

# NEWSLETTER

An Entertainment Industry Organization



## Music Biz Quiz

*Randall Rumage*

### The President's Corner

*Dan Butler*

Last month's annual Legal Eagles Update of the Law was a lively and informative panel discussion. Topics included: the recent Supreme Court decision in Grokster (as described by UCLA Professor Neil Netanel); the controversial record club litigation over mechanical royalties (brought by panelist Neville Johnson); Section 115 changes (illuminated by Ron Gertz); and the new dispute between Tom Waits and Warner Bros. Records over how artist royalties should be paid for downloaded music (discussed by both David Altschul and Evan Cohen). Special thanks to moderator David Hirshland and our expert panelists who kept the audience glued to their seats well past our normal running time.

One of the few areas in which record labels and publishers find their business on solid ground is in the area of film, TV and video game licensing. Tonight's panel will focus on how innovative labels and publishers are working with studios and producers to promote new artists and songs in creative ways that enhance entertainment content with music. Join me as I moderate a very knowledgeable group of panelists, including TV music supervisor Alex Patsavas ("The O.C." and "Supernatural") as well as film music supervisor Julia Michels ("August Rush" and "The Devil Wears Prada"), label execs Dominic Griffin of Hollywood Records and Elena Byington of Sony/BMG, along with CCC board member Jonathan Palmer.

Each panelist should bring a different perspective to our discussion, which we hope will both engage and enlighten you.

It's time again for you to test your music biz knowledge, and see if all the music-related news you've recently read can be recalled on command! The music industry can often be compared to matter...they both consist of particles that are in constant motion. Our business is in a continuous state of flux...whether it be the changing musical trends, the evolution of the record company business model, the use of music in new technologies, or the legislative changes and judicial decisions which govern our business practices. So see for yourself if you're still "in the know"!

The answers are at the bottom, but don't be tempted to look ahead, as it will spoil the fun, and your CCC newsletter subscription could be revoked! Now on to the test:

1. The "old codgers" of rock and roll are still embraced by today's music buyers. All of the new albums from the artists listed below have recently reached the Top 20 on the Billboard 200 albums chart. Match the artist with the corresponding album title:

- A. Paul McCartney (debuted at #6)
- B. Eric Clapton (debuted at #13)
- C. The Rolling Stones (debuted at #3)
- D. Bob Dylan (debuted at #16)

- i. "No Direction Home: The Soundtrack -- The Bootleg Series Vol. 7"
- ii. "Back Home"
- iii. "A Bigger Bang"
- iv. "Chaos And Creation In The Backyard"

2. On January 1, 2006, the U.S. statutory rate will be raised approximately 7% (and 6% on the per-minute rates in excess of 5 minutes of playing time). What will the new penny rates be?

- A. \$.087 / \$.0167 per minute or fraction thereof
- B. \$.09 / \$.017 per minute or fraction thereof
- C. \$.091 / \$.0175 per minute or fraction thereof
- D. \$.095 / \$.018 per minute or fraction thereof

3. "PCD" is now the commonly used moniker for:

- A. Personal Computer Drive
- B. Podcast Delivery
- C. Politically Correct Doctrine
- D. The Pussycat Dolls

4. Last month's release of Barbra Streisand's and Barry Gibb's reunion album titled "Guilty Pleasures" marked the 25<sup>th</sup> anniversary of their highly successful 1980 collaboration. The new album is also released on DualDisc, containing a DVD on one side and the entire audio album on CD on the other side, presented in PCM stereo. What is PCM stereo?

- A. Personal Computer Music
- B. Perfect Clarity Monitoring
- C. Pulse Code Modulation
- D. Professionally Compressed Music
- E. Pitch-Changed Midi file

5. The Harry Fox Agency, Inc. offers mechanical and synchronization licensing services.

- A. True
- B. False

6. Coldplay has been no stranger to TV and movie soundtracks. Select the TV series or film whose soundtrack did NOT contain a Coldplay track:

- A. *Proof* (starring Gwyneth Paltrow, Anthony Hopkins and Jake Gyllenhaal)
- B. *Roswell* (the UPN sci-fi teen drama)
- C. *Six Feet Under, Vol. 2: Everything Ends* (HBO series)
- D. *Garden State* (the Fox Searchlight/Miramax film starring Zach Braff)

7. The soundtrack album to the Twentieth Century Fox film *Fantastic Four* featured such heavyweights as Velvet Revolver, Taking Back Sunday, Chingy, Joss Stone, Ryan Cabrera, Sum 41, Simple Plan and Lloyd Banks. According to SoundScan as of September 28, 2005, how many units of this album have been sold in the U.S.?

- A. less than 50,000 units
- B. more than 225,000 units
- C. more than 500,000 units
- D. more than 1 million units

8. True or False: The National Music Publishers Association (NMPA), the Harry Fox Agency, Inc. (HFA) and the Recording Industry Association of America (RIAA) recently reached an agreement setting forth the royalty rates applicable to Internet-based music subscription services which offer limited-use downloads and on-demand streaming.

9. Five years ago, the film "Oh Brother Where Art Thou" featured country, bluegrass, folk, gospel, and blues music of the Depression era. The soundtrack album has sold over 7 million copies to date in the U.S. The summer of 2005 saw *The Dukes of Hazzard* come to the big screen, which also featured regional music (i.e., southern rock and country) featuring the likes of the Charlie Daniels Band, Lynyrd Skynyrd, Stevie Ray Vaughan, Willie Nelson, and Jessica Simpson's remake of Nancy Sinatra's "These Boots Are Made For Walkin'." The film was number one in the country on opening weekend and has since grossed about \$80 million at the box office to date. How many units has *The Dukes of Hazzard* album sold in the U.S. (as of late September 2005, according to SoundScan)?

- A. 200,000 units
- B. 500,000 units
- C. 700,000 units
- D. 1,000,000 units

10. Match the following film composers with the films they scored:

- A. Flightplan
  - B. Chicken Little
  - C. Elizabethtown
  - D. Oliver Twist
- i. Nancy Wilson
  - ii. Rachel Portman
  - iii. John Debney
  - iv. James Horner

11. According to SoundScan's 2005 Year-To-Date Soundtrack chart for the week ending September 25, 2005, how many movie soundtrack albums initially released in 2005 have sold more than 300,000 copies in the U.S.?

- A. none
- B. 1
- C. 5
- D. 13

12. This year's Emmy for Outstanding Main Title Theme Music was awarded last month to:

- A. James L. Venable for Cartoon Network's "Foster's Home For Imaginary Friends"
- B. W.G. "Snuffy" Walden for Showtime's "Huff"
- C. Michael McCuiston for Cartoon Network's "Justice League Unlimited"
- D. Danny Elfman for "Desperate Housewives"
- E. Joel Goldsmith for Sci Fi TV's "Stargate Atlantis"

13. Which music company recently announced that it would discontinue subscribing to SoundScan at the end of this calendar year?

- A. Capitol/EMI
- B. Sony/BMG
- C. Warner Bros.
- D. Universal

14. Each of the following artists has been featured on 2 or more soundtrack albums. Match the artists with the pair of albums on which they appear:

- A. Interpol
  - B. Jimmy Eat World
  - C. Imogen Heap (a.k.a. "Frou Frou")
  - D. Eels
- i. *Shrek 2* and *Music From The O.C.: Mix 2*
  - ii. *Music From The O.C.: Mix 2* and *Six Feet Under, Vol. 2: Everything Ends*
  - iii. *One Tree Hill: Music From The WB Television Series* and *Music From The O.C.: Mix 3 - Have A Very Merry Chrismukkah*
  - iv. *Music From The O.C.: Mix 4* and *Garden State*

15. Finally, back to the "old codgers." Put the following artists in age order from youngest to oldest:

- A. Paul McCartney
- B. Eric Clapton
- C. Mick Jagger of The Rolling Stones
- D. Bob Dylan

# ADVENTURES IN MUSIC LICENSING

Steven Winogradsky, Esq.

It seems that everyone who works in TV or film production knows two things: (1) their own job, and (2) music. We all listen to the radio or CD player in our car and have a feeling of what we like to hear. Why not impose that on the film? Needless to say, the process of selecting music for a film is not that easy.

There's a right way and a wrong way to do music supervision. The good music supervisors know that they not only have to make good creative selections but ones that make sense from a business point of view. A song by the Rolling Stones may be the perfect song for a scene, but unless you have a large music budget, the song is out of reach. A good supervisor won't even suggest such a song without checking with their clearance person to see if the song is obtainable. Why get the director excited over a piece of music he can't have?

There are a number of reasons why producers may have trouble in trying to license music for their productions. The most easily controllable is the time factor. As is becoming increasingly more common, record companies and music publishers are required to get approval from their artists/songwriters in order to license their music. This, of course, takes time, especially if the artist is on the road and not easily available. With multiple songwriters, this only adds to the time required.

Knowing how this area of the business works can be crucial to the process. I'm not here to tell you that music clearance is brain surgery but it does require knowledge and experience to do it right. Often, prospective clients ask why I charge what I charge for doing music clearance. After all, isn't it something they could do? My typical response is that,

of course they could do it, if they had enough time to learn how to contact all the parties and what each party's policies are. What music clearance companies sell is their expertise. While a producer might need ten phone calls to find out who owns a song, I might only need three calls (or frequently less). This might not seem important until the producer needs a song for the next day's shooting, where my knowledge and contacts might be able to make the deal in time.

Multiple copyright owners also adds to the problems. Simply stated, the more parties that have to be contacted, the longer the approval process. One co-owner can grant rights on behalf of all the owners only if there is no co-administration agreement between them. Most agreements of this kind call for each party to administer its own share directly. In addition, there may be disputes as to the respective shares of each owner. Until resolved, a producer may face the possibility of licensing (and paying for) more than 100% of the copyright, if the parties are willing to enter into negotiations at all prior to resolution of the ownership splits. Sometimes, a deal can be made for a certain fee, subject to each party receiving its respective share once the deals are finalized.

Along the same line, one co-owner may require a fee disproportionate to its ownership interest. This is especially troublesome if the other co-owners have granted fees on a Most Favored Nations basis, where, despite their willingness to accept a lower and more reasonable fee, they will receive their pro rata share of the higher fee quoted by one owner.

Because licensing terms are totally negotiable, the producer may be at the mercy of a copy-

right owner who demands unreasonable terms. For example, there is one publisher who, as part of their motion picture license, has a clause making it a material breach, subject to an injunction against distribution and release, if they fail to receive two tickets to the premiere of the movie. While complying with this requirement may not seem like a big deal, the parties responsible for licensing the music for the production company generally have no control over who is invited to the premiere, leaving open the possibility of a breach.

Often, the specific approval of the writer or artist may be necessary. As all approvals are discretionary, the writer or artist may deny the usage of a song for any reason. Sometimes the reasons have to do with the context in which the song is used or the deal terms. Occasionally, however, it has to do with the financial status of the writer/publisher or artist/record company relationship. For example, if a recording artist's royalty account is unrecouped, although the license fee will be credited to their account, they may not see any of the income from the license fee paid to the record company. As such, they have no incentive to agree to the use. Sometimes the record company and artist will reach some accommodation regarding a division of the income from the license fee so that the artist will receive a portion of the fee directly and an approval will be given, but the producer is at the whim of the other parties regarding that determination.

A common practice today is for the music editor, when a rough cut of the film is available, to prepare a temporary soundtrack to the film so that the director can see it with some music behind it and get a better sense

of the rhythm and feel of the film. These "temp tracks" can cause some problems, however. Often, the director gets so used to seeing his film with a particular piece of music that he feels that only that music will be acceptable for the film. At that point, the music needs to be cleared and licensed. Unfortunately, because of the director's emotional investment in the music, a deal may have to be struck with licensors on terms that are less than reasonable in the context of the overall film. Music editors, in general, try to place in the film whatever they think works best, without regard to any considerations regarding licensing or potential costs. Most are unaware of parties who are difficult to deal with, nor should they be. That is not their job. Because of this practice, however, the lives of producers, directors and clearance personnel are sometimes thrown into turmoil in trying to clear a song that may not be available on the terms required by the producer or, in some cases, not available at all.

Producers must also be aware that not all music is available for licensing. Just because it is heard on the radio or in the context of a live broadcast does not mean that a song can be licensed for your production. Live broadcasts, for example, do not require permission and radio is covered under blanket licenses from ASCAP and BMI. In addition, the copyright owner may not approve of the context in which the music is being used. Nudity, profanity and politics of the artist/songwriter all contribute to the use of a song being denied.

It is also essential that the production company make sure that they are negotiating with the correct party for the use of music. A recording artist generally does not own his recordings - his record company does. The classic example of this type of mistake is

the film "Mask". Peter Bogdonovich, director of the film, had a personal relationship with Bruce Springsteen. Springsteen apparently gave Bogdonovich approval to use his songs in the film. Bogdonovich did so, to the point of prints of the film being duplicated for release. What Bogdonovich failed to do, however, was to ask permission of Columbia (now Sony) Records, who owned Springsteen's recordings. Columbia not only asked for a high license fee but also required points in the film, an unheard of situation in a music licensing agreement. If you see "Mask", note that instead of hearing music by New Jersey working class hero Springsteen, you'll hear music by Detroit working class hero Bob Seger.

With all due respect to directors and producers, I have come to learn that no one piece of music will make or break a film. On a recent medium budget (\$15 million) film I worked on, the director felt that he "had to, had to, had to" have a piece of music by Nino Rota. The copyright was owned by an Italian publisher, but was administered in the United States by one of the majors. Upon contacting them in March, I was advised that the Italian publisher never responded to licensing requests and that my producer client should choose something else. After several months and several requests, I attempted to contact the Italian publisher myself. Again, after several faxes and phone calls over a period of time, there was either no response, or I was told that the owner of the company was frequently out of town on business.

Still, the creative parties did not want to give up. The music supervisor also made contact with the publisher and faxes were sent directly to the owner of the company. Finally, the day before the final dub of the film for release at the end of December, the head of the distribution company, (a ma-

ior independent film company) called the Italian publisher directly, who advised his friend that, of course the song was available and could be licensed for \$100,000. All of a sudden, this piece of music was no longer that important to the film.

On this same film, there was a decided difference of opinion about the direction the music should take. One side wanted a jazz feel and we cleared a lot of music by Chet Baker. The other side wanted a more contemporary, R&B and pop feel. As previews were held and different versions of the film screened, no clear choices emerged. On the two nights before the premiere, two different versions were previewed. In the three weeks preceding the final dub we cleared 28 songs for the film. Luckily (for me, not for them), I was charging them by the song.

My most recent horror story involves a television program featuring two members of a group from the 1970's whose publishing required unanimous consent from all members. As there was a recent lawsuit between members, this was not possible, so no sync quotes were granted. The manager for these two members told my producer client that his attorney said that "if the composer was on stage next to the performer, no sync licenses were necessary." This makes the "You can use 12 bars for free" rumor seem sane in comparison.

Anyone who has done music clearance for any length of time has similar stories. The key for producers is to work with supervisors and clearance companies who know their business. It will save you hours and hours of worry and re-dubbing, as well as your sanity.

*Steven Winogradsky, Esq. is the President of The Winogradsky Company in North Hollywood and a renowned bon vivant.*

## Quiz Answers:

1. A – iv. Paul McCartney – “Chaos And Creation In The Backyard”  
B. – ii. Eric Clapton - “Back Home”  
C. – iii. The Rolling Stones – “A Bigger Bang”  
D. – i. Bob Dylan - “No Direction Home: The Soundtrack -- The Bootleg Series Vol. 7”
2. C. \$.091 / \$.0175 per minute or fraction thereof
3. D. The Pussycat Dolls whose current single “Don't Cha” featuring Busta Rhymes has topped the Eurochart Hot 100 Singles for a third week.
4. C. Pulse Code Modulation 48kHz/24-bit - which converts analog signals into serial digital data. The 48K represents the sample rate (i.e., the data is sampled 48,000 times per second). The 24-bit refers to the quantization resolution. This process assigns a series of numbers to each sample which refer to a given amplitude. This is superior to the standard CD sampling rate of 44.1 kHz/16-bit depth.
5. B - False. HFA discontinued synch licensing services in June 2002.
6. A. *Proof* – Although the film stars Gwyneth Paltrow – wife of Coldplay's frontman Chris Martin, Coldplay's music is not featured in this soundtrack.
7. A. The album has sold 46,984 units in the U.S., according to SoundScan as of 9/25/05.
8. False: The agreement was entered into four years ago (on October 5, 2001), and has yet to produce an agreed upon royalty rate for on-demand streams or limited downloads.
9. A. – 200,000 units
10. A–iv. *Flightplan*– James Horner  
B.-iii. *Chicken Little* – John Debney  
C.- i. *Elizabethtown* – Nancy Wilson  
D.-ii. *Oliver Twist* – Rachel Portman
11. B – 1. As of this printing, John Williams' *Star Wars Episode III: Revenge of the Sith* has sold the most units of all movie soundtrack albums initially released in the U.S. in 2005. As of 9/25/05, it has sold 312,976 copies.
12. D. Danny Elfman
13. D. Universal
14. A.- ii *Interpol / Music From The O.C.: Mix 2* and *Six Feet Under, Vol. 2: Everything Ends*  
B. - iii *Jimmy Eat World / One Tree Hill: Music From The WB Television Series* and *Music From The O.C.: Mix 3 – Have A Very Merry Christmas*  
C. - iv *Imogen Heap (a.k.a. “Frou Frou”) / Music From The O.C.: Mix 4* and *Garden State*  
D. – i. *Eels/Shrek 2* and *Music From The O.C.: Mix 2*
15. B. Eric Clapton – age 60  
C. Mick Jagger of The Rolling Stones – age 62  
A. Paul McCartney – age 63  
D. Bob Dylan – age 64

If you got 5-9 answers correct, not bad – you're reading your trades every Monday and Friday, but seem to be slacking off mid-week. If you got 10 or more correct, you're well on your way to becoming senior editor at Billboard Magazine. And if you got less than 4 correct, your subscriptions have obviously run out and it's time to renew again!

*Randall Ramage is V.P. of Business Affairs for Rondor Music International, Inc., a wholly-owned division of Universal Music Group.*

## CALIFORNIA COPYRIGHT CONFERENCE

P.O. Box 57962  
Sherman Oaks, CA 91413

Voice Mail: 818-379-3312

Website:

<http://www.theccc.org>

Our website is the place to find information on upcoming meetings and other events. Make reservations, join, or renew your membership online. To view past issues of the CCC newsletter, visit our website and click News.

### MEMBERSHIP

The price of an individual membership is still only \$55 annually (renewable in July). Enjoy each dinner seminar at the special member rate of \$28; the non-member rate is \$35. MCLE credit is available.

Corporate Members (\$250, renewable in July) can send up to 10 people to each dinner seminar at the member dinner price. Our growing list of Corporate Members proudly support the CCC's long tradition of service and education.

### MONTHLY DINNER MEETINGS:

Held once a month, on selected Tuesdays

6:15 p.m. Check-In  
6:30 p.m. Cocktails & Networking  
7:00 p.m. Dinner & Meeting

Upcoming Meetings:

Podcasting  
November 8, 2005

Holiday Party  
December 6, 2005



# DURATION OF COPYRIGHT IN MUSICAL WORKS OUTSIDE THE UNITED STATES

Richard Green

Number of years after the death of the author (or last surviving coauthor):

Afghanistan	Minimal protection - no term defined	Dominican Republic	50 years	Libya	No copyright law	Saudi Arabia	50 years
Albania	70 years	Ecuador	70 years	Liechtenstein	70 years	Serbia and Montenegro	50 years
Algeria	50 years	Egypt	50 years	Lithuania	70 years	Seychelles	25 years
Andorra	70 years	El Salvador	50 years	Luxembourg	70 years	Singapore	70 years
Angola	50 years	Estonia	70 years	Macao	50 years	Slovakia	70 years
Antigua and Barbuda	50 years	Fiji	50 years	Macedonia	70 years	Slovenia	70 years
Argentina	70 years	Finland	70 years	Madagascar	50 years	South Africa	50 years
Armenia	50 years	France	70 years	Malawi	50 years	Spain	70 years
Australia	70 years	(war extensions for works created after World War I, but before World War II by nationals from any EU country)	Approx. 79 years	Malaysia	50 years	(works created before 1987 by nationals from any EU country)	80 years
Austria	70 years	(war extensions for works created before World War I by nationals from any EU country)	85 years	Maldives	No copyright law	Sri Lanka	50 years
Azerbaijan	50 years	Georgia	70 years	Mali	50 years	Sudan	50 years
Bahrain	50 years	Germany	70 years	Malta	70 years	Swaziland	No copyright law
Bangladesh	50 years	Ghana	50 years	Marshall Islands	No copyright law	Sweden	70 years
Barbados	50 years	Greece	70 years	Maruitius	50 years	Switzerland	70 years
Belarus	50 years	Guatemala	75 years	Mexico	100 years	Syria	50 years
Belgium	70 years	Honduras	75 years	Mongolia	50 years	Taiwan	50 years
Belize	50 years	Hong Kong	50 years	Morocco	50 years	Thailand	50 years
Benin	50 years	Hungary	70 years	Namibia	50 years	Togo	50 years
Bhutan	50 years	Iceland	70 years	Nepal	50 years	Trinidad and Tobago	50 years
Bolivia	50 years	India	60 years	Netherlands	70 years	Tunisia	50 years
Bosnia and Herzegovina	70 years	Indonesia	50 years	New Zealand	50 years	Turkey	70 years
Brazil	70 years	Iran	30 years	Nicaragua	70 years	Tuvalu	Minimal protection - no term defined
Brunei Darussalam	50 years	Iraq	50 years	Niger	50 years	Ukraine	50 years
Bulgaria	70 years	Ireland	70 years	Nigeria	70 years	United Arab Emirates	50 years
Burkina Faso	50 years	Israel	70 years	Norway	70 years	United Kingdom	70 years
Burundi	50 years	Italy	70 years	Oman	50 years	United Republic of Tanzania	50 years
Cambodia	50 years	Ivory Coast	99 years	Pakistan	50 years	United States	70 years
Cameroon	50 years	Jamaica	50 years	Panama	50 years	Uruguay	50 years
Canada	50 years	Japan	50 years	Papua New Guinea	50 years	Uzbekistan	Minimal protection - no protection for pre-existing works
Chile	50 years	Jordan	50 years	Paraguay	70 years	Vatican City	70 years
China	50 years	Kazakhstan	50 years	Peru	70 years	Venezuela	60 years
Colombia	80 years	Kenya	50 years	Philippines	50 years	Viet Nam	50 years
Cook Islands	New Zealand law, but not enforced	Kuwait	50 years	Poland	70 years	Yemen	30 years
Costa Rica	70 years	Kyrgyzstan	50 years	Portugal	70 years	Zambia	50 years
Croatia	70 years	Laos	No copyright law	Qatar	50 years		
Cuba	50 years	Latvia	70 years	Republic of Korea	50 years		
Cyprus	50 years	Lebanon	50 years	Republic of Moldova	50 years		
Czech Republic	70 years			Romania	70 years		
Denmark	70 years			Russian Federation	50 years		
Djibouti	25 years			Saint Vincent and the Grenadines	50 years		
Dominica	70 years			Samoa	75 years		

The chart above represents the standard term of copyright protection for musical works. The main change for 2005 is the extension to 70 years of protection in Australia which went into effect January 1.

100 years	Mexico
99 years	Ivory Coast
85 years	France (war extensions for works created before World War I by nationals from any EU country)
80 years	Colombia Spain (works created before 1987 by nationals from any EU country)
Approx. 79 years	France (war extensions for works created after World War I, but before World War II by nationals from any EU country)
75 years	Guatemala, Honduras, Samoa
70 years	Albania, Andorra, Argentina, Australia, Austria, Belgium, Bosnia and Herzegovina, Brazil, Bulgaria, Costa Rica, Croatia, Czech Republic, Denmark, Dominica, Ecuador, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Israel, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Macedonia, Malta, Netherlands, Nicaragua, Nigeria, Norway, Paraguay, Peru, Poland, Portugal, Romania, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, United Kingdom, United States, Vatican City
60 years	India, Venezuela
50 years	Algeria, Angola, Antigua and Barbuda, Armenia, Azerbaijan, Bahrain, Bangladesh, Barbados, Belarus, Belize, Benin, Bhutan, Bolivia, Brunei Darussalam, Burkina Faso, Burundi, Cambodia, Cameroon, Canada, Chile, China, Cuba, Cyprus, Dominican Republic, Egypt, El Salvador, Fiji, Ghana, Hong Kong, Indonesia, Iraq, Jamaica, Japan, Jordan, Kazakhstan, Kenya, Kuwait, Kyrgyzstan, Lebanon, Macao, Madagascar, Malawi, Malaysia, Mali, Mauritius, Mongolia, Morocco, Namibia, Nepal, New Zealand, Niger, Oman, Pakistan, Palau, Panama, Papua New Guinea, Philippines, Qatar, Republic of Korea, Republic of Moldova, Russian Federation, Saint Vincent and the Grenadines, Saudi Arabia, Serbia and Montenegro, South Africa, Sri Lanka, Sudan, Syria, Taiwan, Thailand, Togo, Trinidad and Tobago, Tunisia, Ukraine, United Arab Emirates, United Republic of Tanzania, Uruguay, Viet Nam, Zambia
30 years	Iran, Yemen
25 years	Djibouti, Seychelles
No copyright law or minimal copyright protection:	Afghanistan (minimal - no term defined), Cook Islands (New Zealand law, but not enforced), Laos, Libya, Maldives, Marshall Islands, Swaziland, Tuvalu (minimal - no term defined), Uzbekistan (no protection for pre-existing works)

#### NOTES:

1) Under the European Union Treaty, France and Spain are not allowed to discriminate against the nationals of other member states. Accordingly, War Extensions in France and the longer term of protection in Spain must be granted to qualifying works by nationals of all countries in the European Union.

2) Iraqi law is Coalition Provisional Authority Order Number 83, issued May 1, 2004 by L. Paul Bremer.

3) Japan grants War Extensions of the term of copyright protection to certain copyrights, provided the copyrights meet certain criteria. For qualifying works, the term of copyright may be extended for a period of up to nearly four years.

4) The Russian Federation grants War Extensions of four years to authors that served or participated in "The Great Patriotic War." Russia also grants extensions of the term of copyright protection to authors that suffered

repression and were rehabilitated posthumously. The 50 year term is calculated from the date of rehabilitation.

5) The Ukraine grants extensions of the term of copyright protection to authors that suffered repression and were rehabilitated posthumously. The 50 year term is calculated from the date of rehabilitation.

6) Copyright in Vatican City is governed by Italian law.

The foregoing charts are intended only as a general reference guide and not a substitute for legal advice from a music attorney or the expert opinions of a musicologist.

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*Richard Green works as a musicologist representing studios and production companies in Studio City. He is also active as a composer/pianist, and has a record deal with Jingo Digital in Taiwan. He can be reached at richardgreen@worldnet.att.net*