April 1, 2016

Dear Friends,

Universal Publishing Production Music (“UPPM”) has notified ASCAP that effective April 1, 2016, UPPM is removing from the ASCAP repertory the following four library music catalogs, all of which are either wholly-owned or exclusively represented by UPPM: Soundcast Music, Netcap Music, ZFC Music and Red Engine Music. UPPM has represented to ASCAP that all of the works are either work-for-hire or UPPM exclusively controls all rights in the works. In addition, UPPM has represented to ASCAP that it has all the necessary rights and authority to move these works to another U.S. performing rights society. UPPM has informed ASCAP that beginning April 1, 2016, the works in the four UPPM catalogs will be licensed through SESAC, Inc. for U.S. performances, including works which may have been written or co-written by members of your Society.

As a result, beginning April 1, 2016, your members’ works in the UPPM catalogs will no longer be licensed by ASCAP under any new license for performances in the United States. ASCAP will only continue to license, collect license fees and make distributions to your Society for the interests of your members in any works in the four UPPM catalogs for any performances in the United States pursuant to license agreements entered into by ASCAP prior to April 1, 2016, for the remaining terms of such licenses (i.e., under “licenses-in-effect”).

If you have any questions concerning this change in the manner in which U.S. performances of works in the four UPPM catalogs will be licensed and resulting royalties will be paid after April 1, 2016, we suggest that you contact at UPPM via their Composer Relations hotline at 310-235-4981.

Although the four UPPM catalogs are being removed from the ASCAP repertory by UPPM for U.S. performances, this will not impact our members’ ASCAP membership status. Accordingly, and pursuant to CISAC guidelines, we expect that there will be no change in the manner in which you license in your territories and remit payment to ASCAP for performances of works in the four UPPM catalogs written by ASCAP members. Therefore, you should continue to collect their writers’ share of royalties for all performances of their works, including their share of works in the UPPM catalogs, and remit those royalties to ASCAP so that we can continue to pay our members as part of ASCAP’s international distributions.

Please feel free to contact Greg Morgado of ASCAP’s Business and Legal Affairs Department at gmorgado@ascap.com if you have any questions related to the licensing and distribution for performances of the ASCAP members’ works in your territories.

Best regards,