

Court File No. T-

FEDERAL COURT

BETWEEN:

**SOCIETY OF COMPOSERS, AUTHORS
AND MUSIC PUBLISHERS OF CANADA**

Plaintiff

- and -

OTTAWA BLUESFEST

Defendant

STATEMENT OF CLAIM

TO THE DEFENDANT(S):

A LEGAL PROCEEDING HAS BEEN COMMENCED AGAINST YOU by the Plaintiff. The claim made against you is set out in the following pages.

IF YOU WISH TO DEFEND THIS PROCEEDING, you or a solicitor acting for you are required to prepare a statement of defence in Form 171B prescribed by the Federal Courts Rules, serve it on the Plaintiff's solicitor or, where the Plaintiff does not have a solicitor, serve it on the Plaintiff, and file it, with proof of service, at a local office of this Court

WITHIN 30 DAYS after the day on which this statement of claim is served on you, if you are served within Canada or the United States; or

WITHIN 60 DAYS after the day on which this statement of claim is served on you, if you are served outside Canada or the United States; or

TEN ADDITIONAL DAYS are provided for the filing and service of the statement of defence if you or a solicitor acting for you serves and files a notice of intention to respond in Form 204.1, prescribed by the *Federal Court Rules*.

Copies of the Federal Courts Rules, information concerning the local offices of the Court and other necessary information may be obtained on request to the Administrator of this Court at Ottawa (telephone 613-992-4238) or at any local office.

IF YOU FAIL TO DEFEND THIS PROCEEDING, judgment may be given against you in your absence and without further notice to you.

Date:

Issued by: _____
90 Sparks St.
Ottawa, Ontario
K1A 0H9

TO: **Ottawa Bluesfest**
450 Churchill Ave. N.
Ottawa, ON
K1Z 5E2

CLAIM

1. The Plaintiff claims:

- (a) A declaration that the Defendant has infringed copyright by performing or authorizing the performance of SOCAN Musical Works (as defined herein) at the Bluesfest Music Festival (as defined herein), contrary to sections 3 and 27(1) of the *Copyright Act*, RSC 1985, c C-42, as amended (*Copyright Act*);
- (b) A declaration that the Defendant has, for profit, permitted places of entertainment to be used for the performance in public of SOCAN Musical Works, being aware that the performance would be an infringement of copyright, contrary to s. 3 and s. 27(5) of the *Copyright Act*;
- (c) pursuant to section 35 of the *Copyright Act*, damages for copyright infringement and such part of the profits that the Defendant has made from the infringement that are not taken into account in calculating the damages;
- (d) in the alternative to paragraph (c) above, as the Plaintiff may elect, statutory damages for copyright infringement pursuant to sections 38.1(4) and (4.1) of the *Copyright Act* from the Defendant, in a sum of no less than three and not more than ten times the amount of royalties due to the Plaintiff under *SOCAN Tariff 4.A – Popular Music Concerts (Tariff 4.A)*, plus HST;
- (e) in the alternative to paragraphs (c) and (d) above, as the Plaintiff may elect, statutory damages for copyright infringement pursuant to subsection 38.1(1)(a) of the *Copyright Act* from the Defendant;
- (f) prejudgment and post-judgment interest;
- (g) costs of this action; and

(h) such further and other relief as this Honourable Court considers just.

I. The Parties

SOCAN

2. The Plaintiff, Society of Composers, Authors and Music Publishers of Canada (**SOCAN**) is a not-for-profit corporation incorporated under the laws of Canada, with its registered office located at 41 Valleybrook Drive, Toronto, Ontario.

3. SOCAN is a collective society as defined in section 2 of the *Copyright Act*. It carries on the business of granting licences and collecting royalties for the public performance and communication to the public by telecommunication in Canada of musical works and dramatico-musical works.

4. SOCAN represents more than 200,000 Canadian songwriters, composers, and music publishers as SOCAN members, as well as millions of rightsholders through a network of over 100 collective societies in over 200 countries.

5. SOCAN administers the right to perform musical works in public in Canada and the right to authorize such public performance (collectively, the **Performing Rights**) in virtually all musical works in current use in Canada (the **SOCAN Repertoire**). Musical works in the SOCAN Repertoire are hereinafter referred to as **SOCAN Musical Works**.

6. Copyright (which includes the Performing Rights) subsists in SOCAN Musical Works, and SOCAN is the owner or exclusive licensee in Canada of the Performing Rights in SOCAN Musical Works, either by way of written assignment from authors and music publishers who are members of SOCAN or by way of assignment or exclusive written licenses from foreign collective societies of which authors and music publishers are members pursuant to written agreements.

Ottawa Bluesfest

7. The Defendant, Ottawa Bluesfest, is a not-for-profit corporation incorporated under the laws of Canada. It has its registered office at 450 Churchill Ave. N., Ottawa, Ontario. It is registered as a charitable organization with the Canadian Revenue Agency.

8. Since 1999, the Defendant has been organizing, producing and promoting popular music concerts held annually under the name Ottawa Bluesfest (the **Bluesfest Music Festival**).

II. Tariff 4.A- Popular Music Concerts

9. The royalties that SOCAN is entitled to collect for the performance of, and authorization to perform, SOCAN Musical Works by means of performers in person at popular music concerts in *concert halls, theatres and other places where entertainment is presented, including open-air events*, have been approved by the Copyright Board of Canada and published in the *Canada Gazette* in accordance with the *Copyright Act* as Tariff 4.A.

10. Tariff 4.A provides users the ability to elect either to pay and report to SOCAN on a “per event” basis (Section 6 of Tariff 4.A) or to pay and report to SOCAN on an annual basis (Section 7 of Tariff 4.A). The former is known as Tariff 4.A.1 and the latter is known as Tariff 4.A.2.

11. Tariff 4.A.1 requires users to pay the applicable royalties and report the gross receipts from the ticket sales no later than 30 days after the concert. If the user elects to pay the royalties on an annual basis pursuant to Tariff 4.A.2, the user must report and pay the estimated royalties for the year for which the tariff applies, based on the total gross receipts for the previous year, by no later than January 31 of that year. Tariff 4.A also provides SOCAN with the right to audit the user’s books and records to verify the statements rendered and the royalties payable by the user.

12. While the Defendant may elect to pay and report under Tariff 4.A on a per-event basis or an annual basis, the most appropriate subsection of Tariff 4.A for the Defendant and Bluesfest is the per-event structure known as Tariff 4.A.1. In any event, the Defendant has failed to comply with any of its obligations under Tariff 4.A for at least the years 2022 to 2024.

13. The most recent Tariff 4.A that was approved by the Copyright Board was for the years 2018 to 2024, a copy of which is attached as **Schedule A**. The approved royalties under Tariff 4.A are 3% of gross receipts from ticket sales of paid concerts exclusive of any applicable taxes, with a minimum royalty fee per concert of \$35 under Tariff 4.A.1 and a minimum annual royalty fee of \$60 under Tariff 4.A.2.

14. Pursuant to section 73 of the *Copyright Act*, without prejudice to any other remedies available to it, SOCAN is entitled to collect the royalties specified in its approved tariffs for the applicable period and, in default of their payment, to recover them in a court of competent jurisdiction.

15. Pursuant to section 73.1 of the *Copyright Act*, without prejudice to any other remedies available to it, SOCAN is entitled to an order directing a person to comply with any terms and conditions that are set out in its approved tariffs.

III. The Bluesfest Music Festival

16. The Defendant holds the Bluesfest Music Festival annually in an open-air venue in Ottawa, Ontario, where performances take place on a number of stages over a period of approximately ten days. The Defendant advertises the Bluesfest Music Festival as having “an average annual attendance of more than 250,000 fans each year”. Since 2007, the Bluesfest Music Festival has been held at LeBreton Flats Park located at 1 Vimy Place, Ottawa, ON K1R 1C2 (the “**Festival Grounds**”).

17. The Defendant selects, engages and advertises the performers who participate in the Bluesfest Music Festival. The performers are professional entertainers who

perform at the Bluesfest Music Festival for profit. The Defendant also charges members of the public for access to the Festival Grounds.

18. Since at least as early as July 2022, SOCAN Musical Works have been performed in public at the Bluesfest Music Festival at the Festival Grounds by means of performers in person at a concert, and such performance was authorized by the Defendant. However, the Defendant has failed to obtain a licence from SOCAN and has not paid any royalties or submitted any report forms to SOCAN.

19. The SOCAN Musical Works that have been performed at Bluesfest Music Festival at the Festival Grounds include at least the following works, all of which benefit from the presumption of the existence of copyright therein and of the title of SOCAN to it under section 34.1 of the *Copyright Act*:

- (a) Between July 7, 2022 and July 17, 2022, the 59 SOCAN Musical Works identified in **Schedule B**;
- (b) Between July 6, 2023 and July 16, 2023, the 19 SOCAN Musical Works identified in **Schedule C**; and
- (c) Between July 4, 2024 and July 14, 2024, the 117 SOCAN Musical Works identified in **Schedule D**.

20. The musical works listed in Schedules B, C and D comprise only a sample of the totality of the SOCAN Musical Works performed in public during the Bluesfest Music Festival at the Festival Grounds in 2022, 2023, and 2024.

IV. The Infringing Acts of the Defendant

21. SOCAN has repeatedly contacted the Defendant concerning the requirement to obtain a licence for the performances of SOCAN Musical Works, including the need

to submit report forms and to pay corresponding royalties in accordance with the terms of Tariff 4.A.

22. The Defendant has persisted in organizing, producing and promoting the Bluesfest Music Festival, and has, by its actions, sanctioned, approved and countenanced the performances of SOCAN Musical Works taking place at the Bluesfest Festival contrary to sections 3 and 27 of the *Copyright Act*.

23. In addition, since at least 2022, the Defendant has, for profit, permitted the Festival Grounds to be used for the public performance of SOCAN Musical Works by professional music performers. The Defendant knew, or had reason to suspect, that the public performances of SOCAN Musical Works were not licensed, contrary to section 27(5) of the *Copyright Act*.

24. For the numerous performances of SOCAN Musical Works at the Bluesfest Music Festival held in at least each of 2022, 2023 and 2024, the Defendant has failed to pay the applicable royalties and submit report forms as required by Tariff 4.A

25. At all material times, the Defendant has been aware of SOCAN and the requirement to obtain all necessary licences from SOCAN.

26. And at all material times, the Defendant was aware, or had reasonable grounds for suspecting, that the performances of SOCAN Musical Works at the Bluesfest Music Festival infringed copyright.

27. The full extent of all of the Defendant's wrongful acts and infringements is not known by SOCAN but is within the knowledge of the Defendant. SOCAN will seek relief in respect of all such activities.

IV. Damages and Other Relief

28. As a result of the Defendant's conduct, the Defendant has unjustly profited and will continue to make a profit, while SOCAN has suffered and will continue to suffer harm, including damages in the form of lost royalties.

29. SOCAN is unable to estimate the amount of royalties owed by the Defendant, as the calculation depends on information that is within the knowledge of the Defendant.

30. Since the Defendant has failed to pay the royalties, pursuant to sections 38.1(4) and (4.1) of the *Copyright Act* and by operation of section 73.2 of the *Copyright Act*, SOCAN may elect to recover statutory damages of no less than three and not more than ten times the applicable royalties under Tariff 4.A for the years 2022 to the date of judgment.

31. In the alternative, SOCAN may elect to recover statutory damages under subsection 38.1(1)(a) of the *Copyright Act*.

32. SOCAN proposes that this action be tried at Ottawa, Ontario.

Dated at Ottawa, Ontario this 12th day of June, 2025.



GOWLING WLG (CANADA) LLP

160 Elgin St., Suite 2600

Ottawa, ON K2P 2P7

Stephane Caron

Tel: 613 786 0177

stephane.caron@gowlingwlg.com

Matthew Estabrooks

Tel: 613 786 0211

matthew.estabrooks@gowlingwlg.com

Katherine Beaulieu
Tel: 613 786 0150
katherine.beaulieu@gowlingwlg.com

Solicitors for the Plaintiff

Canada Gazette

Part I



Gazette du Canada

Partie I

OTTAWA, SATURDAY, MAY 4, 2024

OTTAWA, LE SAMEDI 4 MAI 2024

COPYRIGHT BOARD

*SOCAN Tariff 4.A – Popular Music Concerts
(2018-2024)*

Citation: *SOCAN Tariff 4.A (2018-2024)*, 2024 CB 2-T
See also: *SOCAN Tariff 4.A (2018-2024)*, 2024 CB 2

Published pursuant to section 70.1 of the *Copyright Act*

Lara Taylor
Secretary General
1-833-860-7131 (toll-free number)
registry-greffe@cb-cda.gc.ca (email)

Tariff 4.A

LIVE PERFORMANCES AT CONCERT HALLS,
THEATRES AND OTHER PLACES OF
ENTERTAINMENT – POPULAR MUSIC
CONCERTS (2018-2024)

Definitions

1. In this tariff,

“Free concert” includes, with respect to festivals, celebrations and other similar events, a concert for which no separate admission charge is made.

“Performers” include DJs when they are the featured performer and their identity forms part of material used to promote the event.

Application

2. This tariff sets the royalties to be paid for the performance and authorization to perform, by means of

COMMISSION DU DROIT D'AUTEUR

Tarif 4.A de la SOCAN – Concerts de musique populaire (2018-2024)

Référence : *Tarif 4.A de la SOCAN (2018-2024)*, 2024 CDA 2-T
Voir également : *Tarif 4.A de la SOCAN (2018-2024)*, 2024 CDA 2

Publié en vertu de l'article 70.1 de la *Loi sur le droit d'auteur*

La secrétaire générale
Lara Taylor
1-833-860-7131 (numéro sans frais)
registry-greffe@cb-cda.gc.ca (courriel)

Tarif 4.A

EXÉCUTIONS PAR DES EXÉCUTANTS EN
PERSONNE DANS DES SALLES DE CONCERT,
THÉÂTRES ET AUTRES LIEUX DE
DIVERTISSEMENT – CONCERTS DE MUSIQUE
POPULAIRE (2018-2024)

Définitions

1. Les définitions qui suivent s'appliquent au présent tarif :

« Concert gratuit » comprend le concert présenté dans le cadre d'une fête, d'un festival ou d'un événement semblable et qui ne fait pas l'objet d'un prix d'entrée supplémentaire.

« Exécutants » comprend un DJ qui est l'exécutant en vedette et dont l'identité fait partie du matériel utilisé pour promouvoir l'événement.

Application

2. Le présent tarif fixe les redevances à verser pour l'exécution et l'autorisation d'exécuter, par des exécutants en

performers in person at a concert in the years 2018-2024, of any or all of the works in SOCAN's repertoire, at concert halls, theatres and other places where entertainment is presented, including open-air events.

3. For greater certainty, this tariff applies to the performance of musical works by lip synching or miming.

4. This tariff does not apply to

(a) the communication to the public of musical works over the internet;

(b) the live performance in public of musical works in cabarets, cafes, clubs, cocktail bars, dining rooms, lounges, restaurants, roadhouses, taverns and similar establishments; and

(c) the performance of recorded music at events that are held primarily for purposes of dancing or any similar activity.

5. Users may elect to pay royalties and file reports under either section 6 (per event royalties) or section 7 (annual royalties).

Per Event Royalties ("Tariff 4.A.1")

6. (1) The royalty fee payable per concert is

(a) 3% of gross receipts from ticket sales of paid concerts, exclusive of any applicable taxes, with a minimum royalty fee per concert of \$35; or

(b) 3% of royalty fees paid to singers, musicians, dancers, conductors and other performers during a free concert, with a minimum royalty fee per concert of \$35.

(2) In addition to the reporting required by section 8, users that elect to pay royalties under section 6 shall, no later than 30 days after the concert,

(a) pay the royalties due for the concert; and

(b) report the gross receipts from the ticket sales or the total royalty fees paid to the performers, including all singers, musicians, dancers, conductors, and other performers, as may be applicable.

Annual Royalties ("Tariff 4.A.2")

7. (1) The annual royalty fee payable per concert is

(a) 3% of gross receipts from ticket sales of paid concerts, exclusive of any applicable taxes, with a minimum annual royalty fee of \$60; or

personne à un concert pendant les années 2018-2024, de l'une ou de la totalité des œuvres faisant partie du répertoire de la SOCAN, dans des salles de concert, théâtres ou autres lieux de divertissement, y compris les spectacles en plein air.

3. Pour plus de certitude, ce tarif s'applique à l'exécution d'œuvres musicales en synchro ou mimée.

4. Ce tarif ne s'applique pas à :

a) la communication au public d'œuvres musicales par Internet;

b) l'exécution en personne, en public, d'œuvres musicales dans des cabarets, cafés, clubs, bars à cocktail, salles à manger, lounges, restaurants, auberges, tavernes et autres établissements du même genre;

c) l'exécution de musique enregistrée lors d'événements ayant lieu surtout aux fins de danse ou de toute autre activité similaire.

5. Les utilisateurs peuvent choisir de verser les redevances et de déposer leurs rapports en vertu de l'article 6 (redevances pour concerts individuels) ou l'article 7 (redevances annuelles).

Redevances pour concerts individuels (« Tarif 4.A.1 »)

6. (1) La redevance exigible par concert est :

a) 3 % des recettes brutes au guichet des concerts payants, à l'exclusion de toute taxe applicable, sous réserve d'une redevance minimale par concert de 35 \$; ou

b) 3 % des cachets versés aux chanteurs, musiciens, danseurs, chefs d'orchestre et autres interprètes participant à un concert gratuit, sous réserve d'une redevance minimale par concert de 35 \$.

(2) En plus des rapports exigés à l'article 8, au plus tard 30 jours après les concerts, les utilisateurs qui préfèrent verser des redevances selon l'article 6 doivent :

a) verser les redevances exigibles pour le concert;

b) faire rapport de leurs recettes brutes au guichet ou de tous les cachets versés aux interprètes, y compris tous les chanteurs, musiciens, danseurs, chefs d'orchestre et autres interprètes, le cas échéant.

Redevances annuelles (« Tarif 4.A.2 »)

7. (1) La redevance annuelle exigible par concert est, selon le cas :

a) 3 % des recettes brutes au guichet des concerts payants, à l'exclusion de toute taxe applicable, sous réserve d'une redevance minimale annuelle de 60 \$; ou

(b) 3% of royalty fees paid to singers, musicians, dancers, conductors and other performers during a free concert, with a minimum annual royalty fee of \$60.

(2) Users that elect to pay royalties under section 7 shall estimate the royalty fee payable for the year for which the tariff applies, based on the total gross receipts or royalty fees paid for the previous year, and shall pay any such estimated royalty fee to SOCAN on or before January 31 of the year for which the tariff applies. Payment of the royalty fee shall be accompanied by a report of the gross receipts or royalty fees paid for the previous year.

(3) If the gross receipts or royalty fees paid reported for the previous year were not based on the entire year, payment of this royalty fee shall be accompanied by a report estimating the gross receipts or royalty fees paid for the entire year for which the tariff applies.

(4) On or before January 31 of the following year, a report shall be made of the actual gross receipts or royalty fees paid during the calendar year for which the tariff applies, an adjustment of the royalty fee payable to SOCAN shall be made, and any additional royalty fees due on the basis of the actual gross receipts or royalty fees paid. If the royalty fee due is less than the amount paid, SOCAN shall credit the user with the amount of the overpayment.

Reporting

8. Regardless of the user's election under section 5, the user shall, no later than 30 days after the concert,

(a) provide the legal names, addresses and telephone numbers of the concert promoters, if any, and the owners of the venue where the concert took place (if other than the user);

(b) provide the name of the acts at the concert, if available; and

(c) provide the title of each musical work performed, if available.

Administrative Provisions

9. SOCAN shall have the right to audit the user's books and records, on reasonable notice and during normal business hours, to verify the statements rendered and the royalty fee payable by the user.

10. Any amount not received by the due date shall bear interest from that date until the date the amount is received. Interest shall be calculated daily, at a rate equal to 1% above the Bank Rate effective on the last day of the

b) 3 % des cachets versés aux chanteurs, musiciens, danseurs, chefs d'orchestre et autres interprètes participant à un concert gratuit, sous réserve d'une redevance minimale annuelle de 60 \$.

(2) Les utilisateurs qui choisissent de verser les redevances selon l'article 7 doivent évaluer la redevance exigible pour l'année pour laquelle le tarif s'applique, en fonction du total des recettes brutes ou cachets pour l'année précédente, et verser ce montant estimatif à la SOCAN au plus tard le 31 janvier de l'année pour laquelle le tarif s'applique. Le versement de la redevance doit être accompagné d'un rapport sur les recettes brutes ou cachets pour l'année précédente.

(3) Si les recettes brutes ou cachets déclarés pour l'année précédente ne tiennent compte que d'une partie de l'année, le paiement de cette redevance doit être accompagné d'un rapport estimatif des recettes brutes ou cachets pour la totalité de l'année pour laquelle le tarif s'applique.

(4) Au plus tard le 31 janvier de l'année suivante, un rapport doit être préparé sur les recettes brutes ou cachets réels pour l'année civile à laquelle le tarif s'applique, un ajustement de la redevance à être versée à la SOCAN doit être effectué, ainsi que toute redevance additionnelle exigible en fonction des recettes brutes ou cachets réels. Si la redevance exigible est inférieure au montant payé, la SOCAN doit porter le supplément au crédit de l'utilisateur.

Établissement de rapports

8. Peu importe le choix de l'utilisateur en vertu de l'article 5, au plus tard 30 jours après le concert, l'utilisateur doit fournir :

a) les noms, adresses et numéros de téléphone des promoteurs du concert, le cas échéant, et des propriétaires de l'établissement où s'est déroulé le concert (si ces propriétaires sont autres que l'utilisateur);

b) les noms des interprètes, si cette information est disponible;

c) le titre de chaque œuvre musicale exécutée lors du concert, si cette information est disponible.

Dispositions administratives

9. La SOCAN a le droit de vérifier les livres et les registres de l'utilisateur, moyennant un préavis raisonnable et durant les heures normales de bureau, afin de confirmer les énoncés présentés par l'utilisateur et la redevance exigible de ce dernier.

10. Tout montant impayé à son échéance doit porter intérêt à compter de la date à laquelle il aurait dû être acquitté jusqu'à la date où il est reçu. L'intérêt doit être calculé quotidiennement, à un taux de 1 % au-dessus du taux

previous month (as published by the Bank of Canada). Interest shall not compound.

11. All amounts payable under this tariff are exclusive of any federal, provincial or other governmental taxes or levies of any kind.

bancaire en vigueur le dernier jour du mois précédent (tel qu'il est publié par la Banque du Canada). L'intérêt ne doit pas être composé.

11. Tous les montants exigibles indiqués dans le présent tarif ne comprennent ni les taxes fédérales, provinciales ou autres, ni les prélèvements d'autre genre qui pourraient s'appliquer.

Canada Gazette

Part I



Gazette du Canada

Partie I

OTTAWA, SATURDAY, OCTOBER 12, 2024

OTTAWA, LE SAMEDI 12 OCTOBRE 2024

(Erratum)

Copyright Board

SOCAN Tariff 4.A – Popular
Music Concerts (2018-2024)

(Erratum)

Commission du droit d'auteur

Tarif 4.A de la SOCAN –
Concerts de musique populaire
(2018-2024)

(Erratum)

COPYRIGHT BOARD

*SOCAN Tariff 4.A – Popular Music Concerts
(2018-2024)*

Notice is hereby given that the supplement bearing the above-mentioned title, published in the *Canada Gazette*, Part I, Vol. 154, No. 18, on Saturday, May 4, 2024, contained errors and should have read as follow.

(Erratum)

COMMISSION DU DROIT D'AUTEUR

*Tarif 4.A de la SOCAN – Concerts de musique
populaire (2018-2024)*

Avis est par les présentes donné que des erreurs se sont glissées dans le supplément portant le titre susmentionné publié le samedi 4 mai 2024 dans la Partie I de la *Gazette du Canada*, vol. 154, n° 18, et aurait dû être rédigé ainsi.

COPYRIGHT BOARD***SOCAN Tariff 4.A – Popular Music Concerts (2018-2024)***

Citation: *SOCAN Tariff 4.A (2018-2024)*, 2024 CB 2-T - Erratum

See also: *SOCAN Tariff 4.A (2018-2024)*, 2024 CB 2; *SOCAN Tariff 4.A (2018-2024)*, 2024 CB 2-T

Published pursuant to section 70.1 of the *Copyright Act*

Greg Gallo

Acting Secretary General

1-833-860-7131 (toll-free number)

registry-greffe@cb-cda.gc.ca (email)

Tariff 4.A

LIVE PERFORMANCES AT CONCERT HALLS, THEATRES AND OTHER PLACES OF ENTERTAINMENT – POPULAR MUSIC CONCERTS (2018-2024)

Definitions

1. In this tariff,

“Free concert” includes, with respect to festivals, celebrations and other similar events, a concert for which no separate admission charge is made.

“Performers” include DJs when they are the featured performer and their identity forms part of material used to promote the event.

Application

2. This tariff sets the royalties to be paid for the performance and authorization to perform, by means of performers in person at a concert in the years 2018-2024, of any or all of the works in SOCAN’s repertoire, at concert halls, theatres and other places where entertainment is presented, including open-air events.

3. For greater certainty, this tariff applies to the performance of musical works by lip synching or miming.

4. This tariff does not apply to

(a) the communication to the public of musical works over the internet;

(b) the live performance in public of musical works in cabarets, cafes, clubs, cocktail bars, dining rooms,

COMMISSION DU DROIT D’AUTEUR***Tarif 4.A de la SOCAN – Concerts de musique populaire (2018-2024)***

Référence : *Tarif 4.A de la SOCAN (2018-2024)*, 2024 CDA 2-T - Erratum

Voir également : *Tarif 4.A de la SOCAN (2018-2024)*, 2024 CDA 2; *Tarif 4.A de la SOCAN (2018-2024)*, 2024 CDA 2-T

Publié en vertu de l’article 70.1 de la *Loi sur le droit d’auteur*

Le secrétaire général par intérim

Greg Gallo

1-833-860-7131 (numéro sans frais)

registry-greffe@cb-cda.gc.ca (courriel)

Tarif 4.A

EXÉCUTIONS PAR DES EXÉCUTANTS EN PERSONNE DANS DES SALLES DE CONCERT, THÉÂTRES ET AUTRES LIEUX DE DIVERTISSEMENT – CONCERTS DE MUSIQUE POPULAIRE (2018-2024)

Définitions

1. Les définitions qui suivent s’appliquent au présent tarif :

« Concert gratuit » comprend le concert présenté dans le cadre d’une fête, d’un festival ou d’un événement semblable et qui ne fait pas l’objet d’un prix d’entrée supplémentaire.

« Exécutants » comprend un DJ qui est l’exécutant en vedette et dont l’identité fait partie du matériel utilisé pour promouvoir l’événement.

Application

2. Le présent tarif fixe les redevances à verser pour l’exécution et l’autorisation d’exécuter, par des exécutants en personne à un concert pendant les années 2018-2024, de l’une ou de la totalité des œuvres faisant partie du répertoire de la SOCAN, dans des salles de concert, théâtres ou autres lieux de divertissement, y compris les spectacles en plein air.

3. Pour plus de certitude, ce tarif s’applique à l’exécution d’œuvres musicales en synchro ou mimée.

4. Ce tarif ne s’applique pas à :

a) la communication au public d’œuvres musicales par Internet;

b) l’exécution en personne, en public, d’œuvres musicales dans des cabarets, cafés, clubs, bars à cocktail,

lounges, restaurants, roadhouses, taverns and similar establishments; and

(c) the performance of recorded music at events that are held primarily for purposes of dancing or any similar activity.

5. Users may elect to pay royalties and file reports under either section 6 (per event royalties) or section 7 (annual royalties).

Per Event Royalties ("Tariff 4.A.1")

6. (1) The royalty fee payable per concert is

(a) 3% of gross receipts from ticket sales of paid concerts, exclusive of any applicable taxes, with a minimum royalty fee per concert of \$35; or

(b) 3% of fees paid to singers, musicians, dancers, conductors and other performers during a free concert, with a minimum royalty fee per concert of \$35.

(2) In addition to the reporting required by section 8, users that elect to pay royalties under section 6 shall, no later than 30 days after the concert,

(a) pay the royalties due for the concert; and

(b) report the gross receipts from the ticket sales or the total fees paid to the performers, including all singers, musicians, dancers, conductors, and other performers, as may be applicable.

Annual Royalties ("Tariff 4.A.2")

7. (1) The annual royalty fee payable per concert is

(a) 3% of gross receipts from ticket sales of paid concerts, exclusive of any applicable taxes, with a minimum annual royalty fee of \$60; or

(b) 3% of fees paid to singers, musicians, dancers, conductors and other performers during a free concert, with a minimum annual royalty fee of \$60.

(2) Users that elect to pay royalties under section 7 shall estimate the royalty fee payable for the year for which the tariff applies, based on the total gross receipts or fees paid for the previous year, and shall pay any such estimated royalty fee to SOCAN on or before January 31 of the year for which the tariff applies. Payment of the royalty fee shall be accompanied by a report of the gross receipts or fees paid for the previous year.

salles à manger, foyers, restaurants, auberges, tavernes et autres établissements du même genre;

c) l'exécution de musique enregistrée lors d'événements ayant lieu surtout aux fins de danse ou de toute autre activité similaire.

5. Les utilisateurs peuvent choisir de verser les redevances et de déposer leurs rapports en vertu de l'article 6 (redevances pour concerts individuels) ou l'article 7 (redevances annuelles).

Redevances pour concerts individuels (« Tarif 4.A.1 »)

6. (1) La redevance exigible par concert est :

a) 3 % des recettes brutes au guichet des concerts payants, à l'exclusion de toute taxe applicable, sous réserve d'une redevance minimale par concert de 35 \$; ou

b) 3 % des cachets versés aux chanteurs, musiciens, danseurs, chefs d'orchestre et autres interprètes participant à un concert gratuit, sous réserve d'une redevance minimale par concert de 35 \$.

(2) En plus des rapports exigés à l'article 8, au plus tard 30 jours après les concerts, les utilisateurs qui préfèrent verser des redevances selon l'article 6 doivent :

a) verser les redevances exigibles pour le concert;

b) faire rapport de leurs recettes brutes au guichet ou de tous les cachets versés aux interprètes, y compris tous les chanteurs, musiciens, danseurs, chefs d'orchestre et autres interprètes, le cas échéant.

Redevances annuelles (« Tarif 4.A.2 »)

7. (1) La redevance annuelle exigible par concert est, selon le cas :

a) 3 % des recettes brutes au guichet des concerts payants, à l'exclusion de toute taxe applicable, sous réserve d'une redevance minimale annuelle de 60 \$; ou

b) 3 % des cachets versés aux chanteurs, musiciens, danseurs, chefs d'orchestre et autres interprètes participant à un concert gratuit, sous réserve d'une redevance minimale annuelle de 60 \$.

(2) Les utilisateurs qui choisissent de verser les redevances selon l'article 7 doivent évaluer la redevance exigible pour l'année pour laquelle le tarif s'applique, en fonction du total des recettes brutes ou cachets pour l'année précédente, et verser ce montant estimatif à la SOCAN au plus tard le 31 janvier de l'année pour laquelle le tarif s'applique. Le versement de la redevance doit être accompagné d'un rapport sur les recettes brutes ou cachets pour l'année précédente.

(3) If the gross receipts or fees paid reported for the previous year were not based on the entire year, payment of this royalty fee shall be accompanied by a report estimating the gross receipts or fees paid for the entire year for which the tariff applies.

(4) On or before January 31 of the following year, a report shall be made of the actual gross receipts or fees paid during the calendar year for which the tariff applies, an adjustment of the royalty fee payable to SOCAN shall be made, and any additional royalty fees due on the basis of the actual gross receipts or fees paid. If the royalty fee due is less than the amount paid, SOCAN shall credit the user with the amount of the overpayment.

Reporting

8. Regardless of the user's election under section 5, the user shall, no later than 30 days after the concert,

(a) provide the legal names, addresses and telephone numbers of the concert promoters, if any, and the owners of the venue where the concert took place (if other than the user);

(b) provide the name of the acts at the concert, if available; and

(c) provide the title of each musical work performed, if available.

Administrative Provisions

9. SOCAN shall have the right to audit the user's books and records, on reasonable notice and during normal business hours, to verify the statements rendered and the royalty fee payable by the user.

10. Any amount not received by the due date shall bear interest from that date until the date the amount is received. Interest shall be calculated daily, at a rate equal to 1% above the Bank Rate effective on the last day of the previous month (as published by the Bank of Canada). Interest shall not compound.

11. All amounts payable under this tariff are exclusive of any federal, provincial or other governmental taxes or levies of any kind.

(3) Si les recettes brutes ou cachets déclarés pour l'année précédente ne tiennent compte que d'une partie de l'année, le paiement de cette redevance doit être accompagné d'un rapport estimatif des recettes brutes ou cachets pour la totalité de l'année pour laquelle le tarif s'applique.

(4) Au plus tard le 31 janvier de l'année suivante, un rapport doit être préparé sur les recettes brutes ou cachets réels pour l'année civile à laquelle le tarif s'applique, un ajustement de la redevance à être versée à la SOCAN doit être effectué, ainsi que toute redevance additionnelle exigible en fonction des recettes brutes ou cachets réels. Si la redevance exigible est inférieure au montant payé, la SOCAN doit porter le supplément au crédit de l'utilisateur.

Établissement de rapports

8. Peu importe le choix de l'utilisateur en vertu de l'article 5, au plus tard 30 jours après le concert, l'utilisateur doit fournir :

a) les noms, adresses et numéros de téléphone des promoteurs du concert, le cas échéant, et des propriétaires de l'établissement où s'est déroulé le concert (si ces propriétaires sont autres que l'utilisateur);

b) les noms des interprètes, si cette information est disponible;

c) le titre de chaque œuvre musicale exécutée lors du concert, si cette information est disponible.

Dispositions administratives

9. La SOCAN a le droit de vérifier les livres et les registres de l'utilisateur, moyennant un préavis raisonnable et durant les heures normales de bureau, afin de confirmer les énoncés présentés par l'utilisateur et la redevance exigible de ce dernier.

10. Tout montant impayé à son échéance doit porter intérêt à compter de la date à laquelle il aurait dû être acquitté jusqu'à la date où il est reçu. L'intérêt doit être calculé quotidiennement, à un taux de 1 % au-dessus du taux bancaire en vigueur le dernier jour du mois précédent (tel qu'il est publié par la Banque du Canada). L'intérêt ne doit pas être composé.

11. Tous les montants exigibles indiqués dans le présent tarif ne comprennent ni les taxes fédérales, provinciales ou autres, ni les prélèvements d'autre genre qui pourraient s'appliquer.

SCHEDULE B

Artist - Date of Performance	Work Title	Composer/Author
Jojo Worthington July 7, 2022		
	Win Butler	WORTHINGTON JOANNA MARY
	Synchronize	WORTHINGTON JOANNA MARY
	Birthday	WORTHINGTON JOANNA MARY
	Divide	WORTHINGTON JOANNA MARY
	Two Lines	WORTHINGTON JOANNA MARY
	Tried My Best	WORTHINGTON JOANNA MARY
	Stabilize	WORTHINGTON JOANNA MARY
Sarah McLachlan July 7, 2022		
	Building A Mystery	MARCHAND PIERRE MCLACHLAN SARAH ANN
	In Your Shoes	MARCHAND PIERRE MCLACHLAN SARAH ANN DOUCET THOMAS LUKE
	I Will Remember You	MCLACHLAN SARAH ANN
	Adia	MARCHAND PIERRE MCLACHLAN SARAH ANN
	Hold On	MCLACHLAN SARAH ANN
	World On Fire	MARCHAND PIERRE MCLACHLAN SARAH ANN
	Loving You Is Easy	MCLACHLAN SARAH ANN
	Elsewhere	MCLACHLAN SARAH ANN
	Beautiful Girl	DOUCET THOMAS LUKE MCLACHLAN SARAH ANN
	Fallen	MCLACHLAN SARAH ANN
	Song For My Father	MCLACHLAN SARAH ANN
	Ice Cream	MCLACHLAN SARAH ANN
	Fumbling Towards Ecstasy	MARCHAND PIERRE MCLACHLAN SARAH ANN
	Monsters	MARCHAND PIERRE MCLACHLAN SARAH ANN
	Sweet Surrender	MCLACHLAN SARAH ANN
	Possession	MARCHAND PIERRE MCLACHLAN SARAH ANN
	Fear	MCLACHLAN SARAH ANN
	Angel	MCLACHLAN SARAH ANN
Alessia Cara July 7, 2022		
	Here	CARACCILO ALESSIA FELDER WARREN OKAY III GERONGCO ROBERT TIGLEY GERONGCO SAMUEL TIGLEY HAYES ISAAC LEE

		LAM TERENCE PO LUN
	Sweet Dream	CARACCILO ALESSIA LEVINE JONATHAN DAVID
	Find My Boy	CARACCILO ALESSIA WISE MICHAEL JOSEPH
	Wild Things	CARACCILO ALESSIA
	You Let Me Down	CARACCILO ALESSIA WISE MICHAEL JOSEPH
	Growing Pains	CARACCILO ALESSIA FELDER WARREN OKAY III
	Bluebird	CARACCILO ALESSIA
	Lie To Me	CARACCILO ALESSIA ANGELOV MILOS DETERVILLE JOHANN LANGLOIS LEGARE CLEMENT RASTOGI YANNICK RAYMOND ZACHARIE ALEXANDRE SAMUELS MATTHEW JEHU
	Best Days	CARACCILO ALESSIA LEVINE JONATHAN DAVID
	Fix You	BERRYMAN GUY RUPERT BUCKLAND JONATHAN MARK CHAMPION WILLIAM MARTIN CHRISTOPHER ANTHONY JOHN
	Scars to Your Beautiful	CARACCILO ALESSIA FELDER WARREN OKAY III
	Stay	CARACCILO ALESSIA
Anders Drerup July 9, 2022		
	I Appreciate You	DRERUP ANDERS LIFMANN
	Dinero	DRERUP ANDERS LIFMANN
	Head Down	DRERUP ANDERS LIFMANN
	Two First Kisses	DRERUP ANDERS LIFMANN
	Both Be Right	DRERUP ANDERS LIFMANN
	Jolene	PARTON DOLLY
Collin James July 9, 2022		
	Just A Little Love	MUNN COLIN JAMES WILSON THOMAS CUNNINGHAM
	Open Road	MUNN COLIN JAMES NORTHEY CRAIG WILLIAM ANDREW
	Man's Gotta Be A Stone	MUNN COLIN JAMES SALTER THOMAS A W G WILSON THOMAS CUNNINGHAM
	Five Long Years	MUNN COLIN JAMES
	Why'd You Lie	MUNN COLIN JAMES
	Freedom	MUNN COLIN JAMES WILSON THOMAS CUNNINGHAM
	Just Came Back	BURGESS DARYL NEIL

		MUNN COLIN JAMES
The Revivalists July 9, 2022		
	Criminal	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE
	It Was A Sin	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE
	You and I	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE
	When I'm With You	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE
	You Said It All	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE
	Got Love	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE
	Change	WILLIAMS EDWARD GEORGE
	Oh No	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE
	Wish I Knew You	CAMPANELLI ANDREW STEPHEN FEINBERG ZACHARY GEKAS GEORGE M SHAW DAVID WILLIAM WILLIAMS EDWARD GEORGE

SCHEDULE C

Artist - Date of Performance	Work Title	Composer/Author
Amos The Transparent July 13, 2023		
	Change My Mind	CHANDLER JONATHAN A HAY JAMES DANIEL NICOL JAMES WILLIAM RESHITNYK OLENKA KRYSTYNA WILSON CHRIS JAMES YATES MICHAEL ROBERT
	Faded Blue Ink	CHANDLER JONATHAN A
	Troublemaker	CHANDLER JONATHAN A HAY JAMES DANIEL NICOL JAMES WILLIAM RESHITNYK OLENKA KRYSTYNA WILSON CHRIS JAMES YATES MICHAEL ROBERT
	Says the Spark	HAY JAMES DANIEL HYNE MARK NICOL JAMES WILLIAM SARGENT KATE MARIA WILSON CHRIS JAMES YATES MICHAEL ROBERT CHANDLER JONATHAN A
	Someone I Used To Know	HAY JAMES DANIEL NICOL JAMES WILLIAM RESHITNYK OLENKA KRYSTYNA WILSON CHRIS JAMES YATES MICHAEL ROBERT AIKINS CARLEIGH CHANDLER JONATHAN A
	I Saw A Ghost	HAY JAMES DANIEL NICOL JAMES WILLIAM RESHITNYK OLENKA KRYSTYNA WILSON CHRIS JAMES YATES MICHAEL ROBERT CHANDLER JONATHAN A
	In The Air Tonight	COLLINS PHILLIP DAVID CHARLES
	Let It Out	HAY JAMES DANIEL NICOL JAMES WILLIAM WILSON CHRIS JAMES YATES MICHAEL ROBERT CHANDLER JONATHAN A
	Sure As The Weather	HAY JAMES DANIEL HYNE MARK NICOL JAMES WILLIAM SARGENT KATE MARIA WILSON CHRIS JAMES

		YATES MICHAEL ROBERT CHANDLER JONATHAN A
	Burin Peninsula	HAY JAMES DANIEL NICOL JAMES WILLIAM RESHITNYK OLENKA KRYSTYNA WILSON CHRIS JAMES YATES MICHAEL ROBERT CHANDLER JONATHAN A
Loviet July 13, 2023		
	Picture	MACINTOSH NATALIE LYNN
	What I Wouldn't Give	MACINTOSH NATALIE LYNN
	Sports Cars	BOHEMIER MATTHIEU EVAN MACINTOSH NATALIE LYNN
	Broken Lips	MACINTOSH NATALIE LYNN
	Star Treatment	MACINTOSH NATALIE LYNN
	January	MACINTOSH NATALIE LYNN
	Some Kind of Drug	MACINTOSH NATALIE LYNN
	If It Makes You Happy	CROW SHERYL SUZANNE
	One	WORSLEY RYAN JAMES MACINTOSH NATALIE LYNN

SCHEDULE D

Artist - Date of Performance	Work Title	Composer/Author
Mother Mother July 4, 2024		
	Nobody Escapes	GULDEMOND RYAN LEE SIADAT ALI
	Arms Tonite	GULDEMOND RYAN LEE
	Hayloft II	GULDEMOND RYAN LEE
	Problems	GULDEMOND RYAN LEE
	O My Heart	GULDEMOND RYAN LEE
	Explode!	GULDEMOND RYAN LEE
	Back To Life	GULDEMOND RYAN LEE MCNUTT ANDY
	Body	GULDEMOND RYAN LEE
	Sleep Awake	GULDEMOND RYAN LEE
	Dirty Town	GULDEMOND RYAN LEE
	Neighbor	GULDEMOND RYAN LEE
	Wisdom	GULDEMOND RYAN LEE
	Ghosting	GULDEMOND RYAN LEE
	Little Pistol	GULDEMOND RYAN LEE
	It's Alright	GULDEMOND RYAN LEE STORWICK MELISSA FAITH
	Oh Ana	GULDEMOND RYAN LEE
	Wrecking Ball	GULDEMOND RYAN LEE
	Verbatim	GULDEMOND RYAN LEE
	Hayloft	GULDEMOND RYAN LEE
	Video Games	PARKER JUSTIN
	Grief Chapter	GULDEMOND RYAN LEE HADFIELD JOHN
	Burning Pile	GULDEMOND RYAN LEE
Sandra Bouza July 4, 2024		
	I Want You	BOUZA SANDRA HELEN
	Shine	BOUZA SANDRA HELEN
	Bottle	BOUZA SANDRA HELEN
	Hotel Door	BOUZA SANDRA HELEN
	Almost Love	BOUZA SANDRA HELEN KOURKOUTIS HILLARY
	Break On Through	BOUZA SANDRA HELEN
	Good Vibrations	BOUZA SANDRA HELEN
	Sundown	LIGHTFOOT GORDON
	A Sound In The Dark	CITRULLO ROSS HAYES BOUZA SANDRA HELEN
	Sit By The Fire	CITRULLO ROSS HAYES BOUZA SANDRA HELEN
Tokyo Police Club July 4, 2024		

	Breakneck Speed	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Hot Tonight	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS PAGNOTTA TIMOTHY ALAN WRIGHT GRAHAM FRASER
	Favourite Colour	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Box	HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Nature of the Experiment	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Be Good	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Simple Dude	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	End of a Spark	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Wait Up Boots of Danger	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Argentina (Parts I, II, III)	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Tessellate	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
	Your English Is Good	ALSOP GREG JARRETT HOOK JOSH GARRET MONKS DAVID THOMAS WRIGHT GRAHAM FRASER
Mia Kelly July 5, 2024		

	Dépaysée	KELLY MIA
	Bonefish Boys	KELLY MIA
	Kitchissippi	KELLY MIA
	Garden Through the War	KELLY MIA
	Lone Dog	KELLY MIA
	si j'étais franche	KELLY MIA
	Meaning Well	KELLY MIA
	Vagabond	KELLY MIA
	Hold On To	KELLY MIA
	Remedy River	KELLY MIA
Nickelback July 5, 2024		
	San Quentin	KROEGER CHAD ROBERT
	Savin' Me	ADAIR DANIEL PATRICK KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY
	Far Away	ADAIR DANIEL PATRICK KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY
	Animals	ADAIR DANIEL PATRICK KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY
	Someday	KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY VIKEDAL RYAN
	Worthy to Say	KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY
	Figured You Out	KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY VIKEDAL RYAN
	When We Stand Together	KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY MOI JOSEPH KELLY
	This Afternoon	KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY LANGE ROBERT JOHN PEAKE RYAN ANTHONY
	Hero	KROEGER CHAD ROBERT
	Photograph	ADAIR DANIEL PATRICK KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY
	Rockstar	ADAIR DANIEL PATRICK KROEGER CHAD ROBERT

		KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY
	How You Remind Me	KROEGER CHAD ROBERT KROEGER MICHAEL DOUGLAS HENRY PEAKE RYAN ANTHONY VIKEDAL RYAN
	Gotta Be Somebody	KROEGER CHAD ROBERT MOI JOSEPH KELLY PEAKE RYAN ANTHONY
	Burn It To The Ground	KROEGER CHAD ROBERT MOI JOSEPH KELLY KROEGER MICHAEL DOUGLAS HENRY
The Artichoke Hearts July 5, 2024		
	Call To Answer	DOLAN CAITLIN
	Devil In My Head	DOLAN CAITLIN
	Blue Jay Way	DOLAN CAITLIN
	Back To The Future	DOLAN CAITLIN
Blue Moon Marquee July 7, 2024		
	Big Black Mamba	CARDINAL ALEXANDER
	Fever Flickering Flame	CARDINAL ALEXANDER
	Scream, Holler & Howl	CARDINAL ALEXANDER OHLHAUSER JASMINE COLETTE
	Double Barrel Blues	CARDINAL ALEXANDER
	Trickster Coyote	CARDINAL ALEXANDER
	52 nd Street Strut	CARDINAL ALEXANDER
	Thunderbird	CARDINAL ALEXANDER OHLHAUSER JASMINE COLETTE
Carly Rae Jepsen July 7, 2024		
	Psychedelic Switch	JEPSSEN CARLY RAE
	Surrender My Heart	JEPSSEN CARLY RAE
	Run Away With Me	JEPSSEN CARLY RAE SCHUSTER JOHAN KARL
	Want You In My Room	CROWE TAVISH JOSEPH JEPSSEN CARLY RAE
	Talking To Yourself	JEPSSEN CARLY RAE WILCOX SIMON
	Kollage	JEPSSEN CARLY RAE
	Western Wind	JEPSSEN CARLY RAE
	I Really Like You	JEPSSEN CARLY RAE
	Bad Thing Twice	JEPSSEN CARLY RAE
	Shy Boy	JEPSSEN CARLY RAE
	All That	JEPSSEN CARLY RAE
	Call Me Maybe	CROWE TAVISH JOSEPH JEPSSEN CARLY RAE RAMSAY JOSHUA KEELER
	Stay Away	CROWE TAVISH JOSEPH

		JEPSEN CARLY RAE
	The Loneliest Time	JEPSEN CARLY RAE
	Cut To The Feeling	JEPSEN CARLY RAE WILCOX SIMON
Maroon 5 July 7, 2024		
	Animals	LEVIN BENJAMIN JOSEPH SCHUSTER JOHAN KARL
	One More Night	SANDBERG MARTIN KARL SCHUSTER JOHAN KARL
	Stereo Hearts	LEVIN BENJAMIN JOSEPH MALIK AMMAR
	Payphone	LEVIN BENJAMIN JOSEPH MALIK AMMAR SCHUSTER JOHAN KARL
	Let's Dance	JONES DAVID ROBERT
	Maps	LEVIN BENJAMIN JOSEPH MALIK AMMAR
	Don't Wanna Know	LEVIN BENJAMIN JOSEPH MALIK AMMAR
	Moves Like Jagger	LEVIN BENJAMIN JOSEPH MALIK AMMAR
Blackburn Brothers July 10, 2024		
	Walkin in New New Orleans	BLACKBURN CORNELL BLACKBURN DUANE ARLEN BLACKBURN BROOKE
	Still Taken Care of Business	BLACKBURN CORNELL BLACKBURN DUANE ARLEN BLACKBURN BROOKE
Matthew Good July 10, 2024		
	Giant	GENN DAVID ROBERT MADISON GOOD MATTHEW FREDRICK ROBERT
	Alert Status Red	GOOD MATTHEW FREDRICK ROBERT
	Boy and His Machine Gun	GENN DAVID ROBERT MADISON GOOD MATTHEW FREDRICK ROBERT
	Hello Time Bomb	GENN DAVID ROBERT MADISON GOOD MATTHEW FREDRICK ROBERT
	Daylight Actual	MAYS MATT LIVESEY WARNE GOOD MATTHEW FREDRICK ROBERT
	Born Losers	GOOD MATTHEW FREDRICK ROBERT
	Born to Kill	GENN DAVID ROBERT MADISON GOOD MATTHEW FREDRICK ROBERT
	Everything Is Automatic	GENN DAVID ROBERT MADISON GOOD MATTHEW FREDRICK ROBERT
	Load Me Up	BROWNE IAN ROBERT GENN DAVID ROBERT MADISON PRISKE RICHARD JOHN

		GOOD MATTHEW FREDRICK ROBERT
	Apparitions	GENN DAVID ROBERT MADISON GOOD MATTHEW FREDRICK ROBERT
	Weapon	GOOD MATTHEW FREDRICK ROBERT
	Symbolistic White Walls	GOOD MATTHEW FREDRICK ROBERT