



Dear Customer,

Thank you for licensing music from Shockwave-Sound.com. This document contains important cue-sheet information relating to the music tracks that you have licensed, so that you may correctly file a cue-sheet if and when the music is broadcast on TV or radio, or performed in public.

Cue-sheet information for "Dance Beat Vol. 5: HI NRG"

Track title: **All Systems Go**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **All the Right Moves**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Electric Moves**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Endorphin Rush**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Energy Source**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Funky Workout**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Go Further Now**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Power Surge**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Pump Steady Groove**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Reaching Ever Higher**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Show Me What You Got**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

Track title: **Take a Step Up**
Composer: Aleksandar Dimitrijevic (PRS)
Publisher: Lynne Publishing (PRS)

What is a cue-sheet?

A cue-sheet is basically a single-page document with information about music tracks used in a TV or Film production. The purpose of the cue-sheet is to ensure that a small part of the annual license fees paid to Performance Rights Organizations are distributed to the correct composer and publisher of the music used.

Shockwave-Sound.Com

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Please note that *it does not cost you, or the broadcaster, any additional money to file a cue-sheet*. The payment that is made to the composer and publisher is taken from annual blanket licenses paid by the broadcasting companies to performance rights organizations. These annual license fees are the same whether cue-sheets are filed or not. The cue-sheet only ensures correct distribution of these annual fees to the actual composers and publishers who created the music used in the broadcasts.

Music composers and publishers depend on these payments from performance rights organizations, to be able to make a living on their music. It is important to correctly file a cue-sheet whenever music is broadcast. Not only is it the right thing to do, it is also a legal requirement.

Where can I find a sample cue-sheet?

A generic cue-sheet can be downloaded using this link:
<http://www.shockwave-sound.com/media/cue-sheet.zip>

In the USA, cue-sheets with our our music are represented by ASCAP. A blank ASCAP cue-sheet can be downloaded from: http://www.ascap.com/musicbiz/cue_sheet_corner/pdf/BlankCueSheet.xls

What should I do with the cue-sheet?

- Please save and print a copy of the filled-in cue-sheet.
- When you send your production to a broadcasting company, always make sure a copy of the cue-sheet is included along with the film.
- Send a copy of the cue-sheet to us at: info@shockwave-sound.com .

What about YouTube and similar webcasting sites?

You don't have to file cue-sheets for YouTube (and other similar sites, such as Vimeo etc) use. However, you must include track title, composer name and publisher name somewhere in the Description field of your YouTube video. You can copy & paste that info directly from this document and paste it into your Description field, like in this example:

Track title: Boogie Disco
Composer: Daniel Alan Gautreau (PRS - CAE#: 522812772)
Publisher: Lynne Publishing (PRS - CAE#: 541626758)

What about internal, non-broadcast use?



Cue-sheets only apply if the music (or a film containing the music) is broadcast on TV, radio, performed in public (such as a film festival, shopping mall or theatre venue). If you are using the music only for corporate, internal, personal, or internal use, you may ignore cue-sheets.

But is it, or isn't it, "Royalty-Free"?

It may seem odd that "royalty free music" still generates performance royalties to the composer and publisher, when the music is broadcast. But this is how it works, and you'll find the same thing no matter where you should purchase royalty free music. The broadcasters always pay an annual fee for their right to broadcast music. This annual fee is the same, regardless of whether they play music by composers who are registered with a performance rights organization, or by composers who aren't.

So why call it "royalty-free music"? Well, in regular "not royalty-free" music, you would have to pay us a royalty for each time you used the music, or for each month/year you had access to it. Our music is as royalty-free as any music can ever get. There is no getting around the broadcasters' annual fee to performance royalties organizations.

Performance royalties don't really have anything to do with Shockwave-Sound.Com as such. Performance royalties aren't paid to Shockwave-Sound. They are paid **from** the broadcaster, **via** the performance royalties collection agency as an annual fee, and then divided among composers. It has nothing to do with Shockwave-Sound, other than us providing you with information about the composers and publishers of the music you purchase.

Unfortunately, every year a huge amount of music is being broadcast where no cue-sheet for that music existed. This doesn't mean that the broadcaster's annual fee is reduced in any way. They still pay the same amount. But when no cue-sheet is filed, the money goes into a "surplus pool" which, at the end of the year, is divided on a percentage scale between already high-earning pop artists -- those who already make the highest amounts of performance royalties. So the broadcast may have contained music by one of our composers, but the money that should rightfully have been paid to him, has instead gone to pop artists like Phil Collins and Britney Spears. And that's just not right. This is why we insist on cue-sheets being correctly filed when music by our composers are used in a broadcast.

Thank you for complying with the cue-sheet requirements of our license. If you have any questions or concerns, feel free to contact us at info@shockwave-sound.com

Shockwave-Sound.Com

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