:14 49:3	158:21,25	84:17
137:10	142:25	52:16 55:20	117:23	107:17	72:15 96:22	159:3	relation
151:25	143:4	56:2,6,19	126:8	125:20,22	97:23 98:6	reduced	126:19
178:16	164:15	60:3,5,9	realized	180:8,9	98:13 99:5	136:16	relational
185:10	165:3,4	97:13,15	60:17	reasonable	104:20	reenforce	191:12
186:19	185:22	107:9,13	realizing	64:25	109:9	33:15	relationship
187:3,4	186:3	108:4,11,15	109:12	reasons 26:21	122:17	referred	82:9
194:18	191:21	108:25	really 5:5	32:10	132:16	129:2	relationships
196:15	193:17,21	109:14,23	21:3,8	REC 122:21	138:8 139:7	reflect 97:19	42:22
publications	193:22	110:9,18,22	22:20 24:7	123:7	145:23	reflected	189:25
158:3,14	putting	110:25	37:23 39:4	recall 5:19	147:11,24	58:10	190:14
166:15	158:10	126:5	55:13 57:9	received 4:19	148:13	reflecting	191:13,14
175:15	puzzle 130:13	153:25	70:5 71:12	30:10 56:19	153:17	27:16	relatively
publicized		155:16,19	72:25 74:2	144:4	168:6	reflection	181:4
4:25,25	Q	155:22	74:8 75:5	192:24	177:21	184:16	relax 20:3
56:11	Q&A 28:6	raising 178:3	76:10 79:16	receives 30:6	185:10	refresh	relied 94:2
	Q102 108:17	ran 80:7					

relocate 36:15 95:19	11:1 12:1 13:1 14:1	117:1 118:1 119:1 120:1	133:21 135:16	revitalization 170:2	rock 12:7,8 145:7 148:5	149:14 157:24	125:3 126:21
relocating 46:7	15:1 16:1 17:1 18:1	121:1 122:1 123:1 124:1	165:22 resolution 1:13,13	revitalize 102:25	163:21 165:13	S	180:3 191:11
rely 94:12	19:1 20:1	125:1 126:1	2:10,11,12	revitalizing 68:3	168:21 177:25	Sabo 61:16 62:15,21,22	schmo 193:10 scholarship 85:23
remarkable 22:16	21:1 22:1 23:1 24:1	127:1 128:1 129:1 130:1	90:19	rewards 7:4	179:23	63:2 188:3	school 27:25 62:3 63:8
remember 103:3 169:3	25:1 26:1 27:1 28:1	131:1 132:1 133:1 134:1	resource 120:23	rewrite 40:10 40:13	Rodeo 51:18 role 6:19 28:8	safe 35:7,8 109:15	scholarship 64:17 84:25
remind 101:2	29:1 30:1	135:1 136:1	144:15	122:10,12	28:11 121:3	safer 178:12 178:24	85:5,17
remiss 84:15	31:1 32:1	137:1 138:1	respect 17:12	Riccelli 38:2	121:12	salaried 70:23 71:7	86:15,25
remunerati... 23:9	33:1 34:1 35:1 36:1	139:1 140:1 141:1 142:1	response 194:20	rich 17:10 46:23 60:19	135:15 193:13,22	sales 129:18	87:21 90:9
renaissance 8:3 33:14	37:1 38:1 39:1 40:1	143:1 144:1 145:1 146:1	responsibility 87:3	143:15 147:10	193:23 194:3,6	Sam 177:7	103:11
134:5	41:1 42:1	147:1 148:1	responsible 124:4	right 11:15 13:5 15:4	roles 97:16	Sandoval 27:14	131:4,10 151:25
Rendell 169:14	43:1 44:1 45:1 46:1	149:1 150:1 151:1 152:1	rest 81:4 114:19	17:17 23:13 24:12 40:15	Rolling 73:6 158:4,6,10	Saturday 43:2	164:23 188:22
renewed 134:2	47:1 48:1 49:1 50:1	153:1 154:1 155:1 156:1	139:9	49:2 51:11	Romania 136:2	Save 142:9	189:18
136:17	51:1 52:1	157:1 158:1	175:14	52:22 55:2	room 1:7 4:17	saw 144:7	schools 28:21 31:15 69:14
renowned 27:19 36:25	53:1 54:1 55:1 56:1	159:1 160:1 161:1 162:1	restaurant 121:8	57:10,11,11 70:15 73:22	34:16 124:12	saying 53:10 54:18	89:19 103:2 103:15
rep 48:2	57:1 58:1	163:1 164:1	133:24	74:9 77:8	132:10	158:18	113:23
replaced 99:23 100:2	59:1 60:1 61:1 62:1	165:1 166:1 167:1 168:1	restaurants 75:2,4	79:19,25	154:15	162:18	152:12
report 106:12	63:1 64:1 65:1 66:1	169:1 170:1 171:1 172:1	78:18 157:9 161:10	81:11 96:12 107:3 111:6	160:22	183:14	188:23
164:24	67:1 68:1	173:1 174:1	172:7,9,10	111:8	rooms 21:17 81:19	184:15	192:10,16 192:20
165:3	69:1 70:1	175:1 176:1	restricted 39:4	122:16	rooted 166:19	says 115:20 126:15	Schulz 28:16 144:24
reporter 196:24	71:1 72:1 73:1 74:1	177:1 178:1 179:1 180:1	result 26:19 37:7	126:11 137:19	roots 12:6 33:20 67:19	scale 16:13 87:4 162:11	145:22,25 146:2
representat... 90:3	75:1 76:1 77:1 78:1	181:1 182:1 183:1 184:1	results 37:8 44:16 67:23	141:22 142:20	77:6 85:6 99:23	179:22 scene 13:11	Schwabe 61:19 62:15
Representa... 150:13,18	79:1 80:1 81:1 82:1	185:1 186:1 187:1 188:1	129:4	146:10 152:7	101:15 140:14	16:2 19:5,6 21:14 33:16	68:7,8 82:21
represented 22:22 28:19	83:1 84:1 85:1 86:1	189:1 190:1 191:1 192:1	retailers 129:16	157:17 158:12,15	Rota 86:12	64:14 89:11 95:15 99:16	127:19
representing 17:3 25:18	87:1 88:1 89:1 90:1	193:1 194:1 195:1	retain 27:3 37:5 141:18	162:18 164:18	routinely 118:23	114:6 117:21	science 139:19
47:24	91:1 92:1	research 82:17 120:2	rethink 122:10	180:10,11 180:15	Row 65:5	121:8 133:25	140:7
reproduction 196:21	93:1 94:1 95:1 96:1	164:25	return 67:24 103:14	181:9,22 184:18	Rozsnyai 87:18	154:12 158:19	Sciences 16:25
repurpose 152:9	97:1 98:1 99:1 100:1	reside 22:21 172:16	revenue 29:20 129:7	rising 41:25 Rittenhouse 136:3	RPR-Notary 196:15	167:23 172:2,2	scope 35:14 Scott 45:24
reputation 175:23	101:1 102:1 103:1 104:1	resident 26:8 26:18 29:16	129:15	rivals 7:20 Rizzo 5:21	Ruffhouse 149:8	176:2 178:4 179:25	100:6 Se7en 49:13
reputations 121:15	105:1 106:1 107:1 108:1	29:19 43:3 132:23	143:3	road 148:22 Rob 192:2	run 15:22 66:19 68:16	189:19,20 191:12,19	search 7:10 season 26:23
require 106:16	109:1 110:1 111:1 112:1	residential 80:19	162:23 163:13	Robinson 187:20,21	running 147:22	193:14 scenes 21:19	28:12 134:9 134:20
RES 3:1 4:1 5:1 6:1 7:1 8:1 9:1 10:1	113:1 114:1 115:1 116:1	residents 88:4 133:12	review 150:6 186:15	188:2	Ryan 61:19 62:15 68:7	37:2 103:21 103:22	seat 137:23 187:12 seated 8:13

seats 25:20 30:5 62:9 62:18 111:13 116:17 145:11 Seattle 36:22 38:5 147:16 149:24 159:2 176:6 second 8:11 24:5 25:22 25:23 30:4 84:7,11 114:11 163:9 Secondly 130:21 seconds 109:10 Secretary 154:4,5 section 80:8 sector 115:10 see 9:3 26:5 32:19 41:8 48:9 50:6 53:11 55:6 56:9 72:19 73:23 77:13 90:9 101:16 112:20 116:14 132:7 133:10 137:23 138:19 140:18,19 147:7 151:10 155:13 158:23 164:23 165:2 172:25 177:2 186:15 194:21 195:9 Seeds 118:22 seeing 67:22 88:8 94:6 156:16	190:9,15,24 190:25 seeks 124:22 seen 11:12 34:12 46:18 51:10,11,14 52:5,21 87:5 189:23 190:5,6,21 segments 108:5 SEI 27:8 Seiple 145:3 153:19,20 select 55:23 158:25 selective 85:17 86:20 self-employ... 160:16 sell 141:24 selling 114:18 sells 177:2 semi 39:17 seminars 135:2 sending 27:17 73:17 sends 23:13 25:10 Senior 61:20 144:24 146:2 seniors 87:25 sensational 26:25 sense 14:15 15:17 87:2 134:2 159:9 sensitive 35:5 sentimental 48:2 separate 78:8 82:8 separates 79:9 September 1:8 series 27:7 134:13,19 138:17 140:4 180:2 seriously 3:14	58:16 99:11 130:14 150:2 188:20 seriousness 3:11 serve 25:25 146:21 172:10 served 5:20 5:23 service 84:12 90:5 125:17 127:20 130:3,17 142:11 193:2,18 services 7:9 71:8 127:22 127:24 140:3 156:20 serving 81:6 sessions 35:19 set 53:22 89:9 147:6 149:11 156:18 168:8 setter 121:4 setting 36:3 148:9 161:4 161:13 Settlement 62:3 85:5 seven 75:23 76:11 132:24 seven-concert 134:13 Shaking 138:17 140:3 shame 60:5 shameless 102:21 103:7 Shania 179:7 share 5:7 28:6 83:23 84:7 90:12 92:18 191:5	193:16 shared 85:7 99:9 sharing 86:22 194:15 Sharon 6:21 she'll 34:19 shelf 185:15 shifting 3:5 shine 167:4 shipped 170:19 shoot 188:23 shop 89:9 135:19 149:11 shops 133:23 short 131:11 short-time 176:4 shout-out 120:4 show 20:4,4 51:13 54:9 56:8 57:8 64:13,18,23 67:22 88:18 101:16 108:17 116:14 138:18 178:21 179:5 192:12 showcase 15:12 34:11 124:5 showing 100:21 174:19 177:15 shown 129:12 shows 51:20 55:24 61:2 65:24 66:8 77:14 116:20 158:21,25 172:7,11 178:12,21 shut 20:9 46:22 sick 12:18	side 28:7 62:13 68:24 69:23 70:3 73:14 119:21 145:13 166:9 190:23,24 Sigma 13:24 46:21 58:13 155:24 sign 87:5 106:23 115:23 signage 13:24 137:12 173:11 signed 46:13 159:12 significant 19:8 74:22 significantly 124:21 Silver 111:19 122:19,20 123:2,5,6 123:12 Silvertide 12:7 similar 6:17 36:3 194:12 similarly 44:7 84:13 simple 16:9 21:9 152:8 simplified 77:16 simply 81:25 165:18 171:24 sincerely 12:15 sing 14:21 103:18 110:21 114:10 singer 15:3 185:19 singer/song... 45:14 singers 84:21 148:4 singing 98:4	104:2 single 85:17 160:8 sir 186:23 187:11 191:24 Sister 158:6 Sisterly 13:13 sit 17:2 62:12 111:13 145:12 187:15 sit-in 28:6 siting 146:10 sits 126:24 sitting 54:25 62:17 152:10,14 157:6 situation 81:20 93:10 situations 50:2 six 123:18,19 139:14 Sixers 112:19 size 149:7 sketchy 179:13,17 179:17 skill 138:20 skills 33:21 skips 128:17 slots 34:17 small 21:22 33:18 34:16 34:18 68:16 71:6 73:2 90:2 98:15 99:7 101:10 123:15 130:4 179:25 182:10,14 183:3 189:24 smaller 36:19 81:14 116:13,16 161:11 163:18 smart 164:21 Smith 45:24	88:3 100:3 104:13 111:4 Smooth 103:4 smoother 76:6 Snakefoot 63:18 soaring 133:25 social 87:2 Society 26:13 111:23 132:21 sold 14:3 134:19 solely 94:13 167:4 soloists 118:23 solution 124:23 somebody 43:23 54:8 54:8,9,10 54:12 77:10 191:5 194:10 song 55:25 98:13 109:8 158:6 songs 47:2 56:4 158:7 songwriter 8:22 songwriters 9:7 57:23 147:11 songwriting 182:6 soon 15:16 85:4 soon-to-be... 172:22 sorry 32:23 96:17 101:4 153:24 192:15 sort 92:8 117:7 155:3 173:14 174:3 183:7 sorts 168:21	sought 133:18 soul 148:4 163:7 165:11,15 Soulchild 45:24 58:3 sound 13:23 13:24 15:18 38:20 43:19 43:19 58:13 69:6 72:10 78:8,11 100:9 115:15 131:20 155:24,25 158:25 sounds 38:6 60:10,11 123:2 174:20 South 33:10 33:22 65:8 87:20 94:24 94:24 98:4 105:8 124:7 148:3 170:10 181:8 Southwest 105:8 124:7 Southwest-l... 181:8 space 16:16 35:4 180:23 spaces 34:22 64:11 74:21 74:23 77:18 116:20 152:17 179:13 spark 130:7 speak 10:9 11:23 25:5 31:3 52:7 83:25 84:13 84:14 131:17,22 135:23 148:7 165:8 174:13 185:12
--	--	---	--	--	---	--	--

Speaker 8:13	193:21,22	113:7 114:7	station 33:7	26:15	118:15	112:10	supervision
speakers	spotlight	116:19	40:7 42:7	strategy 7:23	123:13,14	175:2	196:23
37:13	167:4 180:4	125:5	56:6 108:8	75:13	187:22	stunting 39:2	supplement
113:12	spots 55:24	174:22	110:8,22	stream 148:2	189:13	subject 81:3	4:21
speaking 56:2	sprinkling	181:3 186:3	137:4 151:2	192:14	students 28:2	89:20	support 3:15
84:15 98:11	159:4	start-up	155:23	streaming	28:6,24	substantial	9:9,13,14
speaks 14:6	spur 82:20	163:19	182:22	102:8 109:6	29:3,6	144:3	13:12 16:2
special	spur-of-the...	start-ups	stations 41:17	114:19	30:23 36:12	substantive	18:18 30:2
112:21	50:2	93:13	42:14,15,18	street 33:11	64:6 69:16	24:8	33:25 42:5
115:18	squander	started 33:5	43:5 48:18	33:22 53:24	69:16 71:13	suburban	42:9 45:3
167:20	34:2	68:25 69:8	56:3 110:19	65:9 67:8	85:15,22	133:11	47:15 55:19
170:15	Square 51:18	72:13,25	126:5	74:25 86:9	86:21 87:8	135:16	56:15 59:9
173:9 191:8	136:4	75:20 94:25	155:19	138:6 147:2	88:19 92:11	suburbs	59:9,15
191:18	squirrels	134:12	status 15:4	151:2,15	99:6 100:21	169:5	60:2,6,14
specific 74:12	69:22	138:10,14	49:16 64:2	168:18	103:17	succeed	71:23 89:15
79:11	St 61:25	139:15	154:8	169:18	113:20,21	124:17	93:22,24
specifically	63:17 97:7	169:19,22	stay 16:3	192:3	131:5 135:3	126:2 190:5	96:10
66:24 150:9	97:11 99:6	176:11	19:23 72:5	streets 133:9	137:16	success 13:3	110:16
166:16	99:18	181:9	125:22	133:11	141:9,9	27:11 69:23	111:3
167:6	stadiums	starters 125:2	141:9 144:9	157:8	studied 63:5	70:2 125:18	119:16,25
169:17	186:9	starting 5:13	staying 38:22	161:16	studies 88:18	130:25	120:8,9,11
Spectacor	staff 35:8	87:19	stenographic	176:22	126:16	163:23	120:22
164:6	76:18 172:8	130:17	196:6	177:4	129:12	167:11	121:13
speech 21:6	stage 10:2,5	175:14	step 17:14	strengthen	studio 6:5	successes	123:8 132:6
spend 155:18	61:4 63:22	starts 38:16	136:21	124:23	8:23 13:22	71:11	136:9,16,19
155:20	66:10 67:18	132:5	137:24	stress 128:21	19:25 27:8	successful 9:2	136:22
171:10	143:5	state 1:15	154:21	161:12	43:19,20	13:9 16:3	137:10
spending	stagnant	2:16 5:16	Stephanie	String 134:8	50:12 53:17	70:19,25	139:21
23:10	133:16	11:18 12:11	145:2	stringed	54:10 58:13	159:12	144:3
128:24	Stan 87:14	25:6 32:23	153:16,20	114:9	69:6 76:2	193:2	151:14,18
129:2	stand-out	49:3 62:19	stepping	Strip 65:6	138:7,19	such-and-s...	151:22
130:15	147:18	78:2,24	167:9	stripping	146:16	53:18,19	156:16
spent 33:7	standalone	96:21	steps 17:16	165:20	168:18	suffer 53:2	182:4,5
125:20	149:20	122:16	stick 190:25	strong 70:5	182:11	suffering	184:13
173:11	standard	136:12	stimulating	74:2 75:6	studios 13:25	52:24 87:25	190:2
189:18	39:24	145:22	26:25	120:9 149:5	14:11 16:18	suggest 16:14	191:16
spewed 46:24	156:18	150:13,18	stock 185:15	stronger 5:9	21:15,16,21	130:12	195:12
Spin 158:4	161:4,13	153:16	stocked	37:6 74:20	46:21,24	suggestions	supported
spirit 71:10	standing	173:23	126:20	strongly	47:2 53:25	143:9	34:10 94:8
85:9	54:24	177:20	stone 73:6	89:23 90:18	69:9,10	160:13	182:2
spoken 112:4	standpoint	189:10	158:4,6,10	struck 54:17	70:8 75:10	Sullivan	supporter
142:17	108:17	stated 121:23	167:9	54:20	98:7 126:3	45:23 47:6	80:22
146:9	staples	125:9	stone-faced	structure	168:17	56:17 60:5	supporting
sponsored	175:17	127:19	156:6	127:18	study 29:13	summer	60:4,12
23:20	star 177:7	164:17	stop 35:11	130:15	69:2 164:12	83:25 85:13	90:5 115:6
sponsors	stars 163:22	statement	170:13	struggle	studying	158:4	127:8
100:16	165:13	18:4 186:21	stops 172:10	94:12	88:18	Summit	supportive
148:10	175:20	194:23	storage	struggles	stuff 21:4	142:6	138:22
sponsorship	184:9,9	States 25:23	152:11	93:18	51:22 60:9	Sunset 65:6	sure 11:20
23:21	start 16:13	85:19	stores 65:13	student 33:5	91:17	65:16	22:20 41:10
sports 163:20	59:4 62:13	135:13	65:14 124:2	85:24 86:25	106:13	superb 140:8	43:15 57:8
175:7 186:9	98:13	162:24	stories 88:6	87:18,22	109:3,17	superstar	91:24 93:22
spot 22:3,10	102:23	163:14	strategic	114:3	111:3	176:16	103:12

132:9	51:16	68:23 81:9	10:23	88:5 156:2	94:18 124:8	33:10 34:20	93:14 94:17
140:25	109:25	88:12 95:14	taxation	176:12	149:25	95:25	95:13 97:10
163:25	110:2	105:8 175:6	173:10	185:4	text 140:5	theirs 182:5	98:15,16
177:23	112:11	talked 43:23	taxes 48:7	telling 43:24	thank 4:16	theme 86:11	101:24
193:16	115:14	89:10 92:15	78:21 95:23	Temple 6:7	5:15 8:9	theory 179:16	104:18
surface	125:11	106:2	186:6	71:14 97:12	11:16 17:20	they'd 102:11	106:19
191:11	129:21	120:14	taxpayers	123:14	17:22 18:6	138:21	108:23
surprising	132:4	147:14	48:5,15	166:7	24:13 25:3	thing 38:8	109:6
100:14	134:25	148:6	152:17	188:23	25:3 31:2,4	42:2 50:21	112:10,17
surrounded	142:25	149:18	Taylor 47:22	temporary	32:22 37:11	51:23 54:7	112:23
54:14	146:7	152:2	158:9	37:22	37:18 40:11	58:25 60:17	114:13
surrounding	148:15,23	157:18	Tea 64:24	ten 11:3,5	41:2 45:8	60:24 72:17	116:21,23
12:24 46:4	149:17	159:21	teach 12:18	21:15 69:11	45:18 48:24	74:13 75:8	117:8,24
65:23 77:2	171:21	160:14	68:13 69:24	141:24	53:3,4	75:19 76:14	119:4,5,18
surrounds	175:15	167:25	97:8 119:17	tend 117:7	61:12 62:22	77:3,24	120:17
138:13	183:21	173:2	teacher 188:3	119:20,21	67:25 68:5	79:9 110:24	121:11,16
survive 121:6	188:20	talking 40:14	teaching	176:3	68:9 79:20	112:13,16	142:19
sustain 127:7	189:4	78:3 80:25	119:21	terms 31:25	79:21 83:13	114:11	144:18
sustainable	taken 17:13	82:23 90:19	team 57:24	97:23	83:17 90:21	115:4	154:11
124:18	196:6	102:5	66:16 91:4	126:14,18	90:23 91:10	122:13	160:3,6
131:2	takes 39:23	104:11	112:19	130:10	96:13,20	142:9	168:9,14
sustained	101:4	148:17	163:8,21	terrible 195:6	107:2,4	143:24	169:13,18
151:22	talent 29:10	157:7	165:12	testified	111:9 113:8	155:2	169:22
Sweden	33:24 34:12	158:15	teams 186:10	58:10	113:9	157:17	170:3
182:11	35:17 37:7	173:14	tech 28:10	testify 5:12	121:18	162:4	172:24
Swedish	41:24 47:5	tangible 7:17	105:11	137:22	122:21	174:18	175:11
182:7	47:19 74:15	65:11	181:12,14	145:21	123:4,7	175:6 181:7	176:3,9
sweep 161:15	113:19,22	tank 106:14	technical	187:11	132:12,13	182:24	179:17
Swift 158:9	114:6	tap 185:2,7	41:9 72:16	testifying	132:18	183:3	181:24
Swift's 47:22	127:23	targeted	76:18	83:15 90:25	137:20	185:14	185:22
switch 62:18	138:20	163:19	technicians	183:15	144:12,20	186:12	186:10,13
symbol	146:24	tastes 174:18	188:15	testimony	144:23	things 2:25	186:14,16
109:22	148:14,23	tax 16:12	technology	4:20,23	145:14	4:22 8:6	think 3:19
syndicates	152:19	29:20 43:8	21:20 32:7	8:19 11:19	153:12,14	9:11 16:9	9:10,11
73:5	167:5 168:6	44:3,4,21	63:13 68:14	18:9 24:14	165:25	18:8 19:7	10:3 15:11
synonymous	174:19	44:23,24,25	69:3,24	25:2 32:22	177:17,18	19:13 21:9	20:7,10
140:16	178:9	45:4 48:21	93:13,13	32:25 40:19	177:23	22:6 24:8	21:25 22:12
Syracuse	179:20	78:5,9,14	104:15	45:9,20	183:10,11	31:16,22	23:8,12,24
63:4	184:22	78:17,18	105:3	49:4 52:14	189:8	32:2,6,7	24:7 31:19
system 22:18	188:22,24	79:3,8	106:21	60:16 61:3	191:23	41:9 49:23	31:22 38:2
76:4 127:20	189:2,3	80:21,23,25	113:4 165:2	61:13 62:4	193:20	50:17 52:16	38:4,8
131:4,10	talented 3:23	82:2,8	189:16	62:20 68:9	194:14,15	52:17,18,19	39:13,23
	14:25 23:23	106:18	teenagers	84:25 91:7	195:16	52:24 53:15	42:3,18
T	28:4 51:12	108:21	117:4	91:9 96:13	thanks 96:23	58:21 59:20	43:5,17
table 4:14	84:20 132:2	141:12	televised	97:19	99:25	59:23,25	44:9 45:5
24:22 45:16	167:8	143:21	41:22	107:11	107:25	60:21 61:5	49:15,24
62:7,10	171:14	150:6,14,18	television	116:12	137:25	61:9 73:23	50:10,16
111:14	175:10	160:14,16	9:16 10:7	122:18	138:3	73:24 74:7	51:15 52:23
112:2 145:9	176:13	160:18,23	10:13 18:25	132:17	144:19	76:6 78:3	53:2 54:15
186:25	talents 15:8	173:15,24	56:7 82:10	145:24	154:6	79:12 80:2	55:2,17,18
187:12	125:12	174:2,3	86:8 142:14	153:18	165:24	81:18,19,25	56:8 58:9
tag 181:14	175:16	180:14	148:2	177:22	168:14	82:3,7,11	58:16,18
take 8:11	talk 19:6	taxable 10:16	tell 38:13	Texas 94:16	theatre 24:19	82:12,12	59:18 71:11
14:17 39:16							

76:9,11,15	193:15	126:14	times 2:22	Tommy	165:23	145:4	Twenty 40:5
81:11,19	194:12	127:4 128:6	11:4 41:5	192:22	tourist 66:22	153:22	Twenty-two
82:11 86:16	195:5	130:9	51:9,18	ton 179:20	tourists 48:9	trickle 161:9	169:10
89:12 93:15	thinking 40:7	154:13	93:15	tone 121:4	89:7 151:6	Tricks 64:22	twice 129:14
94:10 96:24	40:8 86:15	throw 79:23	129:17	tonight	tours 128:16	tricky 117:25	Twist 176:23
97:3 98:18	86:17	thrown	131:18	103:13	town 47:15	tried 102:9	176:24
99:6,19	101:19	108:23	141:25	tools 125:25	126:4 177:3	112:18	177:3
102:23	122:7	ticket 115:20	149:18	top 49:8	Tozzi 103:6	179:23	two 13:19
104:22	194:13	ticketed	150:22	50:18,18,19	traction	Trio 134:8	34:25 39:20
105:19	third 163:10	183:8	152:20	55:2,2,9	169:20,21	trips 180:18	62:10 68:18
106:2,7,14	Thirty 39:10	tickets 77:13	184:11	59:16 69:14	tractor-trai...	trouble 14:23	73:23 91:2
108:16	Thompson	179:7	tip 192:23	126:2,8,13	40:9	133:15	106:18
109:11,18	87:14	tie 3:18 79:10	193:25	126:20	trade 31:10	troubling	130:19
110:11,12	thorough	tie-in 41:16	194:2	127:23	32:3 66:22	14:5	142:19
110:22,22	107:11	53:12	title 2:10	134:24	traded	true 15:21	145:11
111:7	thoroughly	tied 41:20	192:4	158:7	109:16	41:15 91:18	146:10
112:25	143:20	78:10	titled 122:21	160:11	traditionally	93:12 105:2	147:7
114:3,13	thought 31:6	150:19	123:6	178:9	32:8	107:17	151:17
115:4,5,15	48:2 82:7	tier 126:2	titles 158:17	top-notch	train 76:4	109:11	156:2
117:3,11	96:8 110:24	ties 43:16	TMZ 51:20	185:5	137:4	115:2 172:4	186:22
119:2,9,12	111:2 122:6	Timberlake	today 12:10	topic 28:14	trained	188:10	187:9,10,10
121:2,10,25	157:13	148:21	25:5,12	Topics 28:8	118:19	196:7	type 40:19
125:14,24	thousand	time 3:2,20	31:3 37:14	total 29:17	training	truly 89:18	41:19,25
128:18	34:7 85:21	4:16 5:5	41:3 46:9	136:12	73:16 84:19	121:24	94:4 112:13
129:11	87:5 135:20	8:17 11:22	49:17 57:9	touch 58:4	trains 75:21	183:14	112:16
144:17	thousands	12:13 17:11	62:5 89:17	113:17	transcend	trustee 17:3	128:25
154:9,14,17	23:22	17:19 21:18	90:20 95:3	114:12	182:3	try 18:12	135:12
154:20,22	170:21,22	24:14 38:19	97:5,15	117:17	transcript	40:13,23	164:2 165:2
154:25	three 62:9	47:23 51:20	99:14	159:24	196:8,21	92:20	types 6:25
156:5,9,14	69:5 94:17	53:3 59:10	101:24	touched	transfer	183:20,21	14:11 92:6
157:16	107:24	67:25 69:11	105:21	52:15 116:2	187:22	187:15	169:24
159:6,25	112:12	73:19 75:4	106:2,3	116:15	transitioned	trying 5:5	170:7 171:2
160:15,23	129:17	79:20 90:22	124:13	157:24	95:4	9:18 19:4	typically 13:4
161:20	145:11	95:13 98:20	139:2	159:22	translate	31:9 32:19	41:11
162:8	163:12	99:8 115:14	146:10	161:19	184:2	55:5 58:25	
166:14	186:22	128:14	148:6	162:7	transportat...	59:15 79:13	U
167:20	187:10,14	133:7,15	149:18	tough 102:10	137:12	80:17 82:25	U.S 163:20
169:7,7,8	187:16	135:2	152:2 154:6	tour 34:14	178:17	93:8,9	164:8
170:12,13	three-day	138:25	154:15	47:22	travel 47:23	118:12	U.S.-based
171:2,25	95:2	139:7	156:13	114:21	155:17	120:7 121:4	163:12
172:4 173:3	three-part	141:23	159:14	115:2	traveling	122:9,11	ugly 175:7
173:7,12,23	181:17	144:22	161:20	128:17	159:17	124:12	ultimately
174:5,15,24	thrive 137:14	153:13	162:7	163:3	178:25	195:2	90:19
175:21	140:24	155:12,18	167:13,25	175:19	travels	tuition 85:23	138:21
177:14	thrives	155:20	176:20	touring 35:9	176:25	tune 65:10	168:10
178:5	116:10	157:5,5	188:3	39:3,15	treating	turn 2:23	177:16
180:11	117:18	160:23	192:23	159:8	165:17	62:18	uncle 5:19
182:14	119:3	177:3 187:6	194:6	160:11	177:6	turned 156:4	unclear 122:6
183:24	thriving	189:19	today's 12:21	163:13	Tree 149:8	turning 71:18	undeniable
184:21	20:11 26:6	190:3	148:5	168:2	trend 14:5	turns 179:4	90:17
185:2,21	89:12 121:8	timeframe	told 188:3	tourism 3:8	Trenton	TV 9:20	underground
186:2,11,13	124:14	39:4,9	tolerable	81:23,23	101:4	Twain 179:8	131:24
188:9	125:3	timeless 14:2	88:25	160:5	Tri-State	tweak 195:2	179:23
							underserved

87:10 understand 12:16 19:19 23:5 31:25 82:9 83:10 83:14 142:8 understand... 156:17 180:21 184:2 undertake 106:10 unfortunat... 51:25 unintended 122:14 union 147:22 unique 88:13 98:6 191:17 uniquely 137:18 United 25:23 85:18 135:13 162:24 163:14 universal 53:7 182:23 universally 81:10 universities 28:19 74:14 99:14 University 6:7 28:23 36:11 61:18 61:20 62:2 63:4,8,14 63:17 68:13 71:14,14,15 97:8 123:14 164:13 166:7 168:15 187:22 189:14 university-l... 28:2 unlimited 93:17 unload 39:17 115:12 unloaded	39:18 unmatched 147:8 unnoticed 154:24 unparalleled 190:20 unsafe 133:13 untouched 181:4 untrue 108:16 up-and-co... 9:8 upcoming 27:12 upper 13:3 166:21 upright 152:10 ups 46:18 upstart 34:9 188:8 Uptown 98:21 urban 7:19 131:24 192:10 urge 136:18 171:18,21 urging 136:20 USC 104:12 use 83:5 88:11 96:7 106:18 131:8 142:13 157:23 181:3 usually 125:9 V valuable 21:14 value 89:18 132:7 149:23 193:12 values 133:15 134:2 varieties 64:11 variety 168:7	various 49:10 97:16 124:2 126:4 varying 149:7 vast 151:8 vehicle 32:13 venue 9:14 18:25 35:4 35:6,8,14 39:25 43:4 67:14,15 76:17 83:11 99:7 116:16 167:3 178:22 venues 9:21 18:25 19:23 25:20 30:19 34:3,8 35:2 38:10,25 41:17 42:4 47:18 48:17 64:10 76:16 76:19 81:6 81:12,14,15 89:15 96:6 97:24 98:19 101:7 112:6 116:3,17,21 116:25 117:13,15 119:12,14 123:25 128:24 130:2,16 143:13,14 155:21 161:21,23 164:8 168:3 178:7 179:12 183:6 190:10 192:15 verge 169:12 versus 93:11 128:24 vested 163:23 Veteran 168:17 viability 193:6,6	viable 36:6 37:4 81:20 82:4 109:13 110:10 119:23 vibrancy 65:25 141:17 171:16 193:5 vibrant 36:21 64:13 89:2 95:15 193:13,13 Vice 25:8 83:20 97:17 video 95:5 138:17 139:5 140:3 192:4 Vienna 135:22 view 36:5 80:5 viewed 5:2 viewers 138:19 184:18 vigorously 150:12,17 Vile 33:17 140:15 157:21 violence 174:25 175:8 virtue 149:9 vision 104:11 visit 23:3 51:2 52:6 90:9 101:13 173:22 174:21 175:8 visiting 51:6 140:19 visitors 89:7 137:6 143:14 visitphilly.c... 160:8 visits 67:24 visual 150:7 151:9 161:8	vital 89:19 vitality 136:11 vivid 71:25 Vivo 27:7 voice 87:18 176:20 volumes 14:6 174:13 voters 32:15 80:14 VP 61:21 W wage 44:3,4 45:4 141:12 160:18 185:16 wagon 40:7 walk 15:16 20:25 21:11 74:25 133:8 146:25 walked 20:18 walking 21:2 53:23 86:9 177:2 walks 134:17 176:21 177:4 walls 143:10 Walnut 133:9 Walt 45:14 49:5 59:4 61:7 Wansel 47:11 want 5:7 11:23 20:4 22:20 40:20 52:8 57:17 59:13 64:4 81:12 99:16 103:19,21 110:15 113:9,17,19 113:20 114:11 117:17 119:15 120:4,13 124:17 144:12 157:8 159:13	179:8,9 188:19 194:8,25 195:7,7,8 wanted 77:24 108:6 117:25 182:24 191:4 War 33:17 140:15 157:21 warehouses 116:22 Warner 109:22 192:22 Washington 101:18 103:8,11 142:4 wasn't 40:8 62:5 111:6 watch 142:15 watched 23:7 water 46:24 waves 180:4 way 30:16 32:14 55:13 55:14 66:8 67:4 77:16 82:4 86:10 92:13 96:9 102:22 105:15 112:17 115:16,22 122:2 126:22 130:5 143:10,11 143:12 167:15 173:4 176:3 179:25 182:4,13,14 182:21 184:7 186:2 190:9,11,15 190:24 191:2 ways 23:17 52:4 117:12	138:14 141:15 168:7 178:5 we'll 5:8 8:15 40:13,24 186:14 187:17 we're 5:5 10:13 12:19 14:20,25 17:17 19:19 39:4 40:14 40:21 44:2 44:5,20 52:22 64:8 81:21 82:14 86:15,17,20 88:7 90:9 90:13,19 91:4 96:14 96:18 118:18 124:12 128:19 129:11 132:10 145:16 149:12 152:5 156:12 160:7 162:19 163:25 166:24 167:20 170:17 180:15 183:5,8 189:6 we've 79:17 84:23 86:3 87:4 89:10 92:2 97:4 100:22 105:18 135:8,10,20 148:6 149:4 149:6 154:9 157:18 159:21 160:14 161:19 167:12	171:17 172:23 wealth 129:9 131:14 167:5 175:16 wealthy 93:19 wear 146:13 weather 51:24 Weathervane 111:24 138:11 139:15 144:2,4 Weatherva... 139:16 140:2 web 66:11,11 66:13 website 178:2 Wednesday 1:8 week 67:15 75:23 76:11 101:11 105:3 181:12,14 181:15,16 week-long 95:3 weekday 133:8 weekend 95:3 101:13 weekends 75:22 76:9 welcome 115:23 194:16 welcomed 4:20 65:22 welcoming 35:7 59:12 117:22 well-being 89:21 went 49:9 69:8 70:17 77:9 100:7 West 60:11 68:19 75:25
---	--	--	--	--	---	---	---

Wharton	58:24 84:24	163:15	171:23	128:15	148:8	41:1 42:1	147:1 148:1
164:22	85:24 129:9	169:2	wound 170:4	131:16	youth 35:16	43:1 44:1	149:1 150:1
165:7	135:6	192:25	wrap 183:13	133:5	36:7	45:1 46:1	151:1 152:1
what-have-...	work 7:2 12:5	194:11	write 139:13	134:21		47:1 48:1	153:1 154:1
161:8,16	12:23 26:7	works 72:21	write-ups	138:9	Z	49:1 50:1	155:1 156:1
whistled 86:8	26:18 27:2	182:7	158:2	139:15	Z 9:24 101:18	51:1 52:1	157:1 158:1
white 98:15	27:8,21	workshop	writer 10:24	141:3,24	zone 35:4	53:1 54:1	159:1 160:1
widen 26:16	31:24 34:7	170:17	writers 11:3	147:5	82:24,25	55:1 56:1	161:1 162:1
Widener 63:8	35:7,18	workshops	50:18	168:25	183:7	57:1 58:1	163:1 164:1
wife 103:8	40:16 42:6	140:5	writes 49:7	169:6,10	zones 16:10	59:1 60:1	165:1 166:1
Williams	50:12 51:2	world 7:20	writing 73:7	172:24	16:16	61:1 62:1	167:1 168:1
28:15	51:12 54:3	8:8 13:24	written 4:20	188:18	zoning 83:3,4	63:1 64:1	169:1 170:1
Wilson 24:18	54:4,9	23:15 27:18	49:12 62:4	191:7	83:5	65:1 66:1	171:1 172:1
33:2,3	59:13,23	33:8 34:16	91:9 121:22	yelled 77:10		67:1 68:1	173:1 174:1
38:15 39:10	71:19 73:17	35:20 42:6	175:16	Yellow 66:14	0	69:1 70:1	175:1 176:1
40:5,11	82:19 84:8	47:13 85:8	wrong 56:25	yield 15:21		71:1 72:1	177:1 178:1
42:3 43:12	85:25 86:6	85:19 86:2	184:21	York 6:16	1	73:1 74:1	179:1 180:1
44:20,24	87:13 92:21	87:6 89:8	wrote 86:12	13:7 19:11	1,200 135:8	75:1 76:1	181:1 182:1
45:2	102:14	101:3,4	WRTI 42:22	19:22 20:11	1,400 25:18	77:1 78:1	183:1 184:1
win 109:7	103:20	114:15	43:3	30:9 36:16	1,500 25:19	79:1 80:1	185:1 186:1
wind 167:12	104:7	118:17,24	WXPN 33:7	55:3 65:4	1.6 30:7	81:1 82:1	187:1 188:1
168:10	106:11	124:7,20	42:10,14	76:23 78:23	1:05 195:20	83:1 84:1	189:1 190:1
172:11	118:9	127:10		92:25 98:8	10 49:8 71:7	85:1 86:1	191:1 192:1
window	138:18	131:21	X	98:10	10,415 30:10	87:1 88:1	193:1 194:1
179:16	150:12,17	139:3,13,21	Xcoustic	100:11,25	10:05 1:8	89:1 90:1	195:1
winner 85:12	151:12	140:9,17	72:13	125:12	106 103:4	91:1 92:1	16 1:8
winners 55:8	153:4 155:2	141:15	XPN 110:8	126:21	12 20:2 71:7	93:1 94:1	17-year-old
Wired 104:9	182:12	148:16		128:7	122 29:19	95:1 96:1	46:3
wish 30:19	183:17	163:22	Y	134:10	146 47:23	97:1 98:1	18 29:20
171:19	191:2	164:5	ya 187:20	135:21	1480 103:5	99:1 100:1	78:15
witness 4:13	worked 12:3	168:24	Yeah 45:2	149:2,10	15 104:20	101:1 102:1	18th 133:9
24:21 45:15	13:6 25:13	170:18,20	54:16 91:3	159:2	128:14	103:1 104:1	19 138:9
62:6 111:25	33:3 34:3	175:14,18	year 13:19	177:12	141:24	105:1 106:1	1924 85:4
113:7	69:4 72:25	178:10	25:16 28:21	180:6,12	153:3	107:1 108:1	1940s 86:5
137:21	103:7	188:19	30:9 56:18	181:5 182:9	150 71:19	109:1 110:1	1970s 32:18
145:8	123:24	189:5 192:7	63:19 69:16	182:12	150113 1:13	111:1 112:1	176:7
186:24	133:4	world's 84:20	71:20 72:2	184:24	2:12 3:1 4:1	113:1 114:1	1980s 133:7
witnesses 4:6	workers 37:4	world-class	72:23 77:9	young 29:7	5:1 6:1 7:1	115:1 116:1	176:5
4:13 5:4	workflow	64:8,9	78:24 85:19	35:17 37:3	8:1 9:1 10:1	117:1 118:1	1986 134:7
24:21 45:15	130:19	67:21 79:14	87:8,8	48:14 64:5	11:1 12:1	119:1 120:1	1989 47:22
62:6 111:25	working 17:5	79:15,16	134:21	64:16 66:16	13:1 14:1	121:1 122:1	1990s 169:13
145:8,12	19:25 31:7	89:6 134:15	158:17,23	67:23 84:20	15:1 16:1	123:1 124:1	169:22
186:24	33:6 36:5	world-reno...	years 8:24,25	86:3 89:21	17:1 18:1	125:1 126:1	173:6 176:6
women 28:9	50:6 63:20	26:9 134:7	12:4 16:6	100:8	19:1 20:1	127:1 128:1	1997 69:2
wonder 19:6	72:9 73:20	worldwide	21:15 25:15	104:14	21:1 22:1	129:1 130:1	1998 149:23
73:24	87:19,24	98:14	31:8 33:5,7	106:15	23:1 24:1	131:1 132:1	
wonderful	88:3 123:22	worse 104:19	33:19 46:11	117:5	25:1 26:1	133:1 134:1	2
36:13 62:24	131:14	worth 133:14	46:17,23	133:17	27:1 28:1	135:1 136:1	2 19:11 20:7
71:15,16,17	146:14	wouldn't	63:10 69:5	185:6	29:1 30:1	137:1 138:1	49:8
137:8 171:3	152:16	44:14 98:17	69:11 84:18	younger	31:1 32:1	139:1 140:1	2,000 123:23
word 4:24	160:7	99:17	93:25 97:16	116:24	33:1 34:1	141:1 142:1	2,657,000
145:19	161:20,23	110:22	104:20	117:10	35:1 36:1	143:1 144:1	163:6
words 54:23	162:8	115:17	109:19	119:14	37:1 38:1	145:1 146:1	20 40:4 67:2
			123:18,19		39:1 40:1		97:16

Committee on Global Opportunities & the Creative/Innovative Economy
September 16, 2015

Page 223

126:20	30 12:4 25:15	7:1 8:1 9:1	114:1 115:1				
128:14	133:5 147:5	10:1 11:1	116:1 117:1				
134:21	30,000	12:1 13:1	118:1 119:1				
200 72:22	135:11	14:1 15:1	120:1 121:1				
123:21	309 13:22	16:1 17:1	122:1 123:1				
200-plus	30th 134:21	18:1 19:1	124:1 125:1				
67:16	151:2	20:1 21:1	126:1 127:1				
2001 69:4	357 29:17	22:1 23:1	128:1 129:1				
2003 80:11		24:1 25:1	130:1 131:1				
2005 72:12	4	26:1 27:1	132:1 133:1				
72:24,25	4 19:24	28:1 29:1	134:1 135:1				
2007 43:17	4:00 76:24	30:1 31:1	136:1 137:1				
2008 70:20	40 123:25	32:1 33:1	138:1 139:1				
136:16	400 1:7	34:1 35:1	140:1 141:1				
2009 138:10	40s 148:3	36:1 37:1	142:1 143:1				
2011 176:11	40th 126:18	38:1 39:1	144:1 145:1				
2012 29:13	440 87:16	40:1 41:1	146:1 147:1				
123:16	45 70:22	42:1 43:1	148:1 149:1				
2013 27:22	126:24	44:1 45:1	150:1 151:1				
163:4		46:1 47:1	152:1 153:1				
2014 126:25	5	48:1 49:1	154:1 155:1				
2015 1:8	5,000 29:18	50:1 51:1	156:1 157:1				
85:11 158:7	50 26:20	52:1 53:1	158:1 159:1				
2015-16	152:10	54:1 55:1	160:1 161:1				
26:23	500 71:2	56:1 57:1	162:1 163:1				
20th 24:5	95:18	58:1 59:1	164:1 165:1				
21 63:10	50s 148:3	60:1 61:1	166:1 167:1				
65:21 66:2	50th 126:18	62:1 63:1	168:1 169:1				
99:13	54 69:15,16	64:1 65:1	170:1 171:1				
116:14,18	55 135:9	66:1 67:1	172:1 173:1				
117:13	56,000 127:7	68:1 69:1	174:1 175:1				
22 8:25 46:10		70:1 71:1	176:1 177:1				
168:25	6	72:1 73:1	178:1 179:1				
169:6	6 120:8	74:1 75:1	180:1 181:1				
24-hour	60 134:22	76:1 77:1	182:1 183:1				
75:21 80:9	162:22	78:1 79:1	184:1 185:1				
179:14	163:13	80:1 81:1	186:1 187:1				
24/7 75:21	60s 32:18	82:1 83:1	188:1 189:1				
25 10:22,23		84:1 85:1	190:1 191:1				
11:4 79:3	7	86:1 87:1	192:1 193:1				
158:7	7.5 10:19	88:1 89:1	194:1 195:1				
250 72:22	70 77:8,13	90:1 91:1	90 84:18				
116:17	104:12	92:1 93:1	109:10				
259 163:5	70s 148:4	94:1 95:1	900 146:8				
25th 142:4	79.3 29:23	96:1 97:1	90s 148:4				
27 120:6		98:1 99:1	99 97:19				
29 8:24	8	100:1 101:1	108:5,8				
2nd 70:24	80s 169:20	102:1 103:1	110:10				
		104:1 105:1	111:6				
	3	106:1 107:1					
3 19:24 85:20	9	108:1 109:1					
136:13	9,000 25:20	110:1 111:1					
3.2 127:9	9/16/15 3:1	112:1 113:1					
3:00 76:25	4:1 5:1 6:1						