



THANK YOU for choosing Nerve Center for your disc manufacturing project. We know there are lots and lots of disc manufacturing companies to choose from out there, and we're proud that you've chosen to put your trust in us. We intend to make you not only comfortable with your choice, but ecstatic with it. We understand what your project means to you, and we'll give it the personal attention it needs. If you have any questions or concerns along the way, please ask. Call or email. We feel that an informed client is a happy client.

We hope you find this information packet helpful. Please contact us if you have any special requests, alternative packaging needs, or any other questions. Let's get right to it, shall we?

GETTING STARTED

Everything we need in order to manufacture your discs is right here:

- 1) **Source master** in an approved format.
- 2) **Artwork**, either as finished films, or preferably as electronic files.
- 3) **Paperwork** - a completed TRACK LISTING SHEET, an INTELLECTUAL PROPERTY RIGHTS FORM, and an ORDER FORM.
- 4) **Payment**- terms and payment options are discussed just below.

All submitted materials must follow the specifications outlined in this packet. If they do not, your project will almost certainly be delayed, and there could also be added charges for corrections that need to be made during the manufacturing process. So please, double-check and triple-check your files, listen carefully to your master, and fill out the paperwork completely. You are anxious to receive your finished discs, and we are anxious to bring your project to a speedy completion. Making sure the requisite prep work is done will help us both!

PAYMENT TERMS

Since this is one of the first questions we usually get, it will be one of the first we address here. We require full prepayment for your order unless other arrangements have been made. With full prepayment of your order, you will not be charged for any overage you receive (and there is usually *some* overage). We occasionally will accept other terms from qualifying businesses or institutions with a qualifying credit application. Payment may be made with cash or check, or by credit card (or by PayPal, if you prefer). We take Visa, MasterCard, American Express and Discover. If you are paying by credit card, we will charge your card for the amount of your order when we get your source materials. If you are paying by check or money order, please enclose your payment with your source master, artwork and paperwork.

IN THIS DOCUMENT

Page 2: **CD/DVD MASTER FORMAT SPECS**

Acceptable formats for your master, and some information on each.

Page 2: **CD LABEL PRINTING**

Specifications for what gets printed directly on the finished CD's.

Page 3: **PRINTED MATERIALS**

Specifications for your paper materials - jewel case inserts and printed cardboard packaging.

Page 5: **SUBMISSION OF SOURCE MATERIALS**

Sending us your artwork, master, paperwork and payment.

Page 6: **ORDER FORM**

Tell us exactly what you want. Fill this out the and return it with your audio master.

Page 7: **INTELLECTUAL PROPERTY RIGHTS**

Proves to us that you own or have properly licensed the data on your master. Fill this out the and return it with your audio master.

Page 8: **TRACK LISTING**

Fill this out the and return it with your audio master.

If you are using a graphic designer to design your package artwork, that person should have a copy of this document. Different manufacturers use different specifications, so if your designer tells you they already have specifications from another manufacturer, you should tell them to use these instead! Ultimately, it will be you who pays the price either by having your project delayed, or by incurring extra charges if these specifications are not adhered to.

Please forward this document to your graphic designer, or direct them to the specifications on our web site at...

<http://www.nervecenter.net/specs.templates.html>

CD and DVD MASTER SPECIFICATIONS

Please carefully review your master in its entirety before sending it to us. We cannot be held responsible for the contents or quality of the master you submit. It is assumed that once your master is submitted, the content is exactly as you want your finished discs to be. Although the glass mastering process detects a lot of errors, we are not responsible for proofing your master for quality or problems. If there is a problem with your master and a new one is needed, there will be a \$25.00 charge, as we will incur courier fees to send it to the plant.

YOUR CD MASTER

CD-R is the preferred master format for your audio or CD-ROM master. All CD-R audio masters should be recorded without interruption in one single session ("disc-at-once") and be "Red Book" compatible. It is highly recommended that you listen carefully to your CD-R master **ONCE** (and only once) before sending. The most common reason for failure of the audio master is that it was played too much on a home stereo system (or computer) prior to submission. The equipment at the replication facility is many times more sensitive than home stereo equipment, computer equipment and most studio equipment, and even the slightest damage can cause master failure.

CD-R's are very easy to damage, so **be careful** with them.

Previously manufactured, unplayed CD's can also be used to replicate more CD's. Ideally, only new unplayed CD's should be sent as masters, since even a small scratch can create problems in digital transfers.

If required on the finished CD's, **International Standard Recording Codes (ISRC)** must be already present on the master CD or CD-R. That is, we can't add them for you.

We can **also**, in certain instances, take masters on DAT, Exabyte tape, Zip, Jaz, 9-track tape, external Macintosh HFS hard disk, PC hard disk, Syquest, floppy disk, or as an electronic disc image. These formats all come with certain exceptions and restrictions, so be sure to check with us before submitting in one of these formats.

YOUR DVD MASTER

We accept either DVD-R or DLT for **DVD-5** replication.

For **DVD-9** or **DVD-10** projects, we need two DLT's - one for each layer (DVD-9) or side (DVD-10).

DVD-R or DLT must be **fully authored** and ready for replication, unless you have made arrangements for us to secure authoring services for you.

DISC PRINTING SPECIFICATIONS

This section contains important specifications regarding your disc label printing—what gets printed directly on the disc. Please pass this information on to your graphic artist or designer if you are using one.

Disc labels can be printed via a **silk-screen** process (like t-shirts), or with an **offset printing** process (like magazines, posters, and paper parts for disc packaging). Offset printing is generally a little more expensive than silk-screen printing, but offers higher resolution for full-color disc artwork (175 lpi vs. about 100 lpi for silk-screen printing). Silk-screen printing tends to work better for artwork that involves blocks of solid color.

Keep in mind that when printing on a reflective surface like a CD or a DVD, **the results will be a little different** than if you had printed the same thing on white paper. Expect some color variation from what you see on your or your designer's computer screen, or on any printout you may have looked at. If exact color matching is important to you, it is recommended that you specify a white background be printed on the disc. This will more closely approximate the effect of printing on white paper.

Text size should be no smaller than 4 pts. (7 pts. if reversed), and lines should be no less than 0.25 pts. wide (1.5 pts. if reversed).

Be sure your files are **properly trapped**, if necessary. Trapping should be 0.25 pt. (or 0.004 in. or 0.10 mm) between colors.

There should be **no bleed** on your CD label files. Artwork should not extend beyond the borders of the disc.

If you are sending image files only your disc label artwork should be 118 mm in diameter. **Do not represent the center hole** with a circle of any color. Your artwork should be a solid circle. We will knock out the center circle when we import your graphic into our templates.

If you are using Adobe InDesign, we humbly request and heartily recommend that you use our templates, available for download on our web site.

Your image file(s) should be at least **300 DPI** at output size.

EPS or TIFF images only. No JPG, GIF, PICT, BMP, PNG. PSD images can probably be dealt with, but be sure to turn off any unused layers.

For your disc artwork, you may use **Pantone** or **CMYK** colors or any combination of Pantone and CMYK colors. There is no extra charge for the use of

Pantone colors on your disc artwork (the same cannot be said for the artwork for your paper parts, however). The only charges are film costs, and we need to print one film for each color used, whether it's a Pantone or a CMYK color.

If your disc artwork is full color, make sure that your files are in CMYK mode - **not RGB!** Also, note whether you will need a white background. Remember, the disc surface is reflective silver. If there is white in your design, you will need a white background screened on your discs.

We prefer that your artwork be created in **Adobe InDesign**. We can also take files created with Illustrator or Photoshop. We don't take Corel Draw files, PageMaker files, Freehand files or Quark Xpress files (unless they are in a version that can be translated into InDesign - 3.2-4.0). Please contact us if you intend to use software not listed here.

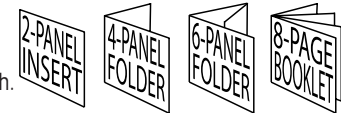
Do not use any phrase in your artwork indicating where the discs are made, printed, manufactured, or packaged. Specifically, the phrase "Made in the USA" or anything similar **should not be present** on your discs.

PRINTED MATERIALS

Specifications follow for the printing of your paper or paperboard materials. This will address both novice and advanced users. Please pass this information on to your graphic artist or designer if you are using one.

For users who are new to file creation for an electronic prepress workflow, **the single most important guideline is to remember to use appropriate software**. Very often, the office software you use for creating desktop documents is not compatible with higher end printing technology. For example, Microsoft Word and PowerPoint are good programs for fast and easy creation of multi-page documents, but their print software is intended only for desktop laser and inkjet printers. They are unable to produce the color-separated CMYK files required for multi-color presses. Layout programs like InDesign, Illustrator, and Photoshop, on the other hand, provide ultimate control for digital design and are programmed with built-in color separation capability. As with the on-disc artwork, we prefer that your artwork for your printed materials be created in Adobe InDesign, using our templates. We can also take files created with Illustrator or Photoshop. We don't take Corel Draw files, PageMaker files, Freehand files or Quark Xpress files (unless they are in a version that can be translated into InDesign - 3.2-4.0). Please contact us if you intend to use software not listed here.

Count each panel of each side of the paper as a single panel or page. So an insert with a front cover, a back cover, and two inside panels - that is, a rectangular piece of paper with one fold - is a **4-panel folder**. Two 4-panel folders stapled in the middle is an **8-page booklet**. See the fancy illustrations to the right of this paragraph.



We can provide a **bar code** for you at no charge. Just leave a white box on your artwork where you want the tray card to go. Dimensions of the box are somewhat flexible, but should be between about 1.25" and 1.50" wide, and between about 0.50" and 0.75" tall. Or if you (or your designer) prefer, we can send the graphic for you to place yourself. We can output the graphic for you whether you or we supply the bar code number.

There are a few different options for the **color format** of your printed materials. If you intend to use color on both sides of the paper, we refer to this format as **4/4** (say "four over four"), because technically, we are printing four colors (cyan, magenta, yellow and black, or "CMYK") on the front, and four colors on the back. If you intend to use color on one side of the paper (let's say the front and back cover of a 4-panel folder, for example), and only black ink on the other side of the paper (the two inside pages of the same 4-panel folder), we refer to this as **4/1** ("four over one"). Naturally, 4/1 is less expensive than 4/4. You may choose to go with a completely black and white booklet or folder (**1/1**), or you may choose to go with no printing at all on one side of your paper parts (**4/0** or **1/0**), but the price for printing is the same as if it were 4/1. The reason for this (if it matters to you) is that most modern printing presses are already set up for 4/1 or 4/4 printing. Your job will be put on press simultaneously with other jobs that are either 4/1 or 4/4, which is also why we can't "tweak" your colors once your job is on press.

Unlike the CD label, **the use of Pantone (or PMS or "spot") colors costs extra on your paper parts**. If you already have a quote from us but you didn't tell us that your paper parts would include the use of one or more Pantone inks, you should drop what you're doing and contact us now before proceeding with your artwork. You will need a pricing update.

If you are using InDesign, we insist that you use **our templates**, which are available for download at our web site. We also have templates available in EPS and PDF formats, if you wish to create your artwork in Photoshop or Illustrator, or another image editing program. If you are submitting image files only, and for some reason you don't want to use our templates, please check with us for the proper sizes.

Make bleeds wherever they should occur. Bleeds should be consistently at least 1/8" wide. Note: "bleeds" are the extra allowance for images to print outside the page boundary, so that they go right to the edge of the page after trimming. All images and text that do not bleed should be placed no closer than 1/4" from the trimmed edge of the page or folds.

Source pictures used in layout programs should include only the most current revision of the image as needed - nothing modified in links. Do not embed placed files.

Do not use any phrase in your artwork indicating where the packaging or discs are made, printed, manufactured, or packaged. Specifically, the phrase "Made in the USA" or anything similar **should not be present anywhere in your artwork**.

Text "styles" should be avoided in graphics programs. Use only fonts that are included in the font file you are using. That is, don't artificially make a font bold or italic if the bold or italic versions aren't part of the font package. Be sure to include all fonts with your artwork, including printer and screen versions. Even for commonly used fonts like Helvetica and Arial.

Avoid the coloring of bitmap images in layout programs. Instead, complete your coloring or other bitmap effects in image editors such as Photoshop, then import the finished image into the layout.

“Right size” your images before you import them into the layout program. Do your cropping and resizing in an image editor to avoid “file bloat” in the layout. When you link to original images or scans that are significantly larger than the size you really need, you can create bloated documents that are slow to work with or even too large for some systems to process.

The **resolution** of color or grayscale images should be at least 300 dpi. (Remember, if you enlarge or reduce an imported graphic, the effective resolution changes - a 400 dpi image at 200% of its original size actually has a resolution of 200 dpi.) The resolution of line art images should be at least 600 dpi, though 900-1200dpi is recommended.

Avoid excessive nesting of images. The multiple levels embedded in the layout can create problems in the final prepress stages. Also, let each EPS file contain only a single image. Similar to nesting, you should avoid creating EPS files that contain multiple image versions, then placing the compounded image in an InDesign picture box.

Gradients and blends are commonly used in printing and in most instances work fine. However, to avoid banding or striping when a gradient is used it is crucial that it **should be created in Photoshop with some added noise** to diminish possible banding. This procedure has proven to give good results.

Do not use [Save Page As EPS] as quick generator of images from QuarkXPress. In general, this practice becomes a common source of production delays at the plate imaging stage in the same way as nested or compounded images.

Use TrueType fonts with caution. Supply your fonts in postscript format whenever possible. Due to the limits of the print process, extremely small type can plug up, or lose fine detail. Type should be no smaller than 6pt, including footnotes, fractions, and copyright page information and symbols. Color or reverse type should be no smaller than 9pt. If your fonts are TrueType fonts, be sure to study your proofs very carefully to make sure there are no text flow or font weight problems.

Color used within the project must be **CMYK** (not RGB) or **grayscale** (Pantone colors may be added to your project as well - additional fees will apply). Working Space CMYK: U.S. Web Coated (SWOP) v2. Delete all unused colors before submitting your file. Do not custom trap and do not set rich black in small text or objects. **Rich black** must be created from 100% Black and 40% Cyan or Magenta, and should never be used for text below 18 pts or keylines below 2pts. **Maximum total ink density is 300%.** For example: C75%, M68%, Y67%, K90%.

The preferred document format is **Adobe InDesign**. Ideally, all images, art, and text should be imported and arranged in this application. When your project is complete, you must collect all art, images, and fonts used in the layout. InDesign has a “Package” function under the File menu that works very well for this purpose.

If you cannot provide your project in InDesign, you may create it in a compatible version of **Adobe Illustrator** (all transparency must be flattened before submitting). Linked art and images must be included as well as any fonts used in the document unless all text has been converted to outlines. Please note that converting text to outlines handicaps our ability to make last-minute copy alterations, but minimizes font-compatibility issues. We prefer that Illustrator files be submitted as single-layer EPS files, but AI files are acceptable as well.

Adobe Photoshop documents may be submitted, though we strongly discourage creating text elements in Photoshop except to apply special effects. All layers should be flattened before submitting to us. Photoshop documents must be either TIFF or Photoshop EPS (or DCS 2.0 if you are using Pantone colors) files.

If your project is created in an **application other than those listed**, you may submit your project in **EPS or TIFF** format as long as it meets the other requirements explained in this document.

Organize your projects to get to press a lot faster. Before collecting files for sending to the printer, please take a moment to do some file management. Send us all the files we need, and only the files we need. Organize separate parts or versions of complex projects in separate clearly named folders. Name files clearly and logically. Keep folder and file names short. Also avoid the use of symbols and special characters in the file and folder names. The safest are letters of the alphabet and the numbers 0 to 9, with underscore characters (_) as word separators. Slashes, dashes, periods and spaces often have special meanings in prepress and printing systems that can delay production.

You may **submit your files** on CD-R, CD-RW, DVD-R, DVD-RW, and Zip disks. Files can also be sent to us electronically via email or FTP. Files sent via email or FTP should be compressed before being sent (.sit, .hqx, .zip, or disk image files). Send supporting documentation along with your files. Please include notes that clearly explain any special expectations or requirements. Also, a proofing file (PDF or JPG) is very helpful, but not required.

Once we have completed the pre-press work, all artwork and graphics must follow a strict **approval process**. You may receive a variety of proofs, depending on the nature of your project or revisions. Printing plates **WILL NOT** be produced until we have your approval. Before the expense of plate making is incurred, this step must be carried out with attention to detail. All copy, sizing, positioning and colors must be reviewed at this time. While we make every effort to ensure that your document conforms to printing specifications, ultimate responsibility rests with the person submitting the files.

IMPORTANT: If supplied files are not created according to these specifications your project will be rejected or delayed. Additional charges may apply. You are solely responsible for errors missed during the proofing process of artwork supplied by you or artwork created by us. We will not be responsible for any color shift that occurs in conversions from RGB to CMYK color modes. Pantone colors printed in CMYK (as in any hard copy or PDF proof) will look different than the original Pantone swatch book. You are fully responsible for any files supplied to us for print. We will not be held responsible for any libel, slander, or copyright infringement.

SUBMISSION OF SOURCE MATERIALS

SENDING YOUR MASTER TO US

Be sure to send your master to us in a proper case. An Amaray (DVD-style) case is ideal, but a jewel case is fine as well. No paper, cardboard or plastic sleeves. Pack the case with plenty of padding. Surrounding the case with bubble wrap, or securing it to stiff cardboard (or both) works well. We recommend that you send your master by some means whereby it can be tracked if necessary. If you can send two copies, that's even better, in case one becomes damaged or otherwise compromised during shipping. And keep a backup copy, just in case.

We heartily recommend and endorse the use of FEDERAL EXPRESS or UPS. Please sign the signature waiver, so that the delivery service can drop the package in our secure entry area in case we aren't in to sign for it. We are a small but busy office, and are in and out a lot during the day. If you don't sign the signature waiver, your order may be delayed. If we have to retrieve your package from the UPS depot, or the FedEx depot, or the post office, or from anywhere that isn't our office, there will be a \$20.00 fee. And believe it when we tell you that we want to avoid picking up your package more than you want to avoid the \$20.00 charge!

PLEASE refrain from using USPS (US Postal Service) Express Mail service. There is no signature waiver option (as of this edition of our specification booklet), and they don't automatically attempt redelivery! While we do love the post office for regular mail, their express mail service has lost more than one package that has been sent to us.

SENDING YOUR ARTWORK

You may send your artwork in any of the following ways.

FTP: Upload your artwork files to our FTP site. This is our preferred method of electronic transfer.

address: ftp://ftp.nervecenter.net
username: [contact us for a username]
password: [contact us for a password]
directory: new.files.go.here

It is best to compress your files into a single archive before sending (.hqx, .sit, .zip, or as a disc image). Once your files have been uploaded, send us an email or give us a call (800 679 7787) to let us know. Otherwise we won't know your files have been sent, and there could be a considerable delay. We can't start processing what we don't know is there.

Email: Send your STUFFED or ZIPPED files to: info@nervecenter.net. Please don't email files over 10 MB in size.

Disk: You can send your files on a CD-R, CD-RW, DVD-R, or Zip disk, along with your audio, video or data master.

Films: If you cannot send your artwork as electronic files via FTP, email or on disk, you may send it as finished films. If you are supplying film, please call us for correct specifications.

SENDING YOUR PAPERWORK

You may either send your paperwork along with your master, or you may fax it to us at (612) 870-8523.

SENDING YOUR PAYMENT

If you are paying by check or money order, send it along with your master. If you are paying by credit card, we will call you for your credit card information when we receive your source materials. No work will commence on your project without payment in full.

CHECKLIST

In order to help you avoid the most common mistakes and oversights, here's a handy checklist. **In no way is this intended as a substitution for reading the rest of this specification booklet!** Please check to make sure that your files comply with the following:

- The resolution of your image files is at least 300 DPI (Dots Per Inch) **at output size**.
- Your image files are TIFF's or EPS's. You have NOT used any JPEG, GIF or PICT files.
- All non-Pantone color files have been converted to CMYK or grayscale mode. None of your files are in RGB mode.
- Pantone spot channels or swatches have been properly created where Pantone colors are used.
- All unused colors have been deleted in your InDesign files.
- All image files are included, and are properly linked to your layout document, if applicable.
- All printer AND screen fonts are included with your files (if you did not convert your fonts to outlines). If your layout file calls for a font that is not included with your files - even if that font is a very common font such as Helvetica or Arial - your job will be delayed until that font is supplied. Switching fonts (even fonts with the same name) may result in text flow shifts and other undesirable changes.
- Your paper parts files have at least 1/8-inch bleed.
- Order Form (page 6), IPR Form (page 7), and Track Listing (page 8) are completely filled out and included.



ORDER FORM

New Order Reorder

Client Contact Information

company / band / artist / organization (we will file your info under this)

contact name

billing address

city / state / country / zip or postal code

daytime phone

evening phone / fax (circle one)

email address

project name / title / catalog number (if any)

Is the above address also the shipping address? If not, check this box and write your shipping address on the back of this sheet.

Payment Information

- I intend to pay with a credit card. A Nerve Center representative will call you upon receipt of your order for your credit card information.
I am paying with a check or money order. Please enclose payment.
I have made other arrangements. Please give details on reverse of this form.

Finished Media

- CD-Audio miniCD (3-inch CD)
CD-ROM Business Card CD
CD-R (short run) DVD-R (short run)
DVD-5 DVD-9 DVD-10
Other:

Disc Quantity

Disc colors: CMYK, or list Pantone colors...

- (1) (2)
(3) (4)
(5) (6)

I want a white background flood printed on the entire disc.

Packaging

- Standard jewel box - Tray color: Black White Clear
Slim-line jewel box - Tray color: Black White Frosted
Shrink wrap Top spines Stickers (details on reverse, please)
Plastic pouch
Digipak: panels; pockets; Trays: Black White Clear
Paper sleeve w/window
Printed cardboard sleeve/wallet: panels; pockets
Plain white cardboard sleeve w/window
Amaray case
Bulk CD's (no packaging)
Other:

Bar Code

- No, thank you.
I need a bar code. I am providing my own UPC number:
I need a bar code. I want Nerve Center to provide a number for me.

Printed Materials

- JEWEL BOX INSERTS: 4/4 4/1 4/0 Other:
JEWEL BOX TRAY CARDS: 4/4 4/1 4/0 Other:
AMARAY (DVD Case) COVER WRAP: 4/0 Other:
AMARAY INTERIOR INLAYS: 4/4 4/1 4/0 Other:
Quantity: sets of printed materials.
Inserts will have a total of panels/pages.
Inserts will be folded inserts stapled booklets.
Inserts and tray cards will use Pantone color(s). How many?

Submitted Master Format

- CD-R DVD-R
Previously replicated CD DLT
Digital Audio Tape (DAT) Other:

Submitted Artwork

I am sending my artwork files via...
CD-R DVD-R Zip Disk
FTP: ftp://ftp.nervecenter.net/new.files.go.here
(contact us for a username and password for login)
Email: info@nervecenter.net (10 MB maximum, please)
I am not sending artwork. I want Nerve Center to design my package for me, with design elements and parameters that I supply. I am aware of, and approve the charges for this service.

Deadline

I have a deadline for my project. I want the finished discs in my possession by. While we do our very best to meet your deadline, we cannot guarantee delivery dates. Quoted turn-around times, if any, are our best good faith estimates.

Proofs

Provide a PDF proof. I understand that colors may not be an exact match to those that are printed. My approval of the PDF proof means that I understand this, and won't hold Nerve Center accountable or liable if I am not happy with the colors on the finished pieces.
Get hard-copy proofs from the files I have supplied, and send them to me for my approval. The type of proofs and their cost have been discussed with a Nerve Center representative and are hereby understood and approved.
I don't want any proofs. I won't hold Nerve Center accountable or liable for unsatisfactory printing.

Samples

We sometimes end up with a very small amount of manufacturing overage - extra discs and/or print material. We would like your permission to use this overage as promotional material to send to potential new customers who ask for samples of our work. You are not billed for this overage, and we cannot sell it. We respect your privacy - if you don't want us to use any of the overage from your order as samples, check this box.

My signature below indicates that I have read the Nerve Center Specification Booklet and understand all elements thereof and costs as they pertain to my order, and is my permission for Nerve Center to proceed with the replication of my source materials. Furthermore, I stipulate that I am fully authorized to replicate and distribute the intellectual property contained on the master(s) submitted for this project.

Signature of contact listed above

Title Date





Intellectual Property Rights Disclosure

Nerve Center respects and is committed to protecting the intellectual property of all artists, authors, filmmakers, software engineers, and other creators of intellectual property. So before we produce anything, we require our clients to acquire the rights to use intellectual property - including but not limited to copyrighted words, music, images, and computer code - created or owned by someone other than themselves. If your master contains someone else's intellectual property, you will be required to produce fully executed licenses or clearances to prove that you have been granted the right to use and to manufacture disc copies.

Please complete this form, read the rest of this document very carefully, and sign below if you understand and agree to the terms below. The words "I," "my," and "me" refer to the client, the undersigned, the one(s) submitting this order for manufacture. This document is a binding contract, and your order can't be processed without it.

Album/Project Title: _____

Distribution: Within an organization Retail Free to public Other: _____

Countries Where Distributed: _____

Which of the following best describes the content of your master? Please read and complete the information under the corresponding section.

CD/DVD Audio (like a music CD or a DVD with music but no corresponding images)

Artist: _____ Content/Music Type: _____

• My project is a compilation (various artists and/or writers). Yes No

• I have completed the Track Listing form. Yes No

• I own all of the intellectual property on the master(s) submitted for this project. Yes No

If you do not own all of the intellectual property on the master(s) submitted for this project, attach mechanical licenses or legal clearances for all material you do not own, unless it is in the public domain. If it is in the public domain, please indicate as such on the Track Listing form.

CD/DVD Video (like a movie with or without programmed interactivity such as menus)

• I own all of the intellectual property on the master(s) submitted for this project (both music and images). Yes No

If you do not, complete the Track Listing form and provide necessary synchronization licensing. Also, provide clearances for footage and/or images not owned by you.

CD-ROM/DVD-ROM (typically data other than audio or video)

• I own all of the intellectual property on the master(s) submitted for this project? Yes No

If you do not own all of the intellectual property on the master(s) submitted for this project, attach a list of all included non-owned software, freeware and shareware products. Also attach all applicable distribution licensing documentation from the owners of all such software.

I warrant that no one owns or has any claim in or to the intellectual property contained in any of the materials submitted to Nerve Center for replication, other than me and any third parties who have granted me the right to manufacture and distribute finished goods containing their intellectual property. I have obtained, where necessary, the rights to replicate the master recording(s) contained on the submitted master(s). I further warrant that the duplication of the submitted materials under the agreement will not result in the violation of any local, provincial, state, federal or international laws, regulations or other government requirements or infringe any copyright, right of privacy, trademark, patent, trade name, trade secret, performing right or other types of intellectual property or any literary, dramatic, musical, artistic, personal, civil, private, contract or property right, or any other right of any other party or person. I understand that I am responsible for paying any and all royalties, licensing fees, or promotional fees associated with the sale and distribution of goods produced from the submitted materials.

I understand that if Nerve Center, in its sole judgment, does not believe that I have the authority to reproduce any of the submitted master materials, Nerve Center will be under no further obligation to provide manufacturing services, and I will pay for all work performed and all materials actually produced, and Nerve Center will be under no obligation to deliver materials believed to contain intellectual property that has not been, in Nerve Center's sole judgment, properly licensed. Nerve Center is not obligated to investigate or verify ownership of intellectual property for the submitted materials, and may rely solely on my representations and warranties. I agree that, to my knowledge, no claims with respect to the materials being submitted are currently pending, or are threatened by any person. I agree to indemnify and hold Nerve Center harmless from all claims and expenses (including reasonable attorneys' fees) incurred by me in connection with, or arising from any claim by a third party based on any assertion that the services provided to me under this agreement breach any proprietary rights of such third party or any breach of any representation or warranty set forth in this agreement. Furthermore, if any claim is made against Nerve Center for the replication of any material supplied by me, I agree to pay all related claims and expenses, including reasonable attorneys' fees.

I declare that all information provided herein is true and that all disc contents indicated as being "licensed" on the attached Track Listing are properly licensed for replication. I further declare that I am the intellectual property rights owner for all content indicated as being "owned," and I hereby authorize its duplication. I possess the right, power and authority to enter into this agreement and authorize Nerve Center to cause the manufacture the items I ordered from the materials I submitted.

Client Signature

Date

Print Client Name and Title

Print Organization Name and Telephone Number





Client: _____

Title: _____

Track/File List

Please list all audio tracks and/or digital files included on your replication master, in the order that they appear on the master. If more space is needed, please continue on the back of this sheet, or on a separate sheet. If your job is a CD-ROM with many files, you may submit a copy of the contents of your master by printing the contents of its window as seen on your computer.

Check one:
 L = "licensed"
 O = "owned"

	Song Title/File Name	Author/IPR Owner	Master Recording Owner	L	O
1				L	O
2				L	O
3				L	O
4				L	O
5				L	O
6				L	O
7				L	O
8				L	O
9				L	O
10				L	O
11				L	O
12				L	O
13				L	O
14				L	O
15				L	O
16				L	O
17				L	O
18				L	O
19				L	O
20				L	O
21				L	O
22				L	O
23				L	O
24				L	O
25				L	O
26				L	O
27				L	O
28				L	O
29				L	O
30				L	O

Author = The writer(s) of the words and music (or file, or film). Example: Bruce Springsteen. If author has sold publishing rights, list current IPR Owner.
Master Recording Owner = The owner of the recorded version submitted on the master. Example: Columbia Records. The Master Recording Owner will, in most cases, be the client submitting this order for replication. A notable exception could be in the case of a compilation, where the track has been previously released by someone other than the client submitting this order.