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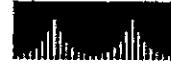
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Technically Speaking

IP Multicast and E-Learning: Tools for the Expanding Campus

By *Christine Falsetti*

Corporate training as we used to know it is a thing of the past, thanks to new network technologies like IP Multicast. For corporations and learning institutions, *how* information is presented and *who* is viewing that information are both expanding. Using IP Multicast as an e-learning tool enables companies to provide time-critical information to a high number of viewers in the most efficient manner.

For example, imagine that you're networking a panel discussion in Chicago for potential viewers in New York City, London, and Munich. Let's say your company's goal is to turn the panel discussion into a lecture and then broadcast it using IP Multicast technology. Viewers in different cities tune in using their desktop computers and instantly access the presentation. Because of the TV-like quality, viewers tend to be excited and more focused than they might be in a conference room setting. And because the presentation is sent over the network as one stream, it uses bandwidth more efficiently.

Now imagine that some of your potential viewers for this session are in Sydney and Hong Kong. The live panel discussion takes place long before their work days begin. If these viewers miss the real-time presentation, they can watch a video that's broadcast at a later time. The live presentation can be recorded and played back as a scheduled multicast or on demand. With IP Multicast and IP/TV® technology, you have the ability to record the video streams to a file. Using the recorded file, you can

then build a video file that includes URL information, slides, and video and audio content. The file can then be broadcast to viewers at a scheduled time in a style very similar to normal TV broadcasts.

Reporting and Tracking

Reporting and tracking capabilities are inherent in IP Multicast technology. Used by all Cisco clients, the Real-time Transport Control Protocol (RTCP) reporting mechanism captures important tracking data, including which streams are viewed and when, who is viewing, and how many streams are viewed throughout the day, as well as reporting the server's allocated bandwidth. This information is essential for gathering statistics in compliance reporting (ISO, for example) and for departmental billing purposes.

From One to Many

Unicast, or point-to-point connection (transmission of one megabit per second), is the traditional method of transferring information or video-on-demand. Currently being used by various corporations and throughout the Internet, this method has obvious disadvantages. For example, if you wanted to send a video stream to 100 viewers using unicast technology, your network configuration would require 100 point-to-point connections using 1 Mbps each. If you were sending to 2000 viewers, your network would require 2000 point-to-point connections also using 1 Mbps per connection (equivalent to 2 Gbps), and so forth. With IP Multicast, or point-to-multipoint, the same 2000 users would be able to tune into the stream, but the transmission would use only 1 Mbps of the total network bandwidth.

This economy translates to a more effective overall use of the network's infrastructure. The number of viewers able to tune into the IP Multicast video stream is unlimited. IP Multicast enables connection to more people with less total bandwidth usage, and with much higher quality than the unicast method allows.

What's in Store?

Currently, only portions of the Internet are multicast-enabled. Those areas that are not multicast-enabled are left out, putting potential presenters and viewers at a disadvantage. In the future, Cisco expects to mix videoconferencing and video streaming for a more interactive presentation between presenter and viewer, wherein questions and answers will be relayed in real time. The next phase of the Internet, referred to as the New

World Internet, will provide improved transport capabilities and native IP Multicast support, allowing multicast presentations to reach any user who wants to participate. In conjunction with multicast technology, e-learning has, to say the least, a well-timed future. ▲▲



Christine Falsetti is Manager of Systems Marketing for the Cisco IOS® Technologies Division (ITD). Recognized in the Internet community for her work in the development of large-scale networking systems, Falsetti currently focuses on driving multicast and QoS solutions to market. Prior to her arrival at Cisco, Falsetti was the Project Manager for the NASA Research and Education Network and led NASA's involvement in the Next-Generation Internet Program. To reach her, e-mail falsetti@cisco.com

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Cisco IOS Multicast Technologies

In the new Internet economy, most businesses are finding it efficient and essential to deploy customer care, e-learning, e-commerce, and supply-chain management applications over their data networks. Companies are investing in these and other network-enabled applications to attain and keep a competitive edge in an increasingly fast-paced economy.

Cisco IOS® software is the foundation networking software that allows customers to deliver Cisco IP Network Services on a flexible infrastructure that is scalable, reliable, and secure. It provides industry-leading, standards-based technologies proven in use across the broadest and largest networks in operation today.

Among the many capabilities of Cisco IOS software are its IP Multicast technologies, which enable massively scalable distribution of data, voice, and video streams efficiently to hundreds, thousands, even millions of users.

Cisco IOS Multicast enables corporate communications, video conferencing, e-learning, Internet broadcast, Hoot & Holler, and streaming media applications.

Multicast Architectures

Multicast deployments require three elements: the application, the network infrastructure, and client devices. Cisco IOS Multicast technologies reside in the network infrastructure in Cisco routers and switches. Unlike first-generation video broadcast applications that require a separate stream for each viewer, Cisco IOS Multicast is highly scalable. Multicast comprises a single content stream that is replicated by the network at branch points closest to viewers. This uses bandwidth

much more efficiently, and also greatly decreases load on content servers, reaching more users at a lower cost per user.

Cisco IOS Multicast supports standards-compliant applications for two types of distribution architectures:

- Point-to-multipoint—a single multicast stream that is replicated at “branch points” in a switched network to reach multiple viewers. This is useful for unidirectional, live broadcasts such as corporate communications or media events. It is also useful for content distribution from a central server to collocated servers, or software distribution from a data center to multiple end station PCs or servers (Figure 1). In certain cases the data flow may also be bi-directional, such as multiple distance-learning connections to a single classroom.
- Multipoint-to-multipoint—a bidirectional hub-and-spoke architecture in which a multipoint controller unit (MCU) receives and redirects signals from each member of a multicast conference. This is useful for videoconferences where all participants collaborate, or for online gaming services (Figure 2).



Benefits of IP Multicast

Cisco IOS Multicast technologies make it easier for enterprises and service providers to leverage their network resources for massively scalable content distribution applications. Cisco IOS Multicast enables customers to:

- Efficiently deploy and scale distributed group applications across the Internet
- Create a ubiquitous, enterprise-wide content distribution model
- Solve traffic congestion problems
- Allow service providers to deploy value-added streaming services that leverage their existing infrastructure.

Figure 1 Point-to-Multipoint Multicast Architecture

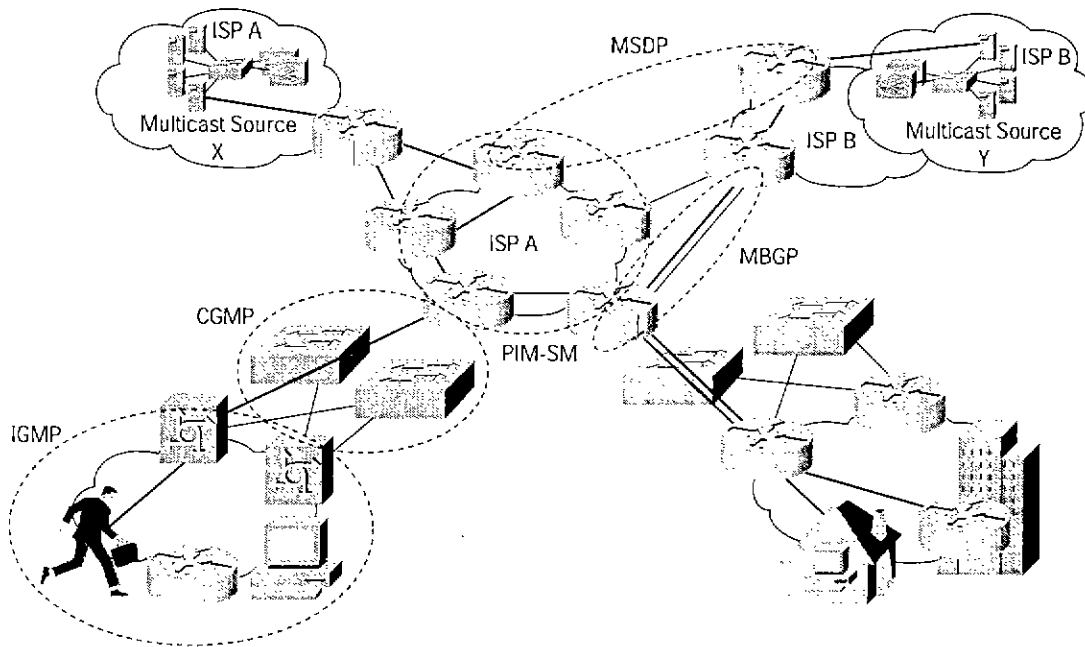
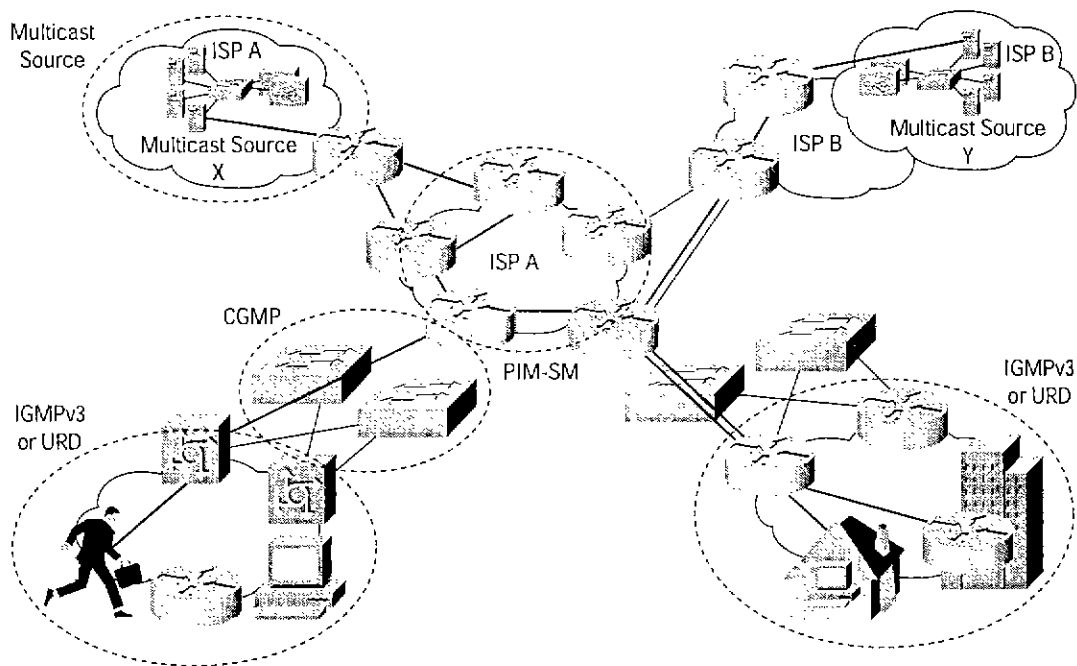




Figure 2 Multipoint-to-Multipoint Multicast Architecture



Cisco IOS Multicast Features

Feature	Description
Cisco Group Management Protocol (CGMP)	<ul style="list-style-type: none"> • Cisco developed protocol that allows Layer 2 switches to leverage Internet Group Management Protocol (IGMP) information on Cisco routers to make Layer 2 forwarding decisions • Provides management of group membership on switched Ethernet LANs • Allows switches to forward multicast traffic to only those ports that are interested in the traffic • Used in low-end or older Catalyst® series switches that do not support IGMP • Fully interoperable with IGMP Snooping
Internet Group Management Protocol (IGMP)	<ul style="list-style-type: none"> • Used by IP routers and their immediately connected IPv4 hosts to communicate multicast group membership states to neighboring multicast routers • Version 3 of IGMP adds support for "source filtering," the ability for a system to report interest in receiving packets only from specific source addresses, or from all but specific source addresses sent to a particular multicast address
Internet Group Management Protocol (IGMP) Snooping	<ul style="list-style-type: none"> • Requires the LAN switch to examine, or "snopp," some Layer 3 information in the IGMP packet sent from the host to the router • Used in higher-end, hardware-enabled platforms
Multiprotocol Border Gateway Protocol (MBGP)	<ul style="list-style-type: none"> • Multicast extensions to the BGP unicast inter-domain protocol • Adds capabilities to BGP to enable multicast routing policy throughout the Internet and connect multicast topologies within and between BGP autonomous systems • Carries IP multicast routes. MBGP carries two sets of routes, one set for unicast routing and one set for multicast routing • Routes associated with multicast routing are used by Protocol Independent Multicast (PIM) to make multicast packet forwarding decisions at the interdomain borders

Feature	Description
Multicast Source Discovery Protocol (MSDP)	<ul style="list-style-type: none"> Allows multiple PIM sparse-mode domains to share information about active sources Rendezvous points run MSDP over Transmission Control Protocol (TCP) to discover multicast sources in other domains Announces sources sending to a group Interacts with MBGP for interdomain operation Supports Anycast rendezvous point (RP) for load sharing and redundancy
Pragmatic General Multicast (PGM)	<ul style="list-style-type: none"> Reliable multicast transport protocol for applications that require ordered, duplicate-free, multicast data delivery from multiple sources to multiple receivers Guarantees that a receiver in a multicast group either receives all data packets from transmissions and retransmissions, or can detect unrecoverable data packet loss Intended as a solution for multicast applications with basic reliability requirements
Protocol Independent Multicast v2 (PIMv2)	<ul style="list-style-type: none"> Provides intradomain multicast forwarding for all underlying unicast routing protocols Independent from any underlying unicast protocol such as OSPF or BGP Supports explicit join (sparse mode), flood-and-prune (dense mode), or hybrid sparse-dense modes Sparse Mode: Relies upon an explicit joining method before attempting to send multicast data to receivers of a multicast group Dense Mode: Actively attempts to send multicast data to all potential receivers (flooding) and relies upon their self-pruning (removal from group) to achieve desired distribution
Universal Resource Locator Rendezvous Directory (URD)	<ul style="list-style-type: none"> Directly provides the network with information about the specific source of a content stream Enables the network to quickly establish the most direct distribution path from the source to the receiver, thus significantly reducing the time and effort required in receiving the streaming media Allows an application to identify the source of the content stream

For More Information

For more information about Cisco IOS Multicast, visit <http://www.cisco.com/go/ipmulticast> or <http://www.cisco.com/go/ios>. Or contact your Cisco account manager or global service manager.



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IGMP Version 3—Explicit Tracking of Hosts, Groups, and Channels

Feature History

Release	Modification
12.0(19)S	This feature was introduced.
12.2(8)T	This feature was integrated into Cisco IOS Release 12.2(8)T.

This document describes the IGMP Version 3—Explicit Tracking of Hosts, Groups, and Channels feature in Cisco IOS Release 12.2(8)T and includes the following sections:

- Feature Overview, page 1
- Supported Platforms, page 3
- Supported Standards, MIBs, and RFCs, page 4
- Configuration Tasks, page 4
- Configuration Examples, page 5
- Command Reference, page 5

Feature Overview

The Internet Group Management Protocol (IGMP) is used by IP hosts to report their multicast group memberships to neighboring multicast routers. IGMP is available in versions 1, 2, and 3. IGMP Version 3 (IGMPv3) is supported in Cisco IOS Release 12.0(15)S, 12.1(5)T, 12.1(8)E, and later releases.

The IGMP Version 3—Explicit Tracking of Hosts, Groups, and Channels feature enables a multicast router to explicitly track the membership of all multicast hosts in a particular multiaccess network. This enhancement to the Cisco IOS implementation of IGMPv3 enables the router to track each individual host that is joined to a particular group or channel. The main benefits of this feature are that it provides minimal leave latencies, faster channel changing, and improved diagnostics capabilities for IGMP.

For more information on IGMPv3 and related features such as Source Specific Multicast (SSM), refer to the *Cisco IOS IP Configuration Guide*, Release 12.2.

Benefits

Minimal Leave Latencies

The main benefit of the IGMP Version 3—Explicit Tracking of Hosts, Groups, and Channels feature is to allow minimal leave latencies when a host leaves a multicast group or channel. A router configured with IGMPv3 and explicit tracking can immediately stop forwarding traffic if the last host to request to receive traffic from the router indicates that it no longer wants to receive traffic. The leave latency is thus bound only by the packet transmission latencies in the multiaccess network and the processing time in the router.

In IGMP Version 2, when a router receives an IGMP leave message from a host, it must first send an IGMP group-specific query to learn if other hosts on the same multiaccess network are still requesting to receive traffic. If after a specific time (in Cisco IOS software, the default value is approximately 3 seconds) no host replies to the query, the router will then stop forwarding the traffic. This query process is required because, in IGMP Version 1 and 2, IGMP membership reports are suppressed if the same report has already been sent by another host in the network. Therefore, it is impossible for the router to reliably know how many hosts on a multiaccess network are requesting to receive traffic.

Faster Channel Changing

In networks where bandwidth is constrained between multicast routers and hosts (like in xDSL deployments), the bandwidth between routers and hosts is typically large enough to only sustain, in general, x multicast streams to be received in parallel. In these deployments, each host will typically join to only one multicast stream and the overall number of allowed hosts will be limited to x . The effective leave latency in these environments defines the channel change time of the receiver application—a single host cannot receive the new multicast stream before forwarding of the old stream has stopped. If an application tries to change the channel faster than the leave latency, the application will overload the bandwidth of the access network, resulting in a temporary degradation of traffic flow for all hosts. The IGMP Version 3—Explicit Tracking of Hosts, Groups, and Channels feature allows for minimal leave latencies, and thus allows for fast channel changing capabilities.

Improved Diagnostics Capabilities

The IGMP Version 3—Explicit Tracking of Hosts, Groups, and Channels feature allows network administrators to easily determine which multicast hosts are joined to which multicast groups or channels.

Restrictions

No MIB Support

There is no Simple Network Management Protocol (SNMP) MIB to track the IGMP membership of individual hosts. The MIBs supported by Cisco IOS software reflect only the aggregate membership of a particular interface on a router.

No Minimal Leave Latency for Groups with Legacy Hosts

If one or more hosts that supports only IGMP Version 1 or Version 2 are present on a network, the leave latencies for the multicast groups to which those hosts are joined will revert to the leave latencies of the IGMP version of the hosts—approximately 3 seconds for IGMP Version 2 and up to 180 seconds for IGMP Version 1. This condition affects only the multicast groups to which those legacy hosts are actually joined at any given point in time. In addition, the membership reports for these multicast groups sent by IGMPv3 hosts may revert to IGMP Version 1 or Version 2 membership reports, thus disabling explicit tracking of those host memberships.

No Explicit Tracking Support for IGMP v3lite and URD

Explicit tracking of IGMP Version 3 lite (IGMP v3lite) or URL Rendezvous Directory (URD) channel membership reports is not supported in Release 12.0(19)S or earlier releases. In these releases, the leave latency for multicast groups sending traffic to hosts using IGMP v3lite or URD will be determined by the leave latency of the version of IGMP configured on the hosts (for IGMPv3, the leave latency is typically 3 seconds when explicit tracking is not configured).

Related Documents

- *Cisco IOS IP Configuration Guide*, Release 12.2
- *Cisco IOS IP Command Reference, Volume 3 of 3: Multicast*, Release 12.2
- *IGMP Version 3*, Cisco IOS Release 12.1(5)T feature documentation
- *Specific Multicast with IGMPv3, IGMP v3lite, and URD*, Cisco IOS Release 12.1(5)T feature documentation

Supported Platforms

This feature runs on all platforms that support Cisco IOS Release 12.2(8)T and later releases.

Determining Platform Support Through Cisco Feature Navigator

Cisco IOS software is packaged in feature sets that support specific platforms. To get updated information regarding platform support for this feature, access Cisco Feature Navigator. Cisco Feature Navigator dynamically updates the list of supported platforms as new platform support is added for the feature.

Cisco Feature Navigator is a web-based tool that enables you to quickly determine which Cisco IOS software images support a specific set of features and which features are supported in a specific Cisco IOS image. You can search by feature or release. Under the release section, you can compare releases side by side to display both the features unique to each software release and the features in common.

To access Cisco Feature Navigator, you must have an account on Cisco.com. If you have forgotten or lost your account information, send a blank e-mail to cco-locksmith@cisco.com. An automatic check will verify that your e-mail address is registered with Cisco.com. If the check is successful, account details with a new random password will be e-mailed to you. Qualified users can establish an account on Cisco.com by following the directions at <http://www.cisco.com/register>.

Cisco Feature Navigator is updated regularly when major Cisco IOS software releases and technology releases occur. For the most current information, go to the Cisco Feature Navigator home page at the following URL:

<http://www.cisco.com/go/fn>

Supported Standards, MIBs, and RFCs

Standards

No new or modified standards are supported by this feature.

MIBs

No new or modified MIBs are supported by this feature.

To obtain lists of supported MIBs by platform and Cisco IOS release, and to download MIB modules, go to the Cisco MIB website on Cisco.com at the following URL:

<http://www.cisco.com/public/sw-center/netmgmt/cmtk/mibs.shtml>

RFCs

No new or modified RFCs are supported by this feature.

Configuration Tasks

See the following sections for configuration tasks for this feature. Each task in the list is identified as either required or optional.

- Enabling Explicit Tracking (required)
- Verifying Explicit Tracking (optional)

Enabling Explicit Tracking

To enable explicit tracking on an interface, use the following commands in interface configuration mode:

	Command	Purpose
Step 1	Router (config-if)# <code>ip igmp version 3</code>	Enables IGMP Version 3 on the interface. Version 2 is the default.
Step 2	Router (config-if)# <code>ip igmp explicit-tracking</code>	Enables explicit tracking on the interface.

Verifying Explicit Tracking

To verify configuration of explicit tracking, use the following **show** commands in EXEC mode:

- To verify that explicit tracking is enabled on an interface, use the **show ip igmp interface** command.
- To display IGMP membership information for multicast groups and (S, G) channels, use the **show ip igmp membership** command.



Note

The display output of the **show ip igmp groups** command is not affected by the explicit tracking feature. When explicit tracking is enabled, this output will still display the aggregate membership information of an interface.

Configuration Examples

The following example shows a basic configuration for enabling IP multicast with SSM, IGMPv3, and explicit tracking:

```
ip multicast routing

interface ethernet 0
  description access network to desktop systems
  ip address 10.1.0.1 255.255.255.0
  ip pim sparse-dense-mode
  ip mroute-cache
  ip igmp version 3
  ip igmp explicit-tracking
  ip igmp v3lite
  ip urd

interface ethernet 1
  description backbone interface !No hosts connected
  ip address 10.10.0.1 255.255.255.0
  ip pim sparse-dense-mode
  ip mroute-cache

ip pim ssm default
```

Command Reference

This section documents new commands. All other commands used with this feature are documented in the Cisco IOS Release 12.2 command reference publications.

- **ip igmp explicit-tracking**
- **show ip igmp membership**

ip igmp explicit-tracking

To enable explicit tracking of hosts, groups, and channels for IGMP Version 3 (IGMPv3), use the **ip igmp explicit-tracking** command in interface configuration mode. To disable this feature, use the **no** form of this command.

```
ip igmp explicit-tracking
```

```
no ip igmp explicit-tracking
```

Syntax Description	This command has no arguments or keywords.
---------------------------	--

Defaults	Disabled
-----------------	----------

Command Modes	Interface configuration
----------------------	-------------------------

Command History	Release	Modification
	12.0(19)S	This command was introduced.
12.2(8)T	This command was integrated into Cisco IOS Release 12.2(8)T.	

Usage Guidelines	<p>This command can be configured on an interface only if IGMPv3 is first configured on the same interface. To configure IGMPv3, use the ip igmp version 3 command in interface configuration mode.</p>
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When explicit tracking is enabled on a router, the router can individually track the Internet Group Management Protocol (IGMP) membership state of all reporting hosts. This feature allows the router to achieve minimal leave latencies when hosts leave a multicast group or channel. To monitor IGMP membership of hosts, use the **show ip igmp membership** command in EXEC mode.

When explicit tracking is enabled, the router uses more memory than if explicit tracking is disabled because the router must store the membership state of all hosts on the interface.

Examples	<p>The following example shows a basic configuration for enabling IP multicast with Source Specific Multicast (SSM), IGMPv3, and explicit tracking:</p>
-----------------	---

```
ip multicast routing

interface ethernet 0
  description access network to desktop systems
  ip address 10.1.0.1 255.255.255.0
  ip pim sparse-dense-mode
  ip mroute-cache
  ip igmp version 3
  ip igmp explicit-tracking
  ip igmp v3lite
  ip urd
```

```
interface ethernet 1
  description backbone interface !No hosts connected
  ip address 10.10.0.1 255.255.255.0
  ip pim sparse-dense-mode
  ip mroute-cache

ip pim ssm default
```

Related Commands

Command	Description
<code>ip igmp version</code>	Configures the version of IGMP that the router uses.
<code>show ip igmp membership</code>	Displays the IGMP membership information for multicast groups and (S, G) channels.

■ show ip igmp membership

show ip igmp membership

To display Internet Group Management Protocol (IGMP) membership information for multicast groups and (S, G) channels, use the **show ip igmp membership** command in EXEC mode.

```
show ip igmp membership [group-address | group-name] [tracked] [all]
```

Syntax Description		
<i>group-address</i>	(Optional) Specifies the IP address of the multicast group for which to display IGMP membership information.	
<i>group-name</i>	(Optional) Specifies the name of the multicast group, as defined in the Domain Name System (DNS) hosts table, for which to display IGMP membership information.	
tracked	(Optional) Displays the multicast groups with the explicit tracking feature enabled.	
all	(Optional) Displays the detailed information about the multicast groups with and without the explicit tracking feature enabled.	

Command Modes	
	EXEC

Command History	Release	Modification
	12.0(19)S	This command was introduced.
	12.2(8)T	This command was integrated into Cisco IOS Release 12.2(8)T.

Usage Guidelines	
	Unlike the show ip igmp groups command, this command allows you to display detailed information about multicast channels and explicit tracking.

Examples	
	The following is sample output from the show ip igmp membership command. Each entry in the output shows the aggregate membership information (indicated by the A flag) for a particular multicast group or channel from the IGMP cache. If the entry is prepended with a forward slash ("/") flag, the entry is a filtering entry that is blocking the data forwarding of the multicast group or channel.

```
Router> show ip igmp membership
```

```
Flags:A - aggregate, T - tracked
```

```
  L - Local, S - static, V - virtual, R - Reported through v3
```

```
  I - v3lite, D - Urd, M - SSM (S,G) channel
```

```
  1,2,3 - The version of IGMP, the group is in
```

```
Channel/Group-Flags:
```

```
  / - Filtering entry (Exclude mode (S,G), Include mode (*,G))
```

```
Reporter:
```

```
  <ip-address> - last reporter if group is not explicitly tracked
```

```
  <n>/<m>      - <n> reporter in include mode, <m> reporter in exclude
```

```
Channel/Group      Reporter      Uptime  Exp.  Flags  Interface
*,224.0.1.40      10.10.0.1    00:01:34 02:41 2LA    Et2/0
*,239.1.1.1       2/0          00:00:10 stop 3AT    Et2/0
```

The following is sample output from the **show ip igmp membership** command with the multicast group address 239.1.1.1 and the **tracked** keyword specified:

```
Router> show ip igmp membership 239.1.1.1 tracked

Flags:A - aggregate, T - tracked
      L - Local, S - static, V - virtual, R - Reported through v3
      I - v3lite, D - Urd, M - SSM (S,G) channel
      1,2,3 - The version of IGMP, the group is in
Channel/Group-Flags:
      / - Filtering entry (Exclude mode (S,G), Include mode (*,G))
Reporter:
      <ip-address> - last reporter if group is not explicitly tracked
      <n>/<m> - <n> reporter in include mode, <m> reporter in exclude

Channel/Group          Reporter          Uptime  Exp.  Flags  Interface
*,239.1.1.1           2/0              00:00:11 stop 3AT  Et2/0
10.30.0.100,239.1.1.1 10.10.0.10       00:00:11 02:48 RT   Et2/0
10.30.0.101,239.1.1.1 10.10.0.20       00:00:03 02:56 RT   Et2/0
10.30.0.101,239.1.1.1 10.10.0.10       00:00:11 02:48 RT   Et2/0
10.30.0.102,239.1.1.1 10.10.0.20       00:00:03 02:56 RT   Et2/0
```

Table 1 describes the significant fields shown in the displays.

Table 1 *show ip igmp membership Field Descriptions*

Field	Description
Channel/Group	(S, G) channel or multicast group filtering entry.
Reporter	Displays information about the the hosts reporting membership with the (S, G) channel or multicast group entry.
Uptime	The Uptime timer is how long (in weeks, days, and seconds) the entry has been known.
Exp.	The Exp. timer is how long (in minutes and seconds) until the entry expires.
Flags	Provides information about the entry.
A - aggregate	Indicates that the aggregate information for the (S, G) channel or multicast group is being displayed.
T - tracked	Indicates that the multicast group is configured with the explicit tracking feature.
L - Local	Indicates that the router itself is interested in receiving the traffic for this multicast group or channel. In order for the application to receive this traffic, the packets are sent to the process level of the router. When the ip igmp join-group command is configured for a multicast group, the L flag is set.
S - static	Indicates that the multicast group or channel is forwarded on the interface. When the ip igmp static-group command is configured on the interface, the S flag is set.
V - virtual	Indicates that service such as Hoot and Holler is running on the router requesting the traffic for the multicast group or channel. These services can process IP multicast traffic in the fast switching path. The L flag will not be set by these applications.

■ `show ip igmp membership`

Table 1 *show ip igmp membership Field Descriptions (continued)*

Field	Description
R - Reported through v3	Indicates that an IGMP Version 3 (IGMPv3) report was received for this entry.
I - v3lite	Indicates that an IGMP Version 3 lite (IGMP v3lite) report was received for this entry.
D - Urd	Indicates that a URL Rendezvous Directory (URD) report was received for this entry.
M - SSM (S, G) channel	Indicates that the multicast group address is in the Source Specific Multicast (SSM) range.
1,2,3 - The version of IGMP...	The version of IGMP that the multicast group is running.
/	
Interface	Interface type and number.

Related Commands

Command	Description
<code>ip igmp explicit-tracking</code>	Enables explicit tracking of hosts, groups, and channels for IGMP Version 3.
<code>ip igmp version</code>	Configures the version of IGMP that the router uses.
<code>show ip igmp groups</code>	Displays the multicast groups with receivers that are directly connected to the router and that were learned through IGMP.

4

by Tony Rybczynski

Propagating IP Multicast

Nortel Networks Solutions for Financial Service Providers

Three key industry thrusts are driving the financial services industry towards highly scalable, high performance real-time infrastructure software and networking.

These are (i) decimalization and the resultant huge volume increases in data per transaction; (ii) 'T + 1' shortening settlement intervals from 3 days to 1 day; and (iii) and after hours trading.

Customer requirements are for real-time and secure communication, reliability and scalability not just within the confines of the exchange floor but also across the WAN/Internet. Nortel Networks' partnership with Talarian is targeting this opportunity by combining Nortel Networks' high performance open IP unicast and multicast routing capabilities (e.g. running on Passport and Accelar) with Talarian's industry leading SmartSockets real-time infrastructure software. A key technology behind this initiative is the development of reliable multicast protocols such as Talarian's Reliable Multicast Transport Protocol.

Radio broadcasting, global concerts, and special events over the Net are obvious examples of how the Internet is accommodating all-to-many distribution of audio and video streams. While conspicuous — and increasingly popular (at least 3,000 radio stations have already started broadcasting over the Net) — these examples offer the merest hint of the possibilities ahead, the potential for information sharing and dissemination that may be realized once the techniques of one-to-many distribution are refined.

Force Yields to Finesse

At present, one-to-many distribution is usually accomplished by brute force, that is, by networking techniques that replicate information at its source and transmit the information to each receiver. IT managers are wary of these types of applications, fearing that they'll prove disruptive — to an intranet, for example — because of the potentially huge demands that they can place on network and server resources.

The potential for such disruption may be lessened or even eliminated by something called IP multicast, a means of efficiently implementing one-to-many communications. IP multicast avoids the processing overheads associated with replication at the source and the bandwidth overheads of repeatedly sending the same information to different destinations.

An analogy helps here. Like broadcast TV or radio, IP multicast establishes a number of channels available across the

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IP network to which users can "tune in." In radio and TV, the signal is there whether you're listening or not. This is also true for any packet sent on a LAN, which is a broadcast medium by its very nature.

With IP multicast, however, mechanisms are defined such that the network replicates the content as close to the listeners as possible. In this way, IP multicast avoids wasting bandwidth in those parts of the network that lack listeners. Let's look at how IP multicast is accomplished, and then explore some of the applications enabled through IP multicast.

The Technology Behind Multicast

Multicasting provides mechanisms to conserve network resources and minimize server processing overheads by using intermediate nodes (for example, routers and routing switches) to replicate data at the most efficient downstream point(s) in the network. These mechanisms rely on two protocol building blocks:

- A protocol that end stations use to join one or more multicast groups. This protocol serves, in essence, as a tuning dial for end users, who may signal their preferred channel.
- A protocol for establishing the optimal replication points in the network given the location of the sending server and the listening clients.

Before discussing the protocols in more detail, we need to establish a few basic concepts. "Multicast groups" define one or more transmitters and a set of listening receivers. The construction of a multicast group begins with the deployment of source video, audio, financial, or various multimedia servers that will stream data into the network.

Another concept is the "multicast address." Such an address is assigned to the application for the duration of the multicast session. Receivers signal to their local multicast-capable router their desire to join or leave a multicast group. Alternatively, the router can poll the receivers to see if they are still listening. When there are no receivers in a region of the network, multicast packets will no longer be sent there.

These concepts are easy to understand, but how does the network establish the optimal replication points given the location of the sending server and the listening clients? At this point, we need to introduce a more challenging concept, the "delivery tree."

To establish optimal replication points, routers communicate with each other via a network-layer multicast routing protocol that enables the construction of a multicast delivery tree. The delivery tree is essentially a set of paths calculated so those multicast packets are delivered only to those network regions that require them.

Source-Rooted Trees

The dominant form of multicast delivery relies on source-rooted trees. Each source within a group has its own tree that connects it to all the receiving members of its group. If a group has five sources, it will have five distinct delivery trees. The source-rooted tree takes the direct, or shortest, path from the source to its receivers. Different routing metrics can be used to compute the shortest path (hops, delay, cost, etc.). Typically, the shortest path entails the fewest of hops between a source and its receivers.

First-Generation Protocols: The first generation of widely used multicast protocols was based on least-hop routing algorithms, specifically, the algorithms used by the Routing Internet Protocol (RIP). When a source sends its first multicast packet to the group, routers broadcast the initial multicast packet to

all interfaces except the one that leads back to the source via the shortest path. This allows multicast frames to reach all potential receivers.

During the flooding process, a multicast packet may be addressed to a group that does not reside on any of the interfaces on a particular router, with the result that prune messages are sent back towards the source. These messages indicate that multicast packets should not be forwarded down this branch of the tree. Trees may grow and shrink as receivers tune in and out.

One advantage of this approach is that it places modest processing demands on routers. Another is that it can be tunneled over a non-multicast IP network, this being very attractive in the Internet as a means to kick-start IP multicast networking.

Second-Generation Protocols: As the IP multicast market matures, a second-generation multicast protocol has emerged. The new protocol overcomes the limited convergence performance and scalability of first-generation systems. It does so by eliminating the need to periodically flood multicast traffic throughout the network. This protocol builds on the Open Shortest Path First (OSPF) routing protocol that is the widely deployed successor of RIP.

OSPF uses efficient link-state algorithms: instead of periodically exchanging the number of hops to every router in the network, OSPF only requires changes in the network to be exchanged. When a new group member joins a multicast group, a special group membership message is propagated to all other routers within a routing area, which add this information to their link-state databases.

In this way, routers converge to create a detailed map of the multicast topology. This sophisticated link-state approach allows the multicast distribution system to adapt rapidly as group membership and network resources change. If a physical network link goes down, the

change is propagated to each router's database. The result is an immediate change in the multicast route calculation. This approach can make use of flexible path calculation metrics for source-rooted path tree construction, going beyond simple hop count.

Shared Trees

While the above approaches use source-rooted trees, an alternative, using what are called shared trees, has been developed for applications that involve sparsely populated multicast groups with low-grade network connections. An example of such a group is a video conference or video broadcast that connects users in many dispersed locations that lack high-bandwidth connections to the corporate backbone. Shared trees create multicast forwarding paths that rely on a central router that serves as a rendezvous point between multicast sources and destinations.

A shared tree has the potential to lessen demand on routers and network bandwidth during tree construction. Although the shared tree avoids wholesale flooding, it subjects multicast traffic to a static, non-optimized set of paths that all pass through the rendezvous point router — a potential bottleneck and single point of failure. To reduce the inefficiencies of the shared tree, receivers or routers have the option to switch to a source-rooted shortest path tree once the source starts multicasting.

Generic Router Assist

In certain application environments (for example, in financial networks), a protocol is required for ensuring lossless, ordered, and duplicate-free multicasting of critical data. Such tasks are ill served by TCP. This protocol works very well in a point-to-point environment, but not in a multicast environment.

More suitable protocols, including several reliable multicast Layer 4 protocols, have been developed. One example is Starburst's Multicast File Transfer Protocol. Another possibility, one allowing independent evolution of the end-to-end Layer 4 protocol, shows promise. This protocol, called Generic Router Assist, is designed to provide more effective recovery from loss.

Generic Router Assist uses a negative acknowledgement-based mechanism such that once a receiver determines that data has been lost, it attempts to recover the data from sources close to the receiver. It goes back to the source only as a last resort. For example, data may be recovered from a router that may have cached the data or from another receiver that may volunteer to retransmit the data.

The Business of Multicast

Multicast-capable network backbones are an essential component of emerging multimedia, information distribution, and real-time computing applications. Key drivers in the enterprise market include: distribution of inventory, pricing, and stock market data; telemedicine; employee training; corporate communications; new push applications; and the general area of multimedia collaboration.

Multicast collaboration can increase the effectiveness of distributed workgroups by allowing joint viewing and editing of common documents. Such documents may include audio, image, and video components. Multicast collaboration can also enable rich multimedia interaction between corporate users, customers, suppliers, and partners over the Web. Online conferences, discussion groups, virtual white board sessions, and shared Web applications can be used to strengthen ties between a company and its customers.

In addition, IP multicast-enabled dynamic information distribution systems will deliver more effective Web replication and caching, remote server synchronization, and desktop software distribution. By

providing efficient ways of getting lots of information to lots of users, multicast-based applications can give enterprises a powerful competitive advantage.

To further illustrate application enablement through multicasting technologies, consider opportunities for:

- Specialized training — allowing expert coaches and instructors to train athletes, performers, and artists in subtle motor skills even though teacher and pupil may be separated by thousands of miles.
- Real-time 3D modeling — uniting groups of dispersed engineers and scientists, who may view highly detailed graphical simulations of dynamic scientific and engineering processes without leaving their desks.
- Editing of video footage and high-resolution animation — linking artists and creative workers in virtual production studios far from major media centers.
- Networked games — allowing players to compete with each other in real-time over the Net.

Choosing a Multicast Strategy

To respond to business needs for multicasting applications, IT managers will have to assemble adequate IP networking infrastructures. One thing IT managers can do is implement policy-enabled QoS and access control mechanisms. Such measures will help manage the unpredictable demands that may assail a network. However, a strategy to deploy an effective infrastructure involves more than just turning on a software feature.

For example, IT managers will have to tend to architectural issues. Specifically, routers that are based on a central processing architecture experience a significant drop in throughput when required to replicate multicast packets. High-performance multicast demands distributed routing switch architectures that can support multiple multicast groups and the required replication function.

On top of this, real-world considerations drive the need for multicast migration tools. More generally, management tools are required to allow introduction of multicast in an orderly fashion. Specifically, implementing sophisticated

The Language of Multicast

IGMP (Internet Group Membership Protocol): universally used by end stations to join a multicast group

DVMRP (Distance Vector Multicast Routing Protocol): a first generation protocol using source-rooted trees and built on least hop routing algorithms

MOSPF (Multicast Open Shortest Path First or MOSPF): a second generation protocol using source-rooted trees and built on more sophisticated link state routing algorithms

PIM-SM (Protocol Independent Multicast-Sparse Mode): a multicast protocol using source-rooted trees and designed for low-density applications

PIM-DM (Protocol Independent Multicast-Dense Mode): another derivative of PIM that will likely find limited application given that, while less processor intensive, it is a poorly performing derivative of DVMRP

filtering techniques may allow IT managers to stage the rollout of multicast capabilities across an enterprise IP network.

In addition, IT managers might familiarize themselves with multicast table management capabilities, accessing debugging tools capable of tracing multicast operation as part of problem resolution. Another possibility: multicast network tools enabling the visualization of multicast trees for engineering and management purposes. Taken together, tools such as these may facilitate multicast deployment in the enterprise.

Multicast Forecast

IP multicast standards have been developed by the IETF. High-performance multicast networking products are there and working in, for example, stock exchanges around the world. The migration and management tools are there. And the applications are emerging, enabling new forms of information sharing and dissemination.



Tony Rybczynski is Director of Strategic Marketing and Technologies in Nortel Networks Enterprise Solutions. He has over 28 years experience in the application of packet network technology, and is now in a business unit that focuses on business solutions for financial services providers. He writes a monthly 'Inside Networking' column in Communications Solutions magazine.

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5



Other Tools

Some Very Useful Tools for Monitoring Different Aspects of Multicast



The following table lists various tools available for monitoring the multicast. The characteristics of the tools have been grouped into four major categories (listed in the first row of the table header).

Tool	Source for data collection			Type of Monitoring		Scope of monitoring and analysis						Utility of the Output		
	Router/ NW/ SNMP	Applic - ation	Other Tools	Traffic & Route	Session	Session		Subnet		Time		Text	Files	GUI
						Single	Multiple	Intra	Inter	Online	Historic			
			X	X					X	X				X
<u>Mantra</u>	X			X	X	X	X	X	X	X	X		X	X
<u>Mhealth</u>		X	X	X	X	X			X	X	X		X	X
<u>Mlisten</u>		X			X		X		X	X	X		X	X
<u>Mrinfo</u>	X			X				X		X		X		
<u>Mtrace</u>	X			X		X			X	X		X		
<u>MultiMON</u>	X	X		X			X	X		X	X			X
<u>RM</u>	X		X	X					X	X	X		X	

RTPmon		X			X	X		X		X			X
SDR-Monitor		X			X		X		X	X			X
SM	X	X		X	X	X	X	X		X			X

MantaRay

URL: <http://www.caida.org/outreach/papers/1999/manta/>

Contact: Brad Huffaker (bhuffake@caida.org)

Caption: MBone Visualization

Summary: This tool gives an online graphical display of the geographical placement of the MBone infrastructure and detailed views of the topologies of these placements. Another tool useful for the visualization of MBone topology and other networking data is [Otter](#), also developed by Bradley Huffaker.

Mechanism: mtrace + mrinfo

Comment:

Avail: free

Mantra

URL: <http://iri.ucsb.edu/mantra/>

Contact: Prashant Rajvaidya (prash@cs.ucsb.edu) and Kevin Almeroth (almeroth@cs.ucsb.edu)

Caption: Monitor and Analysis of Traffic in Multicast Routers.

Summary: Mantra is a tool for monitoring the multicast traffic at the router level. The main tasks of Mantra include collecting data from the routers, processing and analyzing the collected data, generating online reports and logging the processed data as well as the analysis results. The results are presented online, through web pages, in the form of interactive graphs and HTML tables.

Mechanism: Information from the router-tables.

Comment:

Avail: results

MHealth

URL: <http://imj.ucsb.edu/mhealth/>

Contact: David Makofske (davidm@cs.ucsb.edu) and Kevin Almeroth (almeroth@cs.ucsb.edu)

Caption: A Real-Time Multicast Tree Visualization and Monitoring Tool

Summary: A graphical, near real-time multicast monitoring tool. MHealth is able to discover and display the full network tree distribution and delivery quality for a group. MHealth also provides data logging functionality for the purpose of isolating and analyzing network faults. Logs can be analyzed to provide information such as receiver lists over time, route histories and changes, and the location, duration, and frequency of loss.

Mechanism: RTCP-Data + mtrace

Comment:

Avail: free

Mlisten

URL: <http://www.cc.gatech.edu/computing/Telecomm/mbone/>

Contact: Kevin Almeroth (almeroth@cs.ucsb.edu)

Caption: MBone Collection Tool

Summary: A tool for the collection and processing of MBone membership information. The tool can be used to generate information about (1) join and leave statistics, (2) connection time characteristics, and (3) multicast tree size and characteristics.

Mechanism: Information from Session Announcements + RTCP-data

Comment:

Avail: free

Mrinfo

URL: <ftp://ftp.carc.xerox.com/pub/net-research/ismulti/>

Contact: Bill Fenner

Caption: Display configuration info from a multicast router.

Summary: Mrinfo uses the ASK_NEIGHBORS IGMP message to the specified multicast router. The results include version number of the router being queried and a list of the neighboring multicast routers along with the additional information related to them such as metrics, thresholds, and flags.

Mechanism: IGMP message.

Comment:

Avail: free

Mtrace

URL: [ftp://ftp.parc.xerox.com/pub/net-research/ibrmult/](http://ftp.parc.xerox.com/pub/net-research/ibrmult/)

Contact: Bill Fenner

Caption: Multicast traceroute

Summary: Returns a snapshot of the set of links used to connect a particular source with a particular destination.

Additional information that can be obtained includes loss rates along the links, number of multicast packets flowing across each hop per second for that particular address. A trace query is passed hop-by-hop along the reverse path from the receiver to the source, collecting hop addresses, packet counts, and routing error conditions along the path, and then the response is returned to the requestor. Currently the most effective means of debugging mbone routing problems.

Mechanism: Tracing feature in multicast routers and extension to IGMP messages

Comment: The results are not guaranteed all the time and are not 100% reliable. However, currently it is the most effective means of debugging mbone routing problems.

Avail: free

MultiMON

URL: <http://www.merol.crc.ca/mbone/WWW/MultiMON/>

Contact: J.L.Robinson (john.robinson@crc.ca) and J.A.Stewart (john.stewart@crc.ca)

Caption: Multicast Network Monitor

Summary: MultiMON is a monitor that collects, organises and displays all the IP multicast traffic that is detected at the location of the MultiMON Server. While MultiMON is a general purpose muticast monitoring tool, it is intended in particular to monitor multicast traffic on local network segments and should assist a network administrator in managing the traffic on an Intranet. Multimon is built on a client/server basis which allows the data collectors (Servers) to be distant from the GUI front end displays (Clients).

Mechanism: TCPdump

Comment:

Avail: free

RM

URL: <http://gnarl.cs.ucla.edu/~masseyd/Route/>

Contact: Bill Fenner and Daniel Massey (masseyd@cs.ucla.edu)

Caption: Route Monitor

Summary: Multicast Routing Monitor (RM) focuses mainly on monitoring the stability of various multicast routes in the existing topology of multicast. This tool collects data at the network layer by recording the DVMRP route updates issued by the local multicast routers. The results generated by Multicast Routing Monitor are in the form of regularly and frequently updated reports, listing some of the most unstable routes and describing plausible reasons for their instability.

Mechanism: Listen for Route Updates

Comment:

Avail: free

RTPmon

URL: <ftp://mm-ftp.cs.berkeley.edu/pub/rtpmon/>

Contact: Andrew Swan (aswan@cs.berkeley.edu) and David Bacher (drbacher@cs.berkeley.edu)

Caption: RTCP Monitor

Summary: Rtpmon can be used to monitor the control information exchanged between applications that implement RTP, Real-Time Transport Protocol. Feedback from receivers, including the loss rate and jitter, are displayed in a table that can be sorted in various ways to help isolate and diagnose multicast distribution problems.

Mechanism: RTCP-Data

Comment:

Avail: free

SDR-Monitor

URL: <http://fimi.ucsb.edu/sdr-monitor/>

Contact: Kamil Sarac (ksarac@cs.ucsb.edu) and Kevin Almeroth (almeroth@cs.ucsb.edu)

Caption: Sdr Global Session Monitoring Effort

Summary: An effort to track, manage, and present information about the availability of world-wide sdr sessions. A collection of web pages has been put together, updated several times every hour, where an aggregated view of sdr-cache entries sent by participants from around the world is displayed.

Mechanism: Information from the sdr-cache.

Comment:
Avail: results

SM

URL: <http://carmen.csel.it/iomc/sm/>

Contact: Domenico Lento (domenico.lento@csel.it)

Caption: MBone Session Monitor

Summary: Session-Monitor (SM) is a tool for listing all the SDR sessions currently visible to the host running the tool. Also displays various SDP, User and Traffic Statistics graphically.

Mechanism: Information from Session Announcements + RTCP-data

Comment:

Avail: free

Comments and Suggestions: [<spcash@caida.org>](mailto:spcash@caida.org)

B

1

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

_____)
In the Matter of:)

NOTICE AND RECORDKEEPING FOR)
USE OF SOUND RECORDINGS UNDER)
STATUTORY LICENSE)
_____)

Docket No. RM 2002-1A

DECLARATION OF PETER M. MULLEN

I, PETER M. MULLEN, declare:

1. I am the Senior Director, Label Relations and Operations for Sony Music Digital Services. In this capacity, I am responsible for overseeing from an operational standpoint, among other things, all distributions of sound recordings in electronic, non-physical formats for all Sony Music Entertainment Inc. ("Sony") labels in the U.S., whether for promotional purposes or for other business purposes. I am also involved in shaping and enforcing internal policies regarding, among other things, the online distribution and use of Sony's recorded music and related digital assets. Given my responsibilities, I am generally familiar with Sony's practices and policies for all Sony labels in the U.S. with respect to the distribution of sound recordings to terrestrial radio stations in physical record as well as non-physical (i.e., electronic) formats, and have personal knowledge of all of the following facts.

Distribution of Promotional Product

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations (and various digital audio transmission services) lacks certain data that is necessary to ensure proper distribution of statutory performance and ephemeral copy royalties. The purpose of this declaration is to describe for the Copyright Office the various kinds of

promotional product Sony provides to terrestrial radio stations, and the types of data typically provided with each kind of promotional product. In particular, this statement describes Sony's usual practice of promptly providing a CD PRO (which is described in greater detail in paragraph 3(b) below) to any terrestrial radio station that receives a sound recording in a newer, less traditional form of distribution, such as by electronic delivery (i.e., a non-physical, digital file containing an encoded copy of the sound recording, such as a digital file encoded in the MP3 codec, that is sent to the intended recipient via electronic mail), or by means of a CD-R (which is described in greater detail in paragraph 3(a) below).

3. Generally speaking, there are three categories of physical record promotional product, each of which is described below.

(a) CD-Rs. First, there are the CD-Rs that are mentioned above. A CD-R is a "write once" compact disc that is "burned" or replicated individually by Sony personnel utilizing either a personal computer and a peripheral device attached to or built into that computer called a "CD burner", or a small stand-alone compact disc recording electronics device. This type of compact disc is different than a compact disc that is replicated at a commercial manufacturing facility, which is the case with respect to both CD PROs (described more fully in Paragraph 3(b) below) and "retail albums" (described more fully in Paragraph 3(c) below).

CD-Rs usually contain up to five different sound recordings. In those cases where a CD-R contains different sound recordings, those sound recordings consist of multiple alternative mixes, remixes and edits of the same performance or rendition of a musical composition that are tailored to fit the programming needs of a particular type of station. Moreover, CD-Rs can also consist of just one sound recording, which might be a single mix, a remix or edit of a performance or a rendition of a musical composition that is tailored to fit the programming needs of a particular type of station. In virtually all cases, sound recordings distributed

for promotional purposes in the CD-R format include the following data elements: the name of the featured recording artist, the title of the sound recording, the name of the record label that is marketing it, the applicable (P)-line and the duration.

(b) CD PROs. Second, there are CD singles that are replicated at commercial CD manufacturing facilities in very limited quantities for promotional distribution only. These CD singles usually contain up to five different sound recordings, and more often than not, they contain multiple alternative mixes, remixes and edits of the same performance or renditions of a musical composition that are tailored to fit the programming needs of a particular type of radio station. These CD singles are packaged together with some form of artwork and label copy (which is described in greater detail below). Since these CD singles are generally referred to in the trade as "CD PROs", for convenience, I will use that term when referring to them herein. Virtually all CD PROs distributed by Sony include the following data elements: the name of the featured recording artist; the title of the sound recording; the name of the record label that is marketing it; the applicable (P)-line; the duration; the title of the commercially available album that the CD PRO is being distributed to promote; and sometimes the year of its release. In most cases, the CD PROs distributed by Sony include the ISRC code. Because CD PROs are expressly not intended for sale or resale, they are defaced by marking the external packaging elements with a stamp bearing the words "Promotional Only - - Not For Sale", or similar words to that effect. CD PROs generally do not include the same catalog number assigned to the retail album or corresponding commercially available single; rather, they generally include a unique catalog number assigned to the particular CD PRO. CD PROs may or may not include a UPC code, depending on the release.

(c) Retail Albums. Third, there are copies of the same full-length albums (with the same internal and external packaging elements, including a visible UPC

code) that are manufactured by Sony for commercial distribution through normal retail channels, except that they are defaced in some way (e.g., by punching a hole through the UPC bar code (but not the number) that appears on the back cover album artwork or by marking the external packaging elements with a stamp bearing the words "Promotional Only - - Not For Sale", or similar words to that effect) to prevent the CDs from being sold to consumers, returned by consumers to Sony's retail accounts for refunds and/or returned by Sony's retail accounts to Sony for credits. For convenience, I will refer to these full-length albums as "retail albums" when referring to them herein.

4. Sony regularly provides promotional product in CD PRO form to some, but not all, terrestrial radio stations. Sony does not currently provide promotional product to any Internet radio stations operating solely as such, in either physical or non-physical (i.e., electronic delivery) form. As noted above, promotional product is not sent to all terrestrial radio stations with which Sony maintains a relationship. Rather, Sony uses various criteria (such as, for example, the type of station/service, the format, the audience demographics, and the market size) to select particular radio stations to receive promotional product.

5. Occasionally and only in a few very limited circumstances, Sony distributes sound recordings in non-physical (i.e., electronic delivery) form for promotional purposes, such as a digital file encoded in the MP3 codec that is sent to the intended recipient via electronic mail. To date, the only radio stations that have received this form of promotional distribution are terrestrial radio stations and, each of those terrestrial radio stations received this form of promotional distribution only under highly experimental, exigent circumstances, such as where an emergency arises by virtue of an individual radio station not receiving a previously shipped CD PRO containing a sound recording that is critical to their immediate broadcasting needs.

6. To underscore the emergency or temporary nature of any audio files that Sony distributes in non-physical (i.e., electronic delivery) form, each such file is earmarked for a particular intended recipient (as opposed to being part of a mass mailing), and is accompanied by clear written instructions that require that recipient to destroy the electronic copy immediately upon receipt of the physical record containing that sound recording. More specifically, all of Sony's promotional electronic music distributions to terrestrial radio stations are accompanied by the following notice:

Important Sony Legal Notice Regarding the Use Of MP3 Files:

Due to the logistical impracticalities of delivering, by close of business today, a hard copy of the new track by [LABEL] recording artist [ARTIST] entitled [TRACK TITLE] (the "Track"), we are attaching to this e-mail a digitally encoded file of the Track, which you may use on an interim basis, for the sole purpose of performing the Track on your terrestrial radio station until such time as the hard copy arrives at your offices. Upon receipt of the hard copy of the Track, we understand that you will promptly delete the digital file in its entirety from your computer hard drive or such other storage medium employed by you. As you can well understand, no copying, transmitting or re-distributions of the file, or performances of the Track in a manner other than as described above are permitted.

7. In virtually all cases, sound recordings that are electronically distributed by Sony are contemporaneously accompanied by the following data elements: the name of the featured recording artist, the title of the sound recording title, the applicable (P)-line, the duration and the release year. Moreover, it is Sony's policy to follow-up such distribution with a subsequent distribution of a CD PRO containing that sound recording and, as described more fully in Paragraph 9, with a copy of the full retail album.

8. Sound recordings distributed for promotional purposes in the CD-R format have only been distributed to terrestrial radio stations where there is a need to service a sound recording in a physical record format before there is adequate time to replicate CD PROs at a commercial CD manufacturing facility. In most instances where a sound recording is first distributed to terrestrial radio stations on a CD-R, Sony follows-up with

a subsequent distribution of a CD PRO containing that sound recording and, as described more fully in Paragraph 9, a promotional copy of the retail album containing the sound recording that the prior CD-R distribution was intended to promote.

9. Where a sound recording is first distributed to terrestrial radio stations in a non-physical (i.e., electronic) format, or a physical record format such as a CD-R and/or CD PRO, or some combination of these formats – it is Sony’s policy to follow-up with a subsequent distribution of a promotional copy of the retail album containing the sound recording that the prior distribution was intended to promote.

10. Sony distributes promotional product to terrestrial radio stations solely to facilitate their terrestrial broadcasts. Such distribution does not constitute and may not be construed as either: (i) in general, any form of waiver of any requirements, limitations or eligibility criteria otherwise governing the use of that promotional product to the extent such promotional product is also used in connection with facilitating digital audio transmissions of the sound recordings contained in that promotional product, whether by operation of statute (and any regulations promulgated under that statute) or by operation of a direct voluntary license agreement with Sony, or (ii) in particular, any form of waiver of Sony’s right to collect public performance or ephemeral copy royalties for the digital audio transmission of the sound recordings included in such product.

11. I have attached to this declaration examples of Sony’s promotional releases in each of the formats described above.

Relationship with Clear Channel

12. In addition to the above, I wish to correct certain factual inaccuracies that were contained in the unsworn statement submitted by Brian Parsons of Clear Channel Communications (the “Parsons Statement”) as an attachment to the Joint Comments of Radio Broadcasters (see Exhibit B). Paragraph 10 of the Parsons Statement reads as follows:

10. Clear Channel is currently in an experimental project with one record label, Sony, at Sony's request. This project allows Sony to upload digital music into Clear Channel's music library directly via a file transfer protocol based exchange or similar web protocol. After uploading the song, Sony will send us an e-mail telling us the filename, as well as the title of the song and the artist who performed it. Beyond title and artist, we receive no other information from Sony except our own knowledge that that [sic] Sony sent the file.

13. Contrary to Mr. Parsons' assertion, Sony is not currently involved in any sort of ongoing, experimental project with Clear Channel. Rather, during February and March, 2002, Sony engaged in a limited number of very general conversations (by way of conference call) with Clear Channel and Prophet Systems, a division of Clear Channel that develops and produces software and hardware for its proprietary broadcast automation systems, in order to explore the possibility of formatting future electronic deliveries of sound recordings in a manner that would be directly compatible with those systems, solely for purposes of facilitating the public performance of Sony sound recordings by means of terrestrial radio broadcast by Clear Channel-owned terrestrial radio stations (without taking into account any non-terrestrial digital transmissions or non-terrestrial digital retransmissions of any kind). To date, the relationship with Clear Channel has not progressed beyond those general, conceptual conversations, and Sony has not yet made any digital deliveries of Sony sound recordings to either Clear Channel or Prophet Systems for the purpose of uploading, incorporating or "ingesting" Sony sound recordings into Clear Channel's central music library or the Prophet Systems broadcast automation system. It is also worth noting that Mr. Parsons did not participate in any of these conference calls with Sony.

14. It is my understanding, based on my discussions with Clear Channel, that the Prophet Systems broadcast automation system is not currently capable of easily

uploading, incorporating or "ingesting" music files that are delivered to it in digital, non-physical form, regardless of the file format that is utilized for an electronic delivery, as the system can only accommodate adding music files by either "ripping" or recording from physical records in the CD configuration at this time. Thus, Sony could not "upload digital music into Clear Channel's central music library directly via a file transfer protocol based exchange or similar web protocol", as the Parsons Statement alleges, even if, for the sake of argument, Sony wanted to do so at this time.

15. One of the topics discussed with Prophet Systems was Sony's desire to include all meta data mandated by the final notice and recordkeeping regulations as part of any electronic file transfer system developed by the two companies. Sony anticipates that for Sony to participate in the "experimental project" that Mr. Parsons refers to, a necessary part of any technical specification that Sony might agree to must include the delivery and incorporation of that meta data into the system at the same time that the corresponding sound recording is incorporated.

16. Contrary to Mr. Parson's assertions, to date, the only electronic delivery of sound recordings that Sony has made to Clear Channel has involved isolated instances where Sony has e-mailed individual music files to individual Clear Channel radio stations – not to Clear Channel's central music library – under the kinds of emergency conditions described in Paragraph 5 above. To the best of my knowledge, in each such instance, the recipient Clear Channel radio stations subsequently received a physical record containing the sound recording that was initially distributed via e-mail, in the form of a CD PRO containing that sound recording and/or a promotional copy of the retail album containing the sound recording that the prior distribution was intended to promote.

I declare under penalty of perjury that the foregoing is true and correct. Executed
this April 23, 2002 at New York, New York.



PETER M. MULLEN

Promotional Product
Digital File Encoded In MP3 Codec For Intended Recipient Via Electronic Mail



Adrienne Lalla

03/14/2002 05:19 PM



To: ddog@waaf.com
cc: (bcc: Pete Mullen)
Subject: Korn "Here To Stay" Digital Servicing

Enclosed is an MP3 file as a protection copy of Korn's "Here To Stay" single. Do not play without speaking first to Dave Demerjian, Cheryl Valentine or Michael Papale. Should you have any technical questions regarding this file, please respond to this e-mail or call me at 212-833-5913.

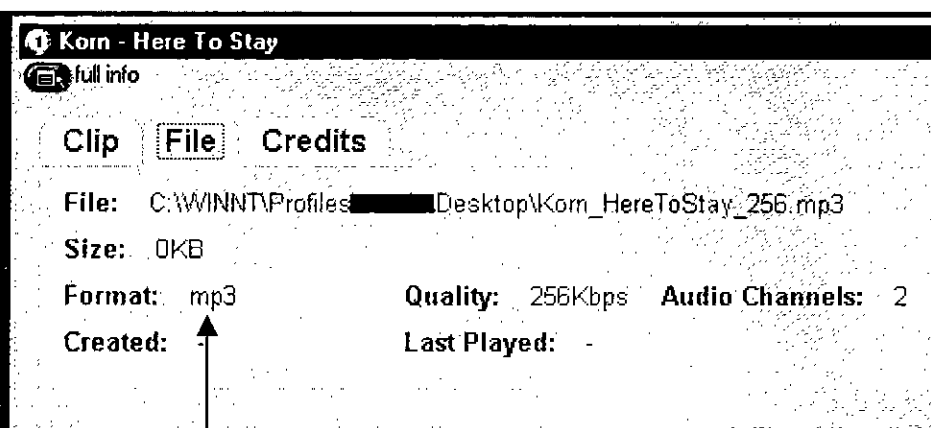
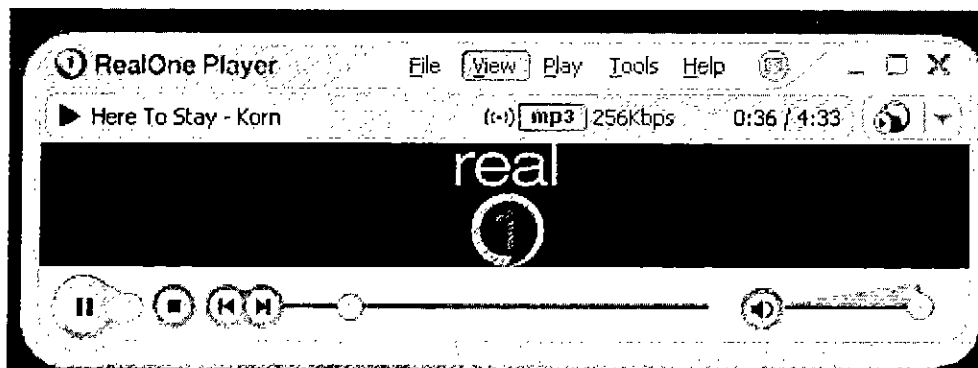


Korn HereToStay_256.mp3

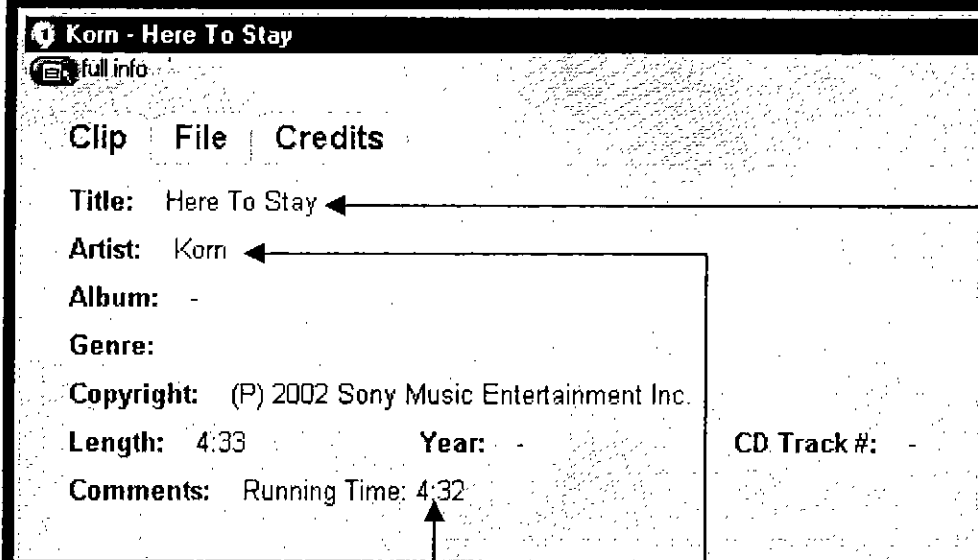
Due to the logistical impracticalities of delivering, by close of business today, a hard copy of the new track by Epic/Immortal recording artist Korn entitled "Here To Stay" (the "Track"), we are attaching to this e-mail a digitally encoded file of the Track, which you may use on an interim basis, for the sole purpose of performing the Track on your terrestrial radio station until such time as the hard copy arrives at your offices. Upon receipt of the hard copy of the Track, we understand that you will promptly delete the digital file in its entirety from your computer hard drive or such other storage medium employed by you. As you can well understand, no copying, transmitting or re-distributions of the file, or performances of the Track in a manner other than as described above are permitted.

Promotional Product
Digital File Encoded In MP3 Codec

B-1 Attachment 1b



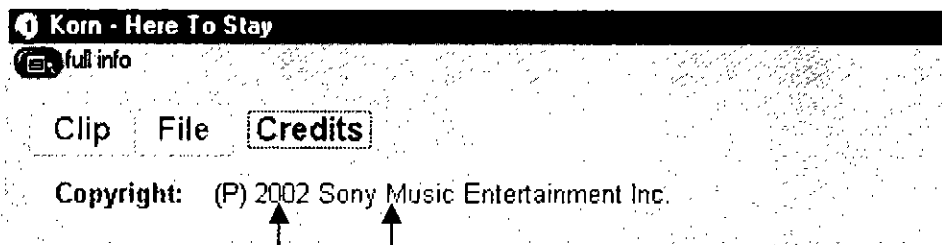
Digital file encoded in MP3 codec.



Column: (x)
Sound Recording Title

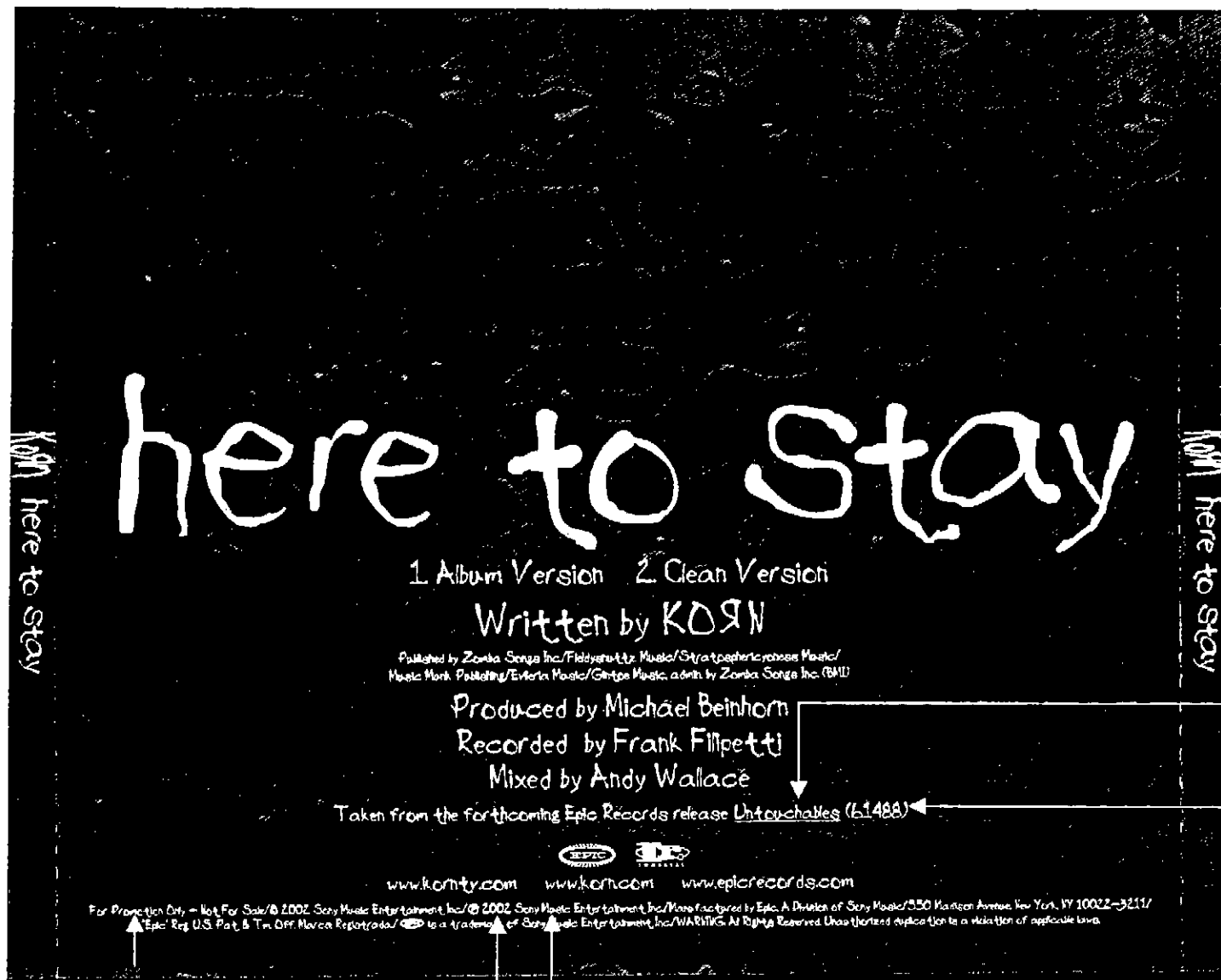
Column: (xiii)
Duration of the Sound Recording

Column: (ix)
Artist Name



Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line



*See Note

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

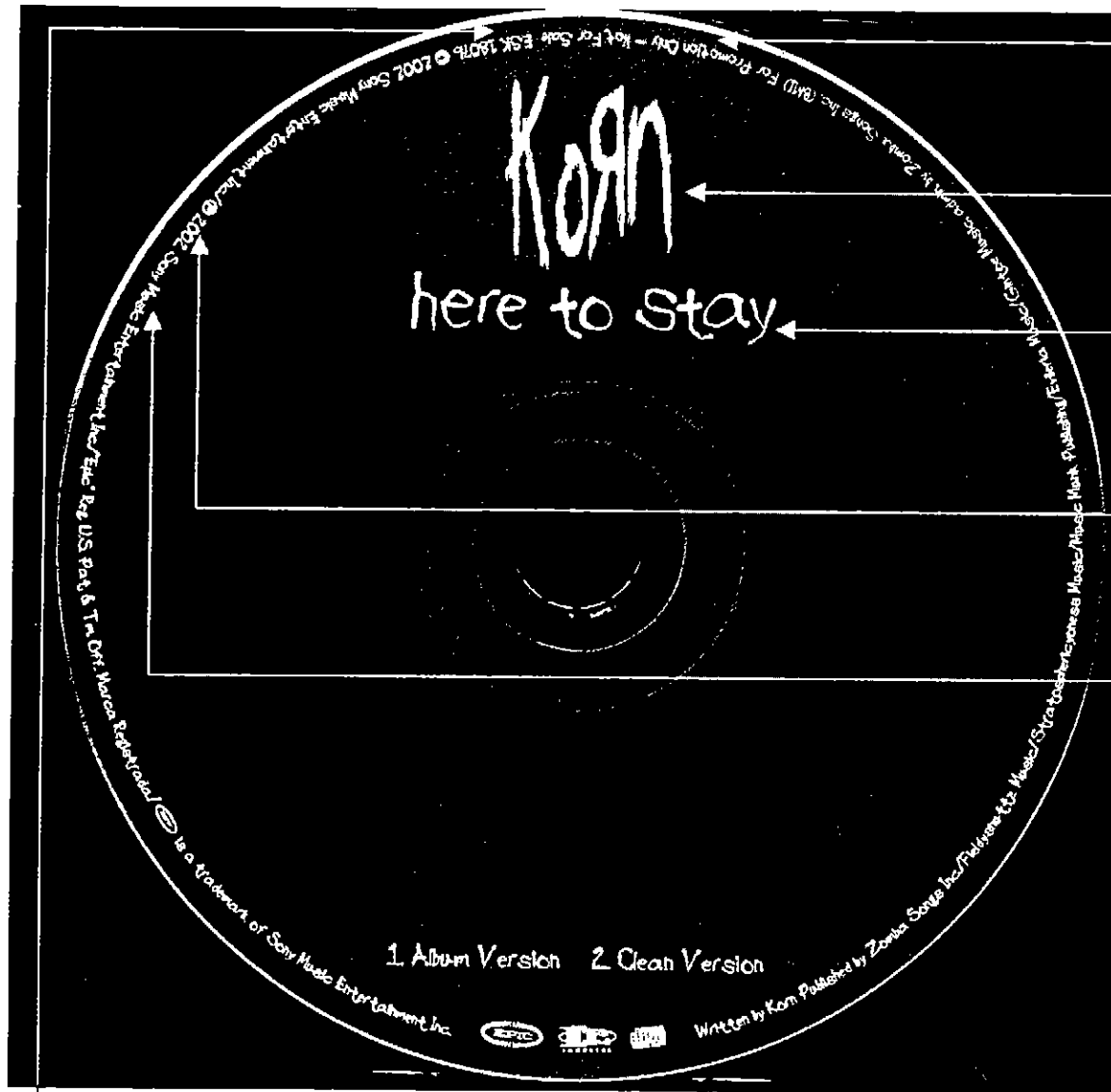
Column: (xv)
Marketing Label

Promotional Identifier

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Promotional Identifier

Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

Exact Audio Copy (EAC)
ISRC Reader Software Printout For Korn's Here To Stay

The screenshot shows a Microsoft Word document titled "KORN EAC ISRC FOR KP" and an "About Exact Audio Copy" dialog box. The Word document contains the following text:

```

PERFORMER "Unknown Artist"
TITLE "Unknown Title"
FILE "C:\WINDOWS\Desktop\ISRC FILES 4-25\Range.wav" WAVE
TRACK 01 AUDIO
  TITLE "Track01"
  PERFORMER "Unknown Artist"
  ISRC USSM10200769
  INDEX 01 00:00:00
TRACK 02 AUDIO
  TITLE "Track02"
  PERFORMER "Unknown Artist"
  ISRC USSM10200769
  INDEX 01 04:33:45
  
```

An arrow points from the text "Column (xi) ISRC" to the ISRC codes in the document. The "About Exact Audio Copy" dialog box contains the following text:

Exact Audio Copy V0.9 beta 3 from 6 March 2002
Copyright 1999-2001 by Andre Wethof

Legal Notice
This program is Cardware.
Please read the documentation for further information on Cardware.

This program may be copied for private purposes. It may not be included in commercial collections like Shareware CD-ROMs, etc. without my written permission.

For more legal informations please read the Chapter about legal information in the documentation.

Additional graphics by Matja Krc

freedb.org Music CD-related data is provided through the Internet from freedb, the free Internet music database.

Below the dialog box is the Exact Audio Copy interface showing track information:

Track	Start	Length	Gap	Size	Comp. Size
Track01	01 0:00:00.00	0:04:33.45	Unknown	46.02 MB	46.02 MB
Track02	02 0:04:33.45	0:04:32.37	Unknown	45.84 MB	45.84 MB

International Federation of the Phonographic Industry (IFPI)
ISRC Reader Software Printout For Korn's Here To Stay

The screenshot shows a window titled "ISRC lister" with a menu bar (File, Edit, View, Help) and a toolbar. The main display area contains the following text:

Column (xi)
ISRC

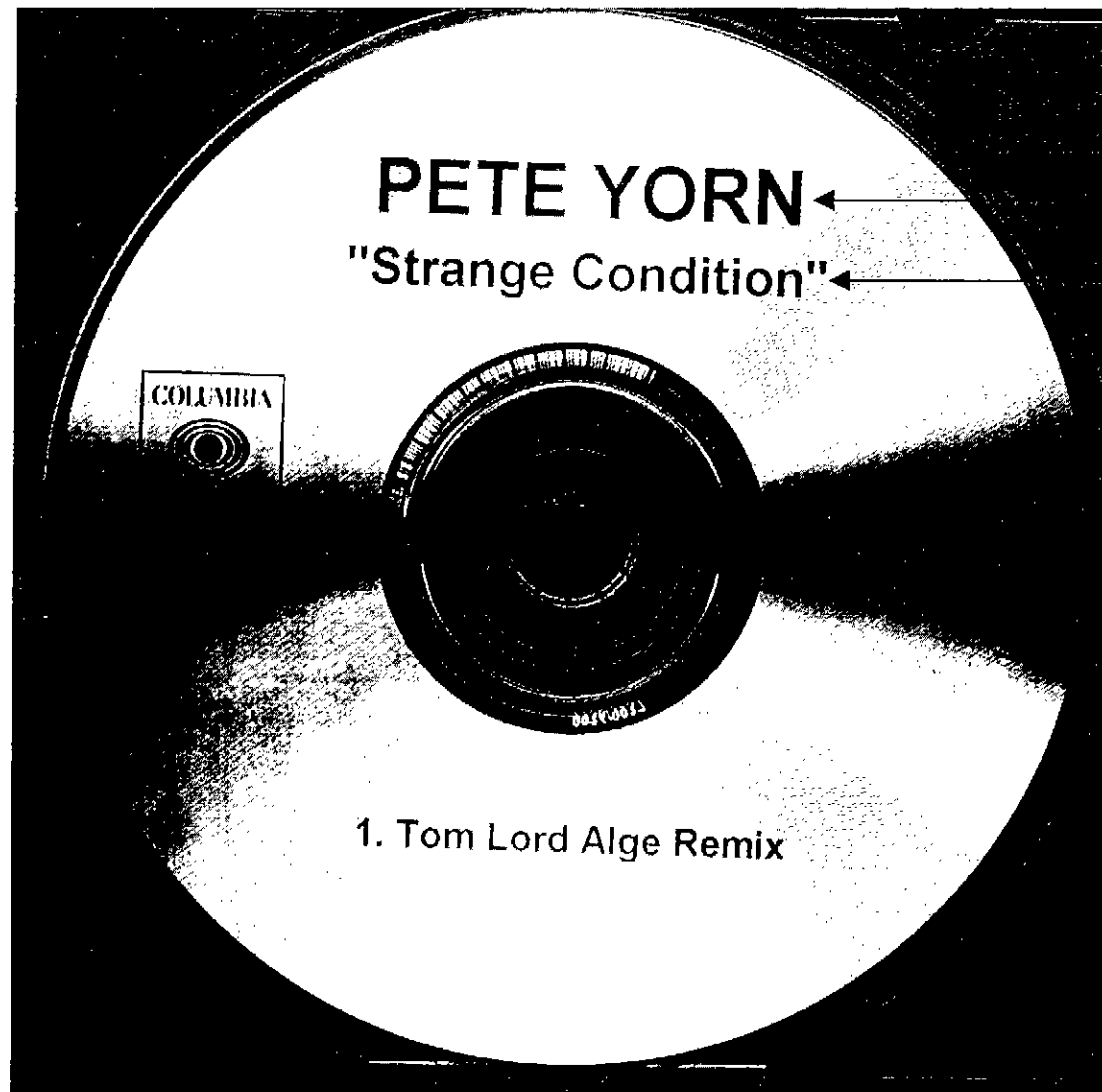
▶ ISRC track_1 USSM10200769
▶ ISRC track_2 USSM10202134
ASPI Transfer Buffer Size: 65536

ASPI HA Info:
HA0:
Hald : 0
HA Manager : ASPI for WIN32
HA Adapter : ESDI_506

ASPI Target Info:
[device0 0:0:0] LG CD-ROM CRD-8482B

Selected Device: device0
Device Capacity Parameters:
Max Sectors : 40956
Sector Size 2048

An "About ISRC lister" dialog box is open in the foreground, displaying the ISRC logo, "ISRC lister Version 1.0", "Copyright (C) 1999", and an "OK" button.

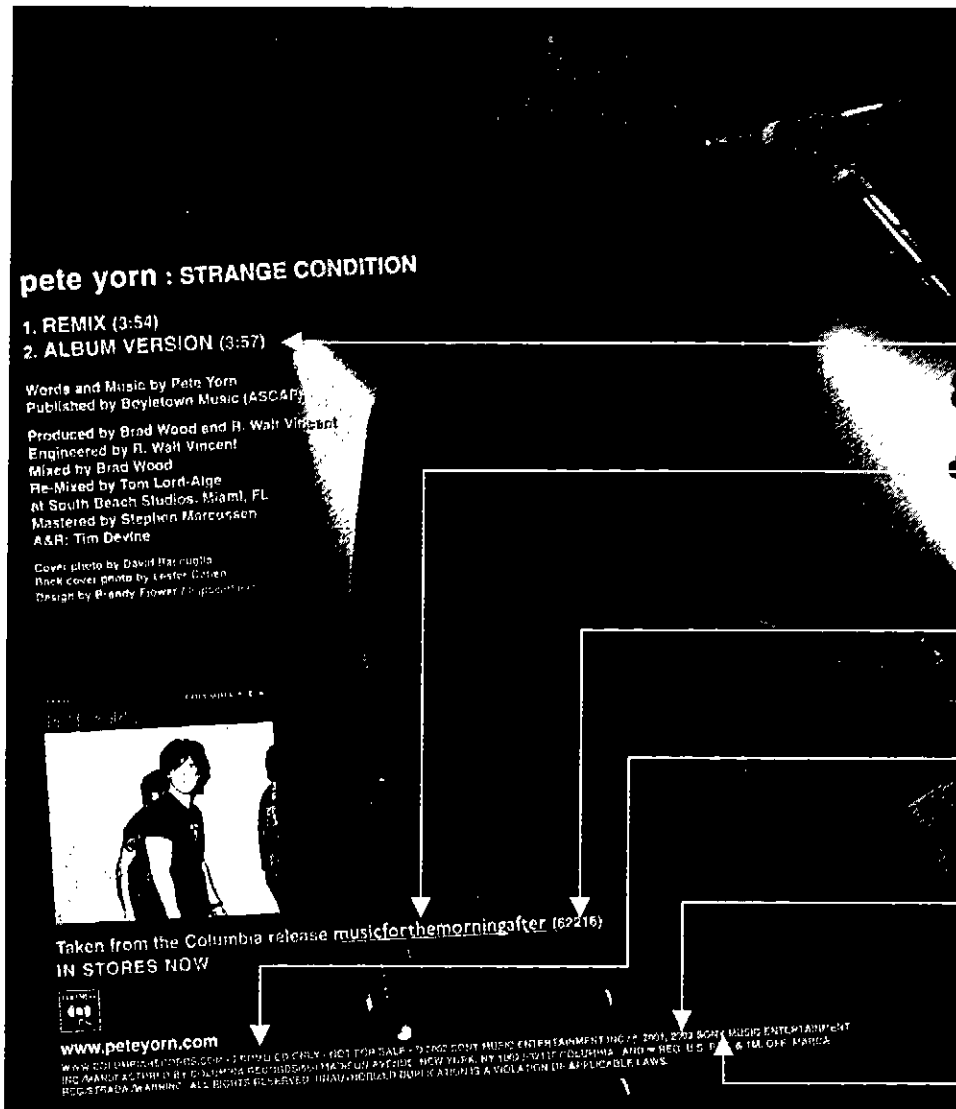


Column: (ix)

Artist Name

Column: (x)

Sound Recording Title



Column: (xiii)

Duration of the Sound Recording

Column: (xiv)

Album Title

Column: (xvi)

Catalog Number

Promotional Identifier

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

CSK 56676

*See Note

pete yorn

Column: (ix)
Artist Name

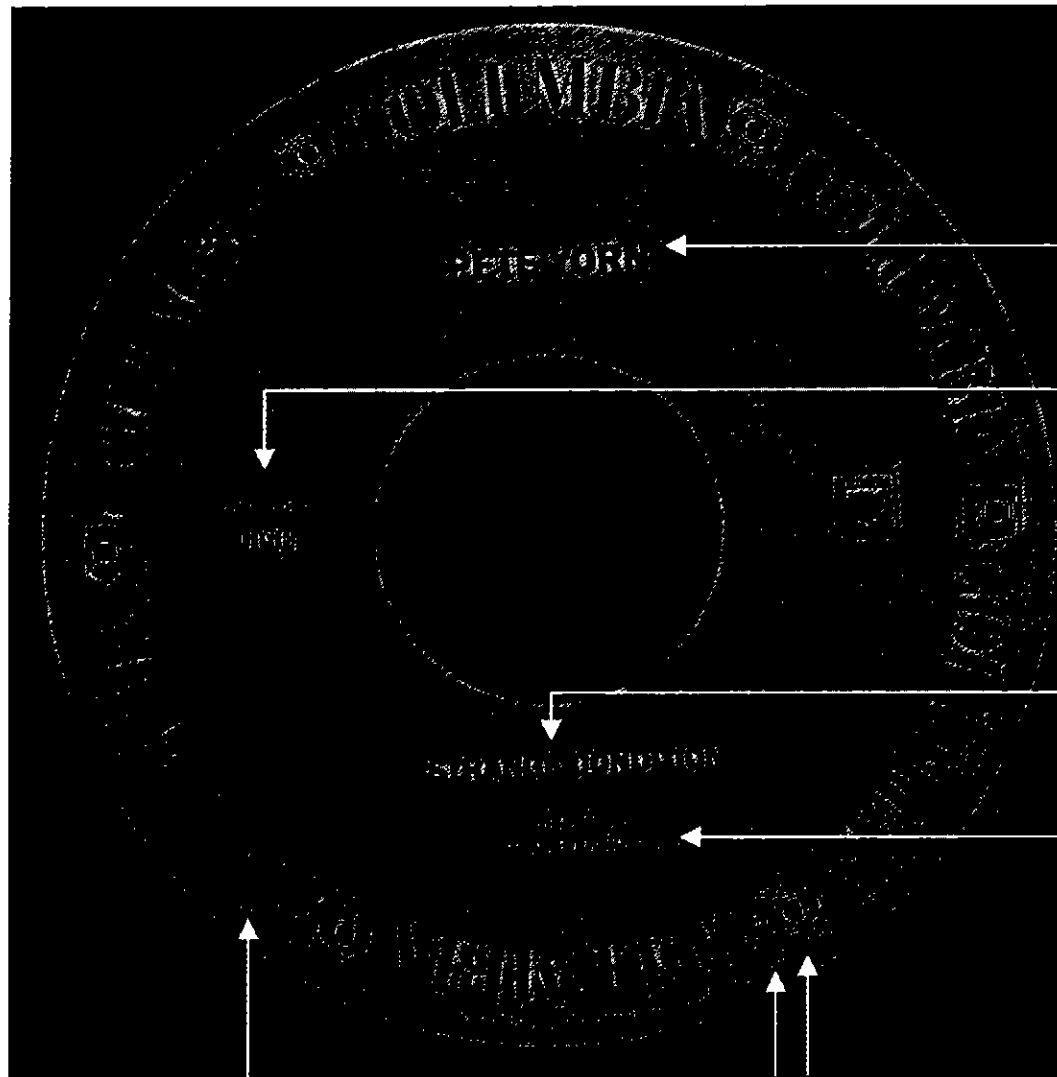
GOLD MIRA

Column: (x)
Sound Recording Title

Column: (xv)

Marketing Label

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (ix)
Artist Name

*See Note

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Promotional Identifier

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

Promotional Label Copy Of Retail Album With Defaced UPC

B-1 Attachment 5a



Column: (xvi)
 Catalog Number

Signifies retail album with UPC defaced for promotional distribution.

Column: (ix)
 Artist Name

Column: (xiii)
 Duration of the Sound Recording

Column (xiv)
 Album Title

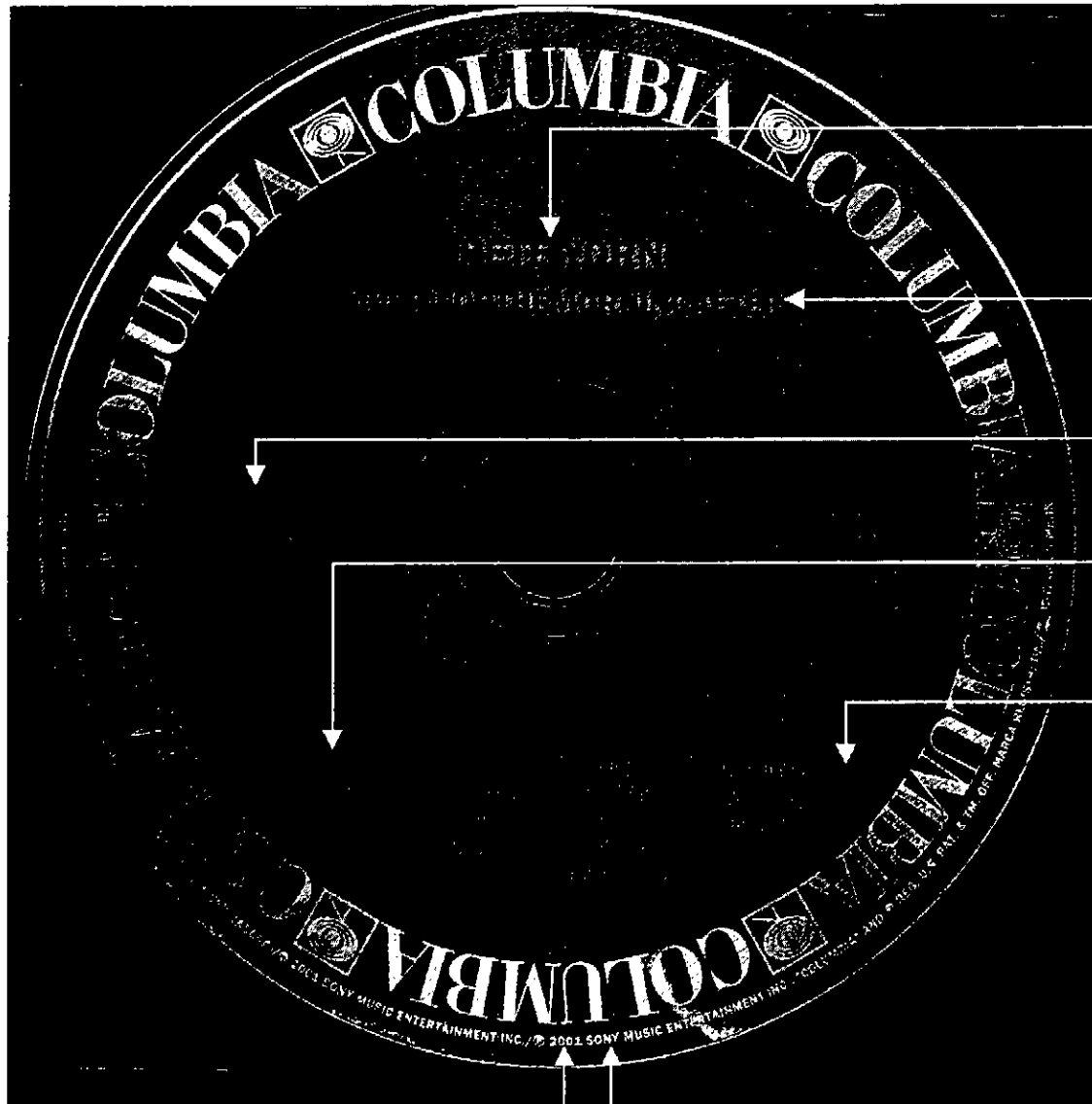
Column: (x)
 Sound Recording Title

Column: (xv)
 Marketing Label

Column: (xvii)
 UPC

Column: (xviii)
 Release Year

Column: (xii)
 Track Label (P)-Line



Column: (ix)
Artist Name

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

2

**Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.**

In the Matter of:)
)
)
NOTICE AND RECORDKEEPING FOR) **Docket No. RM 2002-1A**
USE OF SOUND RECORDINGS UNDER)
STATUTORY LICENSE)

DECLARATION OF GRETCHEN ANDERSON

I, Gretchen Anderson, declare

1. I am the Head of Production at Interscope Geffen A&M Records, a division of UMG Recordings, Inc ("IGA"). In this capacity, I am responsible for the manufacturing of all music product (both commercial and promotional.) I am generally familiar with IGA's promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product the IGA provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes IGA's practice of following up newer forms of distribution (e.g., CD-Rs and MP3 files) with fully labeled versions of the same recordings.

3. IGA regularly provides promotional product to terrestrial radio stations. IGA also provides promotional product to a limited number of so-called digital audio services, but such product is generally limited to CD singles accompanied by artwork and label

copy (known in the trade as a "CD-PRO"). Promotional product is not sent to all radio stations and services with which IGA maintains a relationship. Rather, IGA uses various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In most cases, IGA distributes its promotional product in the form of a CD-PRO. Virtually all CD-PROs distributed by IGA include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration, retail album title and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately zero percent (0%) of the CD-PROs distributed by IGA include the ISRC code on the packaging but 95% of the CD-PROs distributed have the ISRC code imbedded in the CD PRO. Because CD-PROs are not intended for retail sale, they virtually always do not include the same catalog number assigned to the retail album, although they do virtually always include a unique catalog number assigned to the particular single; CD-PROs do not include a UPC code.

5. In many cases, IGA follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed 6-8 weeks after the CD-PRO and are usually identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail and wholesale locations.

6. IGA virtually never distributes promotional product in electronic form (e.g., MP3 files distributed via e-mail) to terrestrial radio stations only. However, such distributions are reserved either for emergency situations (e.g., where an individual radio station did not receive the CD-PRO that was previously shipped to it).

7. In virtually all cases, recordings that are electronically distributed include the name of the recording artist, sound recording title, marketing label, duration and release year. Moreover, in virtually all instances where IGA distributes promotional product in electronic form, IGA follows up such distribution with a subsequent distribution of a CD-PRO version of the single and, sometimes, with a copy of the full retail album. The CD-PRO is usually delivered to the recipient within one (1) day following delivery of the electronic version of the recording.


8. IGA occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. This is virtually always done in order to get a single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. In many cases, CD-Rs include the name of the recording artist, sound recording title, marketing label and duration. In virtually all instances where a single is first distributed on a CD-R, IGA follows up within 1 week with a CD-PRO version of that single and, sometimes, with a copy of the full retail album.

9. IGA distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because IGA provides a free benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

10. Although IGA provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

11. I have attached to this declaration the following examples of IGA's promotional releases: one or more CD-PROs; and one or more retail albums defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 at 10:00 am Santa Monica, California.


Gretchen Anderson

MS. JADE "BIG HEAD" (vertical text on left and right)

BEATCLUB RECORDS / INTERSCOPE RECORDS

TIMBALAND & MISSY ELLIOTT PRESENT

MS. JADE

"Big Head"

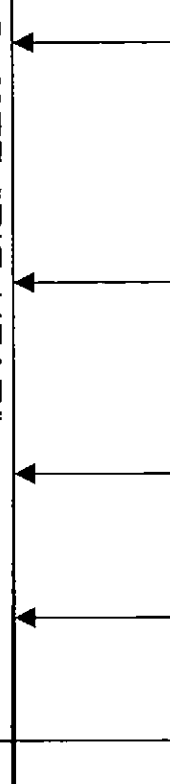
PRODUCED BY TIMBALAND

1	LP/RADIO EDIT	3:52
2	INSTRUMENTAL	3:51

WWW.MSJADE.COM
WWW.BEATCLUBRECORDS.COM WWW.INTERSCOPE.COM

FROM HER DEBUT ALBUM **GIRL INTERRUPTED** STORES SUMMER 2002!

©©2002 Beatclub Records/Interscope Records. For promotional use only. Not for sale. All rights reserved. #NTR-10739-2



- Column: (ix)
Artist Name
- Column: (x)
Sound Recording Title
- Column: (xvi)
Catalog Number
- Column: (xv)
Marketing Label
- Column: (xiii)
Duration of the Sound Recording
- Column: (xiv)
Album Title

Column: (xviii)
Release Year

Promotional Identifier

Column: (xii)
Track Label (P)-Line



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Promotional Identifier

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Exact Audio Copy (EAC) ISRC Reader Software Printout For Ms. Jade's Big Head

Column (xi)
ISRC

Microsoft Word - JADE ISRC

File Edit View Insert Format Tools Table Window Help

Plain Text Courier New 10 B I U

PERFORMER "Unknown Artist"
TITLE "Unknown Title"
FILE "C:\WINDOWS\Desktop\ISRC FILES 4-25\Range.wav" WAVE

TRACK 01 AUDIO
TITLE "Track01"
PERFORMER "Unknown Artist"
ISRC USIR10211023
INDEX 01 00:00:00

TRACK 02 AUDIO
TITLE "Track02"
PERFORMER "Unknown Artist"
ISRC USIR10211025
INDEX 01 03:55:20

About Exact Audio Copy

Exact Audio Copy V0.9 beta 3 from 6 March 2002
Copyright 1999-2001 by Andre Wiethoff

Legal Notice

This program is Cardware.
Please read the documentation for further information on Cardware

This program may be copied for private purposes. It may not be included in commercial collections like Shareware CD-ROMs, etc. without my written permission.

For more legal informations please read the chapter about legal information in the documentation.

Additional graphics by Matija Kriac

freedb.org Music CD-related data is provided through the Internet from freedb the free internet music database.

OK

Exact Audio Copy - Unknown Artist / Unknown Title

EAC Edit Action Database Tools Help

LG CD-ROM CRD-8482B Adapter: 0 ID: 0 CD Title Unknown Title Year
CD Artist Unknown Artist Genre
 Various Artists

Title	Track	Start	Length	Gap	Size	Compr. Size
Track01	01	0:00:00.00	0:03:55.20	Unknown	39.57 MB	39.57 MB
Track02	02	0:03:55.20	0:03:52.25	Unknown	39.08 MB	39.08 MB

Audio CD in drive 2 Tracks 0:07:47.45 h:m:s.f. 78.66 MB / 78.66 MB No Profile Selected

International Federation of the Phonographic Industry (IFPI)
ISRC Reader Software Printout For Ms. Jade's Big Head

Column (xi)
ISRC

The screenshot shows a software window titled '- ISRC lister'. The window has a menu bar with 'File', 'Edit', 'View', and 'Help'. Below the menu bar is a toolbar with various icons for file operations and playback. The main area of the window displays a list of tracks:

ISRC track_1	USIR10211023
ISRC track_2	USIR10211025

An arrow points from the text 'Column (xi) ISRC' to the second column of the table. In the bottom right corner of the main window, there is an 'About ISRC lister' dialog box. The dialog box contains the following text:

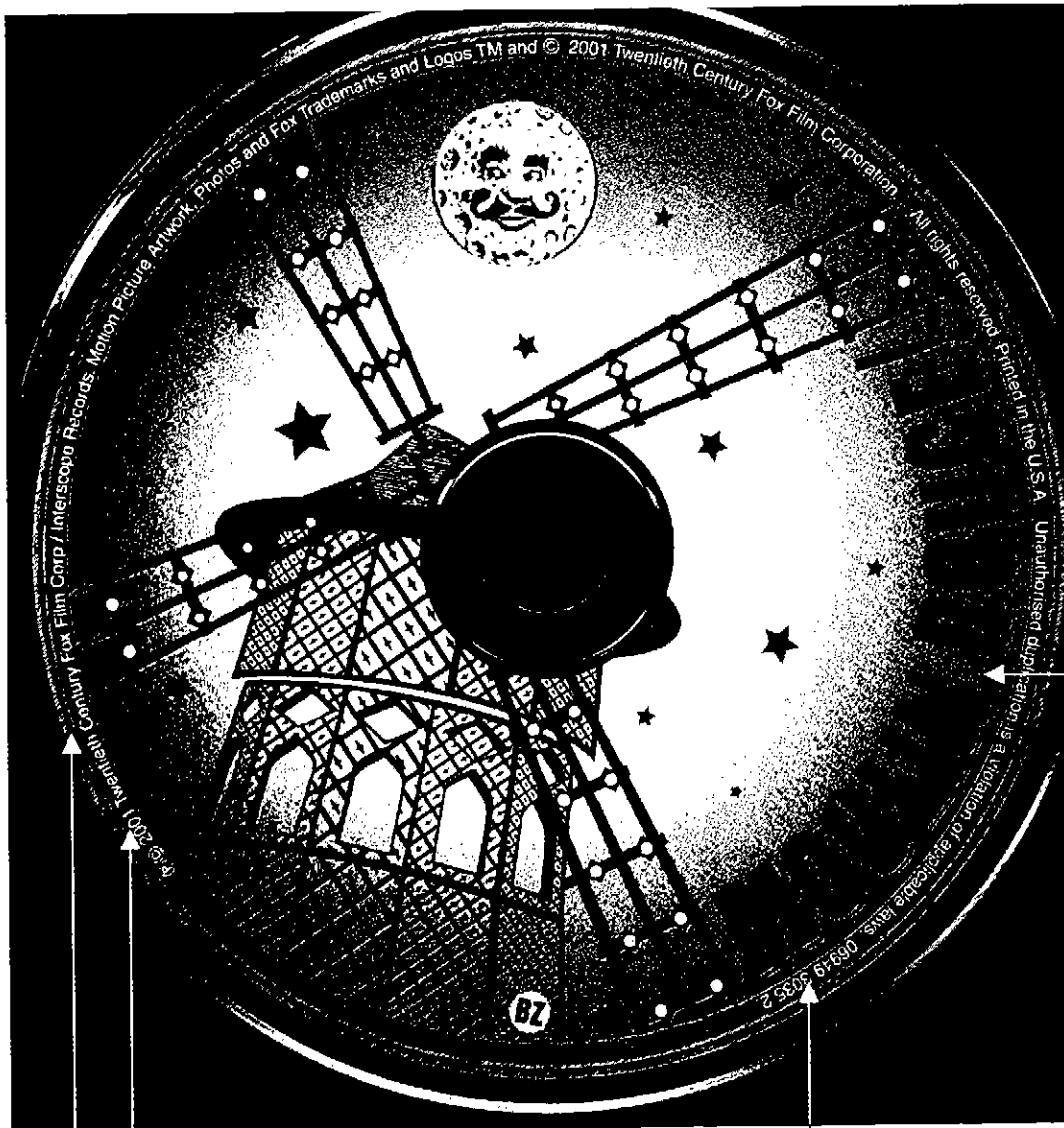
ISRC lister Version 1.0
Copyright (C) 1999

There is an 'OK' button in the dialog box. The ISRC logo is also visible in the dialog box.



Column (xiv)
Album Title

Promotional Identifier



Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Column: (xvi)
Catalog Number

Column (xiv)
Album Title

3

**Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.**

In the Matter of:)	
)	
NOTICE AND RECORDKEEPING FOR USE OF SOUND RECORDINGS UNDER STATUTORY LICENSE)	Docket No. RM 2002-1A
)	
)	

DECLARATION OF SUZANNE BERG

I, SUZANNE BERG, declare

1. I am the Senior Vice President of Promotion at the Verve Music Group, a Division of UMG Recordings, Inc. In this capacity, I am responsible for radio and other types of promotion. I am generally familiar with Verve's promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product Verve provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes Verve's practice of following up newer forms of distribution (e.g., CD-Rs and MP3 files) with fully labeled versions of the same recordings.

3. Verve regularly provides promotional product to terrestrial radio stations. Verve also provides promotional product to a limited number of so-called digital audio services, but such product is sometimes limited to CD singles accompanied by artwork

and label copy (known in the trade as a "CD-PRO"). Promotional product is not sent to all radio stations and services with which Verve maintains a relationship. Rather, Verve uses various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In some cases, Verve distributes its promotional product in the form of a CD-PRO. Virtually all CD-PROs distributed by Verve include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration, retail album title and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). More than eighty percent (80%) of the CD-PROs distributed by Verve include the ISRC code. Because CD-PROs are not intended for retail sale, they generally do not include the same catalog number assigned to the retail album, although they do generally include a unique catalog number assigned to the particular single; CD-PROs may or may not include a UPC code.

5. In many cases, Verve follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed a number of weeks after the CD-PRO and are virtually always identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

6. Verve does not currently distribute any promotional product in electronic form (e.g., MP3 files distributed via e-mail).

7. Verve does not currently distribute any promotional product in CD-R format.

8. Verve distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio

transmissions of the sound recordings made by the recipient. Merely because Verve provides a free benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

9. Although Verve provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

10. I have attached to this declaration the following examples of Verve's promotional releases: one or more CD-PROs and one or more retail albums defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 19, 2002 at New York, New York.



SUZANNE BERG

Al Jarreau
It's How You Say It
 (Barry J. Eastmond and Al Jarreau)

- 1. It's How You Say It** (remix edit) 3:59
- 2. It's How You Say It** (remix) 4:35
- 3. It's How You Say It** (album version) 4:43

from the album *Tomorrow Today* 314 547 884-2
 Produced by Barry J. Eastmond
 Remixed by Ray Bardani
 Concept by Victor M. McLean

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*See Note

Column: (xiii)
 Duration of the
 Sound Recording

Column: (ix)
 Artist Name

Column: (x)
 Sound Recording Title

Column: (xvi)
 Catalog Number

Column: (xiv)
 Album Title

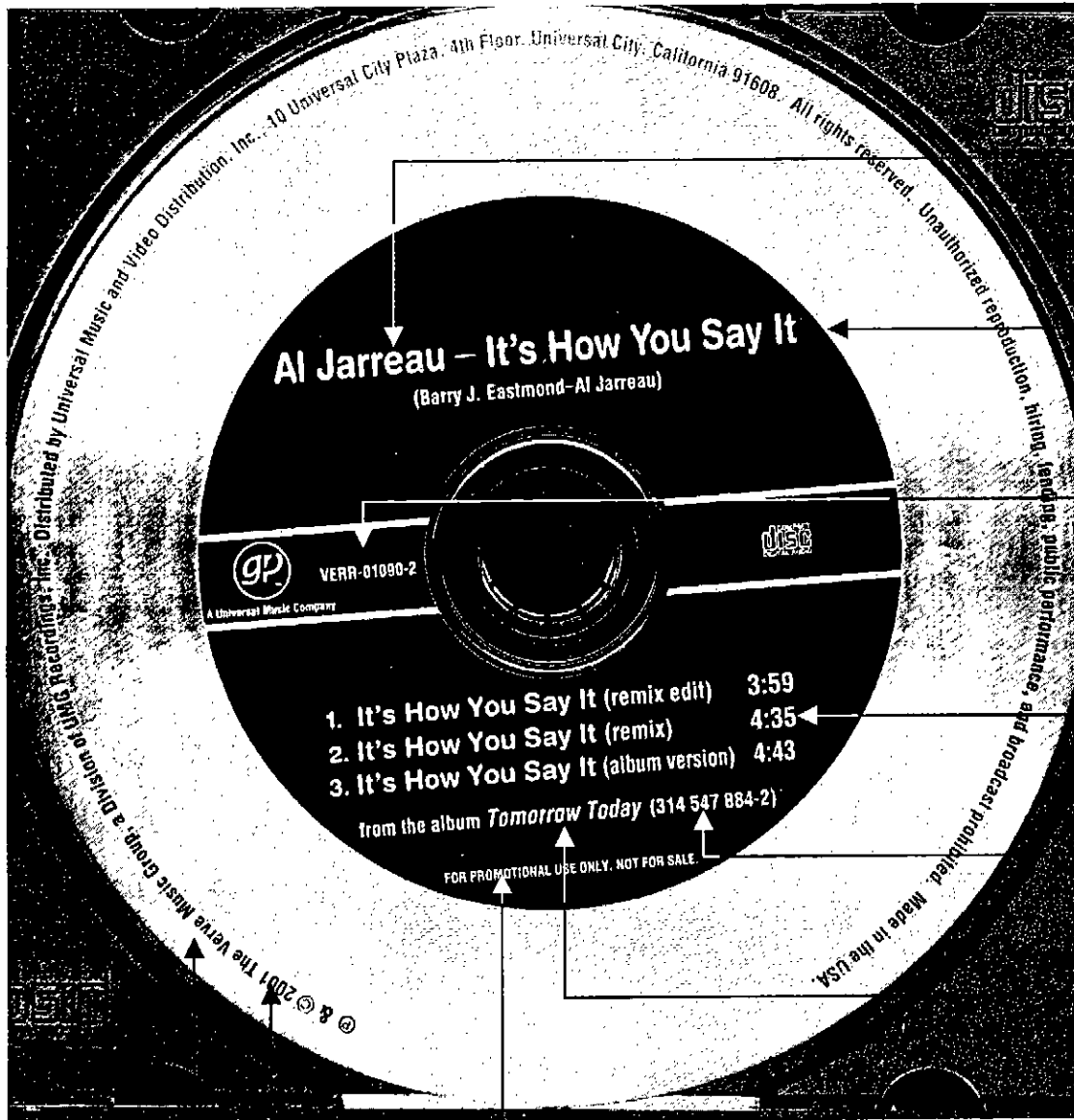
Column: (xv)
 Marketing Label

Column: (xviii)
 Release Year

Column: (xii)
 Track Label (P)-Line

Promotional Identifier

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

*See Note

Column: (xiii)
Duration of the Sound Recording

Column: (xvi)
Catalog Number

Column (xiv)
Album Title

Column: (xii)

Track Label (P)-Line

Column: (xviii)

Release Year

Promotional Identifier

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

VERVE
diana krall
VERVE 0137-2

THE
LOOK
OF
LOVE

diana krall

- | | |
|---|------|
| 1. The Look of Love (orchestra: second half only, no solo) | 2:51 |
| 2. The Look of Love (orchestra: second half only, 8 bar solo) | 3:38 |
| 3. The Look of Love (orchestra, full intro, no solo) | 3:16 |
| 4. The Look of Love (orchestra, short intro, no solo) | 2:51 |
| 5. The Look of Love (album version) | 4:43 |

from the album **The Look of Love** 314 549 846-2
in stores September 18, 2001

Produced by Tommy Lipuma
Orchestra arranged and conducted by Claus Ogerman
Recorded and mixed by Al Schmitt

Official Label Web Site: UltimateDianaKrall.com
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VERR-0137-2 PROPERTY OF THE VERVE MUSIC GROUP. FOR PROMOTIONAL USE ONLY. NOT FOR SALE.



VERVE 0137-2
diana krall
VERVE

*See Note

Column: (ix)
Artist Name

Column: (xiii)
Duration of the
Sound Recording

Column: (x)
Sound Recording Title

Column: (xvi)
Catalog Number

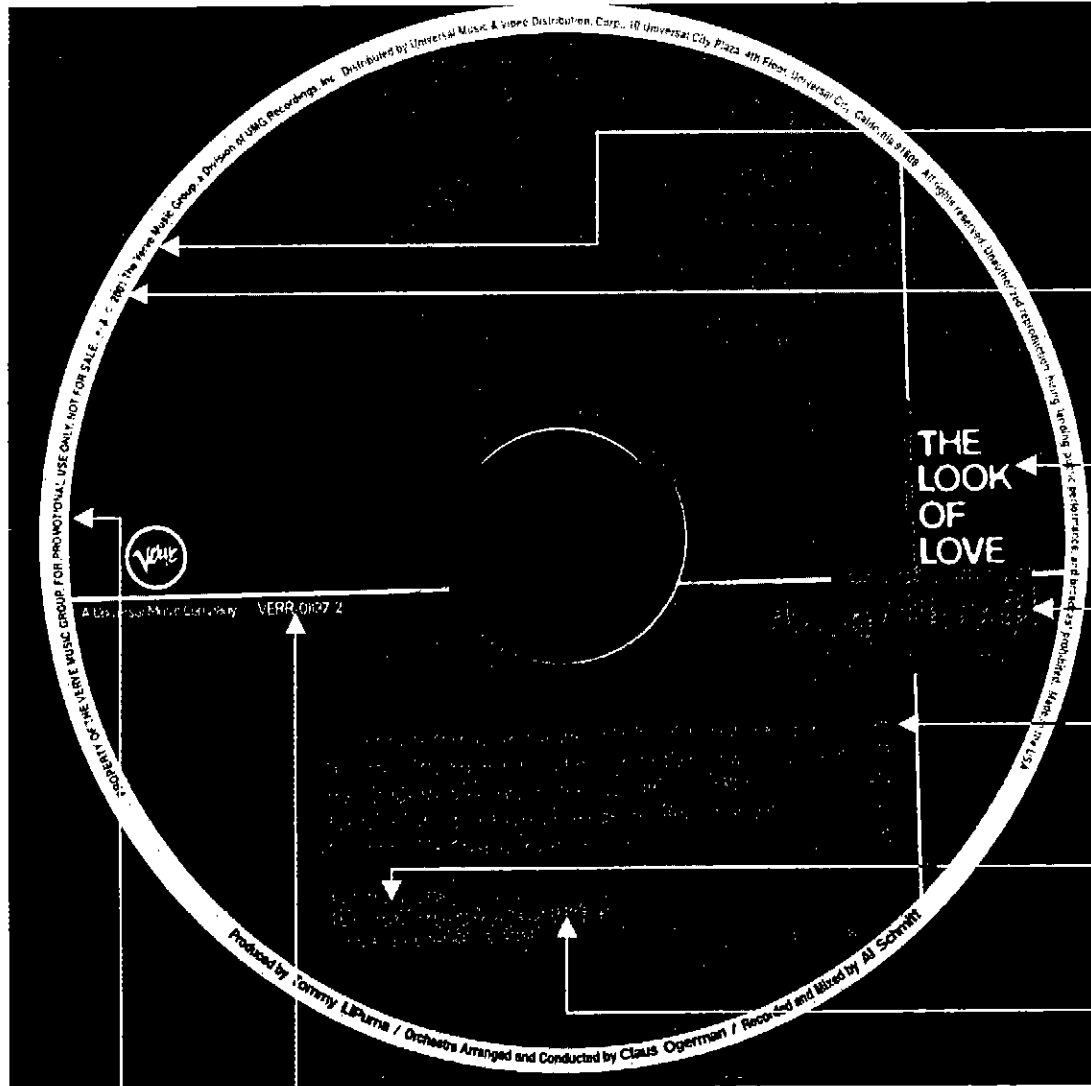
Column (xiv)
Album Title

Column: (xv)
Marketing Label

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line
Promotional Identifier

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Column: (xvi)
Catalog Number

Promotional Identifier

*See Note

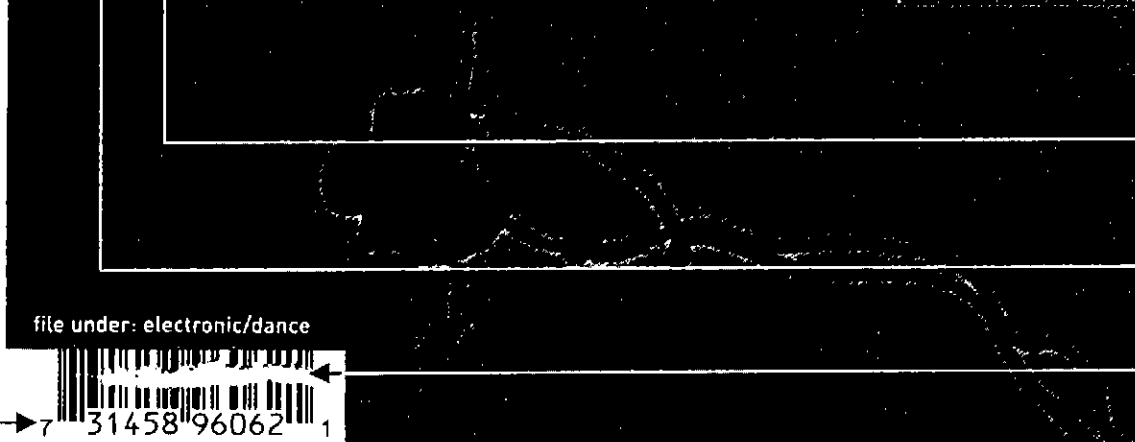
*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

Verve Remixed 314 589 606-2

Column: (xvi)
Catalog Number

© & © 2002 THE VERVE MUSIC GROUP, A DIVISION OF UMG RECORDINGS, INC. DISTRIBUTED BY UNIVERSAL MUSIC & VIDEO DISTRIBUTION, CORP. 10 UNIVERSAL CITY PLAZA, 4TH FLOOR, UNIVERSAL CITY, CALIFORNIA 91608. ALL RIGHTS RESERVED. UNAUTHORIZED REPRODUCTION, HIRING, LENDING, PUBLIC PERFORMANCE, AND BROADCAST PROHIBITED. PRINTED IN THE USA
visit us at ververemixed.com

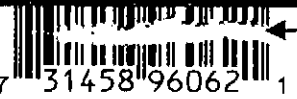
Column: (xiv)
Album Title



Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

file under: electronic/dance



Signifies retail album with UPC defaced for promotional distribution.

01	WILLIE BOBO	SPANISH GREASE	DORFMEISTER CON MADRID DE LOS AUSTRIAS MUGA RESERVA	MIX	07:25
02	CARMEN MCRAE	HOW LONG HAS THIS BEEN GOING ON?	MJ COLE	REMIX	04:56
03	ASTRUD GILBERTO	WHO NEEDS FOREVER?	THEVERY CORPORATION	REMIX	04:11
04	DINA WASHINGTON	IS YOU IS OR IS YOU AIN'T MY BABY?	RAE & CHRISTIAN	REMIX	04:57
05	NINA SIMONE	FEELIN' GOOD	JOE CLAUSSELL	REMIX	06:03
06	SHIRLEY HORN	RETURN TO PARADISE	MARK DE CLIVE LOWE	REMIX	05:52
07	ELLA FITZGERALD	WAIT 'TILL YOU SEE HIM	DE-PHAZZ	REMIX	03:51
08	BILLIE HOLIDAY	DON'T EXPLAIN	DZIHAN & KAMIEN	REMIX	04:49
09	NINA SIMONE	SEE-LINE WOMAN	MASTERS AT WORK	REMIX	10:04
10	SARAH VAUGHAN	SUMMERTIME	UFO	REMIX	06:49
11	BILLIE HOLIDAY	STRANGE FRUIT	TRICKY	REMIX	03:18
12	TONY SCOTT	HARE KRISHNA	KING BRITT	FUNKE MIX	06:57

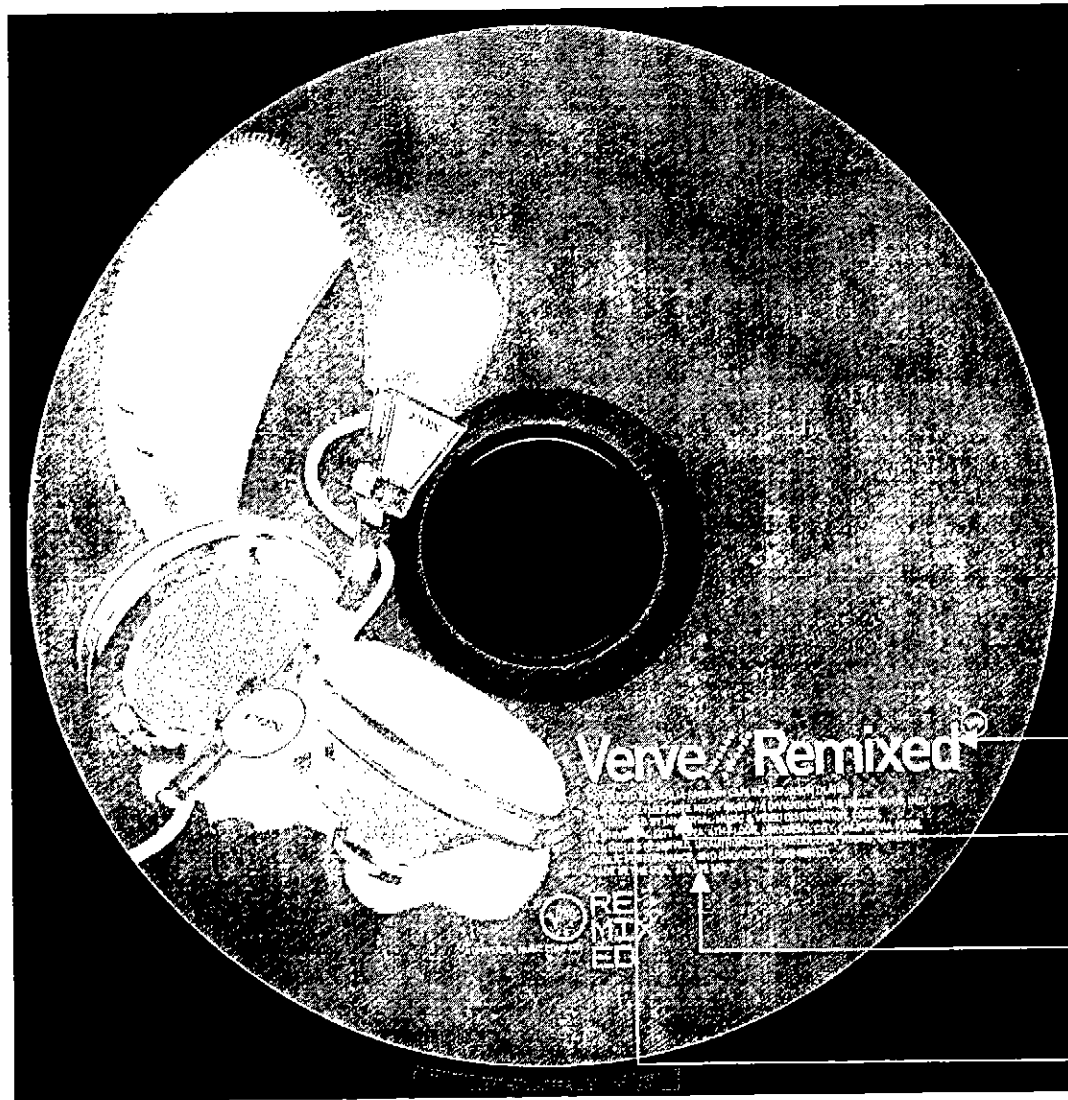
Column: (xiii)
Duration of the Sound Recording

Column: (x)
Sound Recording Title

PRODUCED BY
DAHLIA AMBACH CAPLIN
AND JASON OLAINÉ

Column: (xvii)
UPC

Column: (ix)
Artist Name



Column (xiv)
Album Title

Column: (xii)
Track Label (P)-Line

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

4

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

)	
In the Matter of:)	
)	
NOTICE AND RECORDKEEPING FOR)	Docket No. RM 2002-1A
USE OF SOUND RECORDINGS UNDER)	
STATUTORY LICENSE)	
)	

DECLARATION OF JOHN DALTON

I, JOHN DALTON, declare

1. I am the Vice President of Marketing at Universal Classics Group, a division of UMG Recordings, Inc. In this capacity, I am responsible for the marketing of albums released by Universal Classics Group. I am generally familiar with Universal Classics Group's promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product the Universal Classics Group provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes Universal Classics Group's practice of following up newer forms of distribution (e.g., CD-Rs and MP3 files) with fully labeled versions of the same recordings.

3. Universal Classics Group occasionally provides promotional product to terrestrial radio stations. Universal Classics Group also sometimes provides

promotional product to a limited number of so-called digital audio services, but such product is virtually always limited to the actual retail album, identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations. Promotional product is not sent to all radio stations and services with which Universal Classics Group maintains a relationship. Rather, Universal Classics Group uses various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In most cases, Universal Classics Group distributes its promotional product in the form of a copy of the actual retail album as stated in paragraph 3 above. In some cases, Universal Classics Group distributes its promotional product in the form of a CD single accompanied by artwork and label copy (known in the trade as a "CD-PRO"). Most of CD-PROs distributed by Universal Classics Group include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration, retail album title and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately Ninety percent 90% of the CD-PROs distributed by Universal Classics Group include the ISRC code. Because CD-PROs are not intended for retail sale, they virtually always do not include the same catalog number assigned to the retail album, although they do virtually always include a unique catalog number assigned to the particular single; CD-PROs may or may not include a UPC code.

5. In virtually all cases, Universal Classics Group follows up a distribution of a CD-PRO single with a subsequent distribution of a copy of the full retail album. Such albums are typically distributed two to four weeks after the CD-PRO.

6. Universal Classics Group does not currently distribute any promotional product in electronic form (e.g., MP3 files distributed via e-mail).


7. Universal Classics Group occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. This is sometimes done in order to get a single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. In the majority of cases, CD-Rs include the name of the recording artist, sound recording title, marketing label, track label (P)-line, duration and release year. In virtually all instances where a single is first distributed on a CD-R, Universal Classics Group follows up with a copy of the full retail album.

8. Universal Classics Group distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because Universal Classics Group provides a free benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

9. Although Universal Classics Group provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

10. I have attached to this declaration the following examples of Universal Classics Group's promotional releases: one CD-PRO; and one retail album defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 at 85th Ave New York, New York.



John Dalton

UNIR-20547-2
bond victory

- one victory (Radio Edit) 3:30
- two victory (Mike Batt Mix) 3:28
- three victory (Album Version) 4:40

Tracks 1 & 3 - produced by Magnus Fernae and mixed by Pete Lewis
 Track 2 - produced, arranged and mixed by Mike Batt
 Copyright Control
 Executive Producer: **Mal Bush**

Bond is: **Haylie Ecker, Eos, Tanis Davis, Gay-Yea Westarhoff**

- Four piece classical-meets-pop string quartet from London, England
- #1 album on Billboard's Heatseekers Album Chart
- Over 1 million sold worldwide
- Recent appearances on Good Morning America, Fox & Friends & WB Morning News
- Bond returns to the U.S. mid-June

www.bond-music.com
www.universalrecords.com



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 All Rights Reserved. Unauthorized duplication is a violation of applicable laws. Printed in the USA
 For Promotional Use Only. NOT FOR SALE. UNIR-20547-2

UNIR-20547-2
bond victory

Column: (xv)
Marketing Label

Column: (xlii)
Duration of the
Sound Recording

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xviii)
Release Year

Column: (xvi)
Catalog Number

Promotional Identifier

Column: (xii)
Track Label (P)-Line



Column: (ix)

Artist Name

Column: (xvii)

Release Year

Column: (xii)

Track Label (P)-Line

Column: (xvi)

Catalog Number

Promotional Identifier

Column: (xiii)

Duration of the Sound Recording

Column: (x)

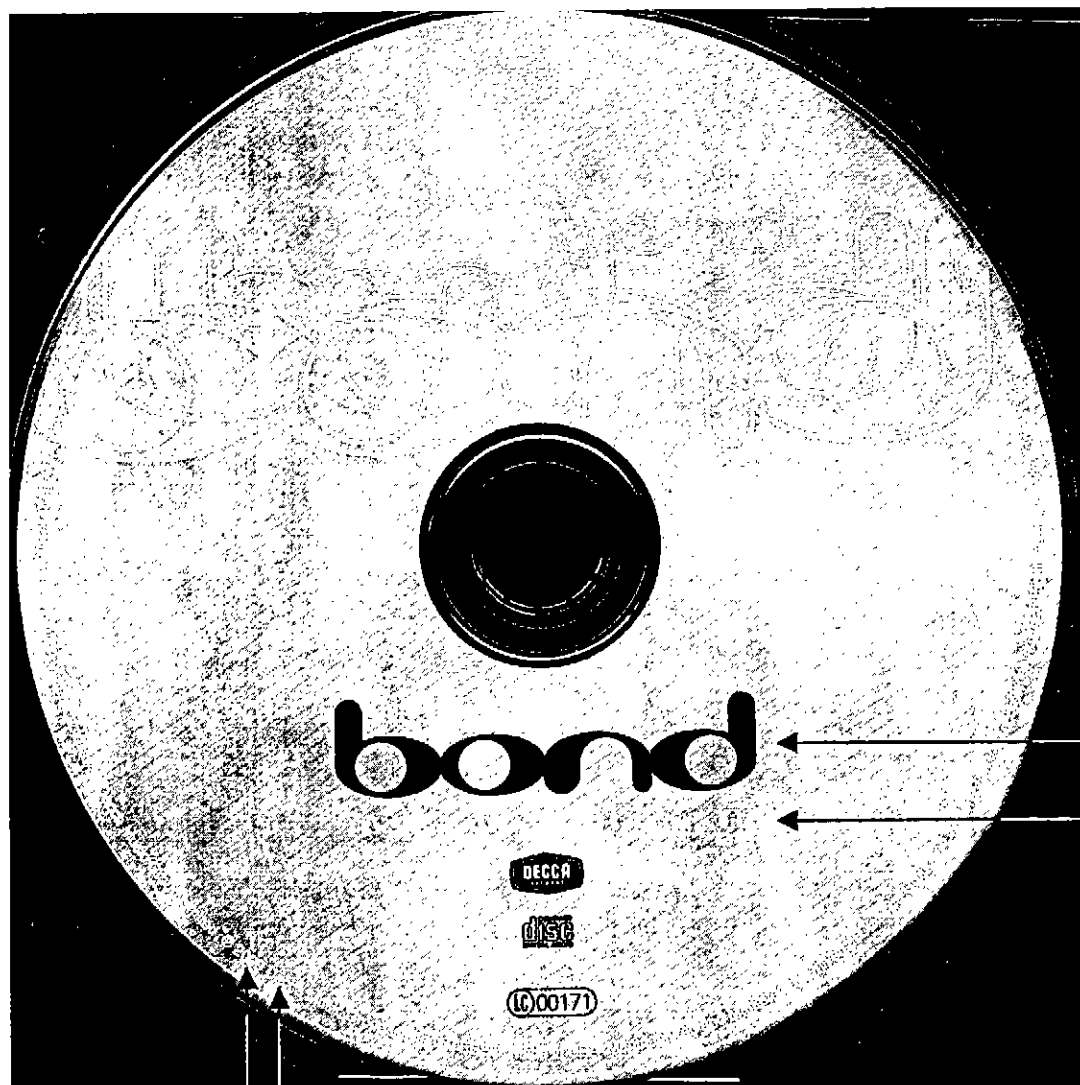
Sound Recording Title



Promotional Identifier

Column: (ix)
Artist Name

Column: (xiv)
Album Title



Column: (ix)

Artist Name

Column: (xiv)

Album Title

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

Exact Audio Copy (EAC)
ISRC Reader Software Printout For Bond's Born

Column (xi)
ISRC

Microsoft Word - BOND CUE FOR KP

File Edit View Insert Format Tools Table Window Help

Plain Text Courier New 10 B I U

PERFORMER "Unknown Artist"
TITLE "Unknown Title"
FILE "C:\WINDOWS\Desktop\ISRC FILES 4-25\Range.wav" WAVE

TRACK 01 AUDIO
TITLE "Track01"
PERFORMER "Unknown Artist"
ISRC GBBBB2003504
INDEX 01 00:00:00

TRACK 02 AUDIO
TITLE "Track02"
PERFORMER "Unknown Artist"
ISRC GBBBA0040113
INDEX 01 03:32:35

TRACK 03 AUDIO
TITLE "Track03"
PERFORMER "Unknown Artist"
ISRC GBBBA0000050
INDEX 01 06:58:55

Exact Audio Copy - Unknown Artist / Unknown Title

EAC Edit Action Database Tools Help

LG CD-ROM CRD-8482B Adapter: 0 ID: 0

CD Title: Unknown Title Year:
CD Artist: Unknown Artist Genre:
 Various Artists

Title	Track	Start	Length	Gap	Size	Compr. Size
Track01	01	0:00:00.00	0:03:32.35	Unknown	35.74 MB	35.74 MB
Track02	02	0:03:32.35	0:03:26.20	Unknown	34.69 MB	34.69 MB
Track03	03	0:06:58.55	0:04:40.72	Unknown	47.26 MB	47.26 MB

Start | Taskbar | 3:06 P

About Exact Audio Copy

Exact Audio Copy V0.9 beta 3 from 6 March 2002
Copyright 1999-2001 by Andre Wiethoff

Legal Notice

This program is Cardware.
Please read the documentation for further information on Cardware.

This program may be copied for private purposes. It may not be included in commercial collections like Shareware CD-ROMs, etc. without my written permission.

For more legal informations please read the chapter about legal information in the documentation.

Additional graphics by Maija Kmic

freedb.org Music CD-related data is provided through the Internet from freedb the free internet music database.

OK

International Federation of the Phonographic Industry (IFPI)
ISRC Reader Software Printout For Bond's Born

The screenshot shows a window titled "ISRC lister" with a menu bar (File, Edit, View, Help) and a toolbar. The main area contains a list of 11 tracks. To the left of the list, a label "Column (xi) ISRC" has arrows pointing to the ISRC codes in the second column. An "About ISRC lister" dialog box is open in the bottom right corner, displaying the ISRC logo, the text "ISRC lister Version 1.0", "Copyright (C) 1999", and an "OK" button.

ISRC track_1	USAT20200271
ISRC track_2	USAT20200091
ISRC track_3	USAT20200273
ISRC track_4	USAT20200092
ISRC track_5	USAT20200275
ISRC track_6	USAT20200276
ISRC track_7	USAT20200277
ISRC track_8	USAT20200278
ISRC track_9	USAT20200279
ISRC track_10	USAT20200281
ISRC track_11	USAT20200281

Column (xi)
ISRC

About ISRC lister

ISRC lister Version 1.0
Copyright (C) 1999

OK

5

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

<hr/>		
In the Matter of:)	
)	
)	
NOTICE AND RECORDKEEPING FOR)	Docket No. RM 2002-1A
USE OF SOUND RECORDINGS UNDER)	
STATUTORY LICENSE)	
<hr/>)	

DECLARATION OF DAN HUBBERT

I, DAN HUBBERT, declare

1. I am the Senior Vice President of National Promotion for Capitol Records. In this capacity, I am responsible for overseeing the radio promotion of all Capitol Records Artists in all radio formats. I am generally familiar with Capitol Records's promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product that Capitol Records provides and the types of data typically provided with each kind of promotional product.

3. Capitol Records Promotion Department regularly provides promotional product to terrestrial radio stations. Capitol Records Promotion Department also provides promotional product to a limited number of so-called digital audio services, but such product is generally limited to CD singles accompanied by artwork and label copy (known in the trade as a "CD-PRO"). Promotional product is not sent to all radio

stations and services with which Capitol Records Promotion Department maintains a relationship. Rather, Capitol Records Promotion Department uses various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In almost all cases, Capitol Records Promotion Department distributes its promotional product in the form of a CD-PRO. Virtually all CD-PROs distributed by Capitol Records Promotional Department include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; and duration.


5. In many cases, Capitol Records Promotion Department follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed several weeks after the CD-PRO and are generally identical in all respects to those sold in retail stores, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

6. Capitol Records Promotion Department does not currently distribute any promotional product in electronic form (e.g., MP3 files distributed via e-mail).

7. Capitol Records Promotion Department rarely distributes any promotional product in CD-R format. On the occasion that a CD-R is sent to a certain radio station, this is done in order to get the single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. CD-Rs are also sent when one or more radio stations request a "remix" of a single already distributed in CD-PRO. In all such cases, CD-Rs include the name of the recording artist, sound recording title, and marketing label. In virtually all instances where a single is first distributed on a CD-R, Capitol Records Promotion Department follows up with a CD-PRO version of that single and, in many cases, with a copy of the full retail album.

8. I have attached to this declaration the following examples of Capitol Records's promotional releases: one or more CD-PROs and one or more retail albums defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 in Hollywood, California.




DAN HUBBERT

everclear • brown eyed girl

brown eyed girl

1 (Pop/Adult Edit) 3:59 2 (Album Edit) 4:00

Produced by A.P. Alexakis
 Co-Produced by Lars Fox and Neal Avron • Recorded and Mixed by Neal Avron
 Lyrics and Music by Van Morrison
 Management: Darren Lewis at Revolver



Original version appears on the Compact Disc and Cassette
 SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE in stores now

Official Everclear Website: everclearonline.com • hollywoodandvine.com • Promotional Use Only/Not For Sale

© 2001 Capitol Records, Inc. Manufactured by Capitol Records, Inc., 1750 Vine Street, Hollywood, California 90028. All Rights Reserved. Unauthorized Duplication is a Violation of Applicable Law. Printed in U.S.A.

DPRO 7087 6 15923 2 0

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column: (xvi)
Catalog Number

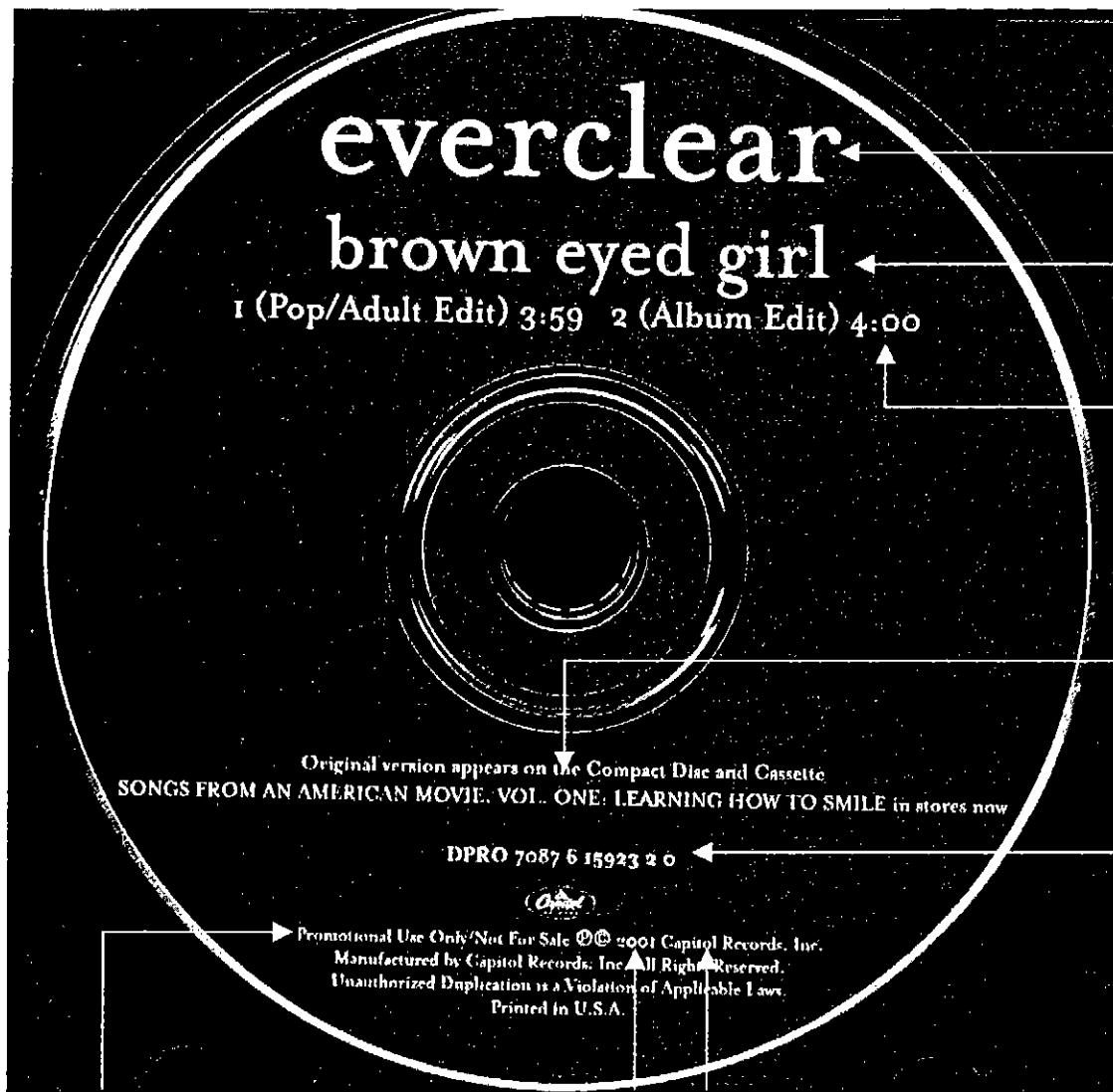
Column (xiv)
Album Title

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Promotional Identifier

Column: (xv)
Marketing Label



Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the Sound Recording

Column (xiv)

Album Title

Column: (xvi)

Catalog Number

Promotional Identifier

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

Exact Audio Copy (EAC)
 ISRC Reader Software Printout For Everclear's Brown Eyed Girl

The screenshot shows a Microsoft Word window titled "EVERCLEAR CAPITOL EAC". The main text area contains the following metadata:

```

CATALOG 0201000057000
PERFORMER "Unknown Artist"
TITLE "Unknown Title"
FILE "C:\WINDOWS\Desktop\ISRC FILES 4-25\Range.wav" WAVE
TRACK 01 AUDIO
  TITLE "Track01"
  PERFORMER "Unknown Artist"
  ISRC USCA20100578
  INDEX 01 00:00:00
TRACK 02 AUDIO
  TITLE "Track02"
  PERFORMER "Unknown Artist"
  ISRC USCA20100579
  INDEX 01 04:02:55
    
```

An arrow points from the text "Column (xi) ISRC" to the ISRC codes in the printout.

An "About Exact Audio Copy" dialog box is open, displaying the following text:

Exact Audio Copy V0.9 beta.3 from 6 March 2002
 Copyright 1999-2001 by Andre Wiesthoff

Legal Notice
 This program is Cardware.
 Please read the documentation for further information on Cardware.

This program may be copied for private purposes. It may not be included in commercial collections like Shareware CD-ROMs, etc. without my written permission.

For more legal informations please read the chapter about legal information in the documentation.

Additional graphics by Maria Kimo

freedb.org Music CD-related data is provided through the Internet from freedb the free Internet music database.

At the bottom, the "Exact Audio Copy" application window is visible, showing a table of tracks:

Title	Track	Start	Length	Gap	Size	Comp. Size
Track01	01	0:00:00.00	0:04:02.55	Unknown	40.83 MB	40.83 MB
Track02	02	0:04:02.55	0:04:00.00	Unknown	40.37 MB	40.37 MB

International Federation of the Phonographic Industry (IFPI)
ISRC Reader Software Printout For Everclear's Brown Eyed Girl

Column (xi)
ISRC

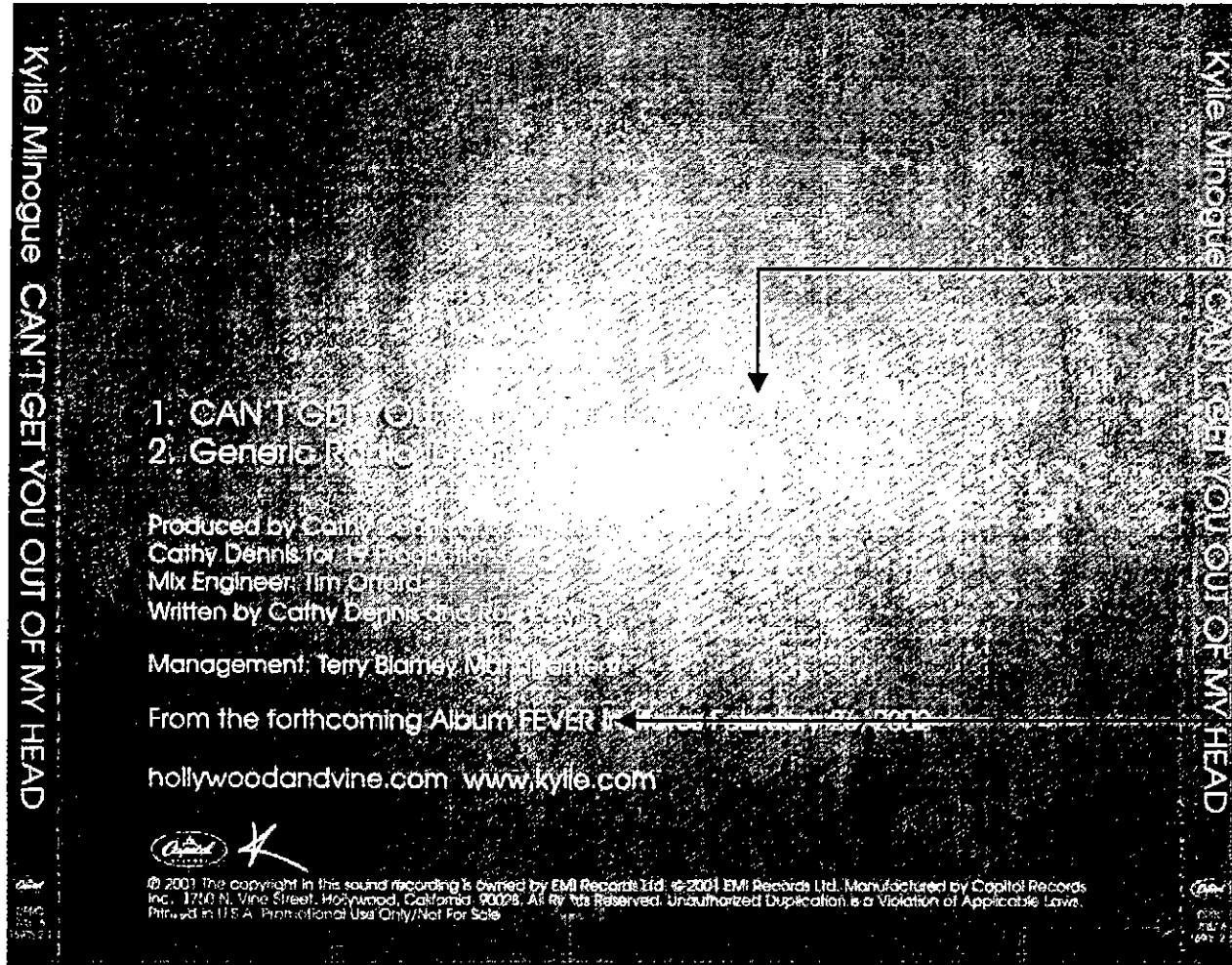
The screenshot shows a software window titled "ISRC lister" with a menu bar (File, Edit, View, Help) and a toolbar containing various icons. The main window displays a list of tracks:

ISRC track_1	USCA20100578
ISRC track_2	USCA20100579

An "About ISRC lister" dialog box is open in the bottom right corner, displaying the following text:

ISRC lister Version 1.01
Copyright (C) 1999

The dialog box also features an "OK" button and the ISRC logo.



Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Column: (x)
Sound Recording Title

Column: (xiv)
Album Title

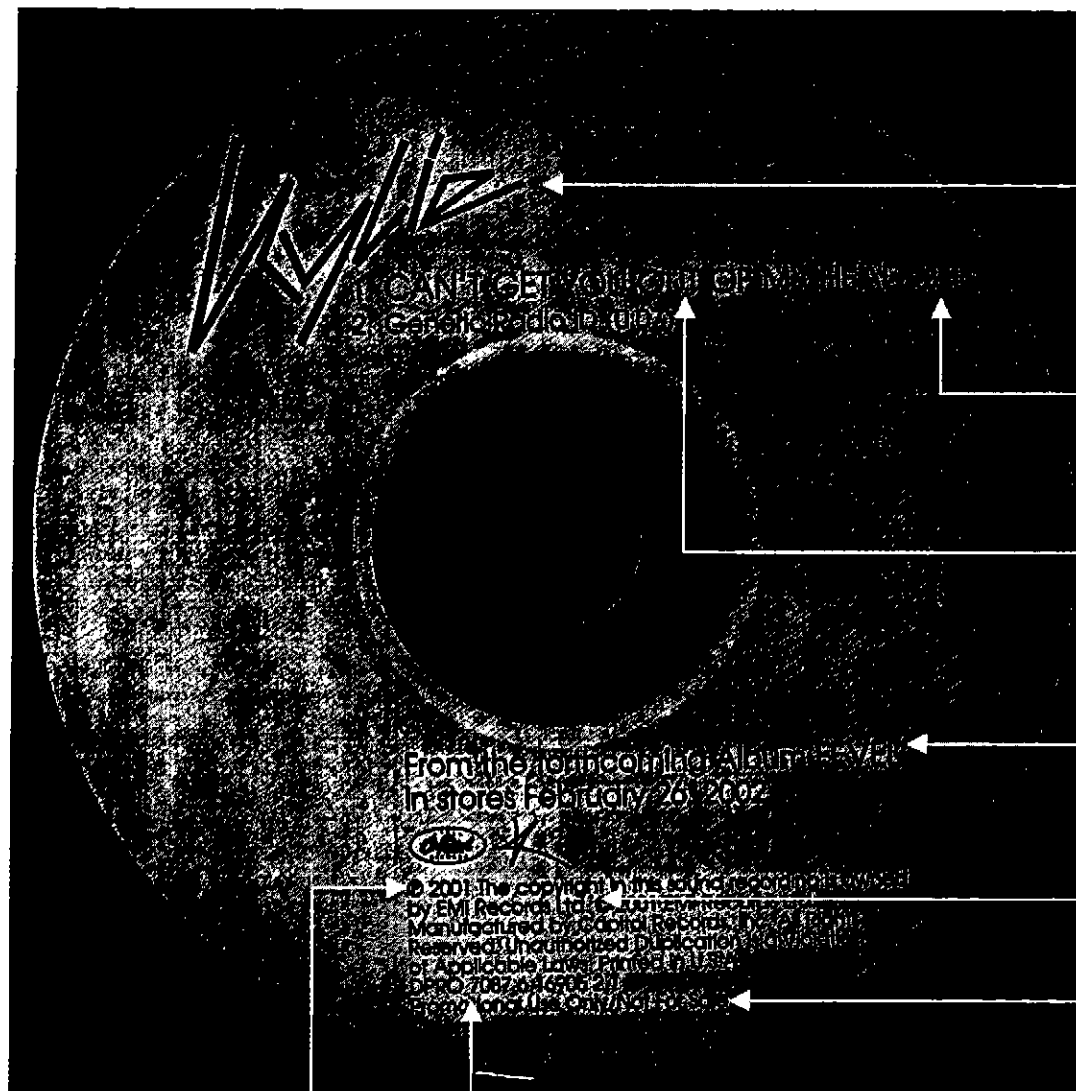
Column: (xv)
Marketing Label

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Promotional Identifier

Column: (xvi)
Catalog Number



Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Column: (x)
Sound Recording Title

Column (xiv)
Album Title

Column: (xii)
Track Label (P)-Line

Promotional Identifier

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year



Column: (xiii)
Duration of the Sound Recording

Column: (ix)
Artist Name

Column (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (x)
Sound Recording Title

Column: (xv)
Marketing Label

Promotional Identifier

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year



Column: (xiii)
Duration of the Sound Recording

Column: (ix)
Artist Name

Column: (xvi)
Catalog Number

Column: (x)
Sound Recording Title

Column (xiv)
Album Title

Column: (xii)
Track Label (P)-Line

Promotional Identifier

Column: (xviii)
Release Year

"As I turn to you and I say
 Thank goodness for the good souls
 That make life better
 As I turn to you and I say
 If it wasn't for the good souls
 Life would not matter"

Promotional Identifier



Produced and Mixed by Steve Osborne for 140dB Written by Starsailor
 Original version appears on the forthcoming Compact Disc LOVE IS HERE in stores January 8, 2002
 Management: Andrew Walsh and Marlin Kelly

Promotional Use Only/Not For Sale © 2001 The copyright in this sound recording is owned by EMI Records Ltd. © 2001 EMI Records Ltd. Manufactured by Capital Records, Inc., 1750 Vine Street, Hollywood, California 90028. All Rights Reserved. Unauthorized Duplication is a Violation of Applicable Laws. Printed in U.S.A. www.starsailor.net hollywoodandvine.com

Column: (xviii)
 Release Year

Column: (xii)
 Track Label (P)-Line



Column: (x)
 Sound Recording Title

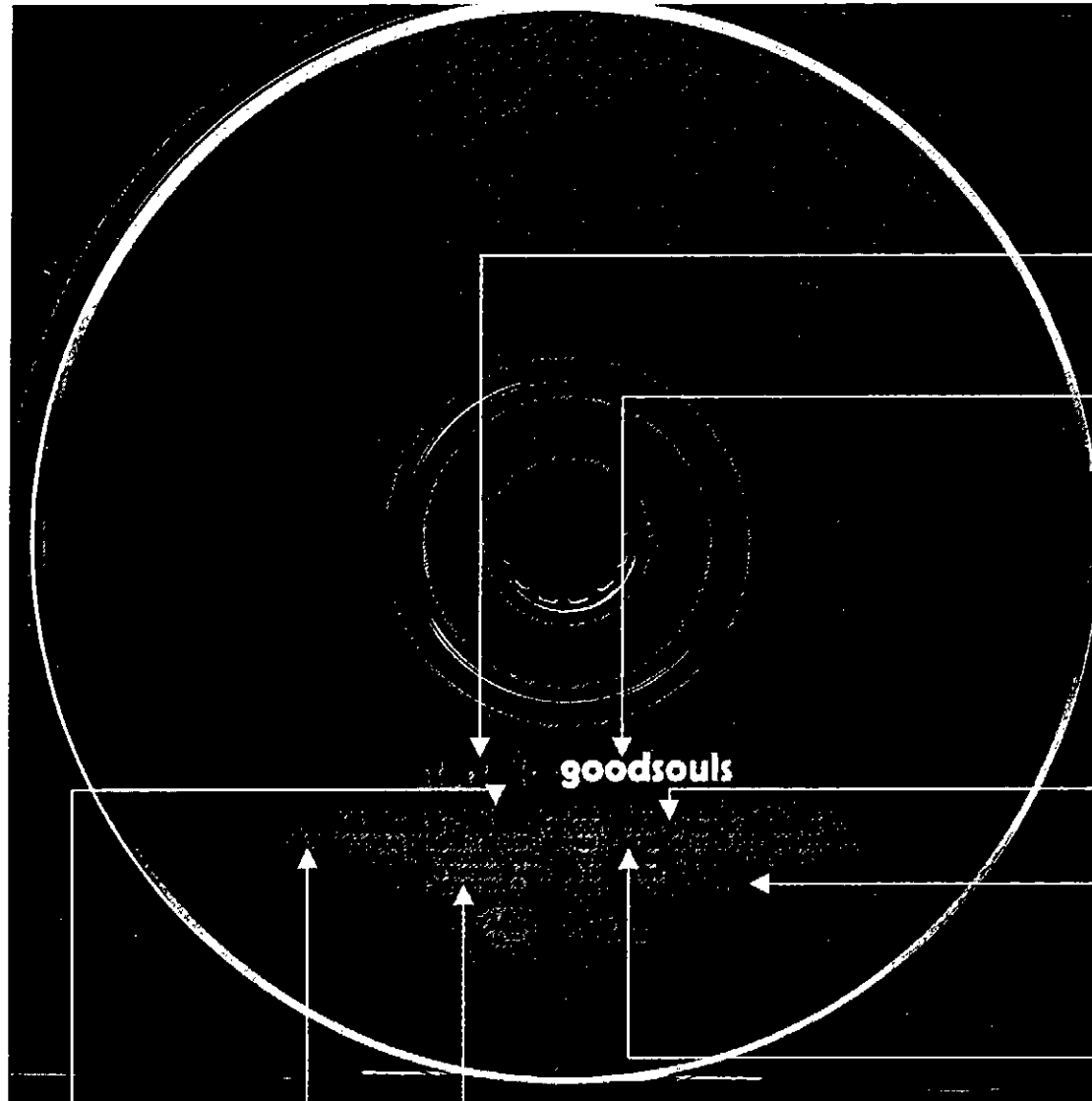
Column: (xiii)
 Duration of the
 Sound Recording

Column: (ix)
 Artist Name

Column: (xvi)
 Catalog Number

Column: (xv)
 Marketing Label

Column: (xiv)
 Album Title



Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column (xiv)

Album Title

Promotional Identifier

Column: (xii)

Track Label (P)-Line

Column: (xvi)

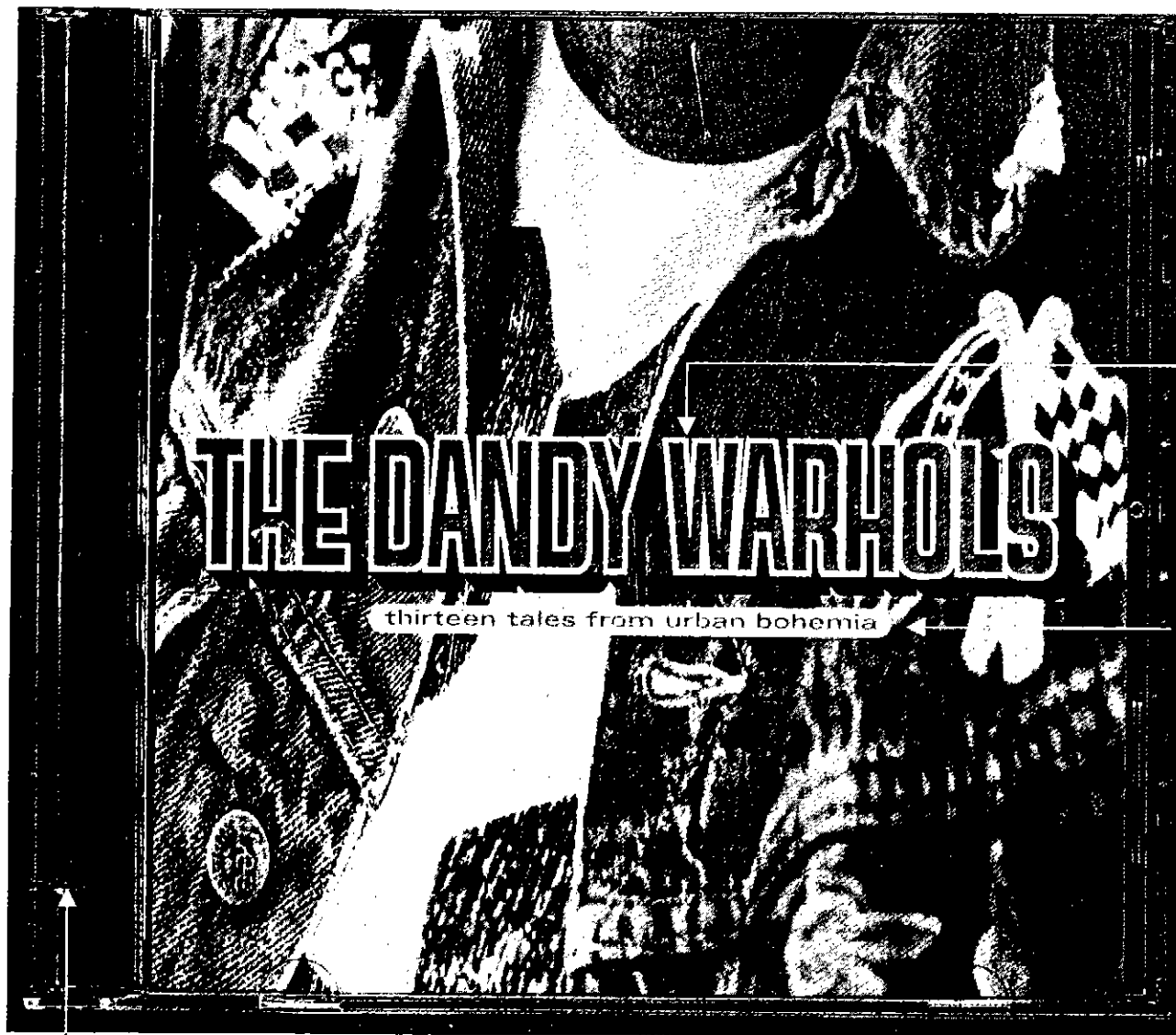
Catalog Number

Column: (xviii)

Release Year

Column: (xiii)

Duration of the Sound Recording



Column: (ix)
Artist Name

Column: (xiv)
Album Title

Jewel case/label copy on
retail album are defaced for
promotional distribution.



Column: (xv)
Marketing Label

Column: (xiii)
Duration of the
Sound Recording

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiv)
Album Title

Jewel case/label copy on
retail album are defaced for
promotional distribution.

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvii)
UPC



Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (x)
Sound Recording Title

Column: (xiv)
Album Title

Column: (ix)
Artist Name

Column: (xvi)
Catalog Number

6

**Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.**

In the Matter of:

**NOTICE AND RECORDKEEPING FOR
USE OF SOUND RECORDINGS UNDER
STATUTORY LICENSE**

Docket No. RM 2002-1A

DECLARATION OF BRUCE IGLAUER

I, BRUCE IGLAUER, declare

1. I am the President of Alligator Records. In this capacity, I am responsible for supervision of all employee activities, including promotional. I am generally familiar with Alligator Records' promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product Alligator Records provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes Alligator Records' practice of following up newer forms of distribution (e.g., CD-Rs and MP3 files) with fully labeled versions of the same recordings.

3. Alligator Records regularly provides promotional product to terrestrial radio stations. Alligator Records also provides promotional product to a limited number of so-called digital audio services. In virtually all cases, such product takes the form of an

ordinary retail album that has been defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

4. In some cases, Alligator Records distributes its promotional product in the form of a CD-PRO (i.e., a CD single accompanied by artwork and label copy). The majority of CD-PROs distributed by Alligator Records include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration; retail album title; and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately 100% of the CD-PROs distributed by Alligator Records include the ISRC code. Because CD-PROs are not intended for retail sale, they virtually always do not include the same catalog number assigned to the retail album, although they do usually include a unique catalog number assigned to the particular single; CD-PROs may or may not include a UPC code.

5. In virtually all cases, Alligator Records follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed two weeks after the CD-PRO and are virtually always identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

6. Alligator Records does not currently distribute any promotional product in electronic form (e.g., MP3 files distributed via e-mail).

7. Alligator Records distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because

Alligator Records provides a free benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

7. Although Alligator Records provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

8. I have attached to this declaration the following examples of Alligator Records' promotional releases: one or more CD-PROs; and one or more retail albums defaced for promotional distribution.

9. Alligator Records occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. This is virtually always done in order to get a single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. In most cases, CD-Rs include the name of the recording artist, sound recording title, marketing label, track label (P)-line, duration and release year. In virtually all instances where a single is first distributed on a CD-R, Alligator Records follows up within two weeks with a copy of the full retail album.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 at Chicago, Illinois.




BRUCE IGLAUER

FOR PROMOTIONAL USE ONLY—NOT FOR SALE

BRING ME SOME WATER
(Melissa Etheridge, Mile Music/Almo Music, ASCAP) 5:21

from the upcoming
Alligator Records release
ROYAL BLUE



CONTACT TIM KOLLETH 800-348-7214 x 23
© 2000, Alligator Records & Artist Mgmt., Inc., PO box 60234, Chicago, IL 60660

Promotional Identifier

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

KOKO TAYLOR

Column: (ix)
Artist Name

BRING
ME SOME
WATER

Column: (x)
Sound Recording Title

WITH:

KENNY WAYNE SHEPHERD, *Lead Guitar*

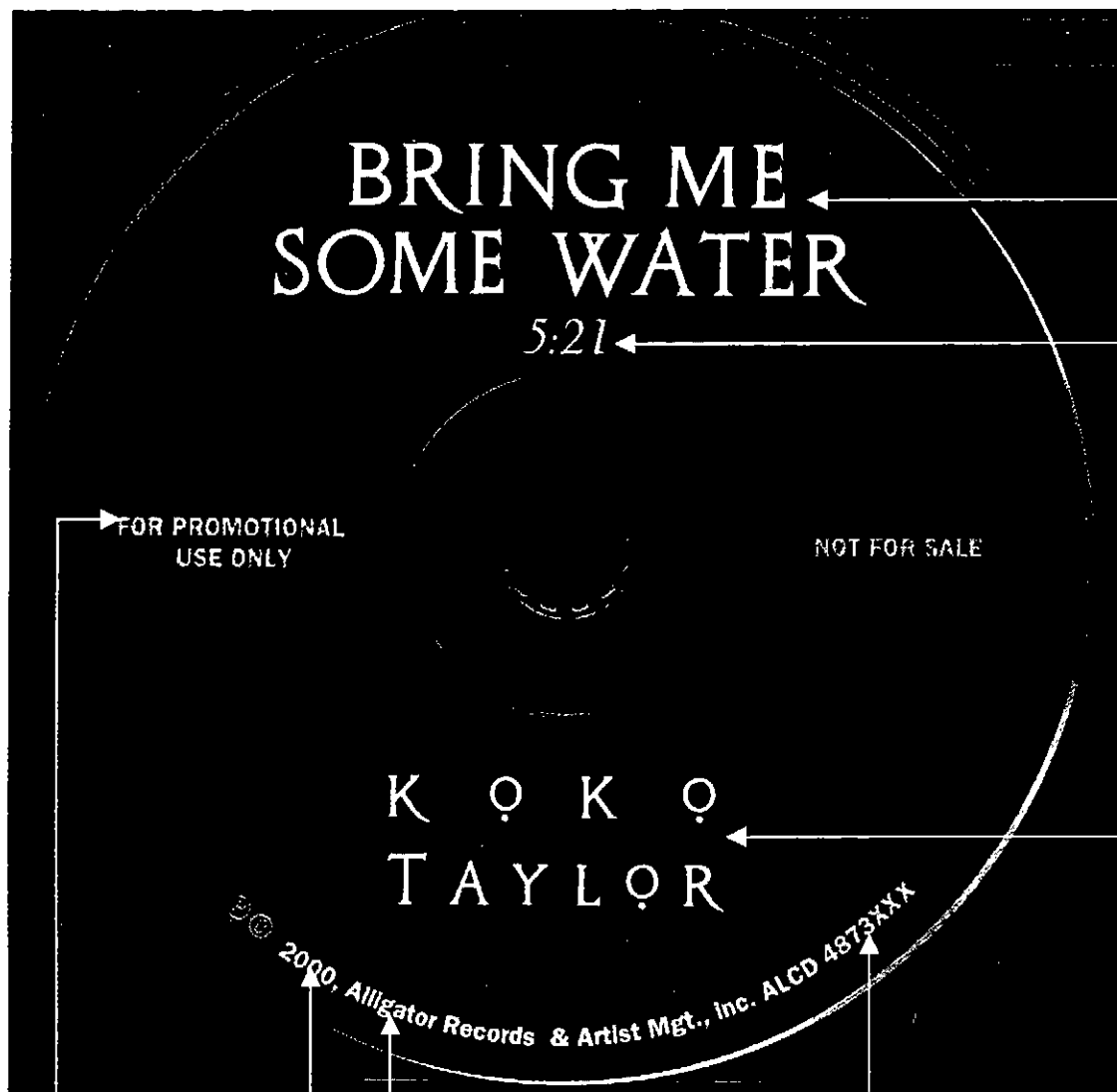
CRISS JOHNSON, *Rhythm Guitar*

DOLPHA FOWLER, JR., *Organ*

KENNY HAMPTON, *Bass*

KRISS T. JOHNSON, JR., *Drums*

Add Date: June 6



Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column: (ix)
Artist Name

Promotional Identifier

Column: (xii)
Track Label (P)-Line

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

SHEMOKIA COPELAND • IT'S 2 A.M. • ON ALLIGATOR RECORDS

"she's a star"
Patty Martin, WXRT

It's 2 A.M. 4:30
(Viva Viva Music, BMG)

The first single from the highly-anticipated Alligator release

WICKED

from 21-year old blues superstar, Shemekia Copeland

Radio calls:
800-348-7214
Tim Kollath x23,
or Craig Bonnell x24

SHEMOKIA COPELAND • IT'S 2 A.M. • ON ALLIGATOR RECORDS

For Promotional Use Only - Not For Sale

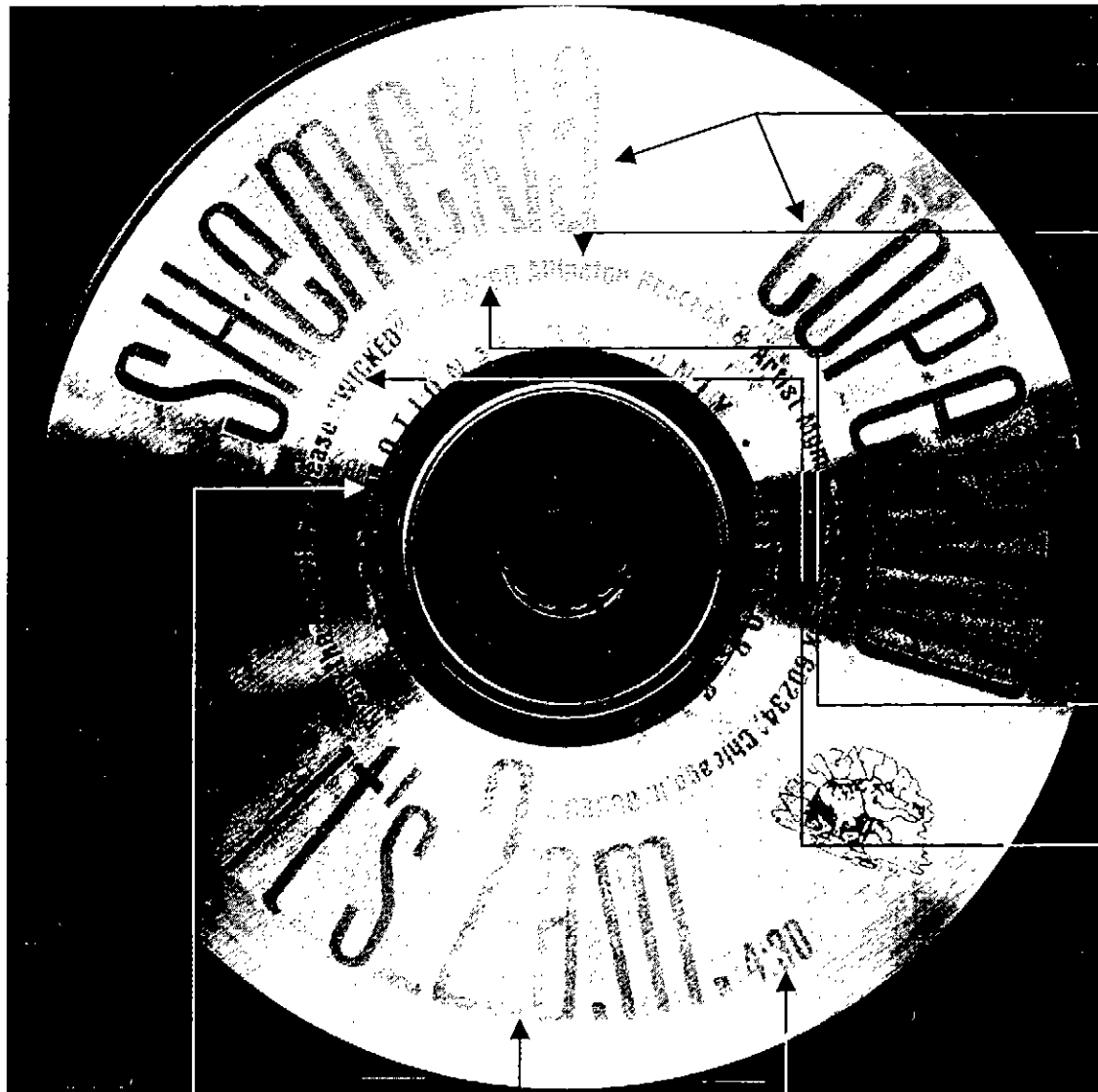
Column: (ix) Artist Name

Column: (xiii) Duration of the Sound Recording

Column: (x) Sound Recording Title

Column: (xiv) Album Title

Column: (xv) Marketing Label



Column: (ix)

Artist Name

Column: (xii)

Track Label (P)-Line

Column: (xviii)

Release Year

Column (xiv)

Album Title

Column: (xiii)

Duration of the Sound Recording

Column: (x)

Sound Recording Title

Promotional Identifier

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Signifies retail album with UPC defaced for promotional distribution.

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvi)
Catalog Number

Column: (xvii)
UPC

1. ▶ SAVE YOUR BREATH 4:11

2. HITTIN' ON ME 3:37

3. BRING ME SOME WATER 3:21

4. BUT ON THE OTHER HAND 4:43

5. DON'T LET ME CATCH YOU (WITH YOUR DRAWERS DOWN)

6. BLUES HOTEL 4:23

7. FUEL TO BURN 3:51

8. THE MAN NEXT DOOR 3:00

9. OLD WOMAN 4:37

10. ERNESTINE 3:27

11. KEEP YOUR BOOTY OUT OF MY BED 4:18

12. KEEP YOUR MOUTH SHUT AND YOUR EYES OPEN 3:48

WITH GUESTS

- B.B. KING •
- KENNY WAYNE SHEPHERD •
- KER' MO' •
- JOHNNIE JOHNSON •
- KEN SAYDAK •
- MATTHEW SKOLLER •
- CRISS JOHNSON •
- KENNY HAMPTON •
- KRISS T. JOHNSON, JR. •
- DOLPHA FOWLER •
- MARK COLBY •
- THE TOM TOM MMLXXXIV HORNS •

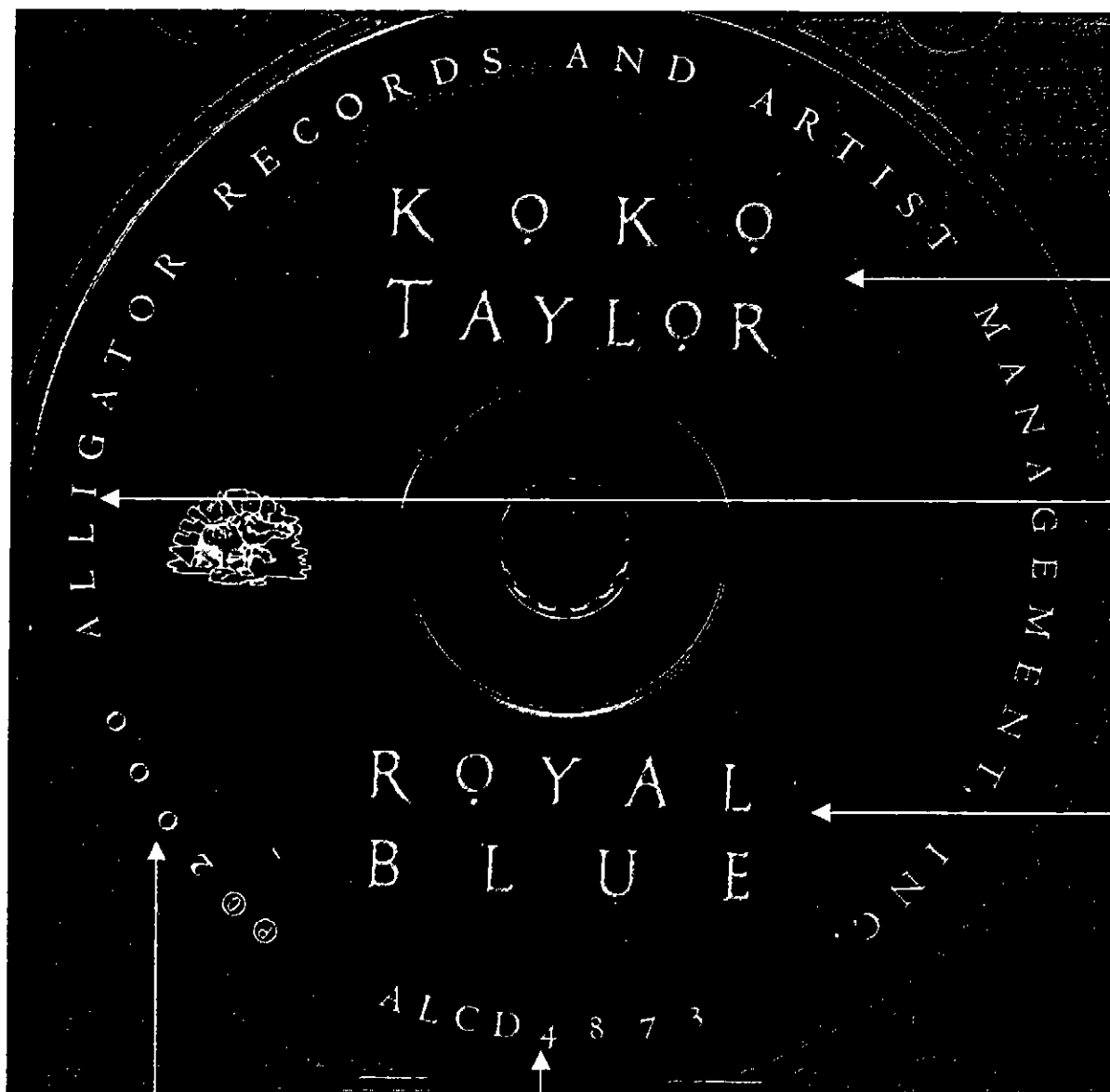
PRODUCED BY

- KOKO TAYLOR,
- CRISS JOHNSON AND
- BRUCE GLAUER

© 2000 Alligator Records & Artist Mgmt., Inc.
P.O. Box 60234 Chicago, IL 60660 www.alligator.com

ALCD 4873

0 -14551-4873-26



Column: (ix)
Artist Name

Column: (xii)
Track Label (P)-Line

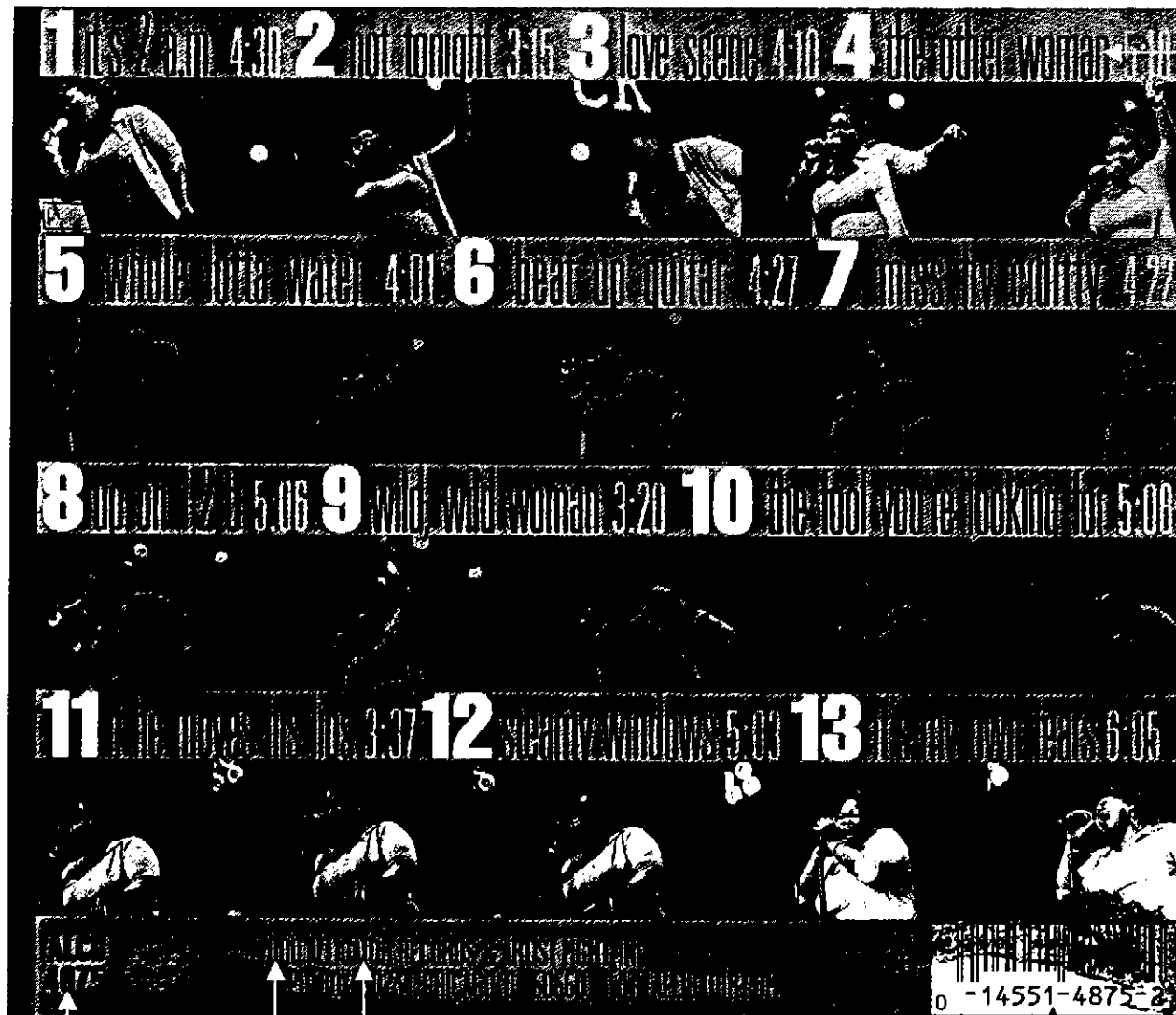
Column (xiv)
Album Title

Column: (xviii)
Release Year

Column: (xvi)
Catalog Number

Promotional Label Copy Of Retail Album With Defaced UPC

B-6 Attachment 4a



Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the
Sound Recording

Signifies retail album with
UPC defaced for promotional
distribution.

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvii)
UPC



Column: (ix)
Artist Name

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column (xiv)
Album Title

7

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

In the Matter of:)
)
)

NOTICE AND RECORDKEEPING FOR)
USE OF SOUND RECORDINGS UNDER)
STATUTORY LICENSE)
)

Docket No. RM 2002-1A

DECLARATION OF GERRY KUSTER

I, GERRY KUSTER, declare

1. I am the Vice President, Production at Zomba Recording Corporation (“Zomba”). In this capacity, I am responsible for manufacture and distribution. I am generally familiar with Zomba’s promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product Zomba provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes Zomba’s practice of following up newer forms of distribution (e.g., CD-Rs) with fully labeled versions of the same recordings.

3. Zomba regularly distributes promotional product to terrestrial radio stations. Such product is virtually always limited to CD singles accompanied by artwork and label copy (known in the trade as a “CD-PRO”). Zomba uses various criteria (e.g.,

station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In virtually all cases, Zomba distributes its promotional product in the form of a CD-PRO. Virtually all CD-PROs distributed by Zomba include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration, retail album title and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately one hundred percent (100%) of the CD-PROs distributed by Zomba include the ISRC code. Because CD-PROs are not intended for retail sale, they never include the same catalog number assigned to the retail album, although they do always include a unique catalog number assigned to the particular single; CD-PROs do not include a UPC code.

5. In virtually all cases, Zomba follows up the provision of a CD-PRO single with a subsequent provision of the actual retail album. Such albums are typically distributed six to eight (6-8) weeks after the CD-PRO and are generally identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

6. I understand from the Zomba Promotion department that Zomba does not currently distribute any promotional product in electronic form (e.g., MP3 files distributed via e-mail). However, I understand from the Zomba New Media department and Zomba Business Affairs that Zomba does sometimes distribute a limited amount of content electronically to be used for marketing purposes by specific web sites (e.g., the Nickelodeon web site, www.nick.com) pursuant to a written license agreement between Zomba and such web sites (having nothing to do with radio services).

7. Zomba occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. This is usually done in order to get a single into the hands of

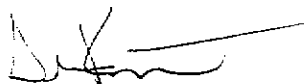
station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. CD-Rs are also usually sent when one or more radio stations request a "remix" of a single already distributed in CD-PRO. In most cases, CD-Rs include the name of the recording artist, sound recording title, marketing label, track label (P)-line, duration and release year. In many instances where a single is first distributed on a CD-R, Zomba follows up within two (2) weeks with a CD-PRO version of that single and, frequently, with a copy of the full retail album.

8. Zomba distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because Zomba provides a free benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

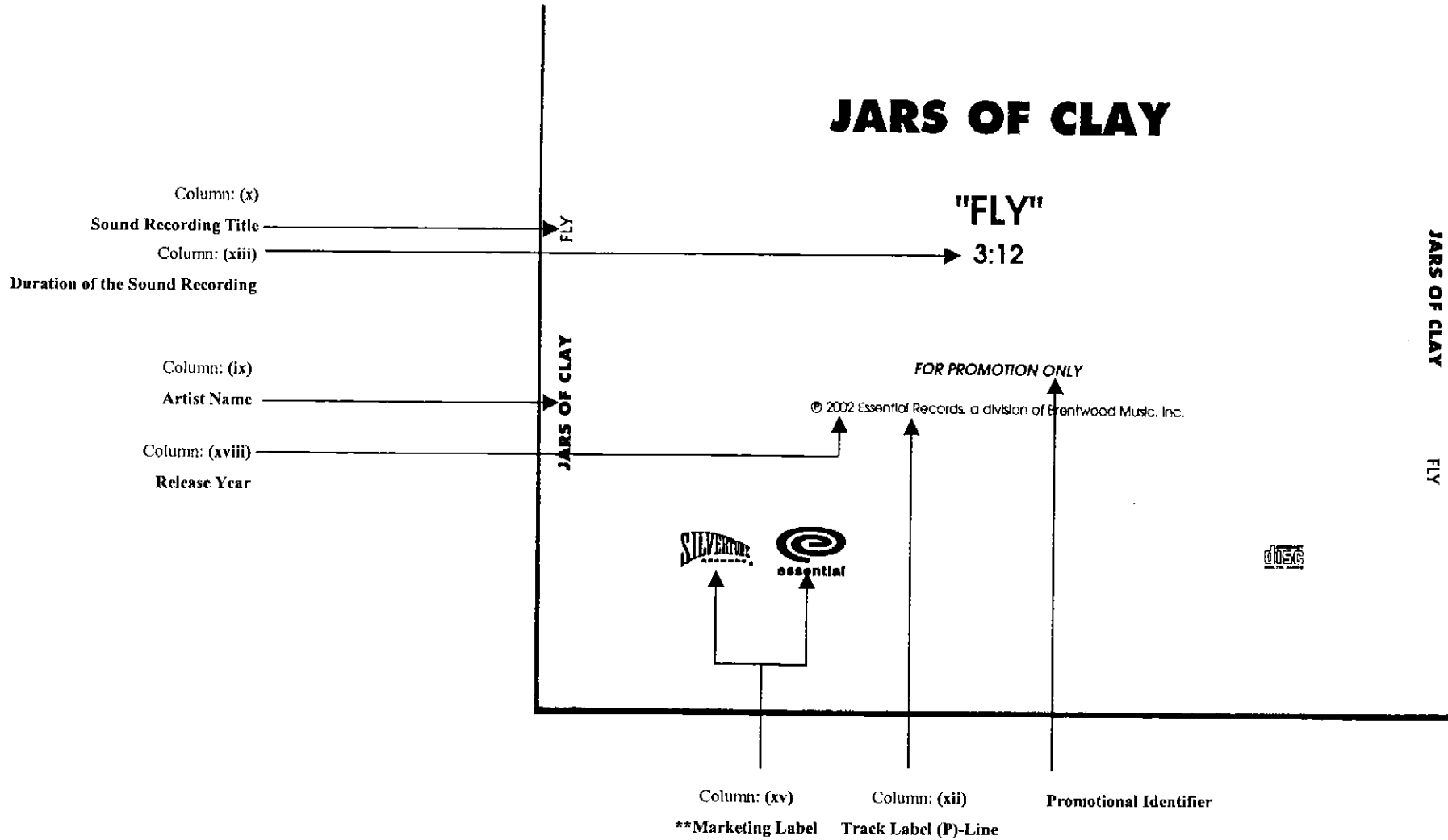
9. Although Zomba provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

10. I have attached to this declaration the following examples of Zomba's promotional releases: one or more CD-Rs; one or more CD-PROs; and one or more retail albums defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 19, 2002 at New York, New York.



GERRY KUSTER



**Both labels should be reported separated by slashes i.e.: SILVERTONE RECORDS/ESSENTIAL.

Column: (xviii) Release Year	DATE: April, 2002	TO: Distribution FROM: Production Dept.
Column: (ix) Artist Name	ADVANCE MUSIC Fact Sheet: Jars of Clay	
Column: (x) Sound Recording Title	Fly	
	<p>"Fly" is the debut single from the new album, <i>The Eleventh Hour</i> by the multiple Grammy award-winning band, Jars Of Clay. This is a record that reclaims the passion and honesty that captivated millions of music fans introduced to their creative blend of harmonious folk, pop and alt-rock sounds in the mid-1990's. This is a record whose effect is sure to be felt across the musical landscape.</p> <p>Jars Of Clay hit the mainstream in 1995 with their mega-hit, "Flood," which brought them double-platinum album sales on their self-titled debut, as well as a Grammy nomination. The band's second album, <i>Much Afraid</i> (1997), garnered them another platinum certification and their first Grammy Award. "Fly" follows a string of 13 #1 songs released by the band, with combined U.S. album sales of over 5 million, with numerous awards and accolades along the way. Touring vets, Jars Of Clay have shared the stage with artists including Lenny Kravitz, Seal, Jewel, matchbox 20 and Sting, among others. Jars Of Clay have just recently completed a pay-per-view special that will be released on DVD later this year. They are on a headline tour now.</p>	
Column (xiv) Album Title	<p><i>The Eleventh Hour</i> follows the current critically acclaimed certified Gold and Grammy Award-winning album of 1999, <i>If I Left The Zoo</i>. <i>The Eleventh Hour</i> was released on March 5 and has already scanned over 40,000 units.</p>	

Column: (ix)
Artist Name
Column: (x)
Sound Recording Title
Column: (xiii)
Duration of the Sound Recording

Column: (xv)
**Marketing Label

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line



Promotional Identifier

**Both labels should be reported separated by slashes i.e.: SILVERTONE RECORDS/ESSENTIAL.

Fly (Radio Version) 3:12

(Dan Haseltine/Charlie Lowell/ Stephen Mason/Matt Odmark)
 Bridge Building Music/Pogostick Music (all rights adm. by Brantwood-Benson Music Publishing Inc.) [BMI]

Produced by Jars of Clay
 Recorded at Sputnik Sound, Franklin, TN
 and The Playground, Nashville, TN
 Engineered by Vance Powell
 Second Engineers: Jeremy Cottrell and Mitch Dane
 Additional Recording at Treasure Isle, Nashville, TN
 Additional Engineering by Jacquire King
 Mixed by David Thoener
 Drums by Joe Porter
 Bass by Aaron Sands
 Mastered by George Marino at Sterling Sound, NYC

Original version of "Fly" from the Jars Of Clay album
The Eleventh Hour (08306-10629-2/4) available
 on Essential/Silvertone CDs and tapes.

www.jarsofclay.com
 www.essentialrecords.com

FOR PROMOTIONAL USE ONLY

JDJ-40010-2

Jars Of Clay "Fly"

Photography by Saim Shirley

JDJ-40010-2

*See Note

Column: (ix)

Artist Name

Column: (xiv)

Album Title

Column: (x)

Sound Recording Title

Promotional Identifier

Column: (xv)

**Marketing Label

Column: (xvi)

Catalog Number

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

Column: (xiii)

Duration of the Sound Recording

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

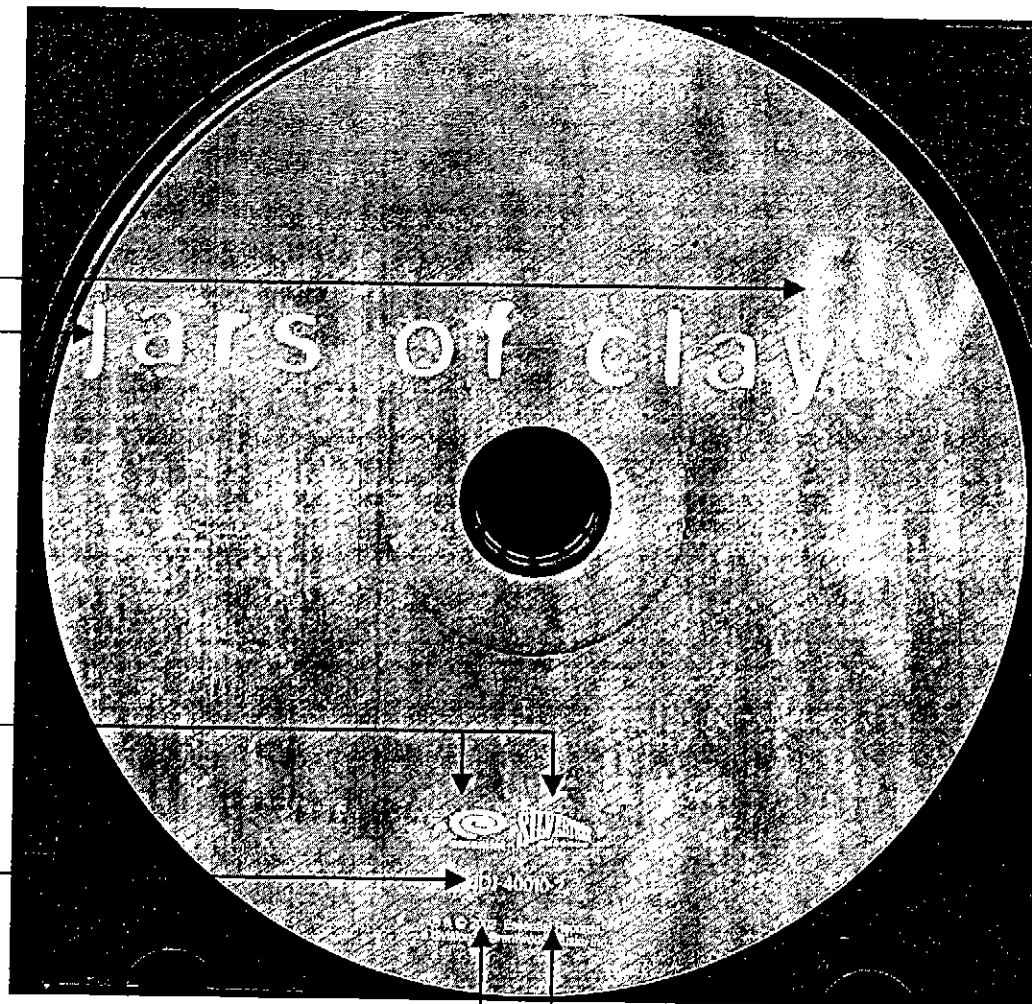
**Both labels should be reported separated by slashes i.e.: ESSENTIAL/SILVERTONE RECORDS.

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column: (xv)
**Marketing Label

*See Note



*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page B-7 Attachment 2a.

**Both labels should be reported separated by slashes i.e.: ESSENTIAL/SILVERTONE RECORDS.

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

The diagram shows a CD promotional label for 'SOL CRAZAY'. The label is black with white text. At the top, 'SOL CRAZAY' is written in large, bold letters. Below this, there are two tracks listed: '1. Clean Edit' with a duration of '3:29' and '2. Instrumental' with a duration of '3:29'. The label also includes production credits, promotional text for an upcoming release 'This Is For Your Soul', and a 'For Promotional Use Only' section. The label is framed by a dashed line and has 'JDJ-42929-2' printed vertically on both the left and right sides. Arrows from the left point to various fields with labels and column numbers: 'Marketing Label' (Column: xv), 'Sound Recording Title' (Column: x), 'Artist Name' (Column: ix), 'Promotional Identifier' (Column: xvii), and '*See Note' (Column: xvii). Arrows from the bottom point to 'Release Year' (Column: xviii), 'Track Label (P)-Line' (Column: xii), 'Album Title' (Column: xiv), 'Duration of the Sound Recording' (Column: xiii), and 'Catalog Number' (Column: xvi).

Column: (xv) Marketing Label

Column: (x) Sound Recording Title

Column: (ix) Artist Name

Column: (xvii) Promotional Identifier

*See Note

Column: (xviii) Release Year

Column: (xii) Track Label (P)-Line

Column: (xiv) Album Title

Column: (xiii) Duration of the Sound Recording

Column: (xvi) Catalog Number

JDJ-42929-2

JDJ-42929-2

SOL CRAZAY

SOL CRAZAY

SOL CRAZAY

1. Clean Edit 3:29

2. Instrumental 3:29

(J. Young/C. Wilson III/R. Holiday) Junkie Funk Music (BMI)

Produced by Somethin' For The People for Nothin' Personal Productions

Recorded by Sauce at The Track House, Chino Hills, CA

Mixed by Kevin "KD" Davis at Larrabee North Studios, Los Angeles, CA

Keyboard & Drum Programming: Sauce & Rochad

Vocal Arrangements: Fuzzy

From their forthcoming release *This Is For Your Soul* (01241-41764-2/4) on Jive discs and tapes.

AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORPORATION

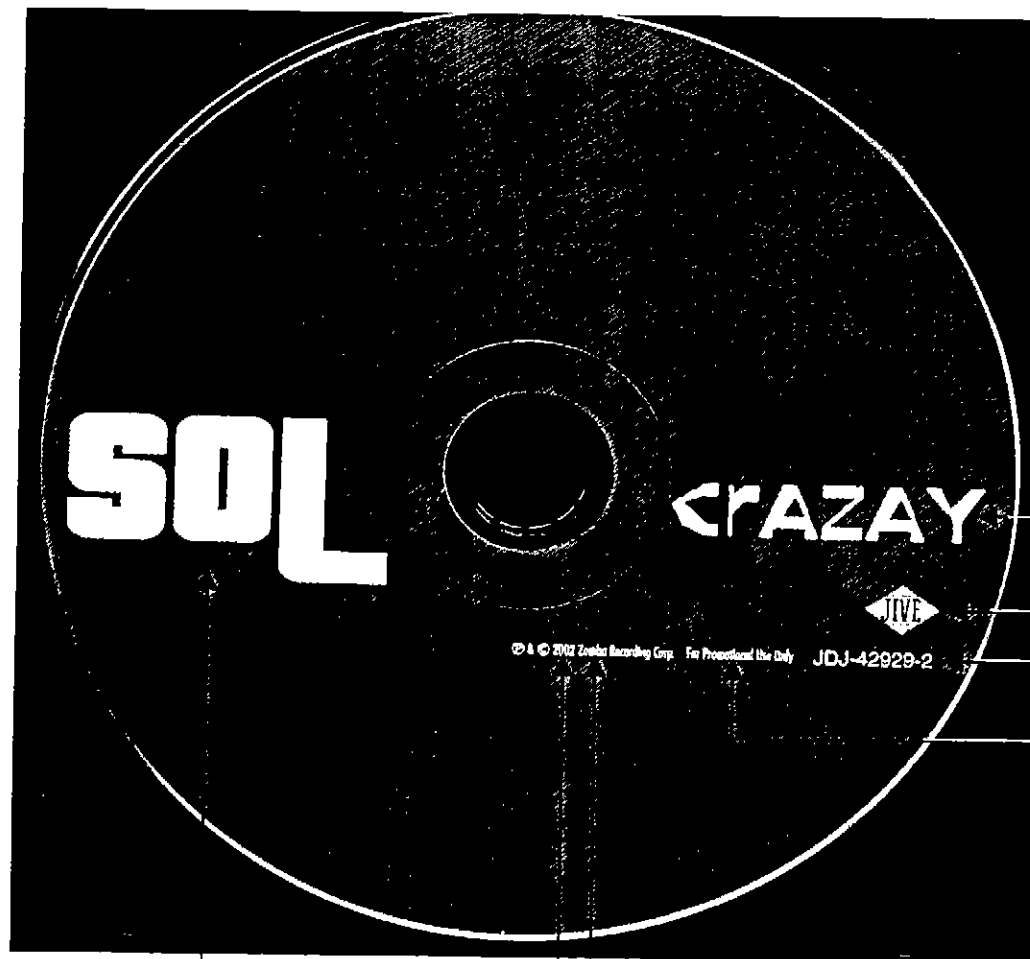
For Promotional Use Only

© & © 2007 Zomba Recording Corp. Manufactured by the Zomba Group by Zomba Recording Corporation, 107 179 West 25th Street, New York, New York 10011. Printed by J. Smith Bros. All rights reserved. 200705. Unauthorized reproduction of this recording is prohibited by federal law and subject to criminal penalties.

JDJ-42929-2

JDJ-42929-2

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (ix)
Artist Name

Column: (xviii) Column: (xii)
Release Year Track Label (P)-Line

Column: (x)
Sound Recording Title

Column: (xv)
Marketing Label

*See Note

Promotional Identifier

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page B-7 Attachment 3a.

Column: (ix)
Artist Name

Column: (xv)
Marketing Label

*See Note

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Promotional Identifier

Column: (x)
Sound Recording Title

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvi)
Catalog Number

CD Label Text:

JDJ-42898-2

Tarantula *Featuring Butch Cassidy*

PA, Tyler/D. Storch/D. Meard
The Brails Publishing (adm. by Zomba Enterprises Inc./TVT Publishing,
Inc./Scott Storch Music (ASCAP)/Magna Family Publishing (BMI)

1011 **CLEAN** 4:11
1021 **DIRTY** 4:11
1031 **INSTRUMENTAL** 4:11

Produced by Scott Storch for Tuff Jew Productions
Recorded by "The Natural" Pat Velez and Brian Stanley at Battery Studios, NYC
Additional Engineering by "The Natural" Pat Velez & Jeff Velez at Battery Studios, NYC
Mixed by Sage Engineer Duro at Right Track Studios, NYC
Additional Vocals by Butch Cassidy

Executive Producers: Mystikal & Tevester Scott
Management: Tevester Scott for TES Entertainment

Mastered by Tom Coyne at Sterling Sound, NYC and Chaz Harper
at Battery Mastering, NYC

*For Yesso B Inc./Loreal Inc.
**For Pat 'Em Down Music/Loreal Inc.
***For No Question Entertainment/Loreal Inc.

**From the album
TARANTULA (41770-2/4)
available on Jive CDs
and Cassettes**

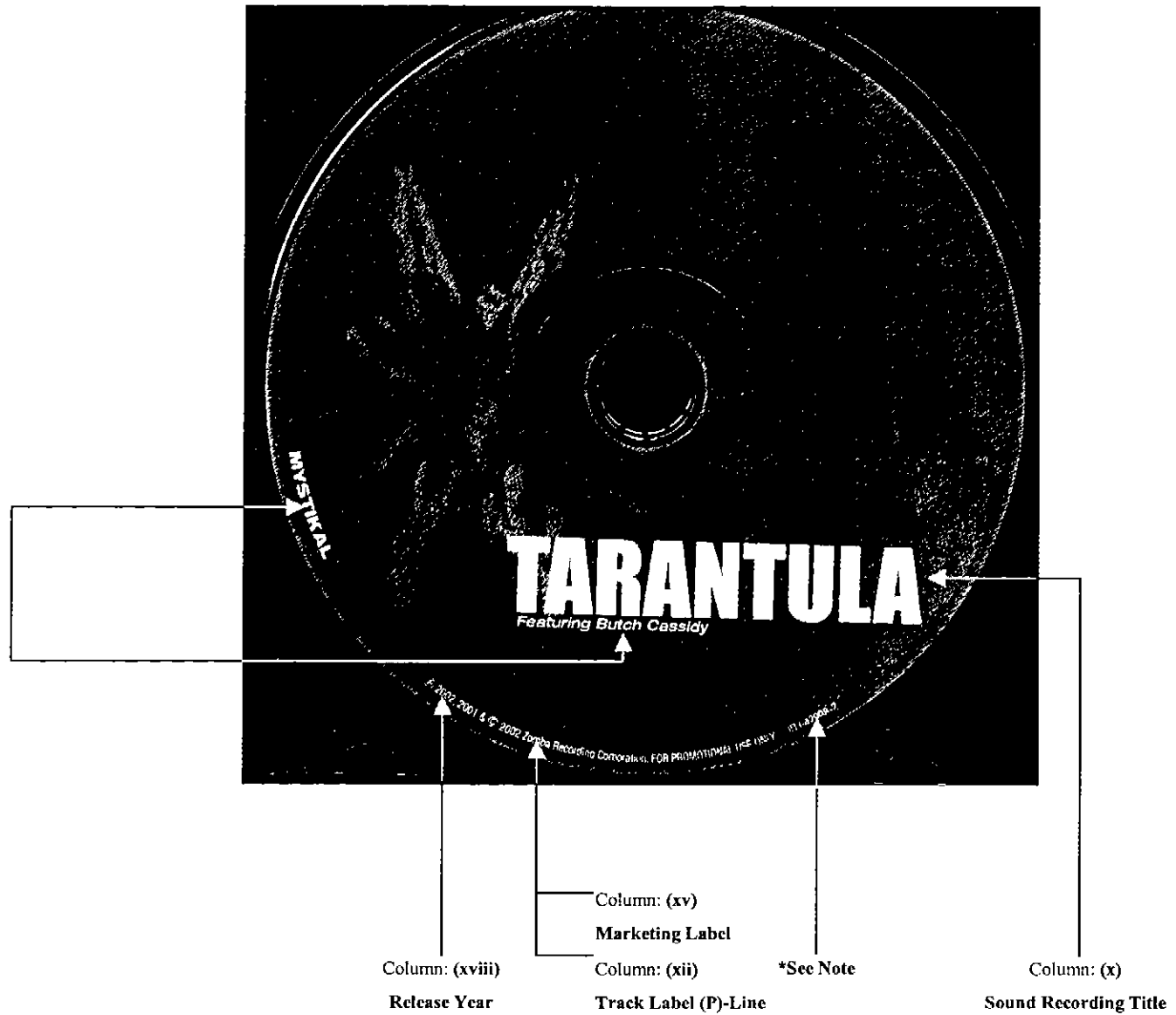
MYSTIKAL TARANTULA *Featuring Butch Cassidy*

JDJ-42898-2

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www.jiverecords.com

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page B-7 Attachment 4a.



Column: (x)
Sound Recording Title

Promotional Identifier

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Column: (xv)
Marketing Label

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page B-7 Attachment 5a.

Exact Audio Copy (EAC)
 ISRC Reader Software Printout For Britney Spear's Over Protected

Microsoft Word - Britney EAC

PERFORMER "Unknown Artist"
 TITLE "Unknown Title"
 FILE "C:\WINDOWS\Desktop\ISRC FILES 4-25\Range.wav" WAVE

TRACK 01 AUDIO
 TITLE "Track01"
 PERFORMER "Unknown Artist"
 ISRC USJI10200065
 INDEX 01 00:00:00

TRACK 02 AUDIO
 TITLE "Track02"
 PERFORMER "Unknown Artist"
 ISRC USJI10200066
 INDEX 01 03:21:36

TRACK 03 AUDIO
 TITLE "Track03"
 PERFORMER "Unknown Artist"
 ISRC USJI10200067
 INDEX 01 06:43:10

About Exact Audio Copy

Exact Audio Copy V0.9 beta 3 from 8 March 2002
 Copyright 1999-2001, by Andre Wiethoff

Legal Notice

This program is Cardware.
 Please read the documentation for further information on Cardware.

This program may be copied for private purposes. It may not be included in commercial collections like Shareware CD-ROMs, etc. without my written permission.

For more legal informations please read the chapter about legal information in the documentation.

Additional graphics by Matija Krnic

freedb.org Music CD-related data is provided through the Internet from freedb the free internet music database.

Exact Audio Copy - Unknown Artist / Unknown Title

LG CD-ROM CRD-8482B Adapter: 0 ID: 0

CD Title: Unknown Title Year: []
 CD Artist: Unknown Artist Genre: []
 Various Artists

Title	Track	Start	Length	Gap	Size	Comp. Size
Track01	01	0:00:00.00	0:03:21.36	Unknown	33.89 MB	33.89 MB
Track02	02	0:03:21.36	0:03:21.49	Unknown	33.92 MB	33.92 MB
Track03	03	0:06:43.10	0:03:06.52	Unknown	31.40 MB	31.40 MB

Column (xi)
 ISRC

International Federation of the Phonographic Industry (IFPI)
ISRC Reader Software Printout For Britney Spear's Over Protected

The screenshot shows a software window titled '- ISRC lister'. The window has a menu bar with 'File', 'Edit', 'View', and 'Help'. Below the menu bar is a toolbar with various icons for file operations and playback. The main area of the window displays a list of three tracks:

▶ISRC track_1	USJI10200065
▶ISRC track_2	USJI10200066
▶ISRC track_3	USJI10200067

To the left of the list, the text 'Column (xi) ISRC' is present with a bracket pointing to the ISRC codes in the second column of the table.

An 'About ISRC lister' dialog box is open in the bottom right corner. It contains the following text:

ISRC lister Version 1.0
Copyright (C) 1999

The dialog box also features the IFPI logo and an 'OK' button.

Promotional Label Copy Of Retail Album With Defaced UPC

B-7 Attachment 6



- .01 Bouncin' Back (Bumpin' Me Against The Wall)
- .02 Tarantula Featuring Butch Cassidy
- .03 If It Ain't Live, It Ain't Me
- .04 Settle The Score Featuring Juvenile
- .05 P***y Crook
- .06 Ooooh Yeah
- .07 Big Truck Driver
- .08 Smoke One
- .09 Alright
- .10 I Get It Started Featuring Redman & Method Man
- .11 Paper Stack Featuring Shonnie, Beezy Boy & Dart
- .12 Go 'Head
- .13 The Return
- .14 That's That S***

Column: (xv)
Marketing Label

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xvii)
UPC

Signifies retail album with UPC defaced for promotional distribution.

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

8

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

In the Matter of:)
)
)
NOTICE AND RECORDKEEPING FOR)
USE OF SOUND RECORDINGS UNDER)
STATUTORY LICENSE)
_____)

Docket No. RM 2002-1A

DECLARATION OF HEATHER MCBEE

I, Heather McBee, declare

1. I am the Manager/ New Media at RCA Label Group RLG/Nashville, a unit of BMG Music ("RLG"). In this capacity, I am responsible for internet marketing and the company's technology education. I am generally familiar with RLG's promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product RLG provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes RLG's practice of following up newer forms of distribution (e.g., CD-Rs and MP3 files) with fully labeled versions of the same recordings.

3. RLG regularly provides promotional product to terrestrial radio stations. RLG also provides promotional product to a limited number of so-called digital audio services, but such product is virtually always limited to CD singles accompanied by artwork and

label copy (known in the trade as a "CD-PRO"). Promotional product is not sent to all radio stations and services with which RLG maintains a relationship. Rather, RLG uses various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In virtually all cases, RLG distributes its promotional product in the form of a CD-PRO. Virtually all CD-PROs distributed by RLG include the following data elements: featured recording artist; sound recording title; marketing label; track label; (P)-line; duration; retail album title; and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately 100 percent (100%) of the CD-PROs distributed by RLG include the ISRC code embedded in the music. Because CD-PROs are not intended for retail sale, they virtually always do not include the same catalog number assigned to the retail album, although they do virtually always include a unique catalog number assigned to the particular single; CD-PROs do not include a UPC code.

5. In most cases, RLG follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album 4-5 months after servicing the first single. Such albums are typically distributed and are virtually always identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

6. RLG occasionally distributes promotional product in electronic form (e.g., MP3 files distributed via e-mail) to terrestrial radio stations only. However, such distributions are reserved either for emergency situations (e.g., where an individual radio station did not receive the CD-PRO that was previously shipped to it) or, on rare occasions, for situations where RLG wishes to provide preview copies of a particular single to a handful (i.e., less than fifty) of radio stations in important markets.

7. In virtually all instances where RLG distributes promotional product in electronic form, RLG follows up such distribution with a subsequent distribution of a CD-PRO version of the single and, usually, with a copy of the full retail album. The CD-PRO is usually delivered to the recipient within 2 weeks following delivery of the electronic version of the recording.

8. RLG occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. This is virtually always done in order to get a single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. CD-Rs are also virtually always sent when one or more radio stations request a "remix" of a single already distributed in CD-PRO. In virtually all cases, CD-Rs include the name of the recording artist, sound recording title, marketing label, and label logo. In virtually all instances where a single is first distributed on a CD-R, RLG follows up within 2 weeks with a CD-PRO version of that single and, in most cases, with a copy of the full retail album.

9. RLG distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because RLG provides a benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.


10. Although RLG provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

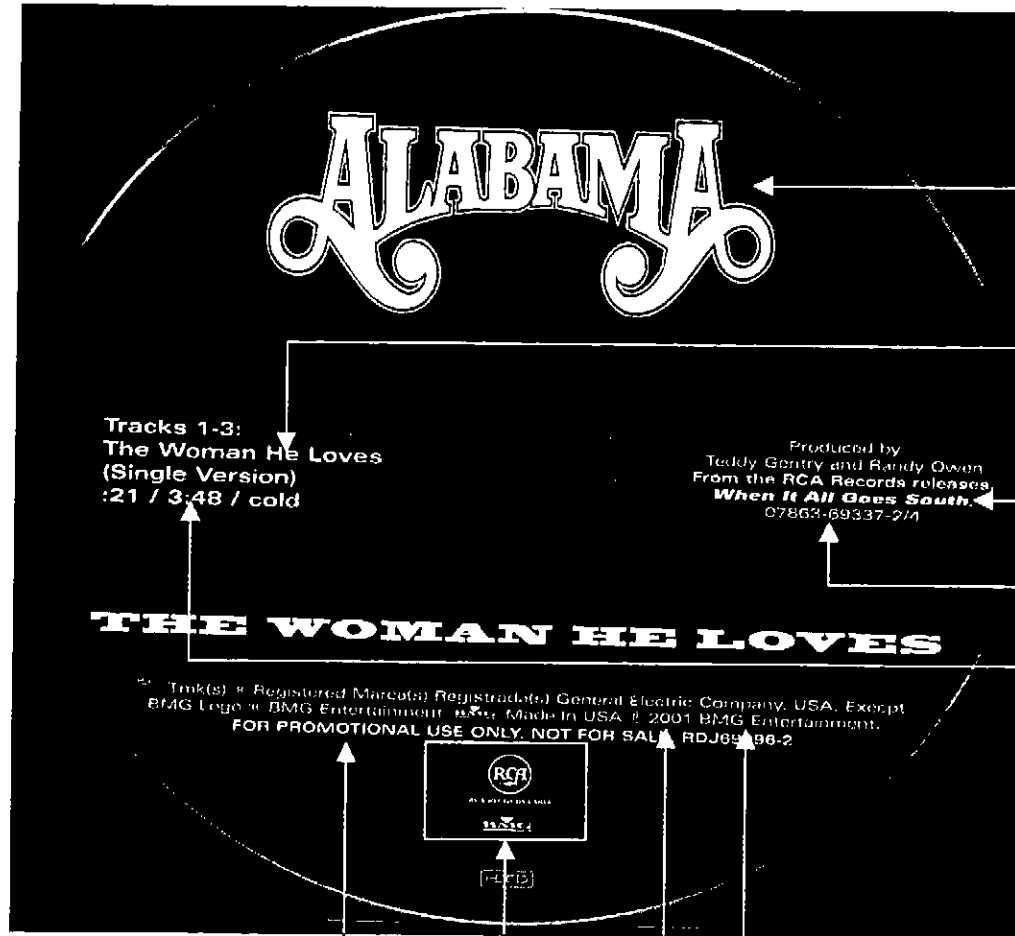
11. I have attached to this declaration the following examples of RLG's promotional releases: one or more CD-PROs; and one or more promotional compilations distributed by CDX.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 at Nashville, Tennessee.



HEATHER MCBEE

*See Note	→	<div style="text-align: center;"> <h1>THE WOMAN HE LOVES</h1> <p>Words and Music by Troy Seals/Eddie Setser (BMI) Produced by Teddy Gentry and Randy Owen</p> <p>TRACKS: 1-3: The Woman He Loves (Single Version) :21 / 3:48 / cold</p> <p>Chorus (yeah) you can tell a lot about a man By the woman he loves (yes you can) 'Cause nothing else shows a part of his soul Like she does And she'd be the one to swear that he hung The moon above Yeah you can tell a lot about a man By the woman he loves</p> <p>She knows him inside out The things he dreams about And makes them come true when she can She knows all of his faults The demons he's fought With nothin' but his herd-workin' hands</p> <p>And he calls out her name In passion and pain She makes him stronger each time Yeah it's there on her lips And her fingertips That she's with him to the end of the line Yeah</p> <p>Repeat Chorus 2X</p> <p>Tag: Yeah you can tell a lot about a man By the woman he loves He loves He always loves</p> <p>From the RCA Records releases, <i>When It All Goes South</i>, 07883-89337-2/4</p>  <p>© 1994 © 2000 Irving Music, Inc./Baby Dumplin' Music (BMI) (All rights controlled by Irving Music, Inc. for the world) Reprinted By Permission.</p> <p>HDCD® and High Definition Compatible Digital® are registered trademarks of Pacific Microsonics, Inc. Patent No. 5,470,189 www.rcanashville.com</p> <p>TMK(s) ® Registered Merca(s) Registrada(s) General Electric Company, USA. Except BMG Logo © BMG Entertainment Printed In USA © 2001 BMG Entertainment. Manufactured and Distributed by BMG Distribution, a unit of BMG Entertainment, 1540 Broadway, New York, New York 10036-4091</p> <p>FOR PROMOTIONAL USE ONLY. NOT FOR SALE. RDJ89098-2</p> </div>	
Column: (xiii)	→		
Duration of the Sound Recording	→		
Column: (ix)	→		
Artist Name	→		
Column: (xiv)	→		
Album Title	→		
Column: (x)	→		
Sound Recording Title	→		
Column: (xvi)	→		
Catalog Number	→		
Column: (xv)	→		
**Marketing Label	→		
Promotional Identifier	Column: (xviii)	Column: (xii)	*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).
Release Year	Track Label (P)-Line	**Both labels should be reported separated by slashes i.e.: BMG/RCA.	



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xiii)
Duration of the Sound Recording

Column: (xii)
Track Label (P)-Line

Promotional Identifier

Column: (xv)
**Marketing Label

Column: (xviii)
Release Year

**Both labels should be reported separated by slashes i.e.: RCA/BMG.

Column: (xiii)
Duration of the Sound Recording

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xv)
**Marketing Label

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Promotional Identifier

CLINT BLACK
MONEY OR LOVE

Words and Music by Clint Black
Produced by Clint Black

There's every kind of definition
But it's something you can't put your finger on
There's a constant exhibition
You explore the propositions then you're gone
It's either money or love that's in your catch
Seldom those two ever match
And then lines will all be blurred before too long

Now there's a slight deception
As you look for all the reasons not to run
And without any exception
Every possible exemption can be done
It's either money or love you're digging for
Seldom love is valued more
But only love can tell you who's the one

There's a lot you can do with money, sometimes
It seems like a blessing from above
In the day you might be shopping
But in the nighttime, you better make sure it's love

To get your satisfaction
You might take any guarantee that comes along
But without the main attraction
It's merely a distraction then again you're gone
It's either money or love you place your bet
Which is which you'll soon forget
And you tender your regrets and just move on

There's a lot you can do with money, sometimes
It seems like a blessing from above
In the day you might be shopping
But in the nighttime, you better make sure it's love

Money or love, you better make sure
Money or love, you better make sure
Money or love, you better make sure it's love

© 2001 Blackened Music (BMI)

TRACKS:
1-2:
single version
:18/3:35/cold
3:
album version
:18/4:09/cold

From the album Greatest Hits II,
07863-67005-2/4

RDJ69123-2 www.rcanashville.com
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Entertainment, 1540 Broadway,
New York, New York 10036-4099
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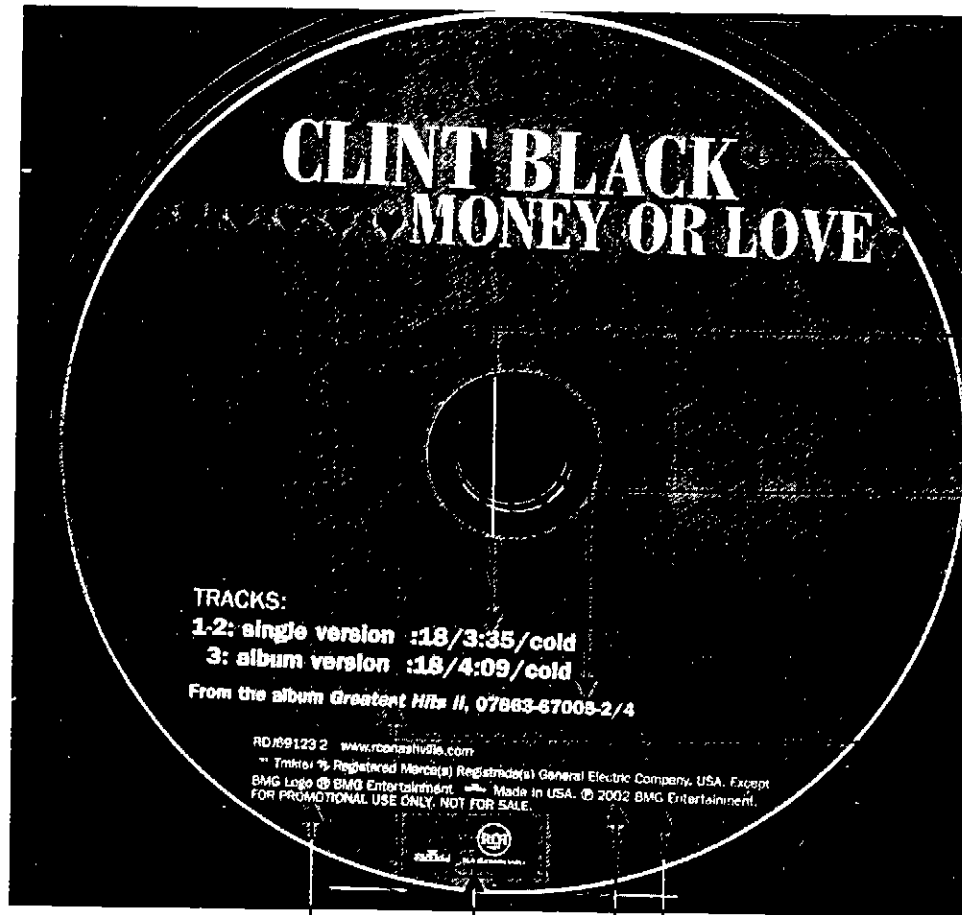
*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: RCA/BMG.

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

*See Note



Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the Sound Recording

Column: (xvi)

Catalog Number

Column (xiv)

Album Title

Promotional Identifier

Column: (xv)

**Marketing Label

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

**Both labels should be reported separated by slashes i.e.: RCA/BMG.

*See Note	→	RDJ69127-2RE
Column: (xiii) Duration of the Sound Recording	→	MARTINA McBRIDE
Column: (ix) Artist Name	→	MARTINA McBRIDE
Column: (xiv) Album Title	→	WHERE WOULD YOU BE
*Column: (xvi) Catalog Number	→	RDJ69127-2RE
Column: (x) Sound Recording Title	→	WHERE WOULD YOU BE
Column: (xviii) Release Year	→	2002
Promotional Identifier	→	RDJ69127-2RE


MARTINA McBRIDE
WHERE WOULD YOU BE

TRACKS

1-2: Where Would You Be (single version)
07/3:55/fade

3: Where Would You Be (album version)
15/4:16/fade

From the RCA Records releases,
Greatest Hits, 07863 67012-2/4



RDJ69127-2RE www.rca.com

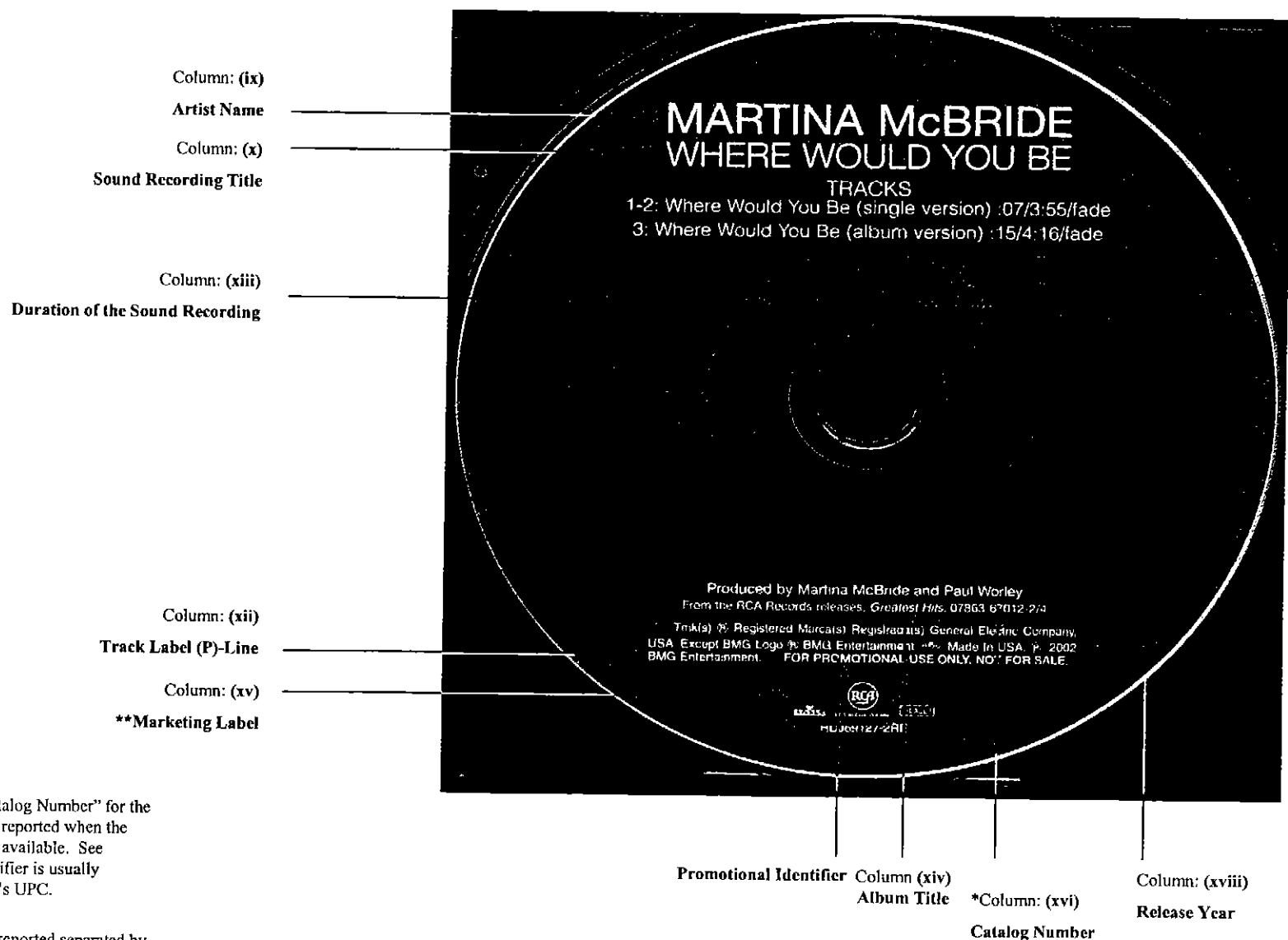
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*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

Column: (xii)
Track Label (P)-Line

Column: (xv)
**Marketing Label

**Both labels should be reported separated by slashes i.e.: RCA/BMG.



Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the Sound Recording

Column: (xii)

Track Label (P)-Line

Column: (xv)

**Marketing Label

Promotional Identifier

Column (xiv)

Album Title

*Column: (xvi)

Catalog Number

Column: (xviii)

Release Year

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: RCA/BMG.

Promotional Label Copy Of Retail Album With Defaced UPC

B-8 Attachment 4a

Column: (x) Sound Recording Title	Column: (xvii) UPC	Column: (xvi) Catalog Number	
1 MY BABY LOVES ME	0 78636 122 6	RCA07883-87012-2	Signifies retail album with UPC defaced for promotional distribution
2 LIFE #9			
3 INDEPENDENCE DAY		MARTINA MCBRIDE	Column: (ix) Artist Name
4 STRANGERS			
5 SAFE IN THE ARMS OF LOVE		GREATEST HITS	Column: (xiv) Album Title
6 WILD ANGELS			
7 VALENTINE (WITH SPECIAL GUEST ARTIST JIM BRICKMAN)			Column: (xviii) Release Year
8 A BROKEN WING			Column: (xii) Track Label (P)-Line
9 HAPPY GIRL			Column: (xv) **Marketing Label
10 WRONG AGAIN			
11 WHATEVER YOU SAY			
12 I LOVE YOU			
13 LOVE'S THE ONLY HOUSE			
14 THERE YOU ARE			
15 WHEN GOD-FEARIN' WOMEN GET THE BLUES (INTRO)			
16 WHEN GOD-FEARIN' WOMEN GET THE BLUES			
17 WHERE WOULD YOU BE			
18 CONCRETE ANGEL			
19 BLESSED			
PRODUCED BY MARTINA MCBRIDE AND PAUL WORLEY			

**Both labels should be reported separated by slashes i.e.: RCA/BMG.



Promotional Identifier

Column: (ix)

Artist Name

Column (xiv)

Album Title

Column: (xv)

**Marketing Label

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

**Both labels should be reported separated by slashes i.e.: BMG/RCA.

Promotional Label Copy Of Retail Album With Defaced UPC

B-8 Attachment 5a

Column: (x)
Sound Recording Title

Column (xiv)
Album Title

Column: (ix)
Artist Name

Column: (xv)
**Marketing Label

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvii)
UPC

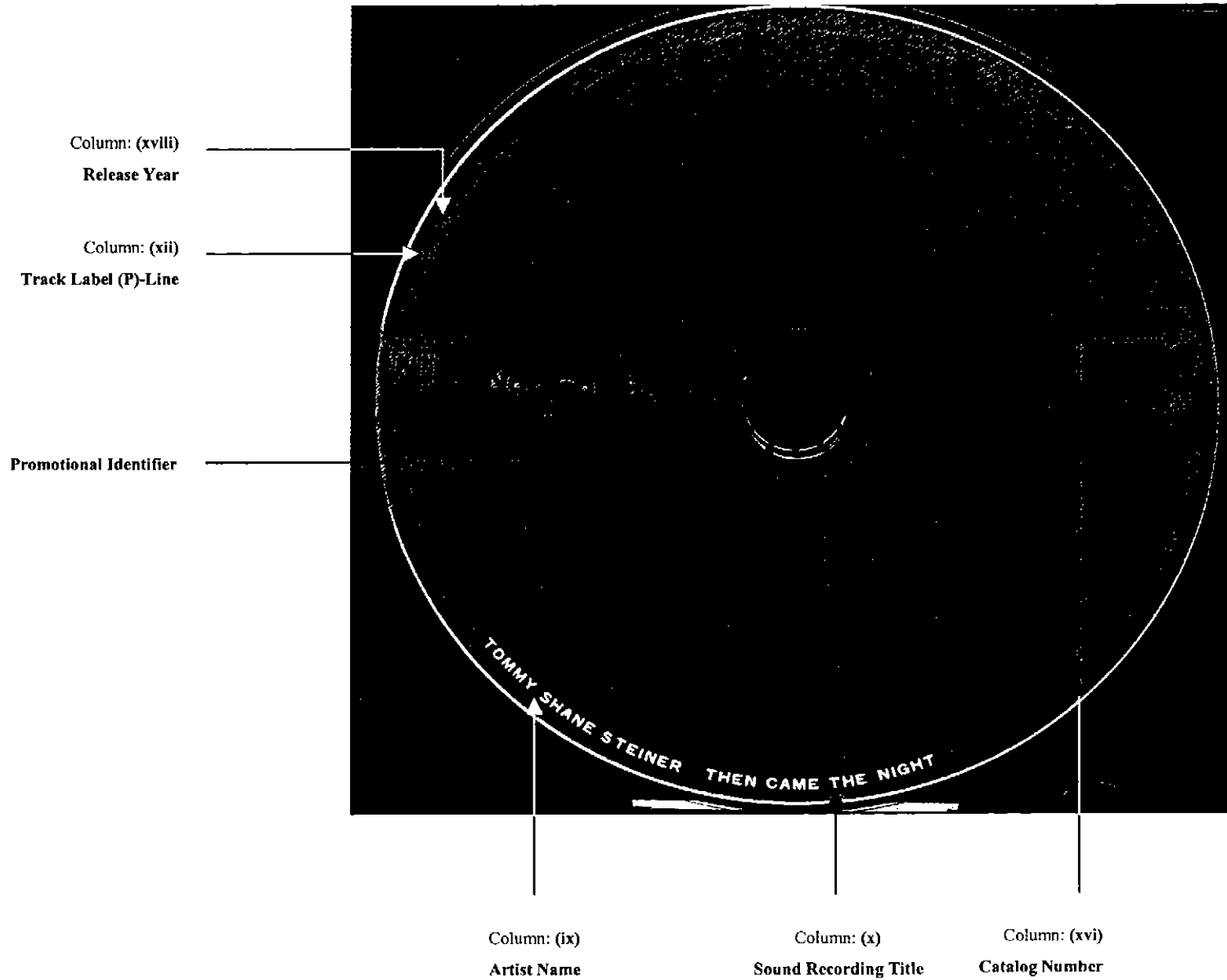
That Just Wouldn't Be Me
Tell Me Where It Hurts
What If She's An Angel
Let Go
The Mind of John J. Blanchard
What We're Gonna Do About It
I Don't Need Another Reason
(duet with Randy Travis)
Havin' A Good Time
I Go Crazy
And Yet
Then Came The Night

Tracks 1, 3, 4, 6-11 produced by Jimmy Ritchey
Tracks 2 & 5 produced by Jimmy Ritchey and
associate producer, Frank Ludwell

0 78636-70412 8

**Both labels should be reported separated by slashes i.e.: BMG/RCA.

Signifies retail album with UPC
defaced for promotional distribution



CDX VOLUME 283 JANUARY 2002

CDX VOLUME 283

JAN. 2002



VOLUME 283

JANUARY 2002

Column: (x)
Sound Recording Title

Column: (xii)
Track Label (P)-Line

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Promotional Identifier

1. "BEFORE I KNEW BETTER"
BRAD MARTIN
(3:36 INTRO :11)
 (Myart Simpson & David Lee) Encore Entertainment, LLC (all rights Scott and Soda Music) (ASCAP); Big Tex Music; Lucky Thumb Music (BMI) Produced by Billy Joe Walker, Jr. (P) 2001 Sony Music Entertainment Inc. Connect with Sony Music Nashville at www.sonymusicnashville.com

6. "SWEET MUSIC MAN"
REBA McENTIRE
(3:26 INTRO :03)
 (Kenny Rogers) Cherry Lane Music Pub. Co., Inc./ M-3 Music Co., (ASCAP); Produced by Alison Krauss (P) 2001 MCA Nashville, a Division of UMG Recordings, Inc. www.mca-nashville.com

11. "YOUNG"
KENNY CHESNEY
(3:40 INTRO :15)
 (Craig Wiseman, Nicole Sheridan & Steve McEwan) BMG Songs, Inc.; Mrs. Lumpkin's Pacific Music (all rights) Mrs. Lumpkin's Pacific Music; adm. by BMG Songs, Inc.) (ASCAP); BMG Music Pub., Inc. (CANADA); Boak Cahill Music (SOCAN); BMG Music Pub. Ltd. (PRS); Trifold Music Ltd. (all rights) also Trifold Music Ltd. adm. by BMG Music Pub. Ltd. (all rights in the U.S. adm. by Capers-BMG Music Pub. Inc.) (BMI); Produced by Norm Wisem, Buddy Cannon and Kenny Chesney. From the forthcoming BNA Records release, 07683-67038-7/4 (P) 2002 BMG Entertainment

2. "GOODBYE ON A BAD DAY"
SHANNON LAWSON
(3:56 INTRO :20)
 (Shannon Lawson & Mark A. Peters) Extreme Writers Music/ Easel Music (ASCAP) Produced by Mark Wright; Associate Producer: Jason House for Extreme Writers Group Productions and Greg Droman (P) 2002 (P) 2001 MCA Nashville, a Division of UMG Recordings, Inc. www.mca-nashville.com

7. "THE ONE"
GARY ALLAN
(3:38 INTRO :11)
 (Karen Manno & Billy Lee) Lucky Girl Music/ Migraine Music (ASCAP); Produced by Tony Brown and Mark Wright (P) 2002 (P) 2001 MCA Nashville, a Division of UMG Recordings, Inc. www.mca-nashville.com

12. "ALL SHE LEFT ME WAS ALONE"
JOHN SINES, JR.
(3:25) ANA Records
(John Sines, Jr. & Bruce Allen Wallace) America's New Artist Music (BM) Produced by Bruce Allen and Paul Hill; ANA Management (5401 464-3890 P & © 2002 ANA Records www.ana.com)

3. "I CAN GIVE YOU LOVE LIKE THAT"
JEFFREY STELLE
(3:12)
 (Jeffrey Stelle & Al Anderson) Songs Of Windowseat Pacific/ GottaHaveMusic Music/ StarWay To Bitter's Music (adm. by Songs Of Windowseat Pacific) (BMI) Produced by Jeffrey Stelle and Scott Baggett Available on the upcoming Monument CD/Cassette, 86131. (P) 2001 Sony Music Entertainment Inc. Connect with Jeffrey Stelle at www.jeffreystelle.com or at www.jeffreystelle.net

8. "THE WOMAN HE LOVES"
ALABAMA
(3:54)
 (Tracy Wells & Eddie Selzer) Irving Music, Inc./ Baby Dimples Music (BMI) (All rights controlled by Irving Music, Inc. for the world) Produced by Teddy Gentry and Randy Owen. From the RCA Nashville release, "WHEN IT ALL GOES SOUTH", 07M3 64937 7/4. (P) 2001 BMG Entertainment

13. "LUCKY OLE ME"
SONNY MARSHALL
(3:09) BSW Records
(Lee Zebner) Eddie Flowers Music (BMI); Produced by Steve Pakulak and Sonny Marshall. (P) & © 2002 BSW Records, P. O. Box 3217, Universal City, Texas 78148. Tel. (210) 599-0002 E-mail: bsw@connect.net

4. "LOVE'S THE ONLY VOICE"
CARL THOMAS CONLEY
(4:10)
 (Earl Thomas Conley & Katharine Spencer) Colobrent Music (BMI); Lust-4-Fun (ASCAP) Produced by Nelson Larkin. P & © 2002 Sunbird Records

9. "WHAT A MEMORY"
TRACY LAWRENCE
(4:28) Single Mix
 (Kenny Deard & Jeff Bates) Big Red Tractor Music (all rights adm. by Big Red Tractor Music) (ASCAP); Warner-Tamerlane Pub. Corp./ Smith Haven Music (all rights adm. by Warner-Tamerlane Publishing Corp.) (BMI); Produced by Tracy Lawrence and Flip Anderson. (P) 2001 Atlantic Recording Corp. Marketed by Warner Bros. Records Inc., Warner Music Group, An AOL Time Warner Company. Original version from the Atlantic/ Warner Bros. Album "TRACY LAWRENCE" (42-48167)

14. "MONKEY SONG"
JEFF TREECE
(2:43 INTRO :16)
 (Jeff Treece & Steve G. Jones) Treece & Co. Music (BMI); Monk Family Music (ASCAP) Produced by Steve Jones (P) & © 2002 Three Hats Music Group.

5. "MAYBE, MAYBE NOT"
MINDY MCCREARY
(3:35 INTRO :08)
 (Mila Mason & Jim Collins) Bob Brunley Pub., (adm. by CBS) (ASCAP); Warner-Tamerlane Pub. Corp./ Make Shift Music (adm. by Warner-Tamerlane Pub. Corp.) (BMI) Produced by Mike Cline and Bobby Hull. Copyright © 2001 Capitol Records. From the upcoming Capitol Records release, Visit Capitol Nashville's website at www.capitol-nashville.com

10. "YOU NEVER CAN TELL"
TRINI TRIGGS
(2:52 INTRO :06)
 (Chuck Berry) ARC Music Corp. (BMI); Produced by Chuck Howard, Tony Smith and Mike Curb. P & © 2001 Curb Records, Inc. www.curb.com

15. Tracy Lawrence
The Story Behind
"What a Memory" (2:31)

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Column: (xviii)
Release Year

Column: (xv)
Marketing Label

Column: (xiii)
Duration of the Sound Recording

Column: (xiii)

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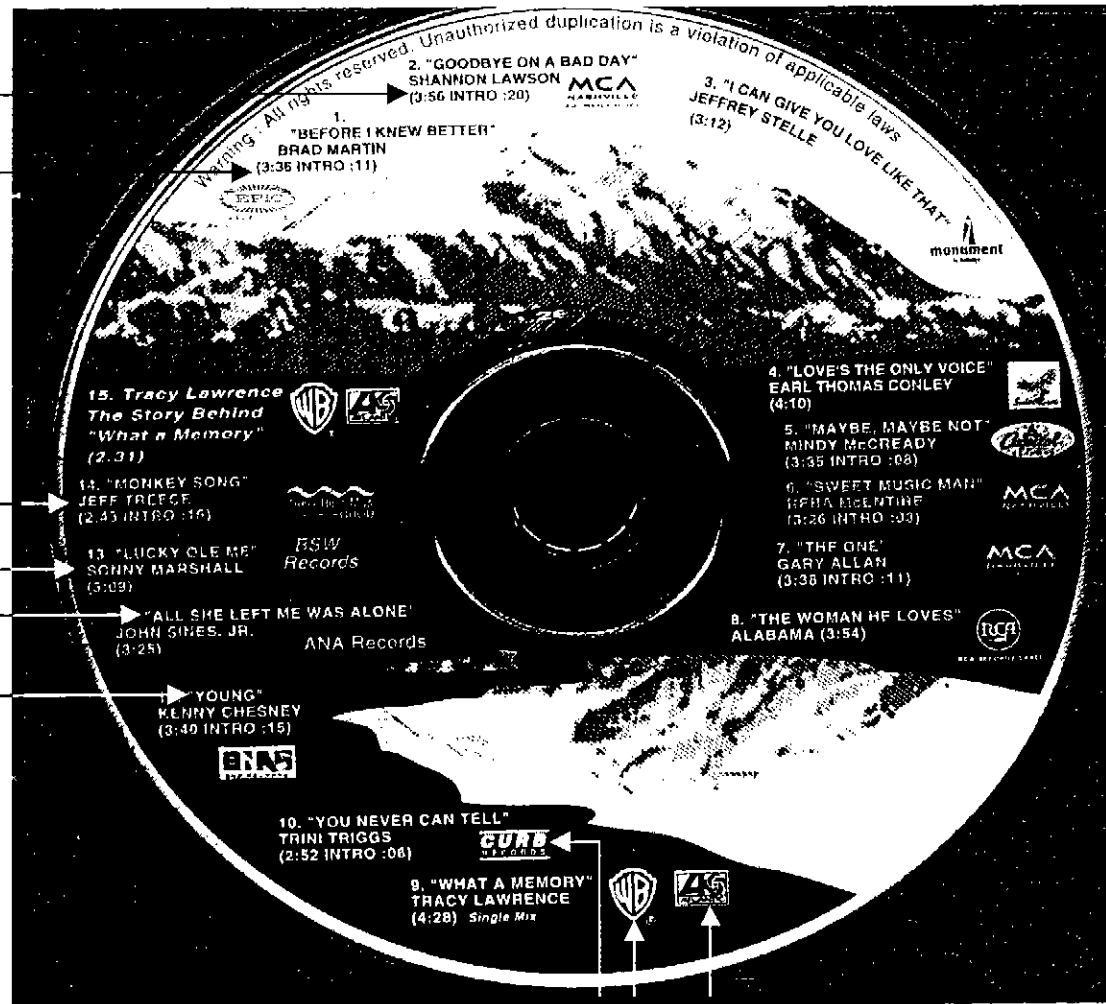
Artist Name

Column: (x)

Sound Recording Title

Column: (xv)

Marketing Label



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MAR. 2002



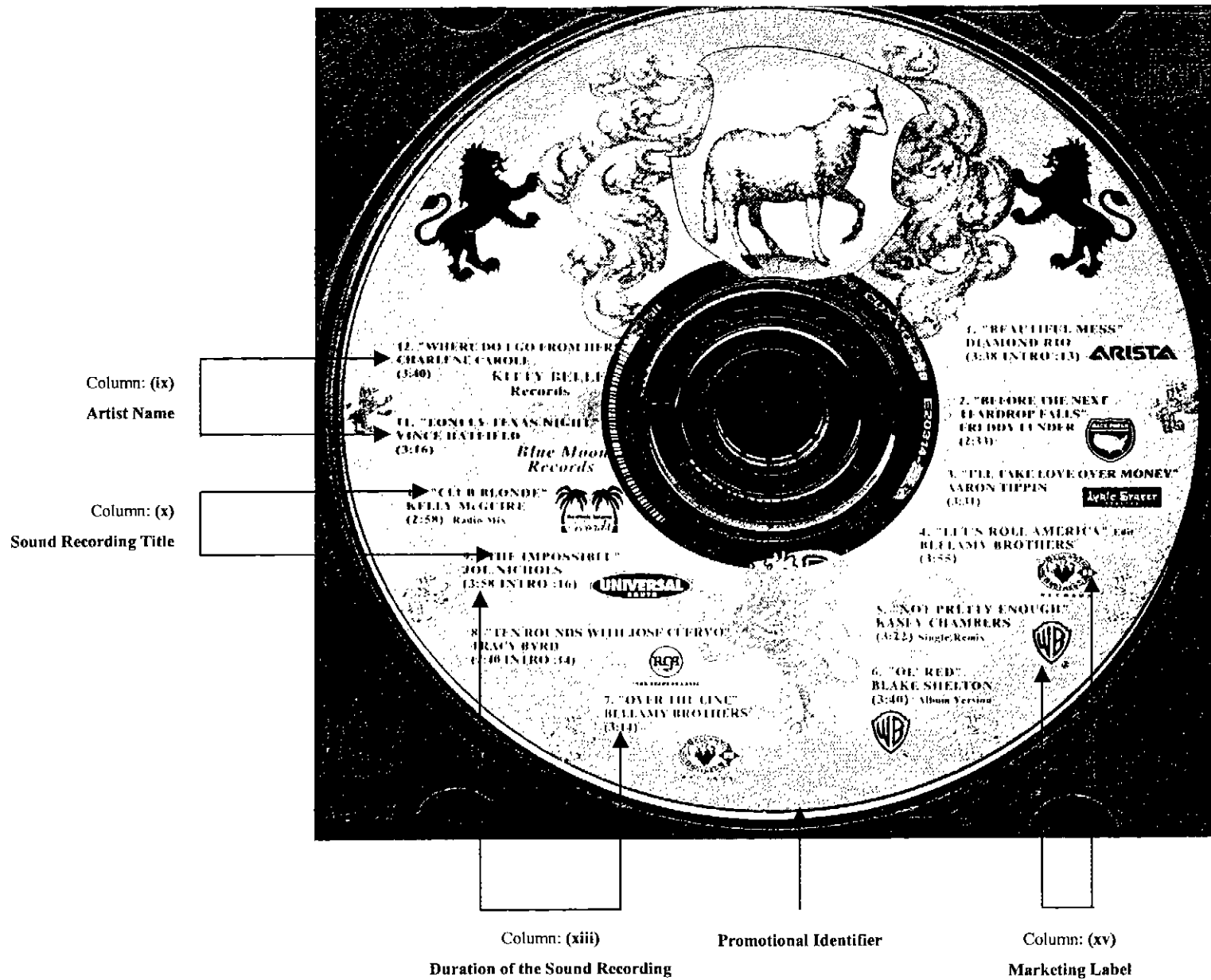
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- Column: (ix) Artist Name
- Column: (x) Sound Recording Title
- Column: (xiii) Duration of the Sound Recording
- Column: (xviii) Release Year
- Column: (xv) Marketing Label
- Column: (xii) Track Label (P)-Line

<p>1. "BEAUTIFUL MESS" DIAMOND RIO (3:38 INTRO :13)</p> <p>(Sony LaMaire, Clay Mills & Shane Minor) Songs of AP/ Monkey C Music/ Songs Of Nashville Dreamworks/ EMI/Blackwood Music Inc./ Shane Minor Music (BMI)/ Chrysalis Music/ Creative Artists Agency Pub. (ASCAP). Produced by Mike Clute and Diamond Rio. ©2002 BMG Entertainment.</p>	<p>5. "NOT PRETTY ENOUGH" KASEY CHAMBERS (3:22) <i>Single Remix</i></p> <p>(Kasey Chambers) Gibbon Music Publishing (Australia)/ BUG Music (ASCAP). Produced by Nash Chambers. Remix by Mike Shipley. © 2002 Warner Bros. Records Inc. Warner Music Group. An AOL Time Warner Company. Original version from the Warner Bros. album "BARRICADES & BRICK WALLS" (2-48028)</p>	<p>9. "THE IMPOSSIBLE" JOE NICHOLS (3:58 INTRO :16)</p> <p>(Kelley Lovelace & Lee Thomas Miller) EMI April Music Inc./ Didn't Have To Be Music/ Mosaic Music (ASCAP/BMI). Produced by Brent Rowan. © (P) 2002 Universal South, LLC</p>
<p>2. "BEFORE THE NEXT TEARDROP FALLS" FREDDY FENDER (2:33)</p> <p>(Vivian Keith & Ben Peters) Shelby Singleton Music (BMI) Produced by Michael and Ron Morales with Joe Reyes. P 2001 Studio N Records, issued under exclusive license to Back Porch Records. PH: (414) 961-8950 E-mail: svesch@nerada.com</p>	<p>6. "OL' RED" BLAKE SHELTON (3:40) <i>Album Version</i></p> <p>(Mark Sherrill, Don Goodman & James "Bo" Bohan) Key-Mark Music Inc./ Bull's Creek Publishing, Inc. (ASCAP). Produced by Bobby Braddock. © 2001 Warner Bros. Records Inc. Warner Music Group. An AOL Time Warner Company. From the Warner Bros. album "BLAKE SHELTON" (2/4- 24731).</p>	<p>10. "CLUB BLONDE" KELLY MCGUIRE (2:58) <i>Radio Mix</i></p> <p>(Kelly McGuire) Redfish Island Music (ASCAP) Produced by Kelly McGuire and Doug DeForest. © 2001 Redfish Island Records. 1400 El Camino Vill Dr. #2805, Houston, TX 77058 PH: (281) 286-3333 Kellymc3@swbell.net www.redfishisland.com Debbie Green Promotions (888) 455-5504.</p>
<p>3. "I'LL TAKE LOVE OVER MONEY" AARON TIPPIN (3:31)</p> <p>(Bob Spiero & Tony Mullins) Sony/TV Songs LLC dba Tree Pub. Co./ Love Monkey Music (BMI)/WB Music Corp./ Platinum Flow Music (all rights adm. by WB Music Corp.) (ASCAP). Produced by Aaron Tippin, Bill Watson and Mike Bradley. © 2002 Lyric Street Records, Inc. Marketed by Lyric Street Records, 824 18th Avenue So., Nashville, TN 37203. Manufactured and distributed by Hollywood Records, 500 S. Buena Vista St., Burbank, CA 91521.</p>	<p>7. "OVER THE LINE" BELLAMY BROTHERS (3:14)</p> <p>(Frankie Miller & Will Jennings) Howlin' Hits Music/ Blue Sky Writer Songs (ASCAP). Produced by Bellamy Brothers. P & © 2002 Bellamy Brothers Record Company. www.bellamybrothers.com</p>	<p>11. "LONELY TEXAS NIGHT" VINCE HATFIELD (3:16)</p> <p>(David R. Lloyd & Larry Wayne Clark) Whiskey Gap Music/ Singing Kiva Music (BMI)/ Brightchild Music (SOCAN). Produced by Eric Paul, Charlie McCoy & Vince Hatfield. P & © 2002 Blue Moon Records.</p>
<p>4. "LET'S ROLL AMERICA" <i>Edit</i> BELLAMY BROTHERS (3:55)</p> <p>(H. Bellamy & D. Bellamy) Bellamy Brothers Music (ASCAP). Produced by Bellamy Brothers. P & © 2002 Bellamy Brothers Record Company. www.bellamybrothers.com</p>	<p>8. "TEN ROUNDS WITH JOSE CUERVO" TRACY BYRD (2:40 INTRO :14)</p> <p>(Casey Beathard, Michael Heaney & Maria Cannon-Goodman) Acuf/Rose Music, Inc. (BMI)/ Sony/ATV Tunes LLC dba Cross Keys Pub. Co./ Big Purple Dog Music (ASCAP). Produced by Billy Joe Walker, Jr. From the RCA Nashville "TEN ROUNDS", 07883-67009-2/4 releases. ©2002 BMG Entertainment.</p>	<p>12. "WHERE DO I GO FROM HERE" CHARLENE CAROLE (3:40)</p> <p>(Charlene Carole) Charlene Carole Publishing (BMI). Produced by Robert Metzger. Album title: "FINE ON MY OWN". Website: charlene-carole.com P & © 2002 Kitty Belle Records. PH: (717) 596-4001</p>

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Promotional Identifier



Column: (xiii)

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Column: (ix)
Artist Name

Column: (xviii)
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Duration of the Sound Recording

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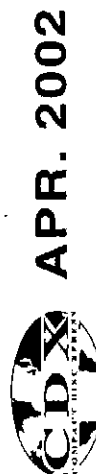
CDX VOLUME 289 APRIL 2002

<p>1. "BARBED WIRE AND ROSES" PINMONKEY (3:15 INTRO :16) (Svan Locke, Mark Selby & Tia Sellers) Bro'n Sis Music, Inc./ Estes Park Music/ Life Is Fine Music/ Svan Music Corp. (BMI) Produced by Paul Worley. © 2002 BMG Entertainment.</p>	<p>7. "I'M GONE" <i>Single Edit</i> CYNDI THOMSON (3:34 INTRO :15) (Kim Richey & Chuck Prophet) Copyright 2001 Mighty Nice Music/ Wait No More Music (admin by Bluewater Music Corp.)/ Chuck Prophet/ Fanzato Music Ltd. (BMI). Produced by Paul Worley and Tommy Lee James. From the Capitol Records debut release "MY WORLD". Visit Capitol Nashville's website at www.capitolnashville.com P & © 2002 Capitol Records.</p>	<p>13. "THE LIGHTHOUSE'S TALE" <i>Edit</i> NICKEL CREEK (3:56) (©)2000 Adam McKenzie & Chris Thile Southern Melody Pub. Co., (BMI) Produced by Alison Krauss From the album, "Nickel Creek" (SUG-CD-3909). P & © 2001 Sugar Hill Records, Inc., a Walk Music Group Company, P. O. Box 55300, Durham, NC 27717-5300 www.sugarhillrecord.com</p>
<p>2. "CAN YOU HEAR ME NOW" SAWYER BROWN (3:37 INTRO :15) (Dave Loggins & Mark A. Miller) © 2002 Big Red Tractor Music/ Think Well Music (all rights adm. by Big Red Tractor Music)/ Travelin' Zoo Music (ASCAP) Produced by Mark Miller and Brian Tankersley. p 2002 Curb Records, Inc. www.curb.com</p>	<p>8. "LOOK AT ME NOW" <i>Album Version</i> SIXWIRE (3:29) (Steve Mandile & Steven McClintock) Move Extreme Songs/ Big One Three Music (admin. by Extreme Writer's Group, Inc.) (SESAC)/ McJames Music (BMI) Produced by Steve Mandile. From the forthcoming Warner Bros. album (2/4/4831) © 2002 Warner Bros. Records Inc. Warner Music Group AOL Time Warner Company</p>	<p>14. "WHEREVER YOU ARE" THE STEVENS SISTERS (2:56) (Michael Henderson & Mark Iwan Abramson) Colgems EMI Music Inc./ EMI April Music Inc. (ASCAP) Produced by Richie Owens. From the album, "LITTLE BY LITTLE" P & © 2001 Rounder Records 1 Camp Street, Cambridge, MA 02140 Ph: (617) 238-4497 www.rounder.com</p>
<p>3. "GOING AWAY" THE CLARK FAMILY EXPERIENCE (3:45 INTRO :17) (Ashley Clark) © 2001 Maa Curb Music/ House Of Holsey Music (BMI). Produced by Byron Gallimore and Tim McGraw. p 2002 Curb Records, Inc. www.curb.com</p>	<p>9. "MY HEART IS LOST TO YOU" BROOKS & DUNN (2:53 INTRO :26) (Brent Byrnes & Connie Harrington) Sony/TV Songs LLC dba Tree Pub. Co. (BMI)/ EMI April Music Inc. (ASCAP) Produced by Kix Brooks, Ronnie Ginn and Mark Wright. From the Anista Nashville release. "STEEPS & STRIPES", 07893-67003-2/4. © 2002 BMG Entertainment</p>	<p>15. "NOT TONIGHT I HAVE A HEARTACHE" JOE OLDS (2:54) (Jeff Jacobs) Orange Lake Music (BMI) Produced by M. Lee Davis Jr. P & © 2002 Rogue Records. Website: joeolds.com</p>
<p>4. "HARDER CARDS" KENNY ROGERS (3:56 INTRO :08) (Michael Henderson & Craig Wiseman) © Irving Music, Inc./ Chickentack Songs (BMI)/ Almo Music Corp./ BMG Songs, Inc. (ASCAP) Produced by Kenny Rogers, John Guets and Joe Chemay. Executive Producer: Jim Mazzia. p 2002 Dreamcatcher Records. www.DreamcatcherEnter.com</p>	<p>10. "NEW ORLEANS Is A MIGHTY GOOD TOWN" EDDY RAVEN & BUCKWHEAT ZYDECO (3:32) (Eddy Raven) RavenSong Music, Inc. (ASCAP) Produced by Ron Chancey. © RMG Records, 1010 12th Avenue S., Nashville, TN 37212 From the Row Music Group CD #5194-2 "LIVING IN BLACK AND WHITE" RMG 6194-3.</p>	<p>16. "TOWN OF FEWER PEOPLE" FREDDY LOVORN (3:04) (Ronnie Collins) Onion Creek Publishing (BMI). Produced by Ron Norton P & © SWR Records an H&B Music Group LLC Nine Music Sq. South, Suite 392, Nashville, TN 37203</p>
<p>5. "IF THAT AIN'T COUNTRY" ANTHONY SMITH (3:52 INTRO :10) (Anthony Smith & Jeffrey Taylor) Almo Music Corp. (ASCAP), Songs Of Windswept Pacific/Gotha/aveable Music, admin. by Songs Of Windswept Pacific (BMI). Produced by Bobby Terry. From the forthcoming Mercury Records CD & Cassette D&B 170 277-214 (pt. 1 & c) 2002 Mercury Records, a Division of UMG Recordings, Inc. Visit www.mercurynashville.com</p>	<p>11. "REAL BAD MOOD" <i>Radio Edit</i> MARIE SISTERS (3:04) (Leslie Satcher & Don Poythress) Island Pacific Music/Music of Windswept/Big Daddy's Baby songs of deer, LTD. Produced by Max T. Barnes. P & © 2002 Universal Records, a Division of UMG Recordings, Inc. 1755 Broadway, New York, New York 10019 Distributed by Universal Music & Video Distribution, Corp. www.universalrecords.com From the album, "MARIE SISTERS", www.mariesisters.com</p>	<p>18. "FREUDIAN SLIP" (2:56) (Ray Stevens) © 2001 Ray Stevens Music (BMI) Arranged and Produced by Ray Stevens. p 2002 Curb Records, Inc. www.curb.com</p>
<p>6. "IF THERE'S A CHANCE TO SAY I LOVE YOU" MIKE WALKER (3:45) (Mike Walker, Dale Morris & John Adrian) Dale Morris Music (BMI) Produced by James Stroud and Don Cook P & © 2001 SKG Music Nashville LLC dba DreamWorks Records Nashville. Distributed by Universal Music & Video Distribution, Inc. www.dreamworkrecords.com</p>	<p>12. "THE 'F' WORD" HANK WILLIAMS JR. w/ BGV's by KID ROCK (3:19) (Hank Williams Jr.) © 2001 Bocephus Music, Inc. (BMI). Produced by Chuck Howard for Diamond Struck Productions and Hank Williams Jr. From the Curb Records album, "THE ALMERIA CLUB" p 2002 Curb Records, Inc. www.curb.com Kid Rock appears courtesy of Top Dog/Lava/Atlantic Recording Corp.</p>	<p>19. "HELLO MAMA" (3:18) (Ray Stevens & G. W. Kalb, Jr.) © 2001 Ray Stevens Music (BMI). Arranged and Produced by Ray Stevens. P & © 2001 Curb Records, Inc. www.curb.com</p>

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Promotional Identifier

CDX VOLUME 289



APRIL 2002

VOLUME 289

Column: (x)
Sound Recording Title

Column: (xv)
Marketing Label

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording



Promotional Identifier

CDX VOLUME 285 FEBRUARY 2002

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column: (xv)
Marketing Label

Column: (xiii)
Duration of the Sound Recording

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Promotional Identifier

- 1. "BAR EXAM"
THE DERAILERS (3:29 INTRO :08)**
(Tony O. Valanueva, Bill Carter & Russ Ellsworth-Gaiter)
Sony/ATV Songs LLC dba Tree Publishing Co./Que Rancho Music/Blame Music admin. by Bug (BMI).
Produced by Kyle Lehning. Available on the Lucky Dog CD/Cassette: "HERE COME THE DERAILERS" - 65793.
(P) 2001 Sony Music Entertainment Inc. Connect with The Derailers at www.sonymusic.com or at www.derailers.com
- 2. "DRIVE (FOR DADDY GENE)"
ALAN JACKSON (4:03)**
(Alan Jackson)
EMI April Music, Inc./Tri-Angles Music (ASCAP).
Produced by Kevin Suggall.
(P) 2002 BMG Entertainment. From Alan's newly released album "DRIVE", 07863-67039-2
- 3. "HELP ME UNDERSTAND"
TRACE ADKINS (3:51 INTRO :14)**
(Chris Farrer, Steve Mac & Wayne Hector)
Copyright © 2001 Music of Winesap in The Fairway Music (all rights) dba The Fairway Music admin. by Music of Winesap (ASCAP)/Roxstone Music PRS (admin. by Songs of Winesap Pacific/Resdor Music (London) Ltd. PRS (Admin. by Irving Music, Inc.) (BMI). Produced by Dann Huff.
P & © 2001 Capitol Records.
From the Capitol Records release "CHROME".
Visit Capitol Nashville's website at www.capitol-nashville.com
- 4. "LIVING AND LIVING WELL"
GEORGE STRAIT (3:37 INTRO :10)**
(Tony Martin, Mark Nesbitt, Tom Shapiro)
Mercury/Capitol Music Co./Baby Mae Music/Sisterfish Music, Inc./Buna Boy Music/Sony/ATV Songs LLC dba Tree Publishing Co./Wendoga Music (BMI).
Produced by Tony Brown and George Strait for George Strait Productions. ©/P) 2001 MCA Nashville, a Division of UMG Recordings, Inc. www.mca-nashville.com
- 5. "MONEY OR LOVE"
CLINT BLACK (3:35 INTRO :18) Single Version**
(Clint Black)
Blackened Music (BMI). Produced by Clint Black.
(P) 2002 BMG Entertainment. From the RCA Records release "GREATEST HITS II" 07863-67095-2/4.
- 6. "NOT A DAY GOES BY"
LONESTAR (3:55 INTRO :14)**
(Steve Sherman, Jeremiah Derry)
American Broadcasting Music, Inc. (ASCAP).
Produced by Dann Huff. From the RCA Records release, "I'M ALREADY THERE", 07863-67011.
(P) 2002 BMG Entertainment.
- 7. "SHE WAS"
MARK CHESNUTT (3:21 INTRO :10)**
(Neal Dotsy & Jimmy Melton)
Murati Music (BMI)/Melanie Howard Music, Inc. (ASCAP).
Produced by Billy Joe Walker, Jr.
(P) 2002 Sony Music Entertainment Inc.
Connect with Sony Music Nashville at www.sonymusic.com
- 8. "SQUEEZE ME IN"
(the duet with Trisha Yearwood)
GARTH BROOKS (3:30 INTRO :19)**
(Gary Nicholson & Gilbert McChloron)
Copyright 1995 Sony/ATV Tunes LLC DBA Cross Keys Publishing Co./Four Sons Music (ASCAP)/Neasy Cat Music (BMI). Produced by Allen Reynolds.
P & © 2001 Capitol Records.
From the Capitol Records release "SCARECROW".
Visit Capitol Nashville's website at www.capitol-nashville.com
- 9. "THIS ONE'S GONNA LEAVE A MARK"
ELBERT WEST (3:30 INTRO :14)**
(Elbert West, David Lee & Johnny Park)
© 2000 Ken Ten Publishing-Broadvision Pub. (BMI)/Madame Plus/Broadvision Pub. © 1997 Edisto Music/Songs of Peace LLC (ASCAP) BMG-UW-GM11
P & © 2001 Broken Bow Records.
Manufactured in the U.S.A. for Broken Bow Records, 646 West 1st St., Nashville, TN 37204
- 10. "UNTANGLE MY HEART"
SHANNON BROWN (3:12 INTRO :14)**
(Shannon Brown, Melba Montgomery & Jim Collins)
EMI April Music Inc./Shantonymous Music (ASCAP)/EMI Blackwood Music, Inc./Solomont Music/Warner-Tandem Publishing Corp./Mikesmith Music (BMI).
Produced by Byron Gallimore.
(P) 2002 BMG Entertainment.
- 11. "UNTIL WE FALL BACK IN LOVE AGAIN"
JEFF CARSON (3:51)**
(Philip Douglas, Jeff Carson & Jim Weatherly)
© 2001 Curb Songs/Charlie Mack Music (adm. by Curb Songs)/Nix's Place Music (adm. by Curb Songs)/Bright Leaf Music (ASCAP)/Penny Anne Music/Crossed Fingers Music (Crossed Fingers Music is adm. by House of Penny Prod., Inc dba Copperfield Music Group) (BMI).
Produced by Justin Niehaus.
P & © 2002 Curb Records, Inc. www.curb.com
- 12. "WASTE OF GOOD WHISKEY"
TONY STAMPLEY (2:53)**
(Tony Stampley, Buck Moore & Harvey McAlley)
Sunbeam Music (a division of Maxemus Ent. Group)/Tony Stampley Tunes/ Songs of Nashville DreamWorks, adm. by Cherry River Music Company/Princeton Music (BMI)/It's Our Turn Publishing (SO/TAN)/Tony Stampley Tunes (BMI).
Produced by James Street.
P & © 2002 SKG Music Nashville LLC dba/dreamWorks Records Nashville. Distributed by Universal Music and Video Nashville. www.dreamworkrecords.com

- 13. "10,000 TEARS AGO"
WAYNE WARNER (3:01)**
(Wayne Warner)
Warner Pub. Co./We've Got The Music/Go Two Two Music (BMI). Produced by Harold Shedd and Troy Lancaster.
P & © 2001 B-Ventures Records.
Distributed by Relentless Nashville.
PH (615) 836-4496
E-mail: wayne.warner@relnet.net www.waynewarner.com
- 14. "ONE TRACK MIND"
JOSEPH JAMES (3:38)**
(Harry Simson, Rich DiPietro & Matt DiLongo)
Sony/ATV Songs LLC dba Tree Pub. Co./Jesty Zuck's Music (BMI). Produced by James Williams and Joseph James.
© 2001 Joseph James Girolano.
Joseph James Communications, 145 Barclay Circle, Ste. 125, Rochester Hills, MI 48307
PH (248) 852-3940 www.josephjames.com
- 15. "TAKE IT ON THE RUN"
TERESA FARRIS (3:39)**
(Galy Rehrach)
Star Track (ASCAP). Produced by Vin Abbott.
P & © 2002 Xtreme Records Nashville.
Non-Stop Entertainment PH (615) 316-9200
- 16. "THE OTHER MAN IN BLACK (THE BALLAD OF DALE EARNHART)"
BROOKLYN COWBOYS (3:54)**
(Walter Egan & Freda)
Curb's Mack American Music (ASCAP). Produced by Walter Egan and Freda. From the album, "THE OTHER MAN IN BLACK (THE BALLAD OF DALE OF EARNHART)".
P & © 2002 Leap Records. Contact Steve Rosen, sunentbogie@comcast.net, PH (301) 962-9101 www.brooklyncowboys.com

- 17. "BEFORE I KNEW BETTER"
BRAD MARTIN (3:36 INTRO :11)**
(Bryan Simpson & David Lee)
Encore Entertainment, LLC (adm. Scott and Soda Music) (ASCAP)/Big Tex Music/Lucky Thumb Music (BMI).
Produced by Billy Joe Walker, Jr.
(P) 2001 Sony Music Entertainment Inc.
Connect with Sony Music Nashville at www.sonymusic.com
- 18. "I CAN GIVE YOU LOVE LIKE THAT"
JEFFREY STEELE (3:12)**
(Jeffrey Steele & Al Anderson)
Songs Of Winesap Pacific/Gottahaveit Music/Starway To Stars Music (adm. by Songs Of Winesap Pacific) (BMI). Produced by Jeffrey Steele and Scott Eggert.
Available on the upcoming Monument CD/Cassette: 98131.
(P) 2001 Sony Music Entertainment Inc. Connect with Jeffrey Steele at www.jeffsteele.com or at jeff@jeffsteele.com

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monument

1. "BAR EXAM"
THE DERAILERS
(3:29 INTRO :08)

2. "DRIVE
(FOR DADDY GENE)"
ALAN JACKSON (4:03)

ARISTA

3. "HELP ME UNDERSTAND"
TRACE ADKINS
(3:51 INTRO :14)

4. "I'VE BEEN AND I'VE COME AND I'VE LIVED WELL"
LONESTAR
(3:55 INTRO :14)

5. "SHE WAS"
MARK CHESNUTT
(3:21 INTRO :10)

6. "SQUEEZE ME IN"
(the duet with Trisha Yearwood)
GARTH BROOKS
(3:30 INTRO :10)

Capitol

7. "(THIS ONE'S GONNA)
LEAVE A MARK"
ELBERT WEST
(3:30 INTRO :14)

8. "UNTANGLE MY HEART"
SHANNON BROWN
(3:12 INTRO :14)

9. "UNTIL WE FALL BACK IN
LOVE AGAIN"
JEFF CARSON (3:51)

Curb

10. "WASTE OF GODD WHISKEY"
TONY STAMPLEY (2:53)

11. "BEFORE
I KNEW BETTER"
BRAD MARTIN
(3:36 INTRO :11)

12. "THE OTHER MAN IN
BLACK
(THE BALLAD OF
DALE EARNHARDT)"
BROOKLYN COWBOYS

13. "I CAN GIVE YOU LOVE
LIKE THAT"
JEFFREY STEELE
(3:12)

14. "APPEARS AGO"
THE WARNER
(3:51)

15. "NOT A DAY GOES BY"
LONESTAR
(3:55 INTRO :14)

16. "SHE WAS"
MARK CHESNUTT
(3:21 INTRO :10)

17. "UNTANGLE MY HEART"
SHANNON BROWN
(3:12 INTRO :14)

18. "UNTIL WE FALL BACK IN
LOVE AGAIN"
JEFF CARSON (3:51)

19. "WASTE OF GODD WHISKEY"
TONY STAMPLEY (2:53)

20. "I CAN GIVE YOU LOVE
LIKE THAT"
JEFFREY STEELE
(3:12)

21. "BEFORE
I KNEW BETTER"
BRAD MARTIN
(3:36 INTRO :11)

22. "THE OTHER MAN IN
BLACK
(THE BALLAD OF
DALE EARNHARDT)"
BROOKLYN COWBOYS

23. "I CAN GIVE YOU LOVE
LIKE THAT"
JEFFREY STEELE
(3:12)

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Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the Sound Recording

Column: (xv)

Marketing Label

Promotional Identifier

9

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

In the Matter of:)	
NOTICE AND RECORDKEEPING FOR USE OF SOUND RECORDINGS UNDER STATUTORY LICENSE)	Docket No. RM 2002-1A

DECLARATION OF MARINA SCARLATA

I, MARINA SCARLATA, declare

1. I am the Vice President of Production at MCA Records. In this capacity, I am responsible for all promotional manufacturing and distribution for MCA Records. I am generally familiar with MCA Records promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product the MCA Records provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes MCA Records practice of following up newer forms of distribution (e.g., CD-Rs and MP3 files) with fully labeled versions of the same recordings.

3. MCA Records regularly provides promotional product to terrestrial radio stations. MCA Records also provides promotional product to a limited number of so-called digital audio services, but such product is sometimes limited to CD singles

accompanied by artwork and label copy (known in the trade as a "CD-PRO").

Promotional product is not sent to all radio stations and services with which MCA Records maintains a relationship. Rather, MCA Records uses various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In the majority of cases, MCA Records distributes its promotional product in the form of a CD-PRO. Virtually all CD-PROs distributed by MCA Records include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration, retail album title and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately ninety percent (90%) of the CD-PROs distributed by MCA Records include the ISRC code. Because CD-PROs are not intended for retail sale, they virtually always do not include the same catalog number assigned to the retail album, although they do virtually always include a unique catalog number assigned to the particular single; CD-PROs may or may not include a UPC code.

5. In virtually all cases, MCA Records follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed eight (8) weeks after the CD-PRO and are virtually always identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail [or wholesale] locations.

6. MCA Records rarely distributes promotional product in electronic form (e.g., MP3 files distributed via e-mail) to terrestrial radio stations only. However, such distributions are reserved either for emergency situations (e.g., where an individual radio station did not receive the CD-PRO that was previously shipped to it) or, on rare occasions, for situations where MCA Records wishes to provide preview copies of a particular single to a handful (i.e., less than fifty) of radio stations in important markets.

7. In many cases, recordings that are electronically distributed include the name of the recording artist, sound recording title, duration and release year. Moreover, in the majority of instances where MCA Records distributes promotional product in electronic form, MCA Records follows up such distribution with a subsequent distribution of a CD-PRO version of the single and, usually, with a copy of the full retail album. The CD-PRO is usually delivered to the recipient within five (5) days following delivery of the electronic version of the recording.

8. MCA Records occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. This is sometimes done in order to get a single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. CD-Rs are also frequently sent when one or more radio stations request a "remix" of a single already distributed in CD-PRO. In some cases, CD-Rs include the name of the recording artist, sound recording title, duration and release year. In many instances where a single is first distributed on a CD-R, MCA Records follows up within two (2) weeks with a CD-PRO version of that single and, frequently, with a copy of the full retail album.

9. MCA Records distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because MCA Records provides a free benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

10. Although MCA Records provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

11. I have attached to this declaration the following example of MCA Records promotional releases: one CD-PRO.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 18 2002 at _____ Los Angeles, California.


MARINA SCARLATA

Column: (xv)
Marketing Label

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

*See Note

Column: (xvi)
Catalog Number

KEKE WYATT I DON'T WANNA
(lp version) **3:55** (instrumental) **3:55** (a cappella) **3:56**

Written, produced, and arranged by Steve "Stone" Huff for Stone Productions
Executive Producers: Steve "Stone" Huff and Eric Payton

www.mcarecords.com

LP version appears on the KEKE WYATT album, Soul Sista, 088 112 609-2

©2002 MCA Records Warning: All rights reserved. Unauthorized duplication is a violation of applicable laws. **MCAR-25665-2** Promotional CD - Not For Sale

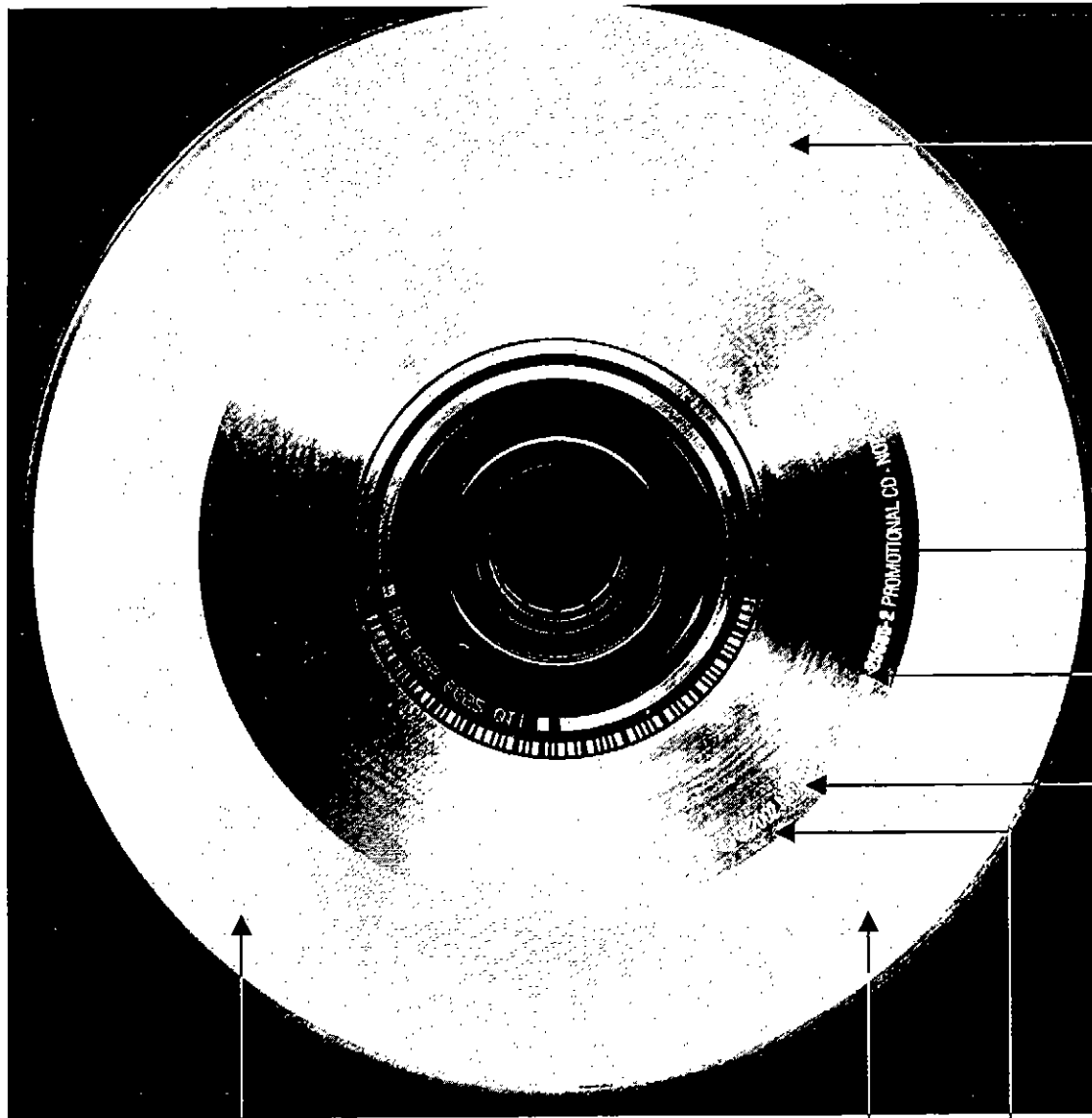
MCA
MUSIC CORPORATION
TO AMERICA
A UNIVERSAL MUSIC COMPANY

STONE
STONE ENTERTAINMENT

KEKE WYATT I DON'T WANNA

KEKE WYATT I DON'T WANNA

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (xiii)
Duration of the Sound Recording

Promotional Identifier

*See Note

Column: (xii)
Track Label (P)-Line

Column: (x) Column: (ix)
Sound Recording Title Artist Name

Column: (xviii)
Release Year

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page B-9 Attachment 1a.

10

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

In the Matter of:)
)
)

NOTICE AND RECORDKEEPING FOR)
USE OF SOUND RECORDINGS UNDER)
STATUTORY LICENSE)
_____)

Docket No. RM 2002-1A

DECLARATION OF RICK WIETSMA

I, Rick Wietsma, declare

1. I am the Executive Vice President and Co-Chief Operating Officer of WEA Inc. In this capacity, I am responsible for the management of the manufacturing and packaging of Warner Music Group recordings, including promotional recordings. I am generally familiar with the promotional practices of Atlantic Recording Corporation, Elektra Entertainment Group, and Warner Bros. Records Inc. (together, the "WMG Labels") and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product the WMG Labels provide and the types of data typically provided with each kind of promotional product.

3. The WMG Labels regularly provide promotional product to terrestrial radio stations. The WMG Labels also provide promotional product to a limited number of so-called digital audio services, but such product is generally limited to CD singles

accompanied by artwork and label copy (known in the trade as a "CD-PRO").

Promotional product is not sent to all radio stations and services with which the WMG Labels maintain a relationship. Rather, the WMG Labels use various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In the majority of cases, the WMG Labels distribute promotional product in the form of CD-PROs. Most CD-PROs distributed by the WMG Labels include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration; retail album title; and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately one hundred percent (100%) of the CD-PROs distributed by the WMG Labels include the ISRC code. Because CD-PROs are not intended for retail sale, they virtually always do not include the same catalog number assigned to the retail album, although they do virtually always include a unique catalog number assigned to the particular single; CD-PROs may or may not include a UPC code.

5. In the majority of cases, the WMG Labels follow up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed within one month after the CD-PRO and are usually identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

6. The WMG Labels do not currently distribute any promotional product in electronic form (e.g., MP3 files distributed via e-mail).

7. The WMG Labels do not currently distribute any material number of promotional products in CD-R format.

8. The WMG Labels distribute promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public

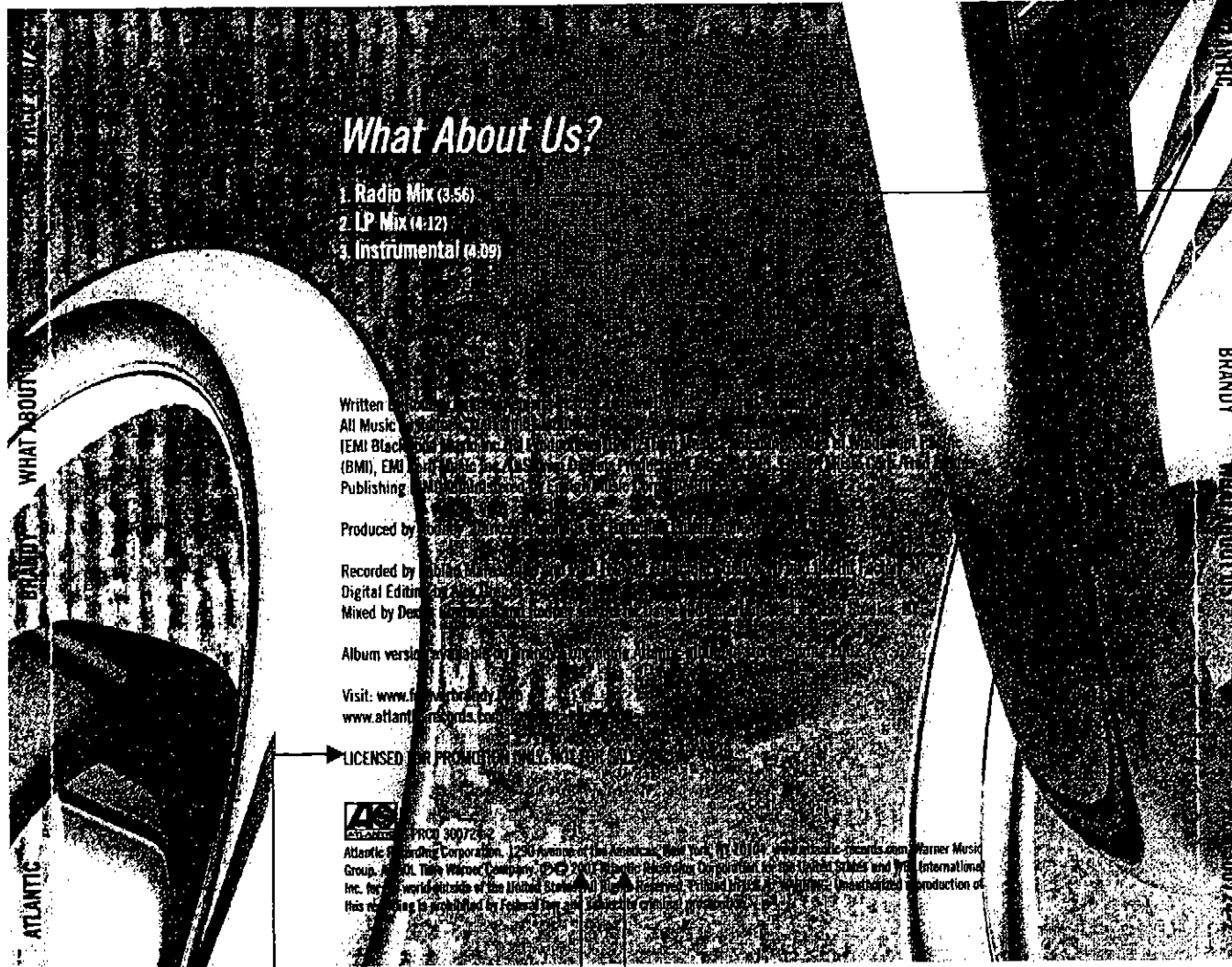
performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because the WMG Labels provide a benefit to radio stations or other services does not mean that they forego their right to be paid for the exploitation of its sound recordings.

9. Although the WMG Labels provide radio stations and other services with promotional product, they have no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of their sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

10. I have attached to this declaration the following examples of the WMG Labels' promotional releases: three CD-PROs; and three retail albums defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 at New York, New York.


Rick Wietsma



Column: (xv)
Marketing Label

Column: (xiii)
Duration of the
Sound Recording

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xvi)
Catalog Number

Promotional Identifier

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line



Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording




Column: (xvi)
Catalog Number

Column: (x)
Sound Recording Title

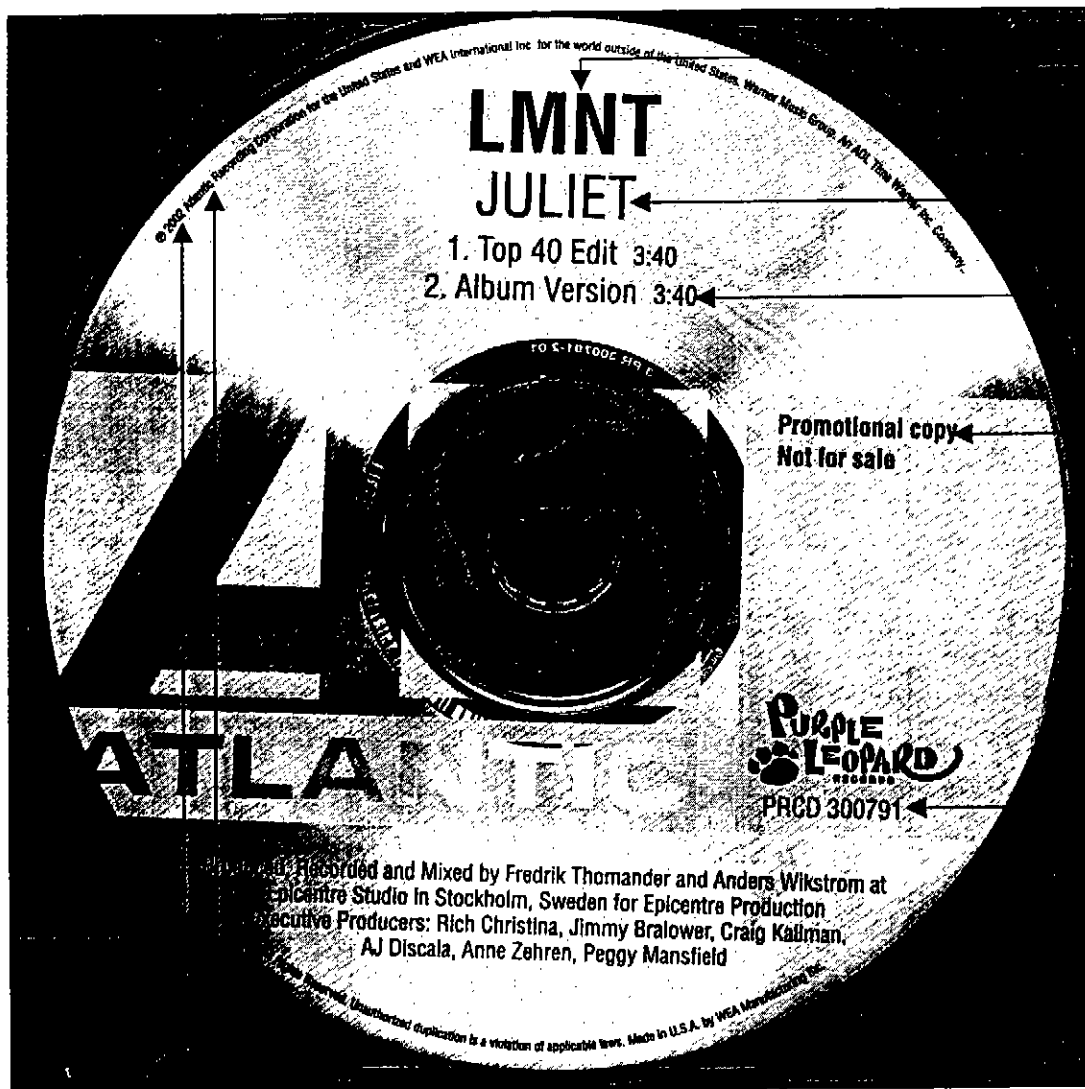
Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Promotional Identifier

Column: (xv) **Marketing Label	Purple Leopard Records/Atlantic	LMNT JULIET	LMNT JULIET		LMNT JULIET
Column: (x) Sound Recording Title	JULIET	1. Top 40 Edit 3:40 2. Album Version 3:40			
Column: (xiii) Duration of the Sound Recording		Produced, Recorded and Mixed by Fredrik Thomander and Anders Wikstrom at Epicentre Studio in Stockholm, Sweden for Epicentre Production Executive Producers: Rich Christina, Jimmy Bralower, Craig Kallman, AJ Discala, Anne Zehren, Peggy Mansfield			
Column: (ix) Artist Name	LMNT				
Column: (xvi) Catalog Number	PRCD 300791	PRCD 300791	ATLANTIC RECORDING CORPORATION, 1290 Avenue of the Americas, New York, NY 10104. Warner Music Group, An AOL Time Warner Inc. Company © 2002 Atlantic Recording Corporation for the United States and WEA International Inc. for the world outside of the United States. All Rights Reserved. Printed in U.S.A. WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution. www.atlantic-records.com		
				LICENSED FOR PROMOTION ONLY -- SALE IS PROHIBITED <small>Ownership and Right to Sell are reserved by Atlantic Recording Corporation</small>	
					Promotional Identifier
					Track Label (P)-Line

**Both labels should be reported separated by slashes i.e.:
PURPLE LEOPARD RECORDS/ATLANTIC.



Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the Sound Recording

Promotional Identifier

Column: (xvi)

Catalog Number

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

Elektra

Never Give Up (Remixes)

Yolanda Adams

Prod 1736-2

Yolanda Adams Never Give Up

1. Mike Rizzo's Early Morning Radio Mix
2. Lake & Rizzo Late Night Radio Remix
3. Mike Rizzo's Early Morning Mix
4. Lake & Rizzo Late Night Remix
5. Mike Rizzo's Late Night Dub
6. Kelly G's Praise Party Mix
7. Kelly G's Late Sunday Service Dub
8. Kelly G's Late Late Late Rehearsal Dub

Written by James Harris III, Terry Lewis, James Wright, Yolanda Adams; EMI April Music/Flyte Tyme Tunes (ASCAP)/New Perspective Music/Jibranda Music (ASCAP)/Jamyo Music (BMI). Produced by Jimmy Jam & Terry Lewis and James "Big Jim" Wright for Flyte Tyme Productions, Inc. Tracks 1, 3 & 5 remixed by Mike Rizzo for Bass Count Music/Programming and Engineering by Josh Harris. Tracks 2 & 4 remixed by Lake & Rizzo. Tracks 6, 7 & 8 remix Produced and Mixed by Kelly G for Kelly G Productions/Engineered by Hernan Santiago.

Original version available from the Elektra Entertainment Group release **Believe** in stores now.

Management: Shiba Freeman Haley for Mahogany Entertainment
www.singityolanda.com www.yolandaadams.org
www.musicinformation.com

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ELEKTRA ENTERTAINMENT.
a division of Warner Communications Inc.
 A Time Warner Company

Prod 1736-2

Yolanda Adams

Never Give Up (Remixes)

Elektra

Column: (xvi) Catalog Number

Column: (ix) Artist Name

Column: (x) Sound Recording Title

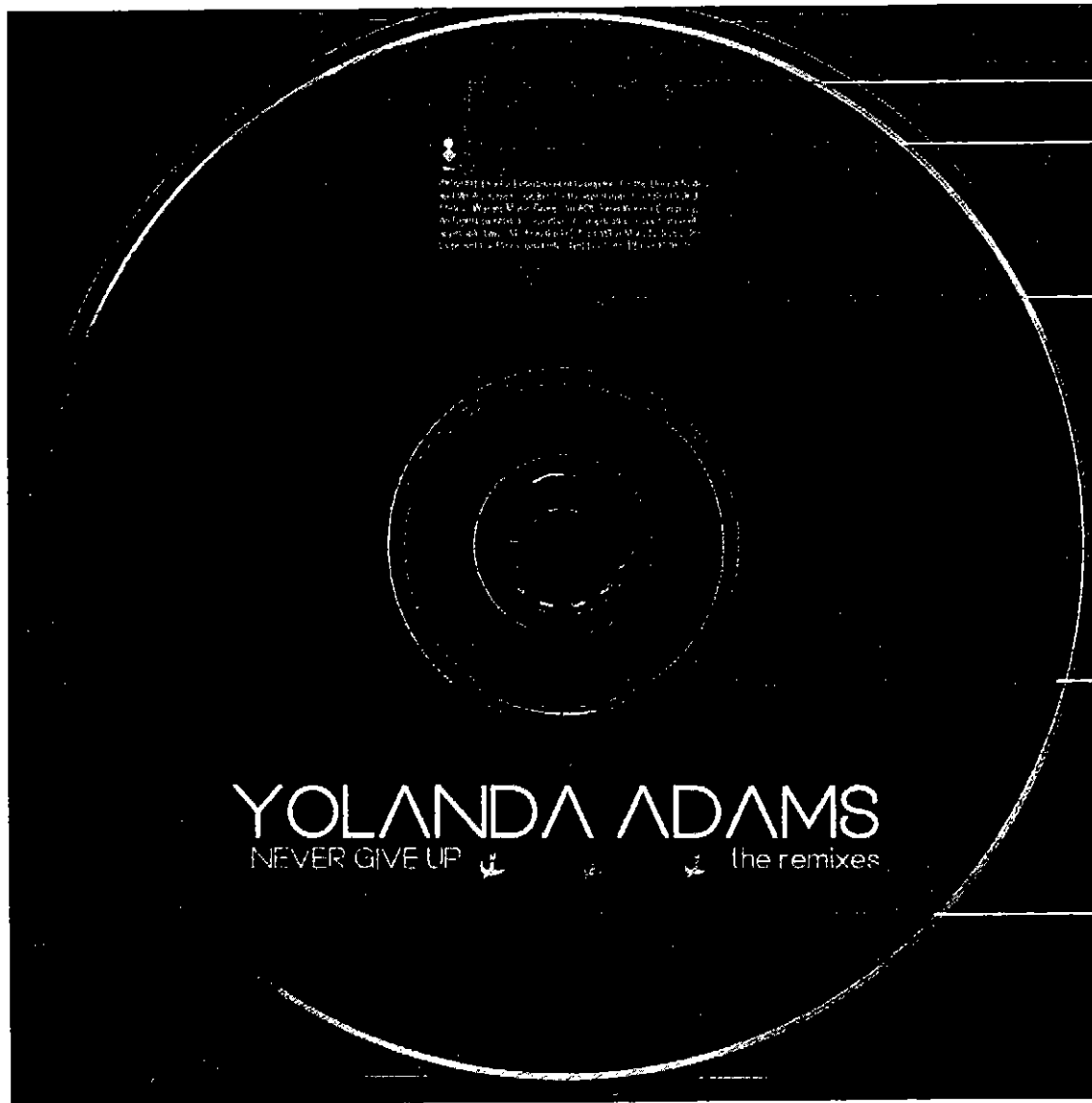
Column: (xv) Marketing Label

Column: (xii) Track Label (P)-Line

Column: (xiii) Promotional Identifier

Column: (xiv) Album Title

Column: (xviii) Release Year



Column: (xviii)

***Release Year

Column: (xii)

***Track Label (P)-Line

Promotional Identifier

Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

***Legible on physical product but does not reproduce with clarity on copy.



Column: (ix)

Artist Name

Promotional Identifier

Column (xiv)

Album Title

Promotional Label Copy Of Retail Album

B-10 Attachment 4b



Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column (xiv)
Album Title

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Column: (xv)
Marketing Label

Column: (xvi)
Catalog Number

Column: (xvii)
UPC

Promotional Retail Album

B-10 Attachment 4c



Column: (ix)

Artist Name

Promotional Identifier

Column: (x)

Sound Recording Title

Column: (xii)

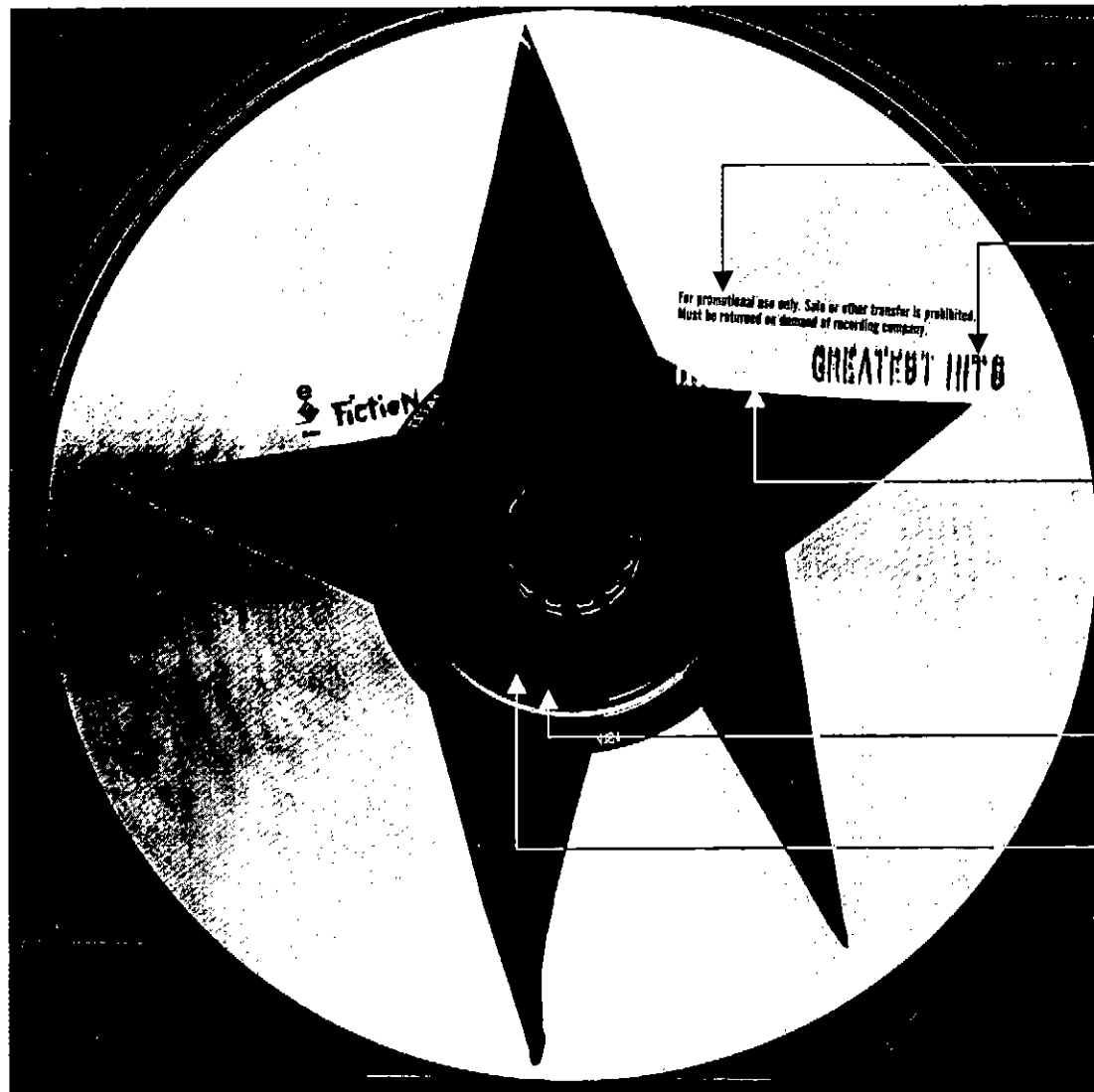
Track Label (P)-Line

Column: (xviii)

Release Year

Column: (xiv)

Album Title



Promotional Identifier

Column: (xiv)
Album Title

Column: (ix)
Artist Name

Column: (xviii)
***Release Year

Column: (xii)
***Track Label (P)-Line

***Legible on physical product but does not reproduce with clarity on copy.

Promotional Label Copy Of Retail Album

B-10 Attachment 5a

Column: (xv) Marketing Label → Atlantic

Column: (x) Sound Recording Title → 1 Here Comes The Sun
2 How Little We Know
3 Until I Don't Love You Anymore
4 Son Of A Preacher Man
5 If I Should Lose My Way
6 Empty Arms In My Heart
7 I'm Gonna Be A Winner

Column: (xiv) Album Title → GOLD
If I Had My Way

Column: (ix) Artist Name → Linda Eder

Column: (xvii) UPC → 0 7567-83523-2 4

Column: (xvi) Catalog Number → 83523-2

Column: (xviii) Release Year →

Column: (xii) Track Label (P)-Line →

Atlantic RECORDS CORPORATION, 1290 Ave. of the Americas, New York, NY 10104. Warner Music Group. An AOL Time Warner Company. © 2002 Atlantic Recording Corporation for the United States and WEA International Inc. for the world outside of the United States. All Rights Reserved. Printed in U.S.A. WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution. 83523-2



Column: (xvi)
Catalog Number

Column: (ix)
Artist Name

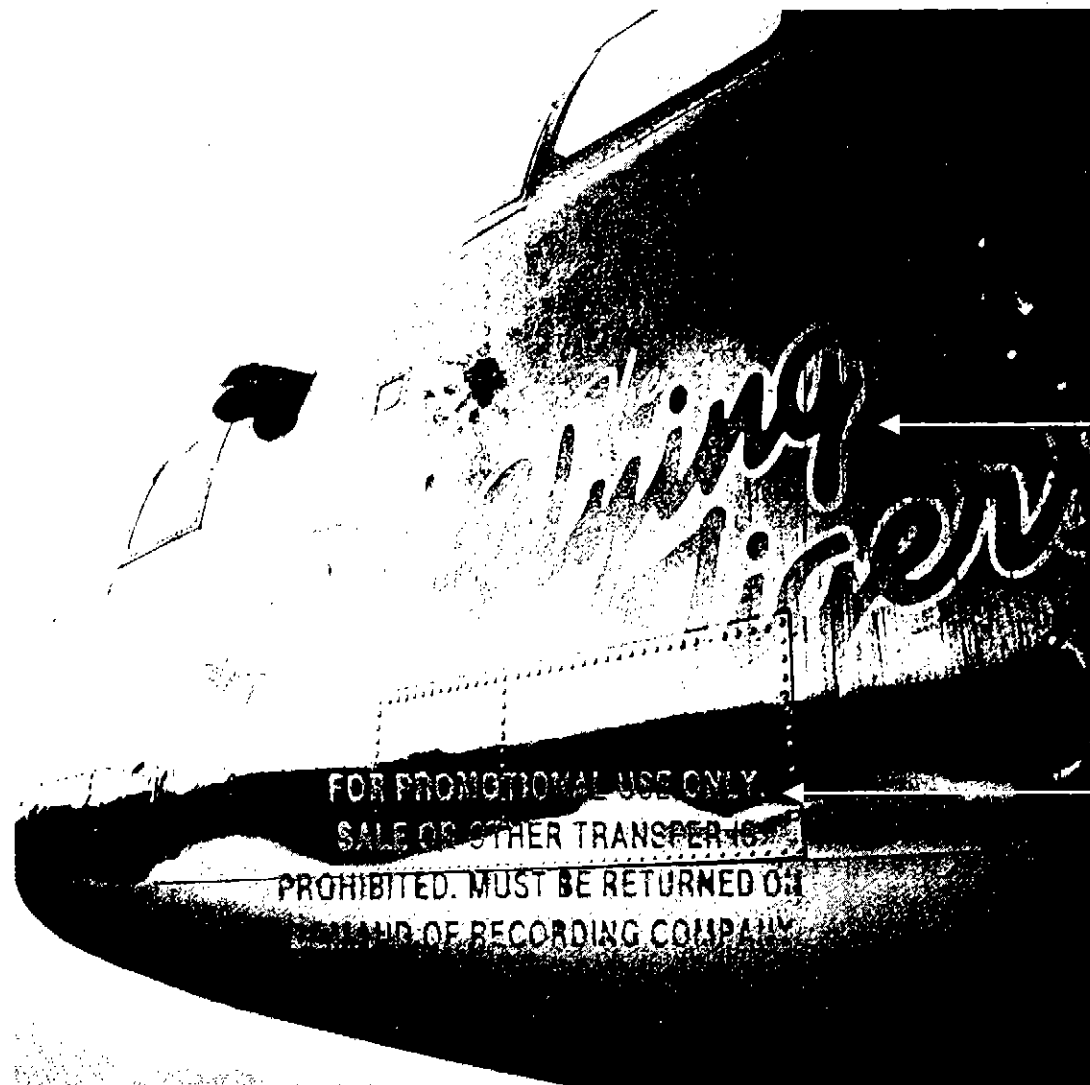
Promotional Identifier

Column: (xiv)
Album Title

Column: (xii)

Column: (xviii)
Release Year

Track Label (P)-Line



Column: (ix)
Artist Name
and
Column (xiv)
Album Title

Promotional Identifier



Column: (xiii)
 Duration of the Sound Recording

Column: (x)
 Sound Recording Title

Column: (xvii)
 UPC

Column: (xviii)
 Release Year

Column: (xvi)
 Catalog Number

Column: (xii)
 Track Label (P)-Line

Column: (ix)
 Artist Name
 and
 Column: (xiv)
 Album Title

Column: (xv)
 Marketing Label



Promotional Identifier

Column: (xvi)

Catalog Number .

Column: (ix)

Artist Name
and

Column (xiv)
Album Title

Column: (xii)

Track Label (P)-Line

Column: (xviii)

Release Year

Exact Audio Copy (EAC)
ISRC Reader Software Printout For The Flying Tiger's Self-Titled Album

The screenshot shows two overlapping windows. The top window is Microsoft Word, displaying a text file named 'ISRC FLYING TIG EAC CUE'. The text contains ISRC codes for tracks 01 through 07, along with track titles and performer information. The bottom window is Exact Audio Copy (EAC), showing a tracklist for an audio CD. The tracklist table is as follows:

Title	Track	Start	Length	Gap	Size	Compr. Size
Track01	01	0:00:00.00	0:03:48.70	Unknown	38.51 MB	38.51 MB
Track02	02	0:03:48.70	0:03:15.65	Unknown	32.95 MB	32.95 MB
Track03	03	0:07:04.60	0:03:17.55	Unknown	33.26 MB	33.26 MB
Track04	04	0:10:22.40	0:03:09.60	Unknown	31.92 MB	31.92 MB
Track05	05	0:13:32.25	0:03:53.52	Unknown	39.31 MB	39.31 MB
Track06	06	0:17:26.02	0:03:44.58	Unknown	37.81 MB	37.81 MB
Track07	07	0:21:10.60	0:04:15.67	Unknown	43.04 MB	43.04 MB
Track08	08	0:25:26.52	0:02:24.60	Unknown	24.35 MB	24.35 MB
Track09	09	0:27:51.37	0:03:05.38	Unknown	31.20 MB	31.20 MB

Arrows from the left point to the ISRC codes in the Word document and the corresponding rows in the EAC tracklist table.

Column (xi)
ISRC

**International Federation of the Phonographic Industry (IFPI)
ISRC Reader Software Printout For The Flying Tiger's Self-Titled Album**

The screenshot shows a software window titled "ISRC lister" with a menu bar (File, Edit, View, Help) and a toolbar. The main area displays a list of tracks with their corresponding ISRC codes. A label "Column (xi) ISRC" points to the second column of the list. An "About ISRC lister" dialog box is open in the bottom right corner, showing the ISRC logo, the text "ISRC lister Version 1.0", "Copyright (C) 1999", and an "OK" button.

Track	ISRC
ISRC track_1	USAT20200271
ISRC track_2	USAT20200091
ISRC track_3	USAT20200273
ISRC track_4	USAT20200092
ISRC track_5	USAT20200275
ISRC track_6	USAT20200276
ISRC track_7	USAT20200277
ISRC track_8	USAT20200278
ISRC track_9	USAT20200279
ISRC track_10	USAT20200281
ISRC track_11	USAT20200281

Column (xi)
ISRC

About ISRC lister
ISRC lister Version 1.0
Copyright (C) 1999
OK

11

**Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.**

In the Matter of:)
)
)

**NOTICE AND RECORDKEEPING FOR
USE OF SOUND RECORDINGS UNDER
STATUTORY LICENSE**)
)
)

Docket No. RM 2002-1A

DECLARATION OF BILL MACKY

I, Bill Macky, declare

1. I am the Vice President, National Promotion at MCA Nashville. In this capacity, I am responsible for all national radio promotion in for MCA Nashville. I am generally familiar with MCA Nashville's promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this statement is to describe for the Copyright Office the various kinds of promotional product that MCA Nashville provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes MCA Nashville's practice of following up newer forms of distribution (e.g., CD-Rs) with fully labeled versions of the same recordings.

3. MCA Nashville regularly provides promotional product to terrestrial radio stations. MCA Nashville also provides promotional product to a limited number of so-called digital audio services, but such product is virtually always limited to CD singles

accompanied by label copy (known in the trade as a "CD-PRO"). Promotional product is sent to a majority of all radio stations and services with which MCA Nashville maintains a relationship. Additionally, MCA Nashville uses a service called CDX, which compiles a monthly or bi-monthly CD-Pro embodying promotional singles from numerous record companies. CDX in turn services the majority of all radio stations in the "country" format. The Master sent by MCA Nashville to CDX always includes an ISRC code and the following data elements: featured recording artist, sound recording title, marketing label and track duration.

4. In virtually all cases, MCA Nashville distributes its promotional product in the form of a CD-PRO. Virtually all CD-PROs distributed by MCA Nashville include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration, retail album title and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately one hundred percent (100%) of the CD-PROs distributed by MCA Nashville include the ISRC code. Because CD-PROs are not intended for retail sale, they virtually never include the same catalog number assigned to the retail album, although they do virtually always include a unique catalog number assigned to the particular single; CD-PROs do not include a UPC code.

5. In many cases, MCA Nashville follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed the same week as the actual United States retail street date of the retail album, and are virtually always identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail locations. MCA Nashville virtually never distributes promotional product in electronic form, but on rare occasions may distribute a promotional single through a B2B closed circuit service to terrestrial radio stations only. However, such distributions are reserved for emergency

situations (e.g., in order to get a single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent out to an outside plant to be manufactured just like an ordinary retail CD).

6. In virtually all cases, recordings that are electronically distributed include the name of the recording artist, sound recording title, marketing label, track label (P)-line, duration and release year. Moreover, in virtually all instances where MCA Nashville distributes promotional product in electronic form, MCA Nashville follows up such distribution with a subsequent distribution of a CD-PRO version of the single and, sometimes, with a copy of the full retail album. The CD-PRO is usually delivered to the recipient within one (1) week following delivery of the electronic version of the recording.

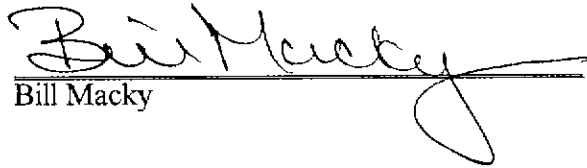
7. MCA Nashville occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. CD-Rs are virtually always sent when one or more radio stations request a "remix" of a single already distributed in CD-PRO. Most CD-Rs include the name of the recording artist, sound recording title, marketing label, duration (most of the time) and release year.

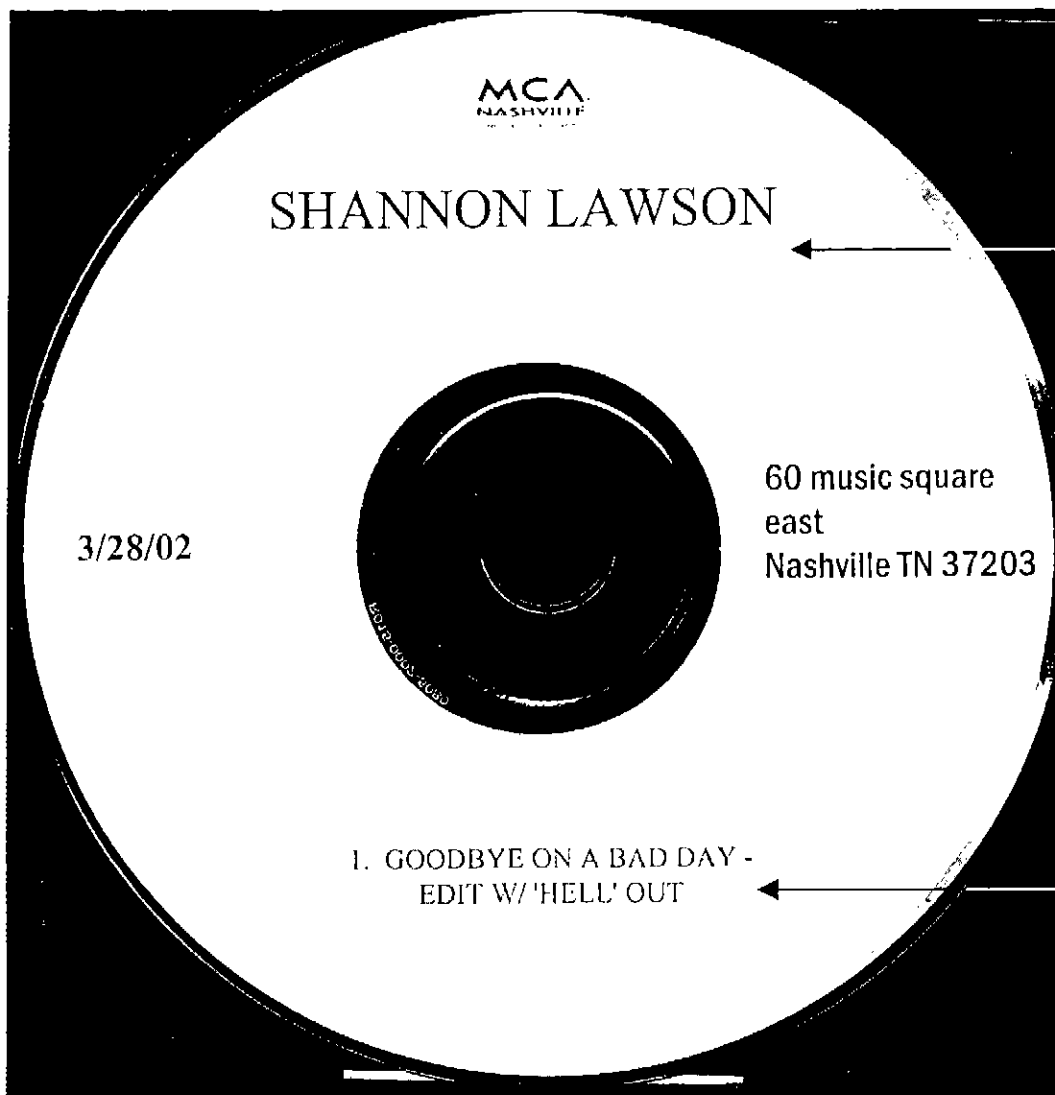
8. MCA Nashville distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because MCA Nashville provides a free benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

9. Although MCA Nashville provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

10. I have attached to this declaration the following examples of MCA Nashville's promotional releases: one or more CD-Rs; one or more CD-PROs; and one or more retail albums defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 at Nashville, Tennessee.


Bill Macky



Column: (ix)
Artist Name

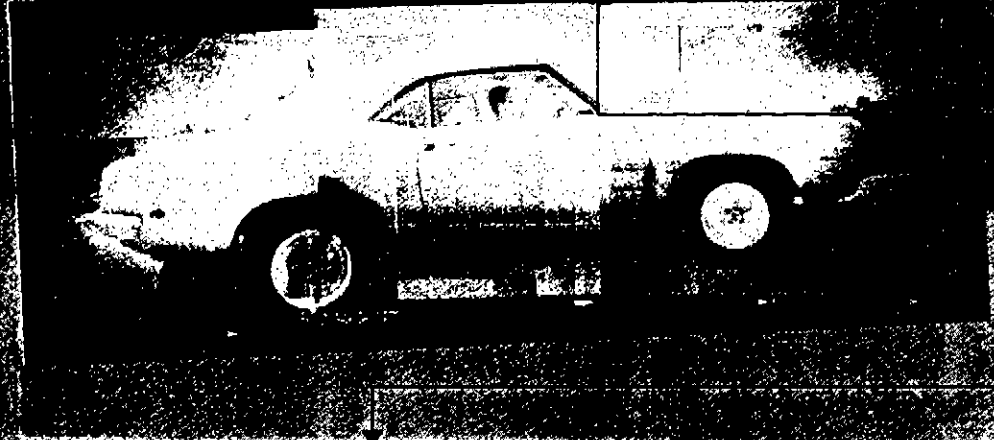
Column: (x)
Sound Recording Title

SHANNON LAWSON Goodbye Crazy (feat. Day)

PRODUCED BY MARK WRIGHT
 ASSOCIATE PRODUCERS: GREG DROMAN
 JASON HOUSER FOR EXTREME WRITERS GROUP PRODUCTIONS

FROM THE UPCOMING MCA NASHVILLE ALBUM CHASE THE SUN 088 170 233-214

www.shannonlawson.com www.mca-nashville.com



MONR-02229-2

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 UMG RECORDINGS, INC. 60 MUSIC SQUARE EAST, NASHVILLE, TN 37203. DISTRIBUTED BY UNIVERSAL
 MUSIC AND VIDEO DISTRIBUTION, CORP. WARNING: ALL RIGHTS RESERVED. UNAUTHORIZED
 DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

Column: (xiii) Column: (xviii) Column: (xii)

Duration of the Release Year Track Label (P)-Line

Sound Recording

*See Note

Column: (xvi)
 Catalog Number

Column: (ix)
 Artist Name

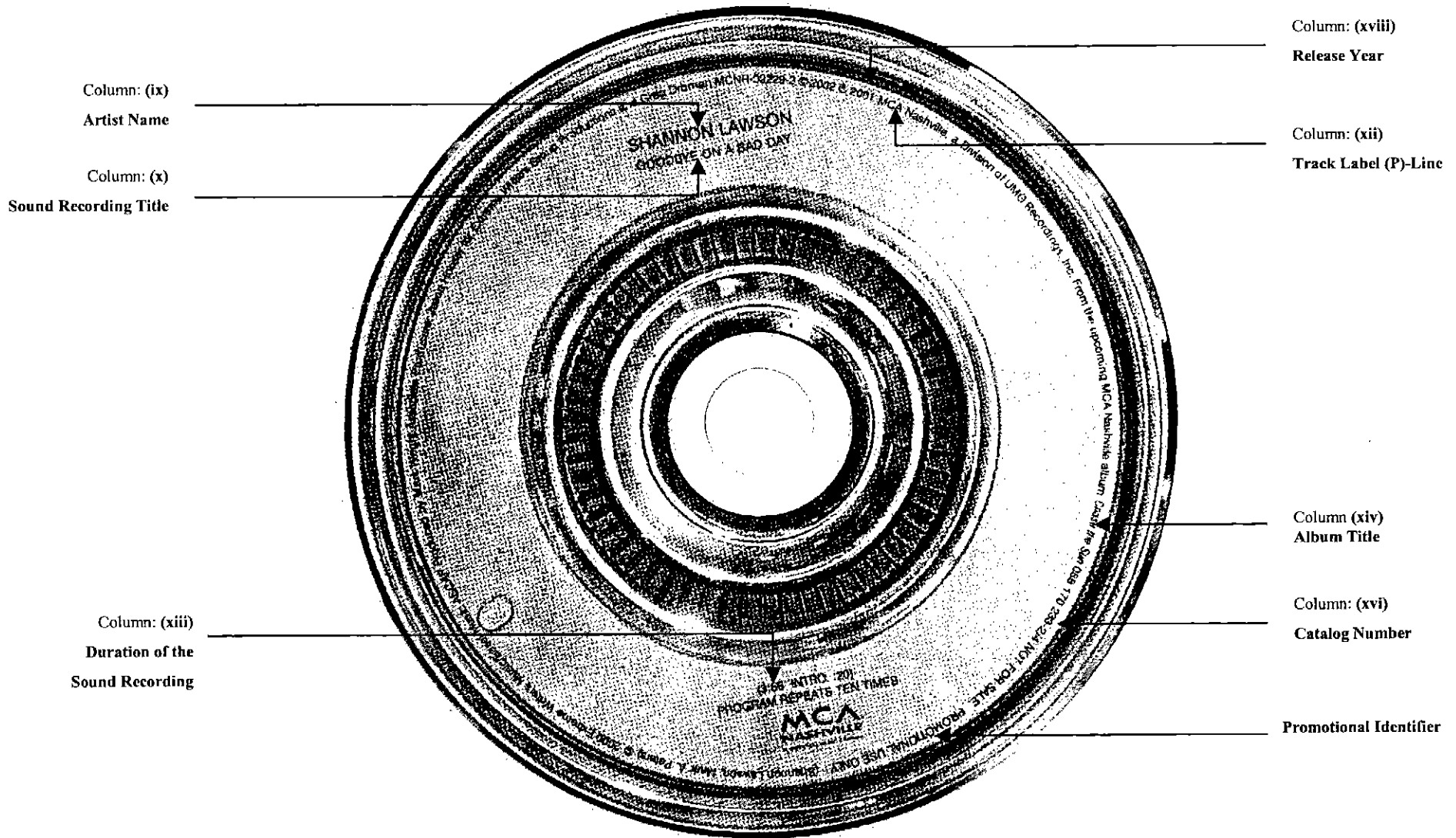
Column: (xiv)
 Album Title

Column: (x)
 Sound Recording Title

Promotional Identifier

Column: (xv)
 Marketing Label

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (xvi) → **Catalog Number** → 088 170 270

Column: (x) → **Sound Recording Title** → 1. She'll Leave You With A Smile (2:57)
 2. Run (4:04)
 3. Stars On The Water (3:42)
 4. Living And Living Well (3:37)
 5. The Real Thing (3:33)
 6. Don't Tell Me You're Not In Love (3:32)
 7. The Road Less Traveled (3:51)

Column: (xiv) → **Album Title** → THE ROAD LESS TRAVELED

Column: (xiii) → **Duration of the Sound Recording** →

Column: (ix) → **Artist Name** → GEORGE STRAIT

Column: (xv) → **Marketing Label** → MCA Nashville

Column: (xviii) → **Release Year** →

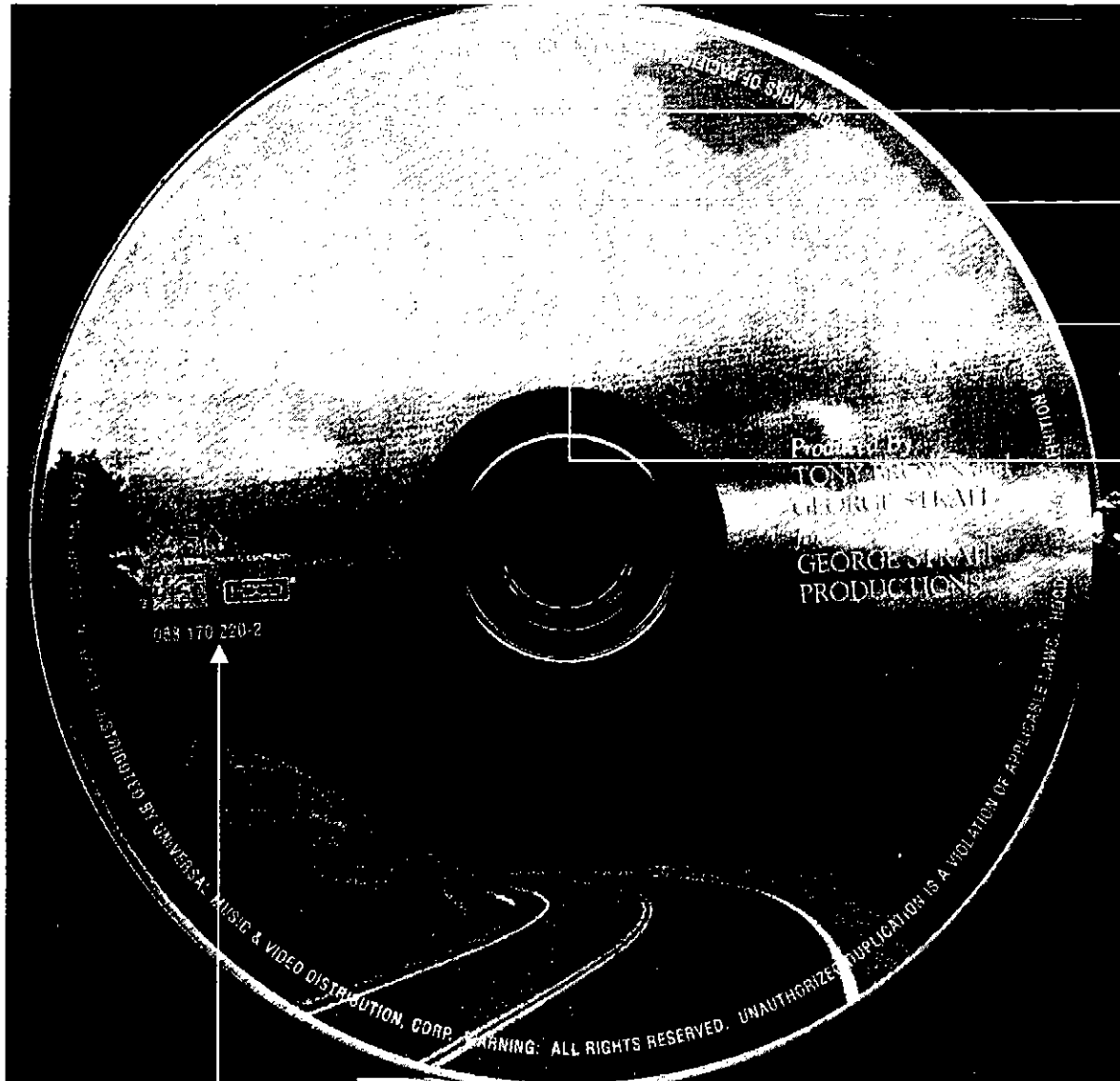
Column: (xii) → **Track Label (P)-Line** →

Column: (xvii) → **UPC** → 08817 02202

Produced By TONY BROWN and GEORGE STRAIT for GEORGE STRAIT PRODUCTIONS

MCA Nashville
 UNIVERSAL MUSIC COMPANY
 DIGITAL AUDIO TAPE
 DDD
 www.mca-nashville.com www.georgestrait.com

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Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

Column: (ix)

Artist Name

Column (xiv)

Album Title

Column: (xvi)

Catalog Number

12

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

In the Matter of:)	
)	
)	
NOTICE AND RECORDKEEPING FOR)	Docket No. RM 2002-1A
USE OF SOUND RECORDINGS UNDER)	
STATUTORY LICENSE)	
)	

DECLARATION OF LESLIE JOSE ZIGEL

I, Leslie Jose Zigel, declare

1. I am the Vice President, Business & Legal Affairs, BMG U.S. Latin. In this capacity, I am responsible for oversight of all legal aspects of the record label including, but not limited to, negotiating and drafting all contracts, overseeing litigation matters, overseeing royalty and licensing matters. In addition, I am actively involved in devising promotion and marketing strategies for the major artists of BMG U.S. Latin. I am generally familiar with BMG U.S. Latin's promotional practices and have personal knowledge of all of the following facts.

2. I understand that certain parties to the above-referenced rulemaking have alleged that promotional product provided by record labels to terrestrial radio stations and various digital audio transmission services lacks certain data that is necessary to ensure proper distribution of statutory performance royalties. The purpose of this declaration is to describe for the Copyright Office the various kinds of promotional product the BMG U.S. Latin label provides and the types of data typically provided with each kind of promotional product. In particular, this statement describes BMG U.S. Latin's practice of following up newer forms of distribution (e.g., CD-Rs) with fully labeled versions of the same recordings.

3. BMG U.S. Latin regularly provides promotional product to terrestrial radio stations. BMG U.S. Latin also provides promotional product to a limited number of so-called digital audio services. Promotional product is not sent to all radio stations and services with which BMG U.S. Latin maintains a relationship. Rather, BMG U.S. Latin uses various criteria (e.g., station/service format, audience demographics, market size) to select particular radio stations and/or other services to receive each individual promotional single.

4. In virtually all cases, BMG U.S. Latin distributes its promotional product in the form of a CD single accompanied by artwork and label copy (known in the trade as a "CD-PRO"). Virtually all CD-PROs distributed by BMG U.S. LATIN include the following data elements: featured recording artist; sound recording title; marketing label; track label (P)-line; duration, retail album title and release year (even if the release year is not included in the label copy, in most cases it can be deduced from the date the CD-PRO is received). Approximately eighty-five percent (85%) of the CD-PROs distributed by BMG U.S. LATIN include the ISRC code. Because CD-PROs are not intended for retail sale, they rarely include the same catalog number assigned to the retail album, although they do virtually always include a unique catalog number assigned to the particular single; CD-PROs almost never include a UPC code.

5. In virtually all cases, BMG U.S. LATIN follows up a distribution of a CD-PRO single with a subsequent distribution of the actual retail album. Such albums are typically distributed six to eight weeks after the CD-PRO and are virtually always identical in all respects to those sold in retail stores, including a visible UPC code, except that they are defaced in some way (e.g., by punching a hole in the jewel case) to prevent the CDs from being sold or returned to retail or wholesale locations.

6. BMG U.S. LATIN does not currently distribute any promotional product in electronic form (e.g., MP3 files distributed via e-mail).

7. BMG U.S. LATIN occasionally distributes promotional product in CD-R format but only to terrestrial radio stations. This is virtually always done in order to get a single into the hands of station personnel faster than would be possible using a CD-PRO, which must be sent to an outside plant to be manufactured just like an ordinary retail CD. CD-Rs are also frequently sent when one or more radio stations request a "remix" of a single already distributed in CD-PRO. In virtually all cases, CD-Rs include the name of the recording artist, sound recording title, marketing label, duration and release year. In virtually all instances where a single is first distributed on a CD-R, BMG U.S. LATIN follows up within 2 weeks with a CD-PRO version of that single.

8. BMG U.S. LATIN distributes promotional product to terrestrial radio stations and the services mentioned above with the full intention that it will receive public performance royalties from each such recipient of its promotional product for any digital audio transmissions of the sound recordings made by the recipient. Merely because BMG U.S. LATIN provides a promotional benefit to radio stations or other services does not mean that it foregoes its right to be paid for the exploitation of its sound recordings.

9. Although BMG U.S. LATIN provides radio stations and other services with promotional product, it has no control over which recordings the station or service actually plays. Therefore, in order to be paid for the public performance of its sound recordings by digital audio transmission, the station or service must identify with specificity the particular sound recordings they perform.

10. I have attached to this declaration the following examples of BMG U.S. Latin's promotional releases: one or more CD-PROs; and one or more retail albums defaced for promotional distribution.

I declare under penalty of perjury that the foregoing is true and correct. Executed
this April 24th, 2002 at Coral Gables, Florida.



Leslie Jose Zigel

Usted se me llevó la vida 4:32

(Estéfano / Donato Pineda) BRMG0100214 World One Music/ Sony ATV Publishing / P59 Ltd. (P) 2001 BMG Brasil
Produced by Rey-Nero for Estéfano Productions Group.

USTED SE ME LLEVO LA VIDA
Y EL ALMA ENTERA
Y SE HA CLAVADO AQUI
EN MIS HUESOS EL DOLOR
CON ESTA ANGSTIA Y ESTA PENIA
USTED, NO SABE QUE SE SIENTE PERDER
NO SABE QUE SE SIENTE CAER Y CAER
EN UN ABISMO PROFUNDO Y SIN FE

QUE DESGARRO EN ESTE CUERPO SU SER
USTED NO SABE LO QUE ES EL AMOR
Y EL MIEDO QUE CAUSA LA DESOLACION
USTED NO SABE QUE DANO CAUSO
COMO HA DESTROZADO A ESTE CORAZON
QUE TAN SOLO PALPITABA
CON EL SONIDO DE SU VOZ
CON EL SONIDO DE SU VOZ

USTED SE ME LLEVO LA VIDA Y AQUI ME
TIENE
COMO UNA ROCA QUE EL OCEANO GOLPEA
QUE AHI ESTA, PERO NO SIENTE
USTED, NO SABE LO IMPORTANTE QUE FUE
NO SABE QUE SU AUSENCIA FUE UN TRAGO
DE HIEL
QUE SE HA QUEDADO CLAVADA EN MI PIEL

USTED NO SABE DE VERDAD COMO SE AMA
USTED NO SABE COMO HE SUFRIDO YO
USTED ES FRIA Y SU MALDAD ME HILLA EL ALMA
USTED LLENO MI VIDA TODA DE DOLOR

USTED NO SABE LO QUE ES EL AMOR
Y EL MIEDO QUE CAUSA LA DESOLACION
USTED NO SABE QUE DANO CAUSO
COMO HA DESTROZADO A ESTE CORAZON
QUE TAN SOLO PALPITABA
CON EL SONIDO DE SU VOZ
CON EL SONIDO DE SU VOZ

PORQUE NO SABE LO QUE ES EL AMOR
EN EL MIEDO QUE CAUSA LA DESOLACION
USTED NO SABE QUE DANO CAUSO
COMO HA DESTROZADO A ESTE CORAZON
USTED NO SABE LO QUE ES EL AMOR
EN EL MIEDO QUE CAUSA LA DESOLACION
USTED NO SABE QUE DANO CAUSO
COMO HA DESTROZADO A ESTE CORAZON

USTED SE ME LLEVO LA VIDA TODAS MIS
GANAS
Y ME HA DEJADO CONGELADA LA RAZON
Y VIVA LA DESESPERANZA
USTED, NO SABE QUE SE SIENTE PERDER
NO SABE QUE SU ADIOS FUE MORIRME DE
SED

USTED NO SABE LO QUE ES EL AMOR
EN EL MIEDO QUE CAUSA LA DESOLACION
USTED NO SABE QUE DANO CAUSO
COMO HA DESTROZADO A ESTE CORAZON

FOR PROMOTIONAL USE ONLY
NOT FOR SALE

From the album
Alexandre Pires
Sel. 7432187883-2

www.elicmusica.com
www.sopracontrariar.com.br



3239-2RLDJ



(C) & (P) 2001 BMG BRASIL LTDA.
Distributed and manufactured in the
United States by BMG Distribution, a unit
of BMG Entertainment, 1540 Broadway,
New York, New York 10036. The BMG
logo is a trademark of BMG Music. Other
Trademark(s) Registered. Marca(s)
Registrada(s) as follows: (R) General
Electric Co., USA. Printed in the USA. All
rights reserved. Unauthorized
duplication is a violation of applicable
laws.

Column: (xiii)
Duration of the Sound Recording

Column: (x)
Sound Recording Title

Promotional Identifier

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xv)

**Marketing Label

*See Note

Column: (xviii)

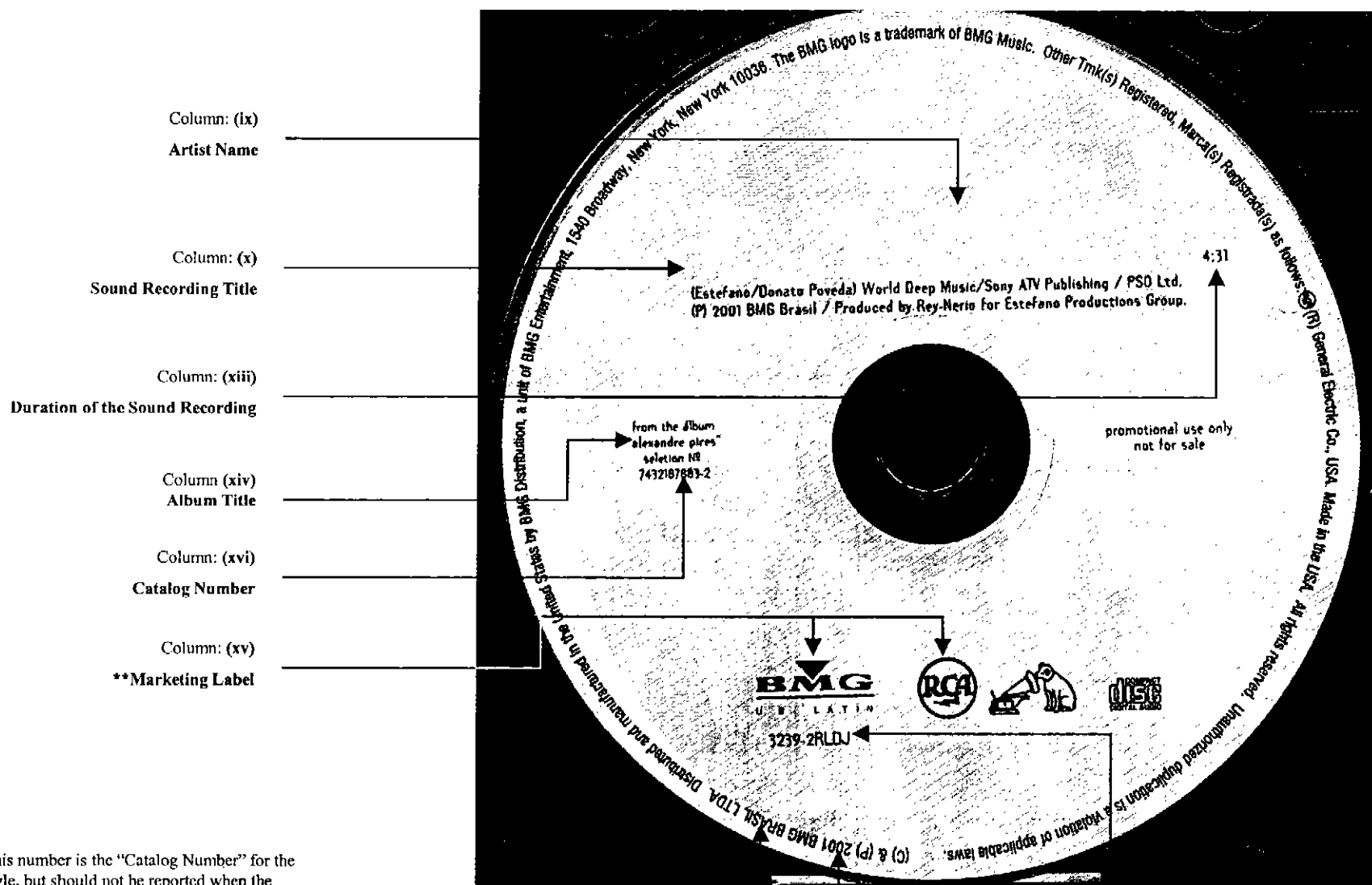
Release Year

Column: (xii)

Track Label (P)-Line

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/RCA.



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xv)
**Marketing Label

Column: (xii)
Track Label (P)-Linc

Column: (xviii)
Release Year

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/RCA.

Column: (x)
Sound Recording Title

1. *Lloviendo Estrellas* 4:17

Column: (xiii)
Duration of the Sound Recording

(Alejandro Montalbán / Eduardo Reyes)
Producido por: Kike Santander / Bernardo Ossa para Moon Red Music, Inc.
Editora: Erami Music (ASCAP)/ Warner Chapell

Producido y Realizado por: Kike Santander para Estefan Enterprises, Inc.

Column: (xv)
**Marketing Label



Column: (xvi)
Catalog Number

5280-2RLD.J

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CRISTIAN_ONLINE.COM

Column: (xviii)
Release Year

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Column: (xii)

Track Label (P)-Line

Promotional Identifier

**Both labels should be reported separated by slashes i.e.: BMG/ARIOLA.



Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the Sound Recording

Promotional Identifier

Column: (xv)

**Marketing Label

Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

Column: (xvi)

Catalog Number

**Both labels should be reported separated by slashes i.e.: BMG/ARIOLA.



Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Promotional Identifier

Column: (xvi)
Catalog Number

Column: (xv)
**Marketing Label

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA.

AMAR A DOS (5:00)

(Erika Eder / Alejandro Jaén)
Ventura Music Group
Produced by David Troya
para Música Futura International
Arranged by J. Salazar
Engineered by B. Pérez
Mixed by Michael Couzzi
Drums Guillermo "Pepe" Castromo
Bass Julio Hernández
Acoustic Guitar Leo Quiñero
Electric Guitar Leo Quiñero

FOR PROMOTIONAL USE ONLY. NOT FOR SALE.
FROM THE ALBUM #74121 88762 2/4

www.gisselle.com • www.elmuseo.com

1292 28101

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Promotional Identifier

*See Note

Column: (ix)

Artist Name

Column: (xiii)

Duration of the Sound Recording

Column: (x)

Sound Recording Title

Column: (xv)

**Marketing Label

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA.

Column: (xvi)

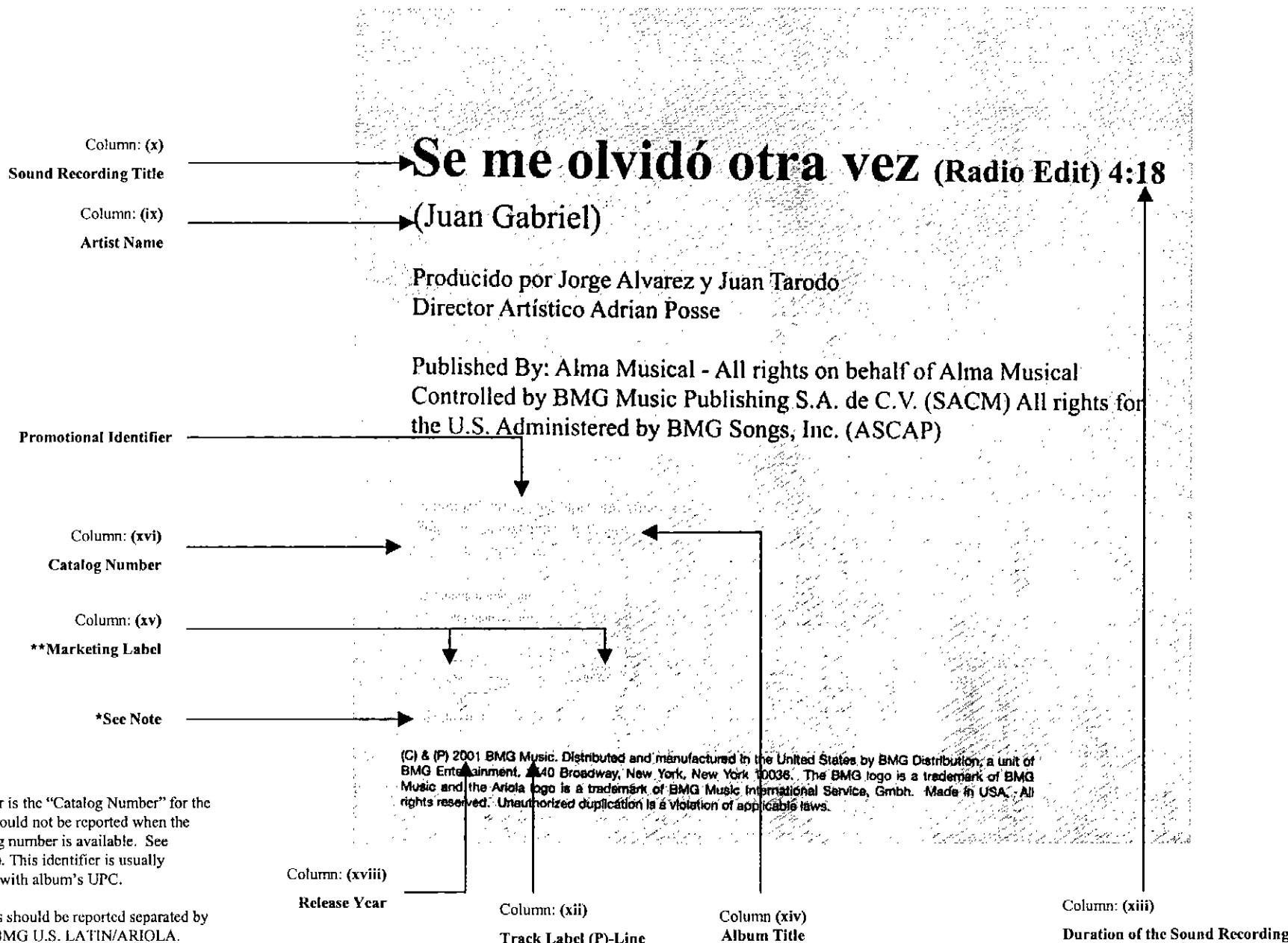
Catalog Number

Column: (xii)

Track Label (P)-Line

Column: (xviii)

Release Year



*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA.

CD PRO Single

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

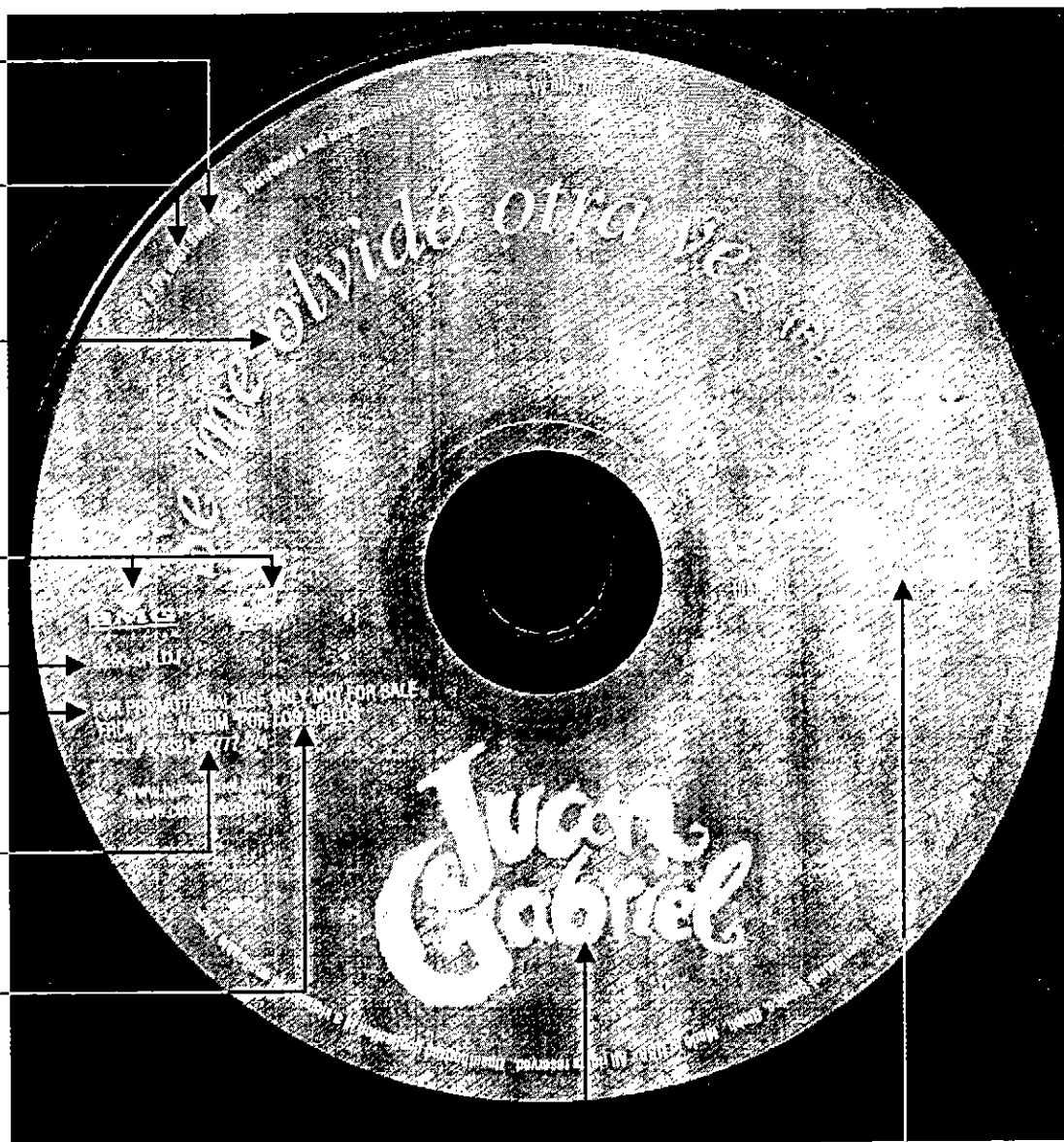
Column: (x)
Sound Recording Title

Column: (xv)
**Marketing Label

*See Note
Promotional Identifier

Column: (xvi)
Catalog Number

Column (xiv)
Album Title



Column: (ix)
Artist Name

Column: (xiii)
Duration of the
Sound Recording

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA.

Promotional Label Copy CD PRO

B-12 Attachment 5a

sé que hay en tus ojos con sólo mirar
que estás cansado de andar y de andar
y caminar girando siempre en un lugar

sé que las ventanas se pueden abrir
cambiar el aire depende de ti
te ayudará vale La pena una vez más

4:26

coro
saber que se puede querer que se pueda
quitarse los miedos sacarlos afuera
pintarse la cara color esperanza
tentar al futuro con el corazón

es mejor perderse que nunca embarcar
mejor tentarse a dejar de intentar
aunque ya ves que no es tan fácil empezar

sé que lo imposible se puede lograr
que la tristeza algún día se irá
y así será la vida cambia y cambiará

sentirás que el alma vuela
por cantar una vez más

coro...

vale más poder brillar
que sólo buscar ver el sol

coro...

color esperanza

Column: (xiii)

Duration of the Sound Recording

Column: (x)

Sound Recording Title

Column: (xiv)

Album Title

Column: (xv)

**Marketing Label

from the album
"diego torres"
un mundo diferente

74321 91079-2



3293-2ALDJ

PROMOTIONAL USE ONLY - NOT FOR SALE.

www.clicmusica.com

www.diegotorres.com.ar

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*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: RCA/BMG U.S. LATIN.

Column: (xviii)

Release Year

Column: (xii)

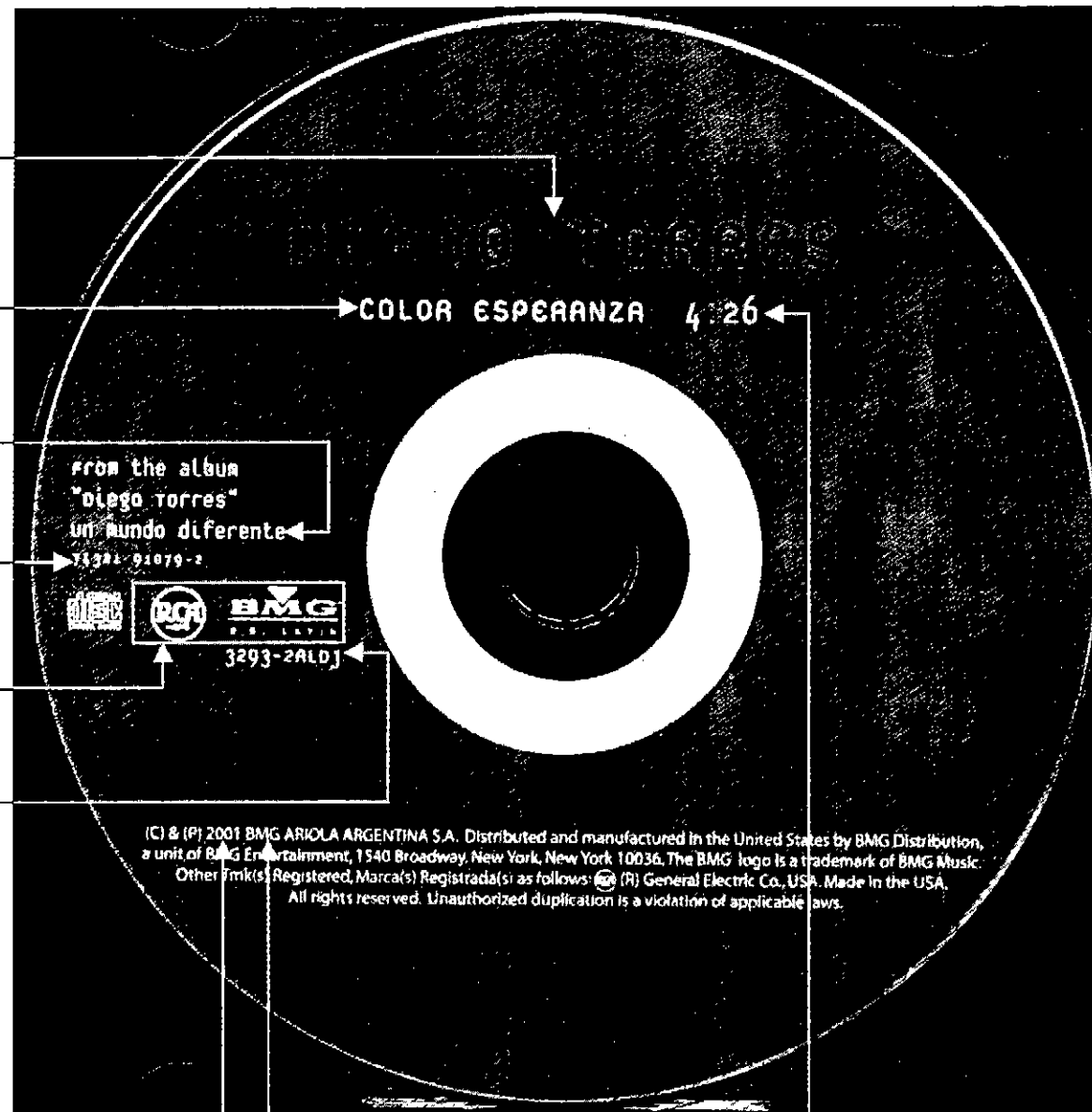
Track Label (P)-Line

Column: (xvi)

Catalog Number

Promotional Identifier

- Column: (ix)
Artist Name
- Column: (x)
Sound Recording Title
- Column: (xiv)
Album Title
- Column: (xvi)
Catalog Number
- Column: (xv)
**Marketing Label
- *See Note



*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: RCA/BMG U.S. LATIN.

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xiii)
Duration of the Sound Recording

Column: (x)
Sound Recording Title → *Luz Azul* 4:10

Column: (xiii)
Duration of the Sound Recording → (HECTOR BUITRAGO / ANDREA ECHEVERRI)
PUBLISHED BY UNIVERSAL MÚSICA INC

Column: (xvi)
Catalog Number → [Illustration of a family]

Column: (xiv)
Album Title → Ilustraciones: CONEXION CREATIVA

Promotional Identifier → FROM THE ALBUM "Gozo Poderoso" #74321-80899-2
FOR PROMOTIONAL USE ONLY NOT FOR SALE

Column: (xv)
**Marketing Label → BMG ARISTA 3264-2 RLDJ
www.aterciopelados.com
www.clicmusica.com

Column: (xviii)
Release Year → [Small text at bottom]

Column: (xii)
Track Label (P)-Line → *See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARISTA.

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

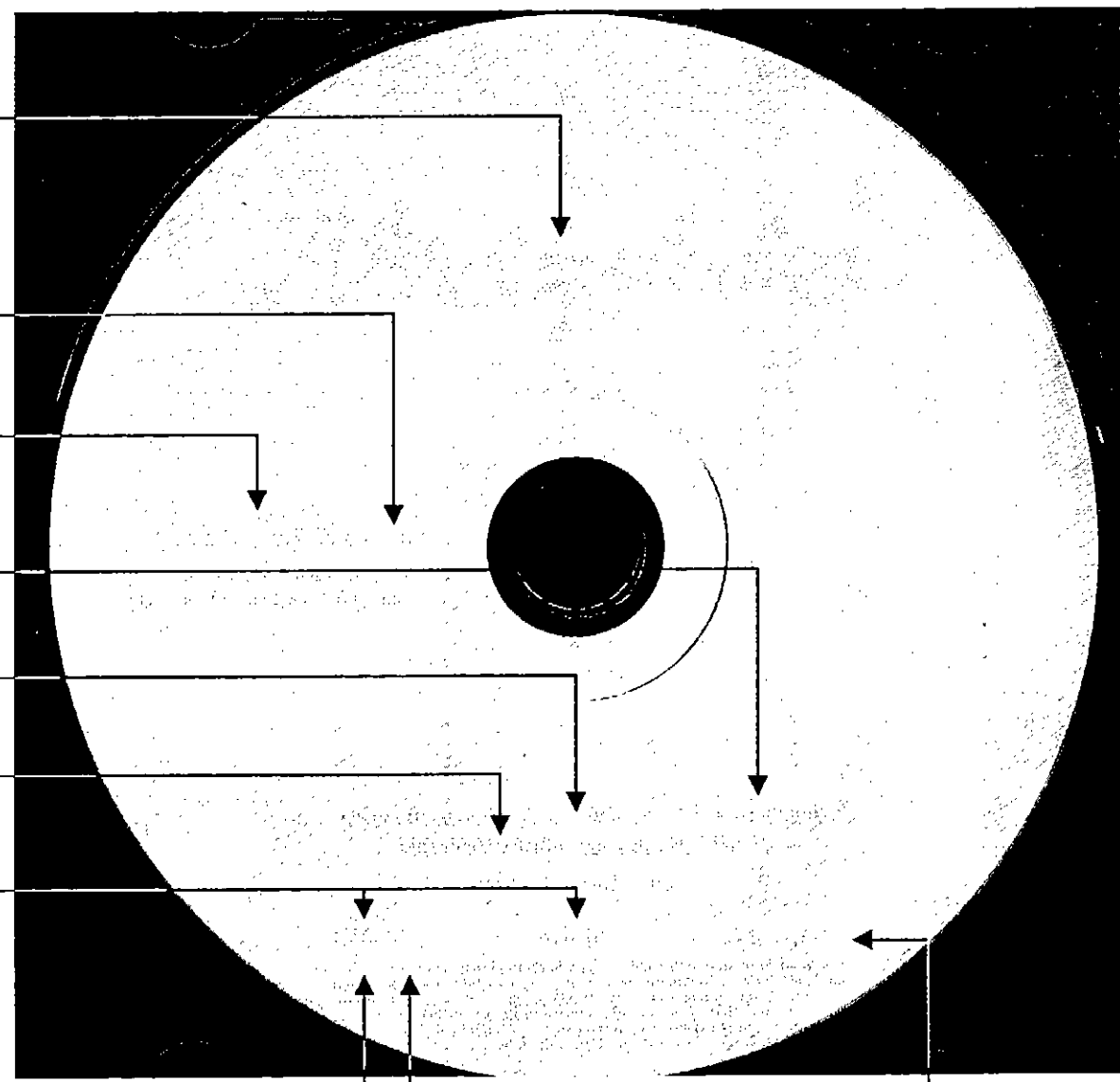
Column: (x)
Sound Recording Title

Column: (xvi)
Catalog Number

Column (xiv)
Album Title

Promotional Identifier

Column: (xv)
****Marketing Label**



Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

***See Note**

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARISTA.

Promotional Label Copy CD PRO

B-12 Attachment 7a

Column: (x)
Sound Recording Title

HASTA QUE TE CONOCÍ

(Juan Gabriel)

(Provided as is for your CD only)

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All rights on behalf of BMG Music Publishing S.A. administered in the U.S. by BMG Songs, Inc.

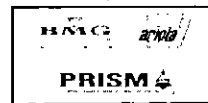
Column: (xiii)
Duration of the Sound Recording

1. (RADIO EDIT) 5:14
2. (ALBUM VERSION) 6:50

Column: (xiv)
Album Title



Column: (xv)
**Marketing Label



Una producción realizada por Hugo Gutiérrez / Johnny Gutierrez para Prisma Records
From the album "SIEMPRE EN MI MENTE" 74321-78910-2/4

*See Note

3270-2RLDJ

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*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Promotional Identifier

Column: (xvi)
Catalog Number

**All three labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA/PRISMA.



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Column: (xvi)
Catalog Number

Promotional Identifier

*See Note

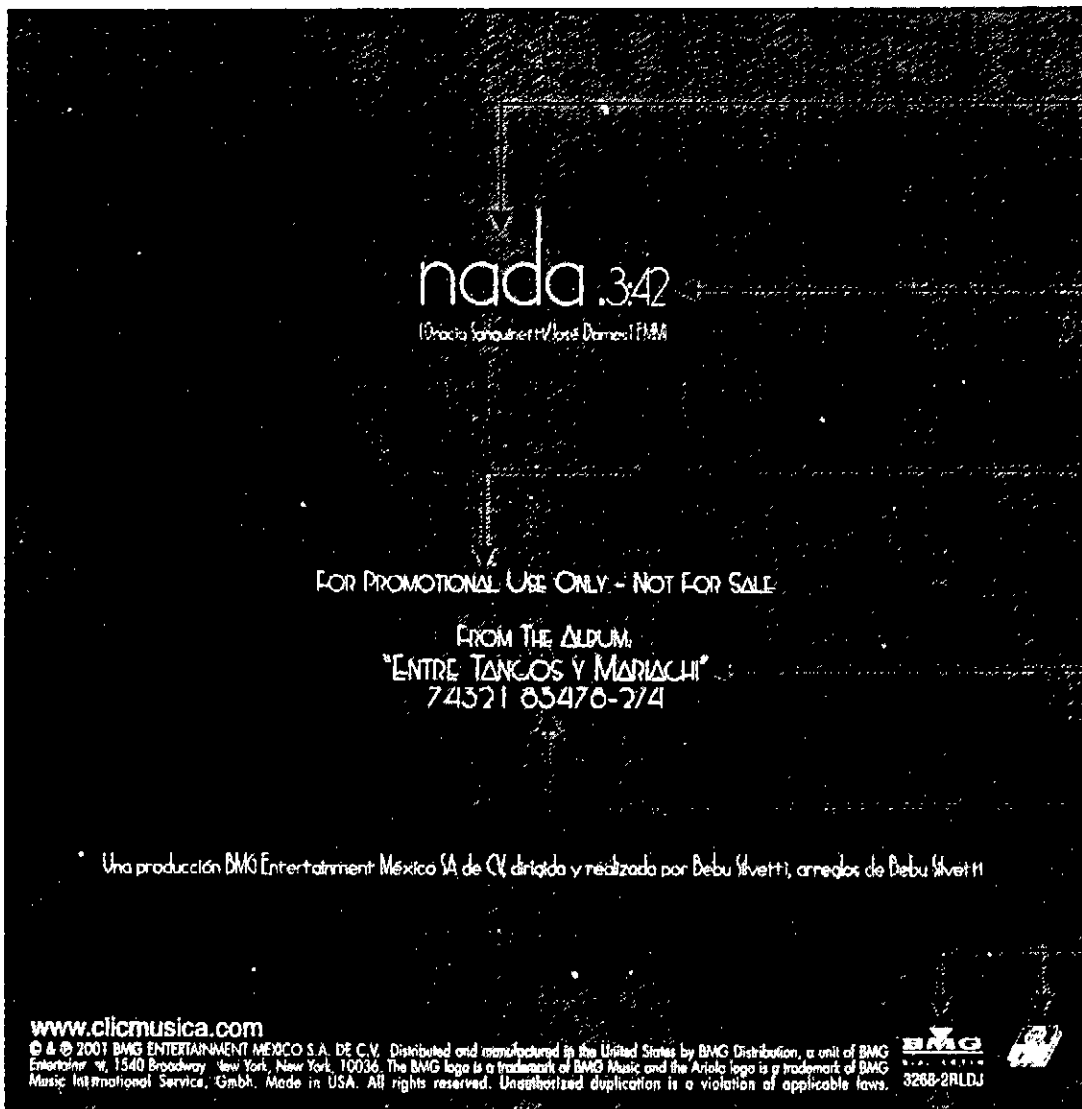
Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xv)
**Marketing Label

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**All three labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA/PRISMA.



Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Promotional Identifier

Column (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xv)
**Marketing Label

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**All three labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA.

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Column: (x)
Sound Recording Title

Promotional Identifier

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Column: (xv)
**Marketing Label

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi). This identifier is usually synonymous with album's UPC.

**Both labels should be reported separated by slashes i.e.: BMG U.S. LATIN/ARIOLA.

**Exact Audio Copy (EAC)
ISRC Reader Software Printout For Rocio Durcal's Nada**

Column (xi)
ISRC

Microsoft Word - BMG LAT R DURCAL ISRC EAC CUE

File Edit View Insert Format Tools Table Window Help

Plain Text Courier New 10 B I U

```

PERFORMER "Unknown Artist"
TITLE "Unknown Title"
FILE "C:\WINDOWS\Desktop\ISRC FILES 4-25\Range.wav" WAVE
TRACK 01 AUDIO
  TITLE "Track01"
  PERFORMER "Unknown Artist"
  ISRC NXP010100313
  INDEX 01 00:00:00
                
```

About Exact Audio Copy

Exact Audio Copy V0.9 beta 3 from 6 March 2002
Copyright 1999-2001 by Andie Wiethöf

Legal Notice

This program is Cardware.
Please read the documentation for further information on Cardware.

This program may be copied for private purposes. It may not be included in commercial collections like Shareware CD-ROMs, etc. without my written permission.

For more legal informations please read the chapter about legal information in the documentation.

Additional graphics by Matije Krnic

freedb.org Music CD-related data is provided through the Internet from freedb the free internet music database.

OK

Exact Audio Copy - Unknown Artist / Unknown Title

FAC Edit Action Database Tools Help

LG CD-ROM CRD-8492B Adapter: 0 ID: 0 CD Title Unknown Title Year

CD Artist Unknown Artist Genre

Various Artists

Title	Track	Start	Length	Gap	Size	Compt. Size
Track01	01	0:00:00.00	0:03:41.27	Unknown	37.23 MB	37.23 MB

Audio CD in drive | 1 Track | 0:03:41.27 h:m:s.f | 37.23 MB / 37.23 MB | No Profile Selected

International Federation of the Phonographic Industry (IFPI)
ISRC Reader Software Printout For Rocio Durcal's Nada

Column (xi)
ISRC

The screenshot shows a window titled "ISRC lister" with a menu bar (File, Edit, View, Help) and a toolbar. The main area contains a list of tracks with their corresponding ISRC codes. An "About ISRC lister" dialog box is open in the bottom right corner, displaying the software version (1.0) and copyright information (© 1999).

▶ ISRC track_1	USAT20200271
▶ ISRC track_2	USAT20200091
▶ ISRC track_3	USAT20200273
▶ ISRC track_4	USAT20200092
▶ ISRC track_5	USAT20200275
▶ ISRC track_6	USAT20200276
▶ ISRC track_7	USAT20200277
▶ ISRC track_8	USAT20200278
▶ ISRC track_9	USAT20200279
▶ ISRC track_10	USAT20200281
▶ ISRC track_11	USAT20200281

About ISRC lister

ISRC lister Version 1.0

Copyright (C) 1999

OK

74321 88041-2

LATIN DANCE NITE

1. Azul (Versión Merengue) 4:14
Cristian
2. Abrázame Muy Fuerte (Dance Remix) 4:32
Juan Gabriel
3. Muero (Versión Salsa) 4:20
Jerry Rivera
4. Una Copa de Licor (Jump-It Dance Mix) 4:00
Ilegales
5. El Album (Mix de lux club) 5:21
Aterciopelados
6. Vueltas Y Vueltas (Club Mix) 4:42
Innis
7. Muero (Ibiza Lover Dance Mix) 4:24
Jerry Rivera
8. No Me Enamoro (Dance Remix) 5:27
Gisselle
9. Azul (Dance Remix) 4:32
Cristian
10. Gozo Poderoso (La Música) (Main Mix) 8:23
Aterciopelados

www.clicmusica.com

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Design & Artwork: DRAGO artistic designs, inc.

BMG U.S. LATIN

74321 88041-2

Signifies retail album with UPC defaced for promotional distribution.

Column: (xv)
Marketing Label

Column (xiv)
Album Title

Column: (xvii)
UPC

Column: (xiii)
Duration of the Sound Recording

Column: (xvi)
Catalog Number

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

<p>1. Azul (Versión Merengue) 4:14 Cristian (Kike Santander/Gustavo Santander) <small>International (BMI)/Famous Music Corporation (ASCAP)/Clear Mind Music Publishing LLC (ASCAP), administered by Famous Music Corporation (ASCAP)</small> Producido por Kike Santander para Estefan Enterprises, Inc./Andrés Munera / Fernando "Toby" Tobon para Moon Red Music, Inc. © 2001 BMG Music.</p> <p>2. Abrázame Muy Fuerte (Dance Remix) 4:32 Juan Gabriel (Juan Gabriel) <small>BMG Arabella/San Angel</small> Remix producido por Luigi Gonzalez para L.E.X. Productions © 2001 BMG Music.</p> <p>3. Muero (Versión Salsa) 4:20 Jerry Rivera (Armando Larrinaga / Tete Mora-Arriaga) <small>Larrinaga Music Publishing/Universal Musica Inc. (ASCAP)</small> Producido por Ramón Sanchez © 2001 BMG Music.</p> <p>4. Una Copa de Licor (Jump It Dance Mix) 4:00 Ilegales (Victor Wail) <small>BMG Songs, Inc. (ASCAP)/Vivacien Publishing (ASCAP) - (ASCAP) All rights in behalf of Vivacien Publishing administered by BMG Songs, Inc. (ASCAP)</small> Remix producido por José Luis Pagán © 2001 BMG Music.</p> <p>5. El Album (Mix-de lux club) 5:21 Aterciopelados (Hector Buitrago / Andrea Echeverri) <small>Universal Musica Inc.</small> Remix producido por Kal y Pizarro © 2000 BMG Music.</p>	<p>6. Vueltas Y Vueltas (Club Mix) 4:42 Innis (Estéfano) <small>World Deep Music Publishing/Sony ATV Publishing (BMI)</small> Remix producido por José Luis Pagán © 2001 BMG Music.</p> <p>7. Muero (Ibiza Lover Dance Mix) 4:24 Jerry Rivera (Armando Larrinaga / Tete Mora-Arriaga) <small>Larrinaga Music Publishing/Universal Musica Inc. (ASCAP)</small> Remix producido por José Luis Pagán © 2001 BMG Music.</p> <p>8. No Me Enamoro (Dance Remix) 5:27 Gisselle (Juan Gabriel Turbay) <small>Clear Mind Music Publishing LLC (ASCAP)</small> Remix producido por José Luis Pagán © 2000 BMG Music.</p> <p>9. Azul (Dance Remix) 4:32 Cristian (Kike Santander / Gustavo Santander) <small>EJ.P.R. International (BMI)/Famous Music Corporation (ASCAP)/Clear Mind Music Publishing (ASCAP), administered by Famous Music Corporation (ASCAP)</small> Producido por Kike Santander para Estefan Enterprises, Inc./ Andrés Munera/Fernando "Toby" Tobon para Moon Red Music, Inc. © 2001 BMG Music.</p> <p>10. Gozo Poderoso (La Música) (Main Mix) 8:23 Aterciopelados (Hector Buitrago/Andrea Echeverri) <small>Universal Musica Inc.</small> Remix producido por Michael Moog © 2001 BMG Music.</p>
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 Design & Digital Art:
 DRAGO artistic designs, inc

Column: (xviii)
 Release Year

Column: (xii)
 Track Label (P)-Line

Column: (x)
 Sound Recording Title

Column: (ix)
 Artist Name



Column (xiv)
Album Title

Column: (xvi)
Catalog Number

13

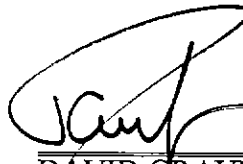
GoldDisc is a music library service that includes a vast array of earlier releases and is available in a variety of different radio formats.

4. Subscribers to both the HitDisc and GoldDisc services receive ongoing access to TM Century's extensive, music database and TM Century's SongSearch tool, which allows subscribers to instantly access information about any song ever released on one of TM Century products.

5. TM Century's music database is a fully downloadable database that permits subscribers to directly import data into their own database. Although the TM Century database does not currently include all of the information that has been requested by copyright owners and performers in the pending notice and recordkeeping proceeding, TM Century is currently in the process of expanding the number of fields included in its database. More importantly, TM Century is committed to promptly modifying its expanded database -- once the Copyright Office issues final notice and recordkeeping regulations -- such that the database includes all of the data fields required by the new regulations. TM Century is further committed to working with all of the labels from whom it obtains new releases to obtain the data necessary to populate its expanded database.

6. TM Century also anticipates that it will shortly begin including the ISRC code in all new discs mastered and distributed by it.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 23, 2002 at Dallas, Texas.



DAVID GRAUPNER