

11 2 728 206

EXAMINED BY _____
 PREPARED BY *MHT*

FORM TX

☐ LARGE SPACING
☐ DEPOSIT ACCOUNT FUNDS USED

FOR COPYRIGHT OFFICE USE ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?
☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (There may be more than one reason.)
☐ This is the first published edition of a work previously registered in unpublished form.
☐ This is the first application submitted by the author or copyright owner.
☐ This is a changed version of the work, as shown by space 6 on this application.
 If your answer is "Yes," give Previous Registration Number _____ Year of Registration _____

DERIVATIVE WORK OR COMPILATION Complete both space 6a & 6b for a derivative work; complete only 6b for a compilation.
 a. Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. _____
 b. Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. _____

—space deleted—

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS Check to certify that copies of this work have been made in accordance with the regulations of the Copyright Office (17 U.S.C. 405) and distributed solely for the blind or other persons who are physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office (17 U.S.C. 405) and distributed solely for the blind or other persons who are physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office (17 U.S.C. 405).
☐ Copies and Phonorecords ☐ Copies Only

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.
 Name *Viking Penguin* Account Number *DA 018074*

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name Address Apt. or Suite, Zip
Constance Ash
as below

CERTIFICATION I, the undersigned, hereby certify that I am the _____
☐ author
☐ other copyright claimant
☒ owner of exclusive rights
☒ authorized agent of _____
 of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.
 Typed or printed name and date *Constance Ash* 1/8/90
 Handwritten signature (s) *Constance Ash*

MAIL CERTIFICATE TO
 Certificate will be mailed in window envelope

VIKING PENGUIN INC.
 40 W. 23rd ST.
 NEW YORK, N.Y. 10011

11

FORM TX
UNITED STATES COPYRIGHT OFFICE
REGISTRATION NUMBER

TX 2 931 605

EFFECTIVE DATE OF REGISTRATION
OCT 11 1990

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1
TITLE OF THIS WORK ▼
DARCY'S UTOPIA

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. **Title of Collective Work** ▼

If published in a periodical or serial give: **Volume** ▼ **Number** ▼ **Issue Date** ▼ **On Pages** ▼

2
NAME OF AUTHOR ▼
Fay Weldon

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼

NOTE
Under this line, the author or a

Was this contribution to the work a "work made for hire"? ☐ Yes ☒ No

AUTHOR'S NATIONALITY OR DOMICILE
Name of Country: **UK**
OR Citizen of: **UK**
OR Domiciled in: **UK**

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK
Anonymous? ☐ Yes ☒ No
Pseudonymous? ☐ Yes ☒ No

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed: **entire work**

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼

Was this contribution to the work a "work made for hire"? ☐ Yes ☒ No

AUTHOR'S NATIONALITY OR DOMICILE
Name of Country: **UK**
OR Citizen of: **UK**
OR Domiciled in: **UK**

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK
Anonymous? ☐ Yes ☒ No
Pseudonymous? ☐ Yes ☒ No

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed:

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼

Was this contribution to the work a "work made for hire"? ☐ Yes ☒ No

AUTHOR'S NATIONALITY OR DOMICILE
Name of Country: **UK**
OR Citizen of: **UK**
OR Domiciled in: **UK**

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK
Anonymous? ☐ Yes ☒ No
Pseudonymous? ☐ Yes ☒ No

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed:

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED This information must be given in all cases.
1989 4 Year

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK Complete this information ONLY if this work has been published.
Month: **September** Day: **20** Year: **1990** Nation: **UK**

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼
Fay Weldon
c/o Penguin USA
375 Hudson St.
New York, NY 10014

TRANSFER If the claimant(s) named here in space 4 are different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright: **None**

DO NOT WRITE HERE
APPLICATION FILED
OCT 11 1990
ONE DEPOSIT RECEIVED
OCT 11 1990
TWO DEPOSITS RECEIVED
REMARKS (NUMBER AND DATE)

MORE ON BACK ▶ Complete all applicable spaces, including 5-11, on the reverse side of this page.
▶ See detailed instructions.
▶ Tug the tab at the top.

DO NOT WRITE HERE
Page 1 of 2

IX 2 931 605

EXAMINED BY Lee FORM TX

CHECKED BY _____

☐ CORRESPONDENCE

☐ DEPOSIT ACCOUNT FUNDS USED

FOR COPYRIGHT OFFICE USE ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☒ Yes ☐ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) 5

☐ This is the first published edition of a work previously registered in unpublished form.

☐ This is the first application submitted by this author as copyright claimant.

☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give Previous Registration Number Year of Registration

DERIVATIVE WORK OR COMPILATION Complete both space 8a & 8b for a derivative work; complete only 8b for a compilation.

a. **Preexisting Material** Identify any preexisting work or works that this work is based on or incorporates. 6

b. **Material Added to This Work** Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. 7

—space deleted—

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS A signature on this form at space 10, and a check in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute solely for the blind and physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office: (1) copies of the work identified in space 1a of this application in Braille for similar tactile symbols; or (2) phonorecords embodying a fixation of a reading of that work, or (3) both.

☐ Copy and Phonorecords ☐ Copies Only ☐ Phonorecords Only 8

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name Penguin Books USA Inc. Account Number DA 018074 9

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name Address Apt City State Zip 10

Constance Ash
as below

Area Code & Telephone Number 212-366-2681

CERTIFICATION I, the undersigned, hereby certify that I am the 11

author ☐ other copyright claimant ☐ owner of exclusive right(s) ☒ authorized agent of Fay Weldon

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Name of author or other copyright claimant or owner of exclusive right(s) Constance Ash

Typed or printed name and date 9/20/90 If this is a published work, this date must be the same as or later than the date of publication given in space 3.

Handwritten signature (s) Constance Ash

MAIL CERTIFICATE TO: 11

Complete all necessary labels

1. First class postage (to cover 10)

2. Application fee

3. Non-refundable \$10 filing fee in check or money order payable to Registrar of Copyrights

4. Deposit material

5. Deposit fee

6. Deposit fee

7. Deposit fee

8. Deposit fee

9. Deposit fee

10. Deposit fee

11. Deposit fee

12. Deposit fee

13. Deposit fee

14. Deposit fee

15. Deposit fee

16. Deposit fee

17. Deposit fee

18. Deposit fee

19. Deposit fee

20. Deposit fee

21. Deposit fee

22. Deposit fee

23. Deposit fee

24. Deposit fee

25. Deposit fee

26. Deposit fee

27. Deposit fee

28. Deposit fee

29. Deposit fee

30. Deposit fee

31. Deposit fee

32. Deposit fee

33. Deposit fee

34. Deposit fee

35. Deposit fee

36. Deposit fee

37. Deposit fee

38. Deposit fee

39. Deposit fee

40. Deposit fee

41. Deposit fee

42. Deposit fee

43. Deposit fee

44. Deposit fee

45. Deposit fee

46. Deposit fee

47. Deposit fee

48. Deposit fee

49. Deposit fee

50. Deposit fee

51. Deposit fee

52. Deposit fee

53. Deposit fee

54. Deposit fee

55. Deposit fee

56. Deposit fee

57. Deposit fee

58. Deposit fee

59. Deposit fee

60. Deposit fee

61. Deposit fee

62. Deposit fee

63. Deposit fee

64. Deposit fee

65. Deposit fee

66. Deposit fee

67. Deposit fee

68. Deposit fee

69. Deposit fee

70. Deposit fee

71. Deposit fee

72. Deposit fee

73. Deposit fee

74. Deposit fee

75. Deposit fee

76. Deposit fee

77. Deposit fee

78. Deposit fee

79. Deposit fee

80. Deposit fee

81. Deposit fee

82. Deposit fee

83. Deposit fee

84. Deposit fee

85. Deposit fee

86. Deposit fee

87. Deposit fee

88. Deposit fee

89. Deposit fee

90. Deposit fee

91. Deposit fee

92. Deposit fee

93. Deposit fee

94. Deposit fee

95. Deposit fee

96. Deposit fee

97. Deposit fee

98. Deposit fee

99. Deposit fee

100. Deposit fee

101. Deposit fee

102. Deposit fee

103. Deposit fee

104. Deposit fee

105. Deposit fee

106. Deposit fee

107. Deposit fee

108. Deposit fee

109. Deposit fee

110. Deposit fee

111. Deposit fee

112. Deposit fee

113. Deposit fee

114. Deposit fee

115. Deposit fee

116. Deposit fee

117. Deposit fee

118. Deposit fee

119. Deposit fee

120. Deposit fee

121. Deposit fee

122. Deposit fee

123. Deposit fee

124. Deposit fee

125. Deposit fee

126. Deposit fee

127. Deposit fee

128. Deposit fee

129. Deposit fee

130. Deposit fee

131. Deposit fee

132. Deposit fee

133. Deposit fee

134. Deposit fee

135. Deposit fee

136. Deposit fee

137. Deposit fee

138. Deposit fee

139. Deposit fee

140. Deposit fee

141. Deposit fee

142. Deposit fee

143. Deposit fee

144. Deposit fee

145. Deposit fee

146. Deposit fee

147. Deposit fee

148. Deposit fee

149. Deposit fee

150. Deposit fee

151. Deposit fee

152. Deposit fee

153. Deposit fee

154. Deposit fee

155. Deposit fee

156. Deposit fee

157. Deposit fee

158. Deposit fee

159. Deposit fee

160. Deposit fee

161. Deposit fee

162. Deposit fee

163. Deposit fee

164. Deposit fee

165. Deposit fee

166. Deposit fee

167. Deposit fee

168. Deposit fee

169. Deposit fee

170. Deposit fee

171. Deposit fee

172. Deposit fee

173. Deposit fee

174. Deposit fee

175. Deposit fee

176. Deposit fee

177. Deposit fee

178. Deposit fee

179. Deposit fee

180. Deposit fee

181. Deposit fee

182. Deposit fee

183. Deposit fee

184. Deposit fee

185. Deposit fee

186. Deposit fee

187. Deposit fee

188. Deposit fee

189. Deposit fee

190. Deposit fee

191. Deposit fee

192. Deposit fee

193. Deposit fee

194. Deposit fee

195. Deposit fee

196. Deposit fee

197. Deposit fee

198. Deposit fee

199. Deposit fee

200. Deposit fee

201. Deposit fee

202. Deposit fee

203. Deposit fee

204. Deposit fee

205. Deposit fee

206. Deposit fee

207. Deposit fee

208. Deposit fee

209. Deposit fee

210. Deposit fee

211. Deposit fee

212. Deposit fee

213. Deposit fee

214. Deposit fee

215. Deposit fee

216. Deposit fee

217. Deposit fee

218. Deposit fee

219. Deposit fee

220. Deposit fee

221. Deposit fee

222. Deposit fee

223. Deposit fee

224. Deposit fee

225. Deposit fee

226. Deposit fee

227. Deposit fee

228. Deposit fee

229. Deposit fee

230. Deposit fee

231. Deposit fee

232. Deposit fee

233. Deposit fee

234. Deposit fee

235. Deposit fee

236. Deposit fee

237. Deposit fee

238. Deposit fee

239. Deposit fee

240. Deposit fee

241. Deposit fee

242. Deposit fee

243. Deposit fee

244. Deposit fee

245. Deposit fee

246. Deposit fee

247. Deposit fee

248. Deposit fee

249. Deposit fee

250. Deposit fee

251. Deposit fee

252. Deposit fee

253. Deposit fee

254. Deposit fee

255. Deposit fee

256. Deposit fee

257. Deposit fee

258. Deposit fee

259. Deposit fee

260. Deposit fee

261. Deposit fee

262. Deposit fee

263. Deposit fee

264. Deposit fee

265. Deposit fee

266. Deposit fee

267. Deposit fee

268. Deposit fee

269. Deposit fee

270. Deposit fee

271. Deposit fee

272. Deposit fee

273. Deposit fee

274. Deposit fee

275. Deposit fee

276. Deposit fee

277. Deposit fee

278. Deposit fee

279. Deposit fee

280. Deposit fee

281. Deposit fee

282. Deposit fee

283. Deposit fee

284. Deposit fee

285. Deposit fee

286. Deposit fee

287. Deposit fee

288. Deposit fee

289. Deposit fee

290. Deposit fee

291. Deposit fee

292. Deposit fee

293. Deposit fee

294. Deposit fee

295. Deposit fee

296. Deposit fee

297. Deposit fee

298. Deposit fee

299. Deposit fee

300. Deposit fee

301. Deposit fee

302. Deposit fee

303. Deposit fee

304. Deposit fee

305. Deposit fee

306. Deposit fee

307. Deposit fee

308. Deposit fee

309. Deposit fee

310. Deposit fee

311. Deposit fee

312. Deposit fee

313. Deposit fee

314. Deposit fee

315. Deposit fee

316. Deposit fee

317. Deposit fee

318. Deposit fee

319. Deposit fee

320. Deposit fee

321. Deposit fee

322. Deposit fee

323. Deposit fee

324. Deposit fee

325. Deposit fee

326. Deposit fee

327. Deposit fee

328. Deposit fee

329. Deposit fee

330. Deposit fee

331. Deposit fee

332. Deposit fee

333. Deposit fee

334. Deposit fee

335. Deposit fee

336. Deposit fee

337. Deposit fee

338. Deposit fee

339. Deposit fee

340. Deposit fee

341. Deposit fee

342. Deposit fee

343. Deposit fee

344. Deposit fee

345. Deposit fee

346. Deposit fee

347. Deposit fee

348. Deposit fee

349. Deposit fee

350. Deposit fee

351. Deposit fee

352. Deposit fee

353. Deposit fee

354. Deposit fee

355. Deposit fee

356. Deposit fee

357. Deposit fee

358. Deposit fee

359. Deposit fee

360. Deposit fee

361. Deposit fee

362. Deposit fee

363. Deposit fee

364. Deposit fee

365. Deposit fee

366. Deposit fee

367. Deposit fee

368. Deposit fee

369. Deposit fee

370. Deposit fee

371. Deposit fee

372. Deposit fee

373. Deposit fee

374. Deposit fee

375. Deposit fee

376. Deposit fee

377. Deposit fee

378. Deposit fee

379. Deposit fee

380. Deposit fee

381. Deposit fee

382. Deposit fee

383. Deposit fee

384. Deposit fee

385. Deposit fee

386. Deposit fee

387. Deposit fee

388. Deposit fee

389. Deposit fee

390. Deposit fee

391. Deposit fee

392. Deposit fee

393. Deposit fee

394. Deposit fee

395. Deposit fee

396. Deposit fee

397. Deposit fee

398. Deposit fee

399. Deposit fee

400. Deposit fee

401. Deposit fee

402. Deposit fee

403. Deposit fee

404. Deposit fee

405. Deposit fee

406. Deposit fee

407. Deposit fee

408. Deposit fee

409. Deposit fee

410. Deposit fee

411. Deposit fee

412. Deposit fee

413. Deposit fee

414. Deposit fee

415. Deposit fee

416. Deposit fee

417. Deposit fee

418. Deposit fee

419. Deposit fee

420. Deposit fee

421. Deposit fee

422. Deposit fee

423. Deposit fee

424. Deposit fee

425. Deposit fee

426. Deposit fee

427. Deposit fee

428. Deposit fee

429. Deposit fee

430. Deposit fee

431. Deposit fee

432. Deposit fee

433. Deposit fee

434. Deposit fee

435. Deposit fee

436. Deposit fee

437. Deposit fee

438. Deposit fee

439. Deposit fee

440. Deposit fee

441. Deposit fee

442. Deposit fee

443. Deposit fee

444. Deposit fee

445. Deposit fee

446. Deposit fee

447. Deposit fee

448. Deposit fee

449. Deposit fee

450. Deposit fee

451. Deposit fee

452. Deposit fee

453. Deposit fee

454. Deposit fee

455. Deposit fee

456. Deposit fee

457. Deposit fee

458. Deposit fee

459. Deposit fee

460. Deposit fee

461. Deposit fee

462. Deposit fee

463. Deposit fee

464. Deposit fee

465. Deposit fee

466. Deposit fee

467. Deposit fee

468. Deposit fee

469. Deposit fee

470. Deposit fee

471. Deposit fee

472. Deposit fee

473. Deposit fee

474. Deposit fee

475. Deposit fee

476. Deposit fee

477. Deposit fee

478. Deposit fee

479. Deposit fee

480. Deposit fee

481. Deposit fee

482. Deposit fee

483. Deposit fee

484. Deposit fee

485. Deposit fee

486. Deposit fee

487. Deposit fee

488. Deposit fee

489. Deposit fee

490. Deposit fee

491. Deposit fee

492. Deposit fee

493. Deposit fee

494. Deposit fee

495. Deposit fee

496. Deposit fee

497. Deposit fee

498. Deposit fee

499. Deposit fee

500. Deposit fee

501. Deposit fee

502. Deposit fee

503. Deposit fee

504. Deposit fee

505. Deposit fee

506. Deposit fee

507. Deposit fee

508. Deposit fee

509. Deposit fee

510. Deposit fee

511. Deposit fee

512. Deposit fee

513. Deposit fee

514. Deposit fee

515. Deposit fee

516. Deposit fee

517. Deposit fee

518. Deposit fee

519. Deposit fee

520. Deposit fee

521. Deposit fee

522. Deposit fee

523. Deposit fee

524. Deposit fee

525. Deposit fee

526. Deposit fee

527. Deposit fee

528. Deposit fee

529. Deposit fee

530. Deposit fee

531. Deposit fee

532. Deposit fee

533. Deposit fee

534. Deposit fee

535. Deposit fee

536. Deposit fee

537. Deposit fee

538. Deposit fee

539. Deposit fee

540. Deposit fee

541. Deposit fee

542. Deposit fee

543. Deposit fee

544. Deposit fee

545. Deposit fee

546. Deposit fee

547. Deposit fee

548. Deposit fee

549. Deposit fee

550. Deposit fee

551. Deposit fee

552. Deposit fee

553. Deposit fee

554. Deposit fee

555. Deposit fee

556. Deposit fee

557. Deposit fee

558. Deposit fee

559. Deposit fee

560. Deposit fee

561. Deposit fee

562. Deposit fee

563. Deposit fee

564. Deposit fee

565. Deposit fee

566. Deposit fee

567. Deposit fee

568. Deposit fee

569. Deposit fee

570. Deposit fee

571. Deposit fee

572. Deposit fee

573. Deposit fee

574. Deposit fee

575. Deposit fee

576. Deposit fee

577. Deposit fee

578. Deposit fee

579. Deposit fee

580. Deposit fee

581. Deposit fee

582. Deposit fee

583. Deposit fee

584. Deposit fee

585. Deposit fee

586. Deposit fee

587. Deposit fee

588. Deposit fee

589. Deposit fee

590. Deposit fee

591. Deposit fee

592. Deposit fee

593. Deposit fee

594. Deposit fee

595. Deposit fee

596. Deposit fee

597. Deposit fee

598. Deposit fee

599. Deposit fee

600. Deposit fee

601. Deposit fee

602. Deposit fee

603. Deposit fee

604. Deposit fee

605. Deposit fee

606. Deposit fee

607. Deposit fee

608. Deposit fee

609. Deposit fee

610. Deposit fee

611. Deposit fee

612. Deposit fee

613. Deposit fee

614. Deposit fee

615. Deposit fee

616. Deposit fee

617. Deposit fee

618. Deposit fee

619. Deposit fee

620. Deposit fee

621. Deposit fee

622. Deposit fee

623. Deposit fee

624. Deposit fee

625. Deposit fee

626. Deposit fee

627. Deposit fee

628. Deposit fee

629. Deposit fee

630. Deposit fee

631. Deposit fee

632. Deposit fee

633. Deposit fee

634. Deposit fee

635. Deposit fee

636. Deposit fee

637. Deposit fee

638. Deposit fee

639. Deposit fee

640. Deposit fee

641. Deposit fee

642. Deposit fee

643. Deposit fee

644. Deposit fee

645. Deposit fee

646. Deposit fee

647. Deposit fee

648. Deposit fee

649. Deposit fee

650. Deposit fee

651. Deposit fee

652. Deposit fee

653. Deposit fee

654. Deposit fee

655. Deposit fee

656. Deposit fee

657. Deposit fee

658. Deposit fee

659. Deposit fee

660. Deposit fee

661. Deposit fee

662. Deposit fee

663. Deposit fee

664. Deposit fee

665. Deposit fee

666. Deposit fee

667. Deposit fee

668. Deposit fee

669. Deposit fee

670. Deposit fee

671. Deposit fee

672. Deposit fee

673. Deposit fee

674. Deposit fee

675. Deposit fee

676. Deposit fee

677. Deposit fee

678. Deposit fee

679. Deposit fee

680. Deposit fee

681. Deposit fee

682. Deposit fee

683. Deposit fee

684. Deposit fee

685. Deposit fee

686. Deposit fee

687. Deposit fee

688. Deposit fee

689. Deposit fee

690. Deposit fee

691. Deposit fee

692. Deposit fee

693. Deposit fee

694. Deposit fee

695. Deposit fee

696. Deposit fee

697. Deposit fee

698. Deposit fee

699. Deposit fee

700. Deposit fee

701. Deposit fee

702. Deposit fee

703. Deposit fee

704. Deposit fee

705. Deposit fee

706. Deposit fee

707. Deposit fee

708. Deposit fee

709. Deposit fee

710. Deposit fee

711. Deposit fee

712. Deposit fee

713. Deposit fee

714. Deposit fee

715. Deposit fee

716. Deposit fee

717. Deposit fee

718. Deposit fee

719. Deposit fee

720. Deposit fee

721. Deposit fee

722. Deposit fee

723. Deposit fee

724. Deposit fee

725. Deposit fee

726. Deposit fee

727. Deposit fee

728. Deposit fee

729. Deposit fee

730. Deposit fee

731. Deposit fee

732. Deposit fee

733. Deposit fee

734. Deposit fee

735. Deposit fee

736. Deposit fee

737. Deposit fee

738. Deposit fee

739. Deposit fee

740. Deposit fee

741. Deposit fee

742. Deposit fee

743. Deposit fee

744. Deposit fee

745. Deposit fee

746. Deposit fee

747. Deposit fee

748. Deposit fee

749. Deposit fee

750. Deposit fee

751. Deposit fee

752. Deposit fee

753. Deposit fee

754. Deposit fee

755. Deposit fee

756. Deposit fee

757. Deposit fee

758. Deposit fee

759. Deposit fee

760. Deposit fee

761. Deposit fee

762. Deposit fee

763. Deposit fee

764. Deposit fee

765. Deposit fee

766. Deposit fee

767. Deposit fee

768. Deposit fee

769. Deposit fee

770. Deposit fee

771. Deposit fee

772. Deposit fee

773. Deposit fee

774. Deposit fee

775. Deposit fee

776. Deposit fee

777. Deposit fee

778. Deposit fee

779. Deposit fee

780. Deposit fee

781. Deposit fee

782. Deposit fee

783. Deposit fee

784. Deposit fee

785. Deposit fee

786. Deposit fee

787. Deposit fee

788. Deposit fee

789. Deposit fee

790. Deposit fee

791. Deposit fee

792. Deposit fee

793. Deposit fee

794. Deposit fee

795. Deposit fee

796. Deposit fee

797. Deposit fee

798. Deposit fee

799. Deposit fee

800. Deposit fee

801. Deposit fee

802. Deposit fee

803. Deposit fee

804. Deposit fee

805. Deposit fee

806. Deposit fee

807. Deposit fee

808. Deposit fee

809. Deposit fee

810. Deposit fee

811. Deposit fee

812. Deposit fee

813. Deposit fee

814. Deposit fee

815. Deposit fee

816. Deposit fee

817. Deposit fee

818. Deposit fee

819. Deposit fee

820. Deposit fee

821. Deposit fee

822. Deposit fee

823. Deposit fee

824. Deposit fee

825. Deposit fee

826. Deposit fee

827. Deposit fee

828. Deposit fee

829. Deposit fee

830. Deposit fee

831. Deposit fee

832. Deposit fee

833. Deposit fee

834. Deposit fee

835. Deposit fee

836. Deposit fee

837. Deposit fee

838. Deposit fee

839. Deposit fee

840. Deposit fee

841. Deposit fee

842. Deposit fee

843. Deposit fee

844. Deposit fee

845. Deposit fee

846. Deposit fee

847. Deposit fee

848. Deposit fee

849. Deposit fee

850. Deposit fee

851. Deposit fee

852. Deposit fee

853. Deposit fee

854. Deposit fee

855. Deposit fee

856. Deposit fee

857. Deposit fee

858. Deposit fee

859. Deposit fee

860. Deposit fee

861. Deposit fee

862. Deposit fee

863. Deposit fee

864. Deposit fee

865. Deposit fee

866. Deposit fee

867. Deposit fee

868. Deposit fee

869. Deposit fee

870. Deposit fee

871. Deposit fee

872. Deposit fee

873. Deposit fee

874. Deposit fee

875. Deposit fee

876. Deposit fee

877. Deposit fee

878. Deposit fee

879. Deposit fee

880. Deposit fee

881. Deposit fee

882. Deposit fee

883. Deposit fee

884. Deposit fee

885. Deposit fee

886. Deposit fee

887. Deposit fee

888. Deposit fee

889. Deposit fee

890. Deposit fee

891. Deposit fee

892. Deposit fee

893. Deposit fee

894. Deposit fee

895. Deposit fee

896. Deposit fee

897. Deposit fee

898. Deposit fee

899. Deposit fee

900. Deposit fee

901. Deposit fee

902. Deposit fee

903. Deposit fee

904. Deposit fee

905. Deposit fee

906. Deposit fee

907. Deposit fee

908. Deposit fee

909. Deposit fee

910. Deposit fee

911. Deposit fee

912. Deposit fee

913. Deposit fee

914. Deposit fee

915. Deposit fee

916. Deposit fee

917. Deposit fee

918. Deposit fee

919. Deposit fee

920. Deposit fee

921. Deposit fee

922. Deposit fee

923. Deposit fee

924. Deposit fee

925. Deposit fee

926. Deposit fee

927. Deposit fee

928. Deposit fee

929. Deposit fee

930. Deposit fee

931. Deposit fee

932. Deposit fee

933. Deposit fee

934. Deposit fee

935. Deposit fee

936. Deposit fee

937. Deposit fee

FORM TX		UNITED STATES COPYRIGHT OFFICE	
REGISTRATION NUMBER			
TX	3-114 513		
EFFECTIVE DATE OF REGISTRATION		TXU	
July 26, 1991		Month	Day
DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET			
TITLE OF THIS WORK			
NOIN OVER MINNEAPOLIS OR WHY SHE COULDN'T STAY			
PREVIOUS OR ALTERNATIVE TITLES			
PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work			
If published in a periodical or serial give: Volume Number Issue Date On Pages			
NAME OF AUTHOR			
Ray Weldon			
DATES OF BIRTH AND DEATH			
Year Born Year Died			
Was this contribution to the work a work made for hire?			
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No			
AUTHOR'S NATIONALITY OR DOMICILE			
Name of Country: England OR Citizen of: England Domiciled in:			
NATURE OF AUTHORSHIP			
Briefly describe nature of the material created by this author in which copyright is claimed			
compilation; heretofore unpublished short stories			
NAME OF AUTHOR			
DATES OF BIRTH AND DEATH			
Year Born Year Died			
Was this contribution to the work a work made for hire?			
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No			
AUTHOR'S NATIONALITY OR DOMICILE			
Name of Country: England OR Citizen of: England Domiciled in:			
NATURE OF AUTHORSHIP			
Briefly describe nature of the material created by this author in which copyright is claimed			
NAME OF AUTHOR			
DATES OF BIRTH AND DEATH			
Year Born Year Died			
Was this contribution to the work a work made for hire?			
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No			
AUTHOR'S NATIONALITY OR DOMICILE			
Name of Country: England OR Citizen of: England Domiciled in:			
NATURE OF AUTHORSHIP			
Briefly describe nature of the material created by this author in which copyright is claimed			
YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED			
1990			
DATE AND MONTH OF FIRST PUBLICATION OF THIS PARTICULAR WORK			
January 2, 1991			
COPYRIGHT CLAIMANT'S Name and address must be given even if the claimant is the same as the author given in space 4			
Ray Weldon c/o Penguin USA 375 Hudson Street New York, NY 10014			
TRANSFER If the claimant named here in space 4 is different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright			
MORE ON BACK • Complete all applicable sections (numbers 1-17) on the reverse side of this page. • See detailed instructions. • Sign the form at line 18.			
APPLICATION RECEIVED			
JUL 26 1991			
ONE DEPOSIT RECEIVED			
JUL 26 1991			
TWO DEPOSITS RECEIVED			
REMITTANCE NUMBER AND DATE			
Page 1 of 1 pages			

TX 3-114 513

EXAMINED BY [Signature] FORM TX
CHECKED BY _____
☐ CORRESPONDENCE

FOR COPYRIGHT OFFICE USE ONLY

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?
☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ☐
☐ This is the first published edition of a work previously registered in unpublished form
☐ This is the first application submitted by this author as copyright claimant
☐ This is a changed version of the work, as shown by space 6 on this application
If your answer is "Yes," give Previous Registration Number ☐ Year of Registration ☐

DERIVATIVE WORK OR COMPILATION Complete both space 8a & 8b for a derivative work; complete only 8b for a compilation
a. Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ☐
b. Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ☐
compilation; heretofore unpublished short stories

—space deleted—

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS A signature on this form at space 10, and a check in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute for the blind and physically handicapped and under the conditions and limitations permitted by the regulations of the Copyright Office (8-cfrs) of the work identified in space 1 of this application in Braille (or similar tactile symbol) or (2) phonorecords embodying a fixation of a reading of this work, or (3) both.
☐ Copies and Phonorecords ☐ Copies Only ☐ Phonorecords Only

DEPOSIT ACCOUNT If the registration is to be charged to a Deposit Account established on the Copyright Office, give name and number of Account
Name ☐ Account Number ☐
Penguin Books USA Inc. RA 918974

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. No name/address City/State/Zip ☐
T Uehara
as below

Area Code & Telephone Number ☐ 212-346-2682

CERTIFICATION I, the undersigned, hereby certify that I am the
☐ author
☐ other copyright claimant
☐ owner of exclusive rights
☒ authorized agent of Fay Weldon
of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge
Name of author or other copyright claimant, or owner or exclusive agent, as
Tsuyako Uehara
Typed or printed name and date ☐ If this application gives a date of publication in space 3, do not sign and submit it before that date
7/25/91

Handwritten signature (s) ☐ [Signature]

MAIL CERTIFICATE TO
Certificate will be mailed in window envelope
Name ☐
PENGUIN USA
Copyright Dept
375 Hudson St
New York, NY 10014
City/State/Zip ☐

11

U.S. GOVERNMENT PRINTING OFFICE: 1989-550-884-1

FORM TX
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

TX 3 682 496

TX TXU
EFFECTIVE DATE OF REGISTRATION:12 13 93
Month Day Year

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

TITLE OF THIS WORK

TROUBLE

PREVIOUS OR ALTERNATIVE TITLES

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work

If published in a periodical or serial give: Volume Number Issue Date On Pages

NAME OF AUTHOR

Fay Weldon

DATES OF BIRTH AND DEATH
Year Born Year Died

Was this contribution to the work a

work made for hire?

☐ Yes☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of

Domiciled in

UK

WAS THIS AUTHOR'S CONTRIBUTION TO

THE WORK

Anonymous?

Pseudonymous?

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

NATURE OF AUTHORSHIP

Briefly describe nature of the material created by this author in which copyright is claimed.

entire text

NAME OF AUTHOR

DATES OF BIRTH AND DEATH

Was this contribution to the work a

work made for hire?

☐ Yes☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of

Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO

THE WORK

Anonymous?

Pseudonymous?

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

NAME OF AUTHOR

DATES OF BIRTH AND DEATH

Was this contribution to the work a

work made for hire?

☐ Yes☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of

Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO

THE WORK

Anonymous?

Pseudonymous?

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

Yes

No

YEAR IN WHICH CREATION OF THIS

WORK WAS COMPLETED This information

must be given

in all cases

1993

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information Month Day Year

ONLY if this work

has been published

USA

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the

writer or the author given in space 2

Fay Weldon
c/o Penguin USA
375 Hudson Street
New York, N.Y. 10014

TRANSFER If the claimant(s) named here in space 4 are different from the author(s) named

in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright

APPLICATION RECEIVED

DEC 13 1993

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

DEC 13 1993

REMITTANCE NUMBER AND DATE

MORE ON BACK

• Complete and mail to: U.S. Copyright Office

• See detailed instructions

• If you need more space, use a separate continuation sheet

• Sign the form at line 10

DO NOT WRITE HERE

Page 1 of 2 pages

TX 3 682 496

EXAMINATION *[Signature]* FORM TX

FOR COPYRIGHT OFFICE USE ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

PREVIOUS REGISTRATION This registration for this work is for an earlier registration of the same work.

☐ Yes ☒ No If your answer is "Yes," give another registration being sought. Check appropriate:

☐ This is the best published edition of a work previously registered in unpublished form.

☐ This is the first application submitted by the author as copyright claimant.

☐ This is a changed version of the work as shown by space 9 on this application.

If your answer is "Yes," give Previous Registration Number Year of Registration

DERIVATIVE WORK OR COMPIRATION Complete both space 6 & 7 for a derivative work, complete 7 for a compilation.

a. **Preexisting Material** Identify any preexisting work or works that this work is based on or incorporates.

b. **Material Added to This Work** Give a brief, general statement of the material that has been added to this work and which copyright is claimed.

—space deleted—

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS A signature on this form at space 10, and a check in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute solely for the blind and physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office: (1) copies of the work identified in space 1 of this application in Braille (or similar tactile symbols), or (2) phonorecords embodying a fixation of a reading of that work, or (3) both.

a. ☐ Copies and Phonorecords b. ☐ Copies Only c. ☐ Phonorecords Only

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name Penguin Books USA Account Number DA 018074

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name same as below

Katie Norris
same as below

Area Code & Telephone Number (212) 366-2681

CERTIFICATION I, the undersigned, hereby certify that I am the

Check one: ☐ author
☐ other copyright claimant
☐ owner of exclusive right(s)
☒ authorized agent of **Pay Weldon**

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date Katie Norris date 10/29/93

Handwritten signature (X1) *Katie Norris*

MAIL CERTIFICATE TO

Cardstock will be mailed in window envelope

Name Penguin USA, Copyrights Department

Number Street Address 375 Hudson Street

City State Zip New York, N.Y. 10014

1. Copyright of Literary Works
2. Copyright of Musical Works
3. Copyright of Dramatic Works
4. Copyright of Pictorial, Graphic, and Sculptural Works
5. Copyright of Motion Pictures and Television Works
6. Copyright of Sound Recordings
7. Copyright of Computer Programs
8. Copyright of Other Works

17 USC 1506: Any person who knowingly makes a false representation of a matter set forth in this application for copyright registration shall be fined not more than \$2,000.

U.S. GOVERNMENT PRINTING OFFICE: 1989-241-428 88-012

February 1989 40 007

FORM TX
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

TX 4-084-784



TX

TXU

EFFECTIVE DATE OF REGISTRATION

JUL 07 1995

Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

TITLE OF THIS WORK ▼

SPLITTING

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared Title of Collective Work ▼

If published in a periodical or serial give: Volume ▼ Number ▼ Issue Date ▼ On Pages ▼

NAME OF AUTHOR ▼

Fay Weldon

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼Was this contribution to the work a
"work made for hire?"☐ Yes
☒ NoAUTHOR'S NATIONALITY OR DOMICILE
Name of CountryOR { Citizen of ► U.K.
Domiciled in ►WAS THIS AUTHOR'S CONTRIBUTION TO
THE WORKAnonymous? ☐ Yes ☒ No
Pseudonymous? ☐ Yes ☒ NoIf the answer to either
of these questions is
"Yes" see detailed
instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

Entire text

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼Was this contribution to the work a
"work made for hire?"☐ Yes
☒ NoAUTHOR'S NATIONALITY OR DOMICILE
Name of CountryOR { Citizen of ►
Domiciled in ►WAS THIS AUTHOR'S CONTRIBUTION TO
THE WORKAnonymous? ☐ Yes ☐ No
Pseudonymous? ☐ Yes ☐ NoIf the answer to either
of these questions is
"Yes" see detailed
instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼Was this contribution to the work a
"work made for hire?"☐ Yes
☒ NoAUTHOR'S NATIONALITY OR DOMICILE
Name of CountryOR { Citizen of ►
Domiciled in ►WAS THIS AUTHOR'S CONTRIBUTION TO
THE WORKAnonymous? ☐ Yes ☐ No
Pseudonymous? ☐ Yes ☐ NoIf the answer to either
of these questions is
"Yes" see detailed
instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

YEAR IN WHICH CREATION OF THIS
WORK WAS COMPLETED This information
must be given ONLY if this work
has been published.
1995 YearDATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK
Month ► June Day ► 15 Year ► 1995
United States of America NationCOPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the
same as the author given in space 2 ▼Fay Weldon
c/o Ed Victor
6 Bayley Street
London WC1B 3HB, EnglandAPPLICATION RECEIVED
JUL 07 1995

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED
JUL 07 1995

REMITTANCE NUMBER AND DATE

TRANSFER If the claimant(s) named here in space 4 are different from the author(s) named
in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

MORE ON BACK ►

- Complete all applicable spaces (numbers 5-11) on the reverse side of this page.
- See detailed instructions.
- Sign the form at line 10.

DO NOT WRITE HERE

Page 1 of 2 pages

CHECKED BY *AL*
☐ CORRESPONDENCE
Yes
FOR
COPYRIGHT
OFFICE
USE
ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

- ☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼
- ☐ This is the first published edition of a work previously registered in unpublished form
- ☐ This is the first application submitted by this author as copyright claimant
- ☐ This is a changed version of the work, as shown by space 6 on this application

If your answer is "Yes," give Previous Registration Number ▼

Year of Registration ▼

DERIVATIVE WORK OR COMPILATION Complete both space 8a & 8b for a derivative work; complete only 8b for a compilation.a. **Preexisting Material** Identify any preexisting work or works that this work is based on or incorporates. ▼b. **Material Added to This Work** Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼See instructions
before completing
this space

—space deleted—

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS

A signature on this form at space 10, and a check in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute solely for the blind and physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office: (1) copies of the work identified in space 1 of this application in Braille (or similar tactile symbols); or (2) phonorecords embodying a fixation of a reading of that work; or (3) both.

a ☒ Copies and Phonorecordsb ☐ Copies Onlyc ☐ Phonorecords Only

See instructions

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

Grove/Atlantic, Inc.

DA061131

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name Address/Apt/City/State/Zip ▼

Mary Flower / Grove/Atlantic

841 Broadway

New York, New York 10003

Area Code & Telephone Number ▶

(212) 614-7881

Be sure to
give your
daytime phone
number**CERTIFICATION*** I, the undersigned, hereby certify that I am the

Check one ▶

- ☐ author
- ☐ other copyright claimant
- ☐ owner of exclusive right(s)

☒ authorized agent of Fay Weldon

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Mary Flower

date ▶ 6/15/95



Handwritten signature (X) ▼

*Mary Flower*MAIL
CERTIFI-
CATE TOCertificate
will be
mailed in
window
envelope

Name ▼	Mary Flower / Grove/Atlantic
Number Street Apartment Number ▼	841 Broadway
City State ZIP ▼	New York, New York 10003

YOU MUST

- Complete all necessary spaces
 - Sign your application in space 10
- SEND ALL ELEMENTS
IN THE SAME PACKAGE
1. Application form
 2. Non-refundable \$10 filing fee in check or money order payable to Register of Copyrights
 3. Deposit material

MAIL TO

Register of Copyrights
Library of Congress
Washington, D.C. 20559

* 17 U.S.C. § 506(e). Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409 or in any written statement filed in connection with the application shall be fined not more than \$2,500.

FORM TX
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

TX 4-405-886

EFFECTIVE DATE OF REGISTRATION

AUG 30 1996

Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1 TITLE OF THIS WORK ▼

WORST FEARS

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work ▼

If published in a periodical or serial give: Volume ▼ Number ▼ Issue Date ▼ On Pages ▼

2 a NAME OF AUTHOR ▼

Fay Weldon

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼Was this contribution to the work a
"work made for hire"?
☐ Yes
☒ NoAUTHOR'S NATIONALITY OR DOMICILE
Name of Country
OR { Citizen of ► UK
Domiciled in ►WAS THIS AUTHOR'S CONTRIBUTION TO
THE WORK
Anonymous? ☐ Yes ☒ No
Pseudonymous? ☐ Yes ☒ No
If the answer to either
of these questions is
"Yes," see detailed
instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

Entire text

b NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼Was this contribution to the work a
"work made for hire"?
☐ Yes
☐ NoAUTHOR'S NATIONALITY OR DOMICILE
Name of Country
OR { Citizen of ►
Domiciled in ►WAS THIS AUTHOR'S CONTRIBUTION TO
THE WORK
Anonymous? ☐ Yes ☐ No
Pseudonymous? ☐ Yes ☐ No
If the answer to either
of these questions is
"Yes," see detailed
instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

c NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH
Year Born ▼ Year Died ▼Was this contribution to the work a
"work made for hire"?
☐ Yes
☐ NoAUTHOR'S NATIONALITY OR DOMICILE
Name of Country
OR { Citizen of ►
Domiciled in ►WAS THIS AUTHOR'S CONTRIBUTION TO
THE WORK
Anonymous? ☐ Yes ☐ No
Pseudonymous? ☐ Yes ☐ No
If the answer to either
of these questions is
"Yes," see detailed
instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

3 a YEAR IN WHICH CREATION OF THIS
WORK WAS COMPLETED This information
must be given
1996 ◀ Year in all cases.DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK
Complete this information Month ► June Day ► 20 Year ► 1996
ONLY if this work has been published. United States of America ◀ Nation

4 COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

Fay Weldon
c/o Ed Victor Ltd.
6 Bayley Street
London WC1B 3HB, England

APPLICATION RECEIVED

AUG 30 1996

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

AUG 30 1996

REMITTANCE NUMBER AND DATE

TRANSFER If the claimant(s) named here in space 4 are different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

MORE ON BACK ► • Complete all applicable spaces (numbers 5-11) on the reverse side of this page.
• See detailed instructions. • Sign the form at line 10.

DO NOT WRITE HERE

Page 1 of _____ pages

CHECKED BY

☐ CORRESPONDENCE
 Yes

 FOR
 COPYRIGHT
 OFFICE
 USE
 ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?
☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼

☐ This is the first published edition of a work previously registered in unpublished form

☐ This is the first application submitted by this author as copyright claimant.

☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ▼

Year of Registration ▼

DERIVATIVE WORK OR COMPILATION Complete both space 6a & 6b for a derivative work; complete only 6b for a compilation.

a. Preexisting Material Identify any preexisting work or works that this work is based on or incorporates ▼

b. Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

—space deleted—

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS

A signature on this form at space 10, and a

mark in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute solely for the blind or physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office: (1) copies of the work identified in space 1 of this application in Braille (or similar tactile symbols); or (2) phonorecords embodying a fixation of a reading of that work; or (3) both.

a ☒ Copies and Phonorecordsb ☐ Copies Onlyc ☐ Phonorecords Only

See instructions

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

Mary Flower

DA061131

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/Zip ▼

Mary Flower / Grove/Atlantic

841 Broadway

New York, New York 10003

Area Code & Telephone Number ▼

(212) 614-7881

Be sure to
give your
daytime phone
number**CERTIFICATION*** I, the undersigned, hereby certify that I am the

Check one ▶

☐ author☐ other copyright claimant☐ owner of exclusive right(s)☒ authorized agent of Fay Weldon

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge

Name of author or other copyright claimant, or owner of exclusive right(s) ▼

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Mary Flower

date ▶ 6/20/96



Handwritten signature (X) ▼

**MAIL
CERTIFI-
CATE TO**Certificate
will be
mailed in
window
envelope

Name ▼	Mary Flower / Grove/Atlantic
Number Street Apartment Number ▼	841 Broadway
City State ZIP ▼	New York, New York 10003

YOU MUST:
 • Complete all necessary spaces
 • Sign your application in space 10
**SEND ALL 3 ELEMENTS
 IN THE SAME PACKAGE**

 1. Application form
 2. Non-refundable \$10 filing fee
 in check or money order
 payable to Register of Copyrights
 3. Deposit material

MAIL TO:
 Register of Copyrights
 Library of Congress
 Washington, D.C. 20559

* 17 U.S.C. § 506(e). Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

FORM TX

UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER

TX 4-578-645



TX0004578645

EFFECTIVE DATE OF REGISTRATION

Jul 14 1997

Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

TITLE OF THIS WORK ▼

WICKED WOMEN

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work ▼

If published in a periodical or serial give: Volume ▼

Number ▼

Issue Date ▼

On Pages ▼

NAME OF AUTHOR ▼

Fay Weldon

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

Was this contribution to the work a "work made for hire"?

☐ Yes

☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR { Citizen of ► UK

Domiciled in ►

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ No

Pseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

All new stories

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

Was this contribution to the work a "work made for hire"?

☐ Yes

☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR { Citizen of ►

Domiciled in ►

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

Was this contribution to the work a "work made for hire"?

☐ Yes

☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR { Citizen of ►

Domiciled in ►

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ No

Pseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions

NATURE OF AUTHORSHIP Briefly describe nature of the material created by this author in which copyright is claimed. ▼

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED This information must be given in all cases.

1997 ◀ Year

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK Complete this information ONLY if this work has been published.

Month ► June Day ► 23 Year ► 1997

United States of America ◀ Nation

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

Fay Weldon
c/o Ed Victor Ltd
6 Bayley Street
London WC1B 3HB, England

APPLICATION RECEIVED

JUL 14, 1997

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

JUL 14, 1997

REMITTANCE NUMBER AND DATE

TRANSFER If the claimant(s) named here in space 4 are different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

MORE ON BACK ►

- Complete all applicable spaces (numbers 5-11) on the reverse side of this page.
- See detailed instructions.
- Sign the form at line 10.

DO NOT WRITE HERE

Page 1 of 2 pages

CHECKED BY

☐ CORRESPONDENCE
Yes
FOR
COPYRIGHT
OFFICE
USE
ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?
☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼

☐ This is the first published edition of a work previously registered in unpublished form.

☐ This is the first application submitted by this author as copyright claimant.

☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ▼

Year of Registration ▼

5

DERIVATIVE WORK OR COMPILATION Complete both space 6a & 6b for a derivative work; complete only 6b for a compilation.

a. Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

All but 6 stories previously published

6

See instructions
before completing
this space

b. Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

6 stories are new

—space deleted—

7

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS

A signature on this form at space 10, and a check in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute solely for the blind and physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office: (1) copies of the work identified in space 1 of this application in Braille (or similar tactile symbols); or (2) phonorecords embodying a fixation of a reading of that work; or (3) both.

a ☒ Copies and Phonorecordsb ☐ Copies Onlyc ☐ Phonorecords Only

See instructions

8

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

Grove/Atlantic, Inc.

DA061131

9

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/Zip ▼

Mary Flower / Grove/Atlantic

841 Broadway

New York, New York 10003

Area Code & Telephone Number ▶

212 614 7881

Be sure to
give your
daytime phone
number**CERTIFICATION*** I, the undersigned, hereby certify that I am the

Check one ▶

☐ author☐ other copyright claimant☐ owner of exclusive right(s)☒ authorized agent of Fay Weldon

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Name of author or other copyright claimant, or owner of exclusive right(s) ▶

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Mary Flower

date ▶ 6/23/97

10



Handwritten signature (X) ▼

**MAIL
CERTIFICATE TO**Certificate
will be
mailed in
window
envelope

Name ▼	Mary Flower / Grove/Atlantic
Number Street Apartment Number ▼	841 Broadway
City State ZIP ▼	New York, New York 10003

YOU MUST

• Complete all necessary spaces

• Sign your application in space 10

SEND ALL ELEMENTS IN THE SAME PACKAGE

1. Application form
2. Non-refundable \$10 filing fee in check or money order payable to Register of Copyrights
3. Deposit material

MAIL TO

Register of Copyrights
Library of Congress
Washington, D.C. 20559

11

* 17 U.S.C. § 506(e). Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

101944054



TX 4-843-655



(TX) TXU
EFFECTIVE DATE OF REGISTRATION
Sep 09 1998
Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

TITLE OF THIS WORK ▼

BIG WOMEN

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work ▼

If published in a periodical or serial give: Volume ▼

Number ▼

Issue Date ▼

On Pages ▼

2

NAME OF AUTHOR ▼

a Fay Weldon

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

Was this contribution to the work a "work made for hire"?

☐ Yes☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of ▼ UK

Domiciled in ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ NoPseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

Entire text

NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire" check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

NAME OF AUTHOR ▼

b

Was this contribution to the work a "work made for hire"?

☐ Yes☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of ▼

Domiciled in ▼

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

c

Was this contribution to the work a "work made for hire"?

☐ Yes☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of ▼

Domiciled in ▼

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

3

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

1997

This information must be given in all cases.

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY if this work has been published.

Month ▼ November

Day ▼ 10

Year ▼ 1997

Great Britain

Mark

4

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

Fay Weldon
3A Greenaway Gardens
Hampstead
London NW3 7DJ, England

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

APPLICATION RECEIVED

SEP 09 1998

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

SEP 09 1998

FUNDS RECEIVED

See instructions before completing this space.

MORE ON BACK ▶

• Complete all applicable spaces (numbers 5-11) on the reverse side of this page.
• See detailed instructions. • Sign the form at line 10.

DO NOT WRITE HERE

Page 1 of 1

EXAMINED BY AD

FORM TX

CHECKED BY

☐ CORRESPONDENCE
☐ Yes

 FOR
 COPYRIGHT
 OFFICE
 USE
 ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼
a. ☐ This is the first published edition of a work previously registered in unpublished form.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ▼

Year of Registration ▼

DERIVATIVE WORK OR COMPILATION Complete both space 6a and 6b for a derivative work; complete only 6b for a compilation.

a. Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

b. Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

—space deleted—

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS A signature on this form at space 10 and a check in one of the boxes here in space 8 constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute solely for the blind and physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office: (1) copies of the work identified in space 1 of this application in Braille (or similar tactile symbols); or (2) phonorecords embodying a fixation of a reading of that work; or (3) both.

a ☒ Copies and Phonorecordsb ☐ Copies Onlyc ☐ Phonorecords Only

See instruction

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

Grove/Atlantic, Inc.

DA061131

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/ZIP ▼

Mary Flower / Grove/Atlantic

841 Broadway

New York, New York 10003

Area Code and Telephone Number ▶ 212 614 7881

Be sure to
give your
daytime pho
number

CERTIFICATION* I, the undersigned, hereby certify that I am the

Check only one ▶

☐ author☐ other copyright claimant☐ owner of exclusive right(s)☒ authorized agent of Fay Weldon

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Mary Flower

date ▶ 9/8/98



Handwritten signature (X) ▼

MAIL
CERTIFI-
CATE TOCertificate
will be
mailed in
window
envelope

Name ▼	Mary Flower / Grove/Atlantic
Number/Street/Apartment Number ▼	841 Broadway
City/State/ZIP ▼	New York, New York 10003

 • Complete all necessary spaces
 • Sign your application in space 10

 1. Application form
 2. Nonrefundable \$20 filing fee
 in check or money order
 payable to Register of Copyrights
 3. Deposit material
 Register of Copyrights
 Library of Congress
 Washington, D.C. 20558-6000

The Copyright Office has the authority to just fees of \$-year in case, based on when in the Copyright Office. The next payment is due in 11 Please contact Copyright Office a July 1998 to determine the actual fee owed

*17 U.S.C. § 506(e): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 408, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

July 1993-400,000

PRINTED ON RECYCLED PAPER

U.S. GOVERNMENT PRINTING OFFICE: 1993-342-582/80.C

105904346



TX 4-943-195



TX08849431958

RE

Effective Date of Supplementary Registration

APRIL 15 1999
MONTH DAY YEAR

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

A	TITLE OF WORK: BIG WOMEN	
Basic Instructions	REGISTRATION NUMBER OF BASIC REGISTRATION: TX4-843-655	YEAR OF BASIC REGISTRATION: 1998
	NAME(S) OF AUTHOR(S): Fay Weldon	NAME(S) OF COPYRIGHT CLAIMANT(S): Fay Weldon

B	LOCATION AND NATURE OF INCORRECT INFORMATION IN BASIC REGISTRATION: Line Number Line Heading or Description	
Correction	INCORRECT INFORMATION AS IT APPEARS IN BASIC REGISTRATION:	
	CORRECTED INFORMATION:	
	EXPLANATION OF CORRECTION: (Optional)	

C	LOCATION AND NATURE OF INFORMATION IN BASIC REGISTRATION TO BE AMPLIFIED: Line Number ...1... Line Heading or Description ... Title of this work	
Amplification	AMPLIFIED INFORMATION: US edition title was changed to BIG GIRLS DON'T CRY	
	EXPLANATION OF AMPLIFIED INFORMATION: (Optional) title was changed for the U.S. edition	

Case 1:11-cv-06351-HB	Document 99-4 Filed 03/28/12 Page 9 of 17	FOR COPYRIGHT OFFICE USE ONLY
EXAMINED BY: <i>JA</i>	APR. 15. 1999	
CHECKED BY:		
CORRESPONDENCE: <input type="checkbox"/> YES	REMITTANCE NUMBER AND DATE:	
REFERENCE TO THIS REGISTRATION ADDED TO BASIC REGISTRATION: <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	DEPOSIT ACCOUNT FUNDS USED: <input checked="" type="checkbox"/>	

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

CONTINUATION OF: (Check which) ☐ PART B OR ☐ PART C**D**

Continuation

DEPOSIT ACCOUNT: If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account:

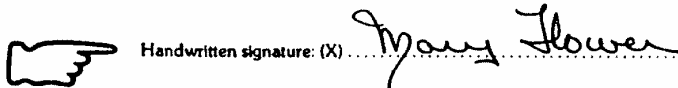
Name Grove/Atlantic, Inc. Account Number DA061131**E**Deposit
Account and
Mailing
Instructions

CORRESPONDENCE: Give name and address to which correspondence should be sent:

Name Mary Flower / Grove/Atlantic Apt. No.Address 841 Broadway, New York, NY 10003
(Number and Street) (City) (State) (ZIP Code)

CERTIFICATION * I, the undersigned, hereby certify that I am the: (Check one)

☐ author ☐ other copyright claimant ☐ owner of exclusive right(s) ☒ authorized agent of: Fay Weldon
(Name of author or other copyright claimant, or owner of exclusive right(s))
 of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.
FCertification
(Application
must be
signed)

 Handwritten signature: (X)

Typed or printed name: Mary Flower

Date: 4/8/99

* 17 USC §506(e): FALSE REPRESENTATION - Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500

Mary Flower / Grove/Atlantic
(Name)

841 Broadway
(Number, Street and Apartment Number)

New York, New York 10003
(City) (State) (ZIP code)

MAIL
CERTIFICATE
TO(Certificate will
be mailed in
window envelope)**G**Address for
Return of
Certificate

FORM TX
 For a Nondramatic Literary Work
 UNITED STATES COPYRIGHT OFFICE

121005928



TX 5-335-279



EFFECTIVE DATE OF REGISTRATION

 4 26 01
 Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

TITLE OF THIS WORK ▼

RHODE ISLAND BLUES

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work ▼

If published in a periodical or serial give: Volume ▼

Number ▼

Issue Date ▼

On Pages ▼

2

a

NAME OF AUTHOR ▼

Fay Weldon

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

Was this contribution to the work a "work made for hire"?

☐ Yes☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of ▼

Domiciled in ▼

U.K.

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ NoPseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions.

NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire" check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

b

NAME OF AUTHOR ▼

Was this contribution to the work a "work made for hire"?

☐ Yes☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of ▼

Domiciled in ▼

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

c

NAME OF AUTHOR ▼

Was this contribution to the work a "work made for hire"?

☐ Yes☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR

Citizen of ▼

Domiciled in ▼

DATES OF BIRTH AND DEATH

Year Born ▼

Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

3

a

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED This information must be given in all cases. 2000 Year

b

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK Complete this information ONLY if this work has been published. Month ▼ November Day ▼ 20 Year ▼ 2000 United States of America Nation

4

See instructions before completing this space

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼ Fay Weldon

 3A Greenaway Gardens
 Hampstead
 London NW3 7DL, England

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

APPLICATION RECEIVED

APR 26 2001

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

APR 26 2001

FUNDS RECEIVED

DO NOT WRITE HERE OFFICE USE ONLY

MORE ON BACK ▶ • Complete all applicable spaces (numbers 5-9) on the reverse side of this page.
 • See detailed instructions. • Sign the form at line 8.

 DO NOT WRITE HERE
 Page 1 of 2 pages

EXAMINED BY	FORM 1X
CHECKED BY	
<input type="checkbox"/> CORRESPONDENCE	FOR COPYRIGHT OFFICE USE ONLY
Yes	

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼a. ☐ This is the first published edition of a work previously registered in unpublished form.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ▼

Year of Registration ▼

DERIVATIVE WORK OR COMPILATION**Preexisting Material** Identify any preexisting work or works that this work is based on or incorporates. ▼

a

b

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

a

Grove/Atlantic, Inc.

DA061131

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/ZIP ▼

b

Mary Flower / Grove/Atlantic

841 Broadway

New York, New York 10003

Area code and daytime telephone number ▶

212 614 7881

Fax number ▶

212 614 7886

Email ▶

CERTIFICATION* I, the undersigned, hereby certify that I am the

Check only one ▶

- ☐ author
☐ other copyright claimant
☐ owner of exclusive right(s)
☒ authorized agent of Fay Weldon

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Mary Flower

Date ▶ 4/24/2001



Handwritten signature (X) ▼

X

The filing fee of \$20.00 is effective through December 31, 1998. After that date, please write to the Copyright Office, check the Copyright Office Website at <http://www.loc.gov/copyright>, or call (202) 707-3011 for the latest fee information.**Mail certificate to:****Certificate will be mailed in window envelope**

Name ▼	Mary Flower / Grove/Atlantic
Number/Street/Apt ▼	841 Broadway
City/State/ZIP ▼	New York, New York 10003

YOU MUST

- Complete all necessary spaces
- Sign your application in space 8

SEND ALL ELEMENTS IN THE SAME PACKAGE

1. Application form
2. Nonrefundable filing fee in check or money order payable to Register of Copyrights
3. Deposit material

MAIL TO

Library of Congress
 Copyright Office
 101 Independence Avenue, S.E.
 Washington, D.C. 20559-6000

*17 U.S.C. § 506(e). Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

FORM TXFor a Nondramatic Literary Work
UNITED STATES COPYRIGHT OFFICE

REGISTRATION

TX 5-741-087



TX5-741-087

EFFECTIVE DATE OF REGISTRATION

 5 30 03
 Month Day Year

13406344



DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

TITLE OF THIS WORK ▼

AUTO DA FAY

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work ▼

If published in a periodical or serial give: Volume ▼ Number ▼ Issue Date ▼ On Pages ▼

2

NAME OF AUTHOR ▼

a Fay Weldon

DATES OF BIRTH AND DEATH

Year Born ▼ 1931 Year Died ▼

Was this contribution to the work a "work made for hire"? ☐ Yes ☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR { Citizen of ► IIR
Domiciled in ►

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ NoPseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. Entire text

NAME OF AUTHOR ▼

b

Was this contribution to the work a "work made for hire"? ☐ Yes ☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR { Citizen of ►
Domiciled in ►

DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

NAME OF AUTHOR ▼

c

Was this contribution to the work a "work made for hire"? ☐ Yes ☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR { Citizen of ►
Domiciled in ►

DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed.

3

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2002

This information must be given in all cases.

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY if this work has been published. Month ► June Day ► 24 Year ► 2002

Great Britain

Nation

4

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

Fay Weldon
3A Greenaway Gardens
Hampstead
London NW3 7DJ, England

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

APPLICATION RECEIVED

MAY 30 2003

ONE DEPOSIT RECEIVED

MAY 30 2003

TWO DEPOSITS RECEIVED

FUNDS RECEIVED

DO NOT WRITE HERE
OFFICE USE ONLY

MORE ON BACK ►

- Complete all applicable spaces (numbers 5-9) on the reverse side of this page.
- See detailed instructions.
- Sign the form at line 8

DO NOT WRITE HERE

Page 1 of 2 pages

NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire" check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

EXAMINED BY

FORM TX

CHECKED BY

☐ CORRESPONDENCE

Yes

FOR
COPYRIGHT
OFFICE
USE
ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box) ▼a. ☐ This is the first published edition of a work previously registered in unpublished form.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ▼

Year of Registration ▼

DERIVATIVE WORK OR COMPILATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

a

b

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed ▼

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ▼

Account Number ▼

a

Grove/Atlantic, Inc.

DA061131

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/ZIP ▼

b

Mary Flower / Grove/Atlantic

841 Broadway

New York, New York 10003

Area code and daytime telephone number ▶

212 614 7881

Fax number ▶

Email ▶

CERTIFICATION* I, the undersigned, hereby certify that I am the

Check only one ▶

☐ author☐ other copyright claimant☐ owner of exclusive right(s)☒ authorized agent of Fay Weldon

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date

Mary Flower

Date ▶ 5/6/03

Handwritten signature (X) ▼

X Mary FlowerThe filing fee of \$20.00 is effective through December 31, 1998. After that date, please write the Copyright Office, check the Copyright Office Website at <http://www.loc.gov/copyright>, or call (202) 707-3000 for the latest fee information.Mail
certificate
to:Certificate
will be
mailed in
window
envelope

Name ▼

Mary Flower / Grove/Atlantic

Number/Street/Apt ▼

841 Broadway

City/State/ZIP ▼

New York, New York 10003

YOU MUST:

- Complete all necessary spaces
- Sign your application in space 8

SEND ALL 3 ELEMENTS
IN THE SAME PACKAGE:

1. Application form
2. Nonrefundable filing fee in check or money order payable to Register of Copyrights
3. Deposit material

MAIL TO:

Library of Congress
Copyright Office
101 Independence Avenue, S.E.
Washington, D.C. 20559-6000

17 U.S.C. § 506(e): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

September 1997—300,000 PRINTED ON RECYCLED PAPER

U.S. GOVERNMENT PRINTING OFFICE: 1997-417/750-60 021

Copyright Office fees are subject to change.
For current fees, check the Copyright Office
website at www.copyright.gov, write the Copy-
right Office, or call (202) 707-3000.



TX 6-444-289



EFFECTIVE DATE OF REGISTRATION

6-20-06

Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1

TITLE OF THIS WORK ▼

She May Not Leave

PREVIOUS OR ALTERNATIVE TITLES ▼

PUBLICATION AS A CONTRIBUTION If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work ▼

If published in a periodical or serial give: Volume ▼ Number ▼ Issue Date ▼ On Pages ▼

2

NAME OF AUTHOR ▼

a Fay Weldon

DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

Was this contribution to the work a "work made for hire"?

☐ Yes☒ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of ► UK

Domiciled in ►

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☒ NoPseudonymous? ☐ Yes ☒ No

If the answer to either of these questions is "Yes," see detailed instructions.

NOTE

Under the law, the "author" of a "work made for hire" is generally the employer, not the employee (see instructions). For any part of this work that was "made for hire" check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part, and leave the space for dates of birth and death blank.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

Entire text

NAME OF AUTHOR ▼

b

Was this contribution to the work a "work made for hire"?

☐ Yes☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of ►

Domiciled in ►

DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

NAME OF AUTHOR ▼

c

Was this contribution to the work a "work made for hire"?

☐ Yes☐ No

AUTHOR'S NATIONALITY OR DOMICILE

Name of Country

OR Citizen of ►

Domiciled in ►

DATES OF BIRTH AND DEATH

Year Born ▼ Year Died ▼

WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK

Anonymous? ☐ Yes ☐ NoPseudonymous? ☐ Yes ☐ No

If the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe nature of material created by this author in which copyright is claimed. ▼

3

YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED

2005

This information must be given in all cases.

DATE AND NATION OF FIRST PUBLICATION OF THIS PARTICULAR WORK

Complete this information ONLY if this work has been published.

Month ► December

Day ► 1

Year ► 2005

UK

Nation

4

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2. ▼

Fay Weldon, c/o Kim Witherspoon, Inkwell Management, 521 Fifth Avenue, New York, NY 10175

See instructions before completing this space.

TRANSFER If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright. ▼

APPLICATION RECEIVED

ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED

FUNDS RECEIVED

MORE ON BACK ► • Complete all applicable spaces (numbers 5-9) on the reverse side of this page.
• See detailed instructions. • Sign the form at line 8.

DO NOT WRITE HERE
Page 1 of _____ pages

EXAMINED BY

FORM TX

CHECKED BY

CORRESPONDENCE

☒ YesFOR
COPYRIGHT
OFFICE
USE
ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "Yes," why is another registration being sought? (Check appropriate box.) ▼a. ☐ This is the first published edition of a work previously registered in unpublished form.b. ☐ This is the first application submitted by this author as copyright claimant.c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "Yes," give: Previous Registration Number ►

Year of Registration ►

5

DERIVATIVE WORK OR COMPILATION

Preexisting Material Identify any preexisting work or works that this work is based on or incorporates. ▼

a 6

See instructions
before completing
this space.

Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ▼

b

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.
Name ▼ Account Number ▼

Grove/Atlantic, Inc.

DA061131

a 7

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt/City/State/ZIP ▼

Janet Picknally, Editorial Production Coordinator, Grove/Atlantic, Inc.
841 Broadway, 4th Floor
New York, NY 10003

b

Area code and daytime telephone number ► 212-614-7953

Fax number ► 212-475-6466

Email ► janet.picknally@groveatlantic.com

CERTIFICATION* I, the undersigned, hereby certify that I am the

Check only one ►

☐ author☐ other copyright claimant☐ owner of exclusive right(s)☒ authorized agent of Fay Weldon

Name of author or other copyright claimant, or owner of exclusive right(s) ▲

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

8

Typed or printed name and date ▼ If this application gives a date of publication in space 3, do not sign and submit it before that date.

Janet F. Picknally

Date ► 09/27/06

Handwritten signature (X) ▼

X

Certificate
will be
mailed in
window
envelope
to this
address:

Name ▼

Janet Picknally, Grove/Atlantic, Inc.

Number/Street/Apt ▼

841 Broadway, 4th Floor

City/State/ZIP ▼

New York, NY 10003

• Complete all necessary spaces
• Sign your application in space 81. Application form
2. Nonrefundable filing fee in check or money
order payable to Register of Copyrights
3. Deposit materialLibrary of Congress
Copyright Office - TX
101 Independence Avenue, S.E.
Washington, D.C. 20559-6222Fees are subject to
change. For current
fees, consult the
Copyright Office
website at
www.copyright.gov,
write the Copyright
Office, or call
(202) 707-9095.

9

*17 U.S.C. § 506(e): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 408, or in any written statement filed in connection with the application, shall be fined not more than \$2,500.

Registration Number
TX 7-138-911

**Effective date of
registration:**
January 20, 2010

Title _____

Title of Work: The Spa

Completion/ Publication _____

Year of Completion: 2007

Date of 1st Publication: September 15, 2007

Nation of 1st Publication: United States

Author _____

■ **Author:** Fay Weldon

Author Created: text

Work made for hire: No

Citizen of: United Kingdom

Domiciled in: United Kingdom

Copyright claimant _____

Copyright Claimant: Fay Weldon

c/o InkWell Management, 521 Fifth Avenue, 26th floor, New York, NY,
10175, United States

Rights and Permissions _____

Organization Name: Grove/Atlantic, Inc.

Email: permissions@groveatlantic.com

Address: 841 Broadway

New York, NY 10003 United States

Certification _____

Name: Mary Flower

Date: January 13, 2010

Case 1:11-cv-06351-HB Document 99-4 Filed 06/29/12 Page 17 of 17

Registration #: TX0007138911

Service Request #: 1-313059249

Grove/Atlantic, Inc.
Mary Flower
841 Broadway
New York, NY 10003 United States

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

-----X		
THE AUTHORS GUILD, INC., et al.,	:	
	:	
Plaintiffs,	:	
	:	
- against -	:	Index No. 11 Civ. 6351 (HB)
	:	
HATHITRUST, et al.,	:	
	:	
Defendants.	:	
-----X		

DECLARATION OF JOHN WHITE

I, John Warren White, hereby declare as follows:

1. I am the literary agent for Jack R. Salamanca, one of the plaintiffs in the above-captioned action and I submit this declaration in support of Plaintiffs' motion for summary judgment.
2. In light of Mr. Salamanca's poor health, I have assisted Mr. Salamanca in connection with this litigation, including providing documents and information concerning Mr. Salamanca's works in response to written discovery requests that Defendants issued to Mr. Salamanca and appearing for a deposition taken by Defendants' counsel. I am fully familiar with all of the facts set forth in this declaration and am able and authorized to submit this declaration regarding Mr. Salamanca's works.
3. I began my career as a full-time literary agent in 1995 and presently represent approximately 36 authors. I have been Mr. Salamanca's literary agent since 1999.
4. Mr. Salamanca is Professor Emeritus of the English Department at the University of Maryland. He is the author of six novels, two of which have been made into movies.

Although only one of Mr. Salamanca's novels was published while I was his agent, I am familiar with all of his prior works.

The Works At Issue

5. Mr. Salamanca is the sole author and copyright owner of each work listed on Exhibit A hereto (hereafter referred to as the "Works"). A true and correct copy of the copyright registration for each of his six Works that is registered with the U.S. Copyright Office is attached hereto as Exhibit B.

6. Although Mr. Salamanca licensed to his publishers certain exclusive rights in connection with the commercial exploitation of the Works, he did so in exchange for the payment of royalties and he remains the legal and/or beneficial owner of all rights in and to his Works. He never assigned to any third party the copyright to the Works.

Orphan Works Program

7. In or around September 2011, I was contacted by Paul Aiken, the Executive Director of The Authors Guild. Mr. Aiken informed me that as part of a so-called "Orphan Works Program," an organization called HathiTrust had listed one of Mr. Salamanca's novels, entitled *The Lost Country*, as an "orphan candidate," and that HathiTrust intended to make a digital copy of the book available on the Internet for students, faculty and users of the University of Michigan library to view, download, print and copy without providing any compensation to Mr. Salamanca. I informed Mr. Aiken that Mr. Salamanca's works were certainly not "orphan works," as Mr. Salamanca is still alive and I am his literary agent.

8. I was particularly troubled by HathiTrust's imminent plans to distribute electronic copies of *The Lost Country* for free because at that time I was in the process of finalizing an agreement with Tantor Media, Inc. ("Tantor") to have that novel and four others authored by Mr.

Salamanca, digitized and released for sale as electronic books. A copy of that agreement, which was finalized and entered into on or about November 29, 2011, is attached hereto as Exhibit C. A prior agreement with Tantor covering the digitization and electronic release of *Lilith*, entered into on September 1, 2011, is attached as Exhibit D. As shown on the schedule attached as Exhibit A, each of Mr. Salamanca's works has now been digitized and is available for sale as an electronic book on Amazon.com and other online retailers.

9. Had Plaintiffs not intervened to stop the Orphan Works Project and, as Defendants had planned, digital copies of *The Lost Country* were made available for others to view, print and/or download in full, Mr. Salamanca may have lost the opportunity to license the work for digital distribution. In addition, it is likely that Defendants' unauthorized digital release of *The Lost Country* would have adversely impacted Plaintiff's anticipated revenues from sales of both the paper and electronic versions of the novel.

10. While this lawsuit apparently caused HathiTrust to halt its Orphan Works Program and prevented Mr. Salamanca's works from being distributed online, I am deeply concerned about the potential harm to him and others if the program resumes. Mr. Salamanca is easily locatable and, in fact, was found by The Authors Guild through a simple Internet search. Had The Authors Guild not contacted me, neither Mr. Salamanca nor I likely would have become aware of HathiTrust's plans to display and distribute electronic copies of his books until it was too late to prevent their harmful effects. Defendants' missteps strongly suggest a lack of thoroughness on their part and an ineffective system of notice for authors whose works are listed as orphans. This is likely to result in substantial economic harm and to undermine the potential of bringing older books back into print, a possibility that was imminent for Mr. Salamanca and likely very real for many other authors whose works are supposedly "orphans."

Other Unauthorized Uses Of The Work

11. In addition to misidentifying *The Lost Country* as an orphan candidate, it has come to my attention that print copies of Mr. Salamanca's Works were copied without his permission when they were digitized by one the defendant universities (collectively referred to herein along with HathiTrust as "Defendants") in partnership with Google, as part of the HathiTrust and/or Google Books projects. This digitization took place without Mr. Salamanca's or my knowledge, consent, or approval. We did not authorize Google, HathiTrust, or any of the university defendants to digitize or make any other use of his Works. To date, Mr. Salamanca has received no compensation of any kind for Defendants' digitization and various uses of his Works.

Harm Resulting From Defendants' Other Uses Of The Works

12. As an author who depends in large part on the value of his work to earn a living, Mr. Salamanca agreed to join this lawsuit as a plaintiff because he believes Defendants' unauthorized digitization and use of his Works has harmed or threatens to harm him in a number of ways.

13. I have reviewed the Declaration of T.J. Stiles and agree with and incorporate by reference Mr. Stiles' descriptions of the various harms and potential harms caused by the Defendants' actions. Two differences between Mr. Stiles and Mr. Salamanca are that (as described below) Mr. Salamanca's works were out-of-print at the time Defendants' digitized his work, and he had not yet chosen to make his Works available in digital form. However, these differences do not change the fact that Defendants' actions are causing and threatening to cause damage to him and to the value of his Works.

14. Although his Works were not in print at the start of Defendants' digitization, the harms articulated in the Declaration of T.J. Stiles nevertheless apply because all of his Works are still protected by copyright law and he still held the copyrights. Whether his Works are in print or not, he has the right to choose whether or not to engage in licensing agreements for any uses of his Works, be they electronic publication, digital archiving, non-consumptive research, full-text searching, or other derivative uses. By preempting his right to make a decision as to how he wishes to exploit his Works, Defendants have narrowed the scope of his rights and lessened the strength of his control over his own Works. This is illustrated all the more deeply by the fact that Mr. Salamanca was engaged in negotiations to electronically publish his Works while Defendants were proceeding with their own unauthorized digitization and imminent distribution of *The Lost Country* in connection with the Orphan Works Program.

15. Mr. Salamanca is entitled to determine whether, when and under what circumstances his Works are scanned, digitized, copied and used. Defendants' insistence that the new, complex, technologically-enabled uses they intend to make of his Works should be permitted without his consent dangerously presupposes that copyright law does not give authors any right to control how their works are used and exploited in these contexts. To the best of my knowledge, this is not the law in the United States.

16. Defendants argue that uses of Mr. Salamanca's Works that do not allow individuals to read the text, such as non-consumptive research and full-text searching, do not inhibit sales of his Works or deprive him of licensing opportunities and therefore do not require my permission. This is not so. As the Declaration of T.J. Stiles points out, these kinds of uses represent a new market whose value is evidenced by Defendants' use of his Works, as well as the works owned by the other Plaintiffs and the millions of other works Defendants scanned and

copied. Mr. Salamanca has the legal right to decide whether or not to permit these uses, and to seek remuneration for these uses if he does decide to allow them. Defendants could have asked permission to digitize his work, but they chose not to.

17. In addition, by failing to seek a license, Defendants eliminated the usual mechanism that authors use to exercise control over our work: licensing or other agreements that define terms of use and hold licensees accountable. When Mr. Salamanca has licensed the electronic rights in certain of his works, for example to Tantor, his representatives, myself in particular, have been careful to ensure that he obtained appropriate financial benefits and other contractual protections. When Defendants make digital copies without his consent and without a contract, he is rendered powerless to dictate terms as to how his Work may or may not be used. He also has no ability to insist that HathiTrust take security measures to protect his work. He has no power to ensure that the infringing copies of his work are truly in a “dark archive” that is not accessible for viewing or further copying. He has no assurance that Defendants’ actual use of his work is limited to the uses they claim to intend to make, and no power of enforcement if their uses exceed this scope.

[The rest of this page intentionally left blank]

JUN-23-2012 08:45 From:

2034392323

To: Channel 10

P.272

Case 1:11-cv-06351-HB Document 101 Filed 06/29/12 Page 7 of 7

I declare under penalty of perjury that the foregoing is true and correct.

Dated: Cheshire, Connecticut
June 21, 2012



JOHN WARREN WHITE

EXHIBIT A

EXHIBIT A

AUTHOR	TITLE	FIRST PUBLICATION	SUBSEQUENT PUB(S).	MOST RECENT PUB. HARD COPY OR ELECTRONIC?	U.S. COPYRIGHT REGISTRATIONS OR RENEWALS
Jack R. Salamanca	Southern light: a novel	1986-02-12/New York: Knopf	2012-03-08/Connecticut: Tantor Media	Electronic	TX0001800562 1986-04-08
Jack R. Salamanca	Embarkation	1973/New York: Knopf	1974-10-24/London: Cassell 1976/New York: Bantam 2012-02-14/Connecticut: Tantor Media	Electronic	A501943 1973-10-31
Jack R. Salamanca	The lost country: a novel	1958/New York: Simon & Schuster	1961/New York: Pocket Books (under title "Wild in the Country") 2012-03-08/Connecticut: Tantor Media	Electronic	A00000364416 1958-10-29 RE00000313041 1986-12-11
Jack R. Salamanca	A sea change	1969/New York: Knopf	1970/New York: Bantam 2012-03-08/Connecticut: Tantor Media	Electronic	A149560 1969 Screenplay: PAu001187325 1984-06-25
Jack R. Salamanca	That summer's trance : a novel	2000-06/New York: Welcome Rain	2001-07-10/New York: Welcome Rain 2012-02-16/Connecticut: Tantor Media	Electronic	TX0007502316 2012-03-12

AUTHOR	TITLE	FIRST PUBLICATION	SUBSEQUENT PUB(S).	MOST RECENT PUB. HARDCOPY OR ELECTRONIC?	U.S. COPYRIGHT REGISTRATIONS OR RENEWALS
Jack R. Salamanca	Lilith	1961/New York: Simon and Schuster	1962/New York: Bantam	Electronic	A00000515978 1961-07-24
			1962/London: Heinemann		RE0000459151 1989-12-21
			1963/Paris: Stock (French translation)		RE0000463295 1989-12-27
			1963/Milan: Longanesi & C. (Italian translation)		
			1964/London: Pan Books		
			1964/Geneva & Hamburg: Verlag Helmut Kossodo AG (German translation)		
			1964/New York: Bantam		
			1965/Barcelona: Plana & Janes (Spanish translation)		
			1973/London: Bruce & Watson		
			2000-04-01/New York: Welcome Rain		
			2002-02-20/New York: Welcome Rain		
			2011-10-10/Connecticut: Tantor Media		

EXHIBIT B

name of account:

int:

10017

nowledge.

those marked "(X)." notary public. (3)

of printing which

am the

k described in this

organization claim in this application; application.

ear)

s performed within States from type set within the limits within the limits of and binding were

JCH TYPESETTING ID BINDING, ETC.)

as above)

th

Page 1

Application for Registration of a Claim to Copyright

In a published book manufactured in the United States of America

FORM A

CLASS

REGISTRATION NO.

A

A

149560

DO NOT WRITE HERE

Instructions: Make sure that all applicable spaces have been completed before you submit the form. The application must be **SIGNED** at line 10 and the **AFFIDAVIT** (line 11) must be **COMPLETED AND NOTARIZED**. The application should not be submitted until after the date of publication given in line 4, and should state the facts which existed on that date. For further information, see page 4.

Pages 1 and 2 should be typewritten or printed with pen and ink. Pages 3 and 4 should contain exactly the same information as pages 1 and 2, but may be carbon copies. Mail all pages of the application to the Register of Copyrights, Library of Congress, Washington, D.C. 20540, together with 2 copies of the best edition of the work and the registration fee of \$6. Make your remittance payable to the Register of Copyrights.

1. Copyright Claimant(s) and Address(es): Give the name(s) and address(es) of the copyright owner(s). Ordinarily the name(s) should be the same as in the notice of copyright on the copies deposited.

Name J. R. SalamancaAddress 6617 Michael's Drive, Bethesda, Maryland

Name

Address

2. Title: A SEA CHANGE

(Give the title of the book as it appears on the title page)

3. Authors: Citizenship and domicile information must be given. Where a work was made for hire, the employer is the author. The citizenship of organizations formed under U.S. Federal or State law should be stated as U.S.A. Authors may be editors, compilers,

translators, illustrators, etc., as well as authors of original text. If the copyright claim is based on new matter (see line 5) give requested information about the author of the new matter.

Name J. R. Salamanca

(Give legal name followed by pseudonym if latter appears on the copies)

Citizenship U.S.A.

(Name of country)

Domiciled in U.S.A. Yes X NoAddress 6617 Michael's Drive, Bethesda, Maryland

Name

(Give legal name followed by pseudonym if latter appears on the copies)

Citizenship

(Name of country)

Domiciled in U.S.A. Yes No

Address

Name

(Give legal name followed by pseudonym if latter appears on the copies)

Citizenship

(Name of country)

Domiciled in U.S.A. Yes No

Address

4. Date of Publication of This Edition: Give the complete date when copies of this particular edition were first placed on sale, sold, or publicly distributed. The date when copies were made or

printed should not be confused with the date of publication. **NOTE:** The full date (month, day, and year) must be given. For further information, see page 4.

September 26 1969

(Month)

(Day)

(Year)

➡ (NOTE: Leave line 5 blank unless the following instructions apply to this work.) <=

5. New Matter in This Version: If any substantial part of this work has been previously published anywhere, give a brief, general statement of the nature of the new matter published for the first

time in this version. New matter may consist of compilation, translation, abridgment, editorial revision, and the like, as well as additional text or pictorial matter.

➡ **NOTE:** Leave line 6 blank unless there has been a PREVIOUS FOREIGN EDITION in the English language. <=

6. Book in English Previously Manufactured and Published Abroad: If all or a substantial part of the text of this edition was previously manufactured and published abroad in the English language, complete the following spaces.

Date of first publication of foreign edition

(Year)

Was registration for the foreign edition made in the U.S. Copyright Office? Yes No

If your answer is "Yes," give registration number

EXAMINER

7. If registration fee is to be charged to a deposit account established in the Copyright Office, give name of account:

Alfred A. Knopf, Inc.

8. Name and address of person or organization to whom correspondence or refund, if any, should be sent:

Name Elizabeth Barad, Esq.

Address

9. Send certificate to:

(Type or
print Name
name and
address) Address

Elizabeth Barad, Esq., Alfred A. Knopf, Inc.

201 East 50th Street

(Number and street)

New York
(City)

New York
(State)

10022
(ZIP code)

10. Certification: (NOTE: Application not acceptable unless signed)

I CERTIFY that the statements made by me in this application are correct to the best of my knowledge.



(Signature of copyright claimant or duly authorized agent)

11. Affidavit (required by law.) Instructions: (1) Fill in the blank spaces with special attention to those marked "(X)." (2) Sign the affidavit before an officer authorized to administer oaths within the United States, such as a notary public. (3) Have the officer sign and seal the affidavit and fill in the date of execution.

NOTE: The affidavit must be signed and notarized only on or after the date of publication or completion of printing which it states. The affidavit must be signed by an individual.

STATE OF NEW YORK

COUNTY OF NEW YORK

I, the undersigned, depose and say that I am the

☐ Person claiming copyright in the book described in this application;

☒ Duly authorized agent of the person or organization claiming copyright in the book described in this application;

☐ Printer of the book described in this application.

That the book was published or the printing was completed on: (X) September 26, 1969
(Give month, day, and year)

That, of the various processes employed in the production of the copies deposited, the setting of the type was performed within the limits of the United States or the making of the plates was performed within the limits of the United States from type set therein; or the lithographic or photoengraving processes used in producing the text were wholly performed within the limits of the United States, and that the printing of the text and the binding (if any) were also performed within the limits of the United States. That such type setting, platemaking, lithographic or photoengraving process, printing, and binding were performed by the following establishments or individuals at the following addresses:

(GIVE THE NAMES AND ADDRESSES OF THE PERSONS OR ORGANIZATIONS WHO PERFORMED SUCH TYPESETTING OR PLATE MAKING OR LITHOGRAPHIC PROCESS OR PHOTOENGRAVING PROCESS OR PRINTING AND BINDING, ETC.)

Names (X) Haddon Craftsmen Addresses (X) Scranton, Pennsylvania

PLACE
NOTARIAL SEAL
HERE

Subscribed and sworn to before me this 10

day of April, 1970

Mary Lou Thomas
(Signature of notary)

(Sign and notarize only on or after date given above)

FOR COPYRIGHT OFFICE USE ONLY	
Application and affidavit received APR 24 1970	MARY LOU THOMAS Notary Public, State of New York No. 21-C-6734 Qualified in Kings County Commission Expires March 30, 1971
Two copies received 14 APR 1970	
Fee received	
Renewal	

Page 1

Application
in a publisher

Instructions: Ma
completed before
be SIGNED at fir
COMPLETED AN
submitted until af
should state the
information, see p

1. Copyright Cla
should be the same

Name Johr

Address 59 C

Name

Address

2. Titles BOT

SUM

3. Authors: Citiz
Where a work wa
citizenship of org
law should be stat

Name Johr

Completed in U.S.A.

Notarized

Domiciled in U.S.A.

Name

Domiciled in U.S.A.

4. Date of Publ
when copies of it
sold, or publicly c

5. New Matter I
work has been pre
statement of the r
Adapt

NOTE:

6. Book in Engl
previously manu

Date of first publ

If your answer is

of account:

York 10, N.

marked "(X)." blic. (3) Have

printing which

scribed in this

or organization this application;

plication.

s of the United States.

THE COPIES—

New York

H

York 13, N.

Company

above)

5

Page 1

Application for Registration of a Claim to Copyright in a published book manufactured in the United States of America

FORM A

CLASS A REGISTRATION NO. 364416
A { DO NOT WRITE HERE

Instructions: Make sure that all applicable spaces have been completed before you submit the form. The application must be signed at line 10 and the affidavit (line 11) completed and notarized. The application should not be submitted until after the date of publication given in line 4, and should state the facts which existed on that date. For further information, see page 4.

Pages 1 and 2 should be typewritten or printed with pen and ink. Pages 3 and 4 should contain exactly the same information as pages 1 and 2, but may be carbon copies. Mail all pages of the application to the Register of Copyrights, Library of Congress, Washington 25, D. C., together with 2 copies of the best edition of the work and the registration fee of \$4. Make your remittance payable to the Register of Copyrights.

1. Copyright Claimant(s) and Address(es): Give the name(s) and address(es) of the copyright owner(s). Ordinarily the name(s) should be the same as in the notice of copyright on the copies deposited.

Name J. R. Salamanca

Address Washington Grove, Maryland

Name

Address

2. Title:

THE LOST COUNTRY

(Give the title of the book as it appears on the title page)

3. Authors: Citizenship and domicile information must be given. Where a work was made for hire, the employer is the author. The citizenship of organizations formed under U. S. Federal or State law should be stated as U. S. A. Authors

may be editors, compilers, translators, illustrators, etc., as well as authors of original text. If the copyright claim is based on new matter (see line 5) give requested information about the author of the new matter.

Name J. R. Salamanca

(Give legal name followed by pseudonym if latter appears on the copies)

Citizenship U.S.A.

(Name of country)

Domiciled in U. S. A. Yes ☒ No ☐ Address Same as above

Name (Give legal name followed by pseudonym if latter appears on the copies)

Citizenship (Name of country)

Domiciled in U. S. A. Yes ☐ No ☐ Address

Name (Give legal name followed by pseudonym if latter appears on the copies)

Citizenship (Name of country)

Domiciled in U. S. A. Yes ☐ No ☐ Address

4. Date of Publication of This Edition: Give the date when copies of this edition were first placed on sale, sold, or publicly distributed. (NOTE: The full date (month, day, and year) must be given.)

October 29, 1958

5. New Matter in This Version: (NOTE: Leave this line blank unless the following instructions apply to this work.) If any substantial part of this work has been previously published, give a brief general statement of the nature of the new

matter in this version. New matter may consist of compilation, translation, abridgment, editorial revision, and the like, as well as additional text or pictorial matter.

6. U. S. Edition of Book in English First Manufactured and Published Abroad: (NOTE: Leave this line blank unless the following instructions apply to this work.) If this is the

U. S. edition of a book in English, and all or a substantial part of the English text of an earlier foreign edition was manufactured and first published abroad, complete the following spaces. For further information, see page 4.

Year date of first publication of foreign edition (Year)

Was claim to ad interim copyright registered in the foreign edition?

Yes ☐ No ☐

If claim to ad interim copyright was not registered, is U. S. copyright in the foreign edition claimed by virtue of the Universal Copyright Convention?

Yes ☐ No ☐

Case 1:11-cv-06351-HB Document 101-2 Filed 06/29/12 Page 5 of 21
 7. If registration fee is to be charged to a deposit account established in the Copyright Office, give name of account:
 Simon and Schuster, Inc.

8. Name and address of person or organization to whom correspondence or refund, if any, should be sent:

Name Villa Gleason

Address c/o Simon and Schuster

9. Send certificate to:

(Type or print
name and address)

Name

Address

Villa Gleason			c/o Simon and Schuster, Inc.		
630 Fifth Avenue					
		(Number and street)			
New York		20		N.Y.	
(City)		(Zone)		(State)	

10. Certification: (NOTE: Application not acceptable unless signed)

I CERTIFY that the statements made by me in this application are correct to the best of my knowledge.

(Signature of copyright claimant or duly authorized agent)

11. Affidavit (required by law). Instructions: (1) Fill in the blank spaces with special attention to those marked "(X)". (2) Sign the affidavit before an officer authorized to administer oaths within the United States, such as a notary public. (3) Have the officer sign and seal the affidavit and fill in the date of execution.

NOTE: The affidavit must be signed and notarized only on or after the date of publication or completion of printing which it states. The affidavit must be signed by an individual.

STATE OF New York

COUNTY OF New York

I, the undersigned, depose and say that I am the

☐ Person claiming copyright in the book described in this application;

☒ The duly authorized agent of the person or organization claiming copyright in the book described in this application;

☐ The printer of the book described in this application.

That the book was published or the printing was completed on: (X) October 29, 1958

(Give, month, day, and year)

That of the various processes employed in the production of the copies deposited, the setting of the type and the making of plates or the lithographic or photoengraving processes used in producing the text, were performed within the limits of the United States, and that the printing of the text and the binding (if any) were also performed within the limits of the United States. That these processes were performed by the following establishments or individuals at the following addresses: (GIVE THE NAMES AND ADDRESSES OF THE PERSONS OR ORGANIZATIONS WHO PRODUCED THE COPIES—TYPESETTERS, PRINTERS, BINDERS, ETC.)

Names (X) Kingsport Press, Inc.

Addresses (X) Kingsport, Tennessee

PLACE
NOTARIAL SEAL
HERE

(Sign and notarize only on or after date given above)

Subscribed and sworn to before me this 18th

day of November, 19 58

NORMAN MONATH
Notary Public, State of New York
No. 31-2746133

(Signature of notary qualified in New York County)

Commission Expires March 30, 1959

FOR COPYRIGHT OFFICE USE ONLY	
Application and affidavit received NOV 19 1958	
Two copies received NOV 10 1958	
Fee received	
Renewal RE 313-041	

Page 1

Appli
in a pul

Instructio
completes
be signed
notarized
the date
facts whi
see page

1. Copyri
name(s)

Name

Address

Name

Address

2. Title:

3. Author
given. W
author. J
Federal o
Editor
Name

Domiciled i

Name

Domiciled i

Name

Domiciled i

4. Date o
distributed

5. New N
blank unle
If any sub
lished, giv

Stowe

New York

6. U. S. E
Published
following

Year date

If claim to
by virtue o

Catalog of Copyright Entries: *Third Series*
Volume 28, Part 1, Number 1, Section 2

Books and Pamphlets
Including Serials and
Contributions to Periodicals
Current and Renewal Registrations

January–June
1974



COPYRIGHT OFFICE • THE LIBRARY OF CONGRESS
WASHINGTON : 1976

- A501930.
Trucking mergers: a regulatory viewpoint. By James C. Johnson. 237 p. © D. C. Heath and Company; 16Nov73; A501930.
- A501931.
Prices and wages in U. S. manufacturing: a factor analysis. By Nancy Smith Barrett, Geraldine Gerardi & Thomas P. Hart. 212 p. © D. C. Heath and Company; 6Nov73; A501931.
- A501932.
Pure contraption: a composer's essays. By Ned Rorem. 149 p. © Ned Rorem; 2Jan74; A501932.
- A501933.
Cosmic laughter: science fiction for the fun of it. Compiled by Joe W. Haldeman. 189 p. NM: compilation. © Joe Haldeman; 2Jan74; A501933.
- A501934.
Tonal harmony in concept and practice. By Allen Forte. 2nd ed. 502 p. © Holt, Rinehart and Winston, Inc.; 2Jan74; A501934.
- A501935.
Dramatic theory and criticism. Greeks to Grotowski. By Bernard F. Dukore. 1003 p. © Holt, Rinehart and Winston, Inc.; 2Jan74; A501935.
- A501936.
Exceptional children in the schools: special education in transition. Editor: Lloyd M. Dunn. 2nd ed. 600 p. © Holt, Rinehart and Winston, Inc.; 19Mar73; A501936.
- A501937 - A501938.
The Dragon Kite. By Thomas P. Lewis, pictures by Errol LeCain. 1 v. © on text; Thomas P. Lewis; 2Jan74; A501937. © on illus.; Errol LeCain; 2Jan74; A501938.
- A501939.
The Student who became king in spite of himself; a Hungarian folktale. Retold & illustrated by Francois Colos. 1 v. © Francois Colos; 2Jan74; A501939.
- A501940 - A501941.
Christmas in the Southwest. Text by Joanne B. Young, photos. by Taylor Biggs Lewis, Jr. 63 p. © on text; Joanne B. Young; 19Oct73; A501940. © on photos.; Taylor Biggs Lewis, Jr.; 19Oct73; A501941.
- A501942.
Embarkation. By J. R. Salamanca. 273 p. © J. R. Salamanca; 31Oct73; A501942.
- A501943.
Nickel Mountain; a pastoral novel. By John Champlin Gardner, with etchings by Thomas O'Donohue. 312 p. Portions prev. pub. in different form in Quarterly review of literature & others. © on additional text; John Gardner; 23Nov73; A501943.
- A501944.
The Lime works. By Thomas Bernhard, translated from the German by Sophie Wilkins. 241 p. Appl. au.: Alfred A. Knopf, Inc., employer for hire. Translation of Das Kalkwerk. NM: translation. © Alfred A. Knopf, Inc.; 16Oct73; A501944.
- A501945.
When elephants last in the dooryard bloomed; celebrations for almost any day in the year. By Ray Bradbury. 143 p. NM: revisions & additions. © Ray Bradbury; 31Oct73; A501945.
- A501946.
Sula. By Toni Morrison. 174 p. © Toni Morrison; 29Nov73; A501946.
- A501947.
Golden shadows, flying hooves. By George B. Schaller. 287 p. Portion prev. pub. in June 1970 issue of Natural history magazine. © George B. Schaller; 31Oct73; A501947.
- A501948.
Sociology and estrangement: three sociologists of Imperial Germany. By Arthur Mitzman. 375 p. © Arthur Mitzman; 31Oct73; A501948.
- A501949.
Block by block; rebuilding city neighborhoods. By Martha E. Munzer & Helen W. Vogel. 164 p. Appl. states all new except prev. pub. photos. © Martha Munzer & Helen Vogel; 16Oct73; A501949.
- A501950.
Bukharin and the Bolshevik Revolution; a political biography, 1888 - 1938. By Stephen F. Cohen. 495 p. NM: 85% new text & some photos. © Stephen F. Cohen; 31Oct73; A501950.
- A501951.
Let history judge: the origins and consequences of Stalinism. By Roy A. Medvedev, translated by Colleen Taylor, edited by David Joravsky & Georges Haupt. 566 p. Appl. au.: Alfred A. Knopf, Inc., employer for hire. NM: translation, editing, introd. & glossary. © Alfred A. Knopf, Inc.; 24Nov71; A501951.
- A501952.
The Woman's eye. Edited & with an introd. by Anne Tucker. 169 p. NM: editing, text, introd., photos. & selected bibliography. © Alfred A. Knopf, Inc.; 23Oct73; A501952.
- A501953.
The Modern parents' guide to baby and child care. By Violet Broadribb & Henry F. Lee. 458 p. © on text; Violet Broadribb & Henry F. Lee; 12Jul73; A501953.
- A501954.
The Modern parents' guide to baby and child care. By Violet Broadribb & Henry F. Lee. 458 p. Appl. au.: Sanford Kossin. © on illus.; J. B. Lippincott Company; 12Jul73; A501954.
- A501955.
The Story of Sergei Prokofiev. By Helen L. Kaufmann. 160 p. NM: text. © Helen L. Kaufmann; 27May71; A501955.
- A501956.
The Secret museum. By Sheila Greenwald. 127 p. © Sheila Greenwald; 16Jan74; A501956.
- A501957.
Heads you win, tails I lose. A novel by Isabelle Holland. 159 p. © Isabelle Holland; 24Jul73; A501957.
- A501958.
A Simple act of kindness. By Winston M. Estes. 320 p. © Winston M. Estes; 3Apr73; A501958.
- A501959.
So far from heaven. By Richard Bradford. 273 p. Condensation of this novel prev. pub. in Redbook. © Richard Bradford; 17May73; A501959.
- A501960.
A Skunk in the house. By Constance Taber Colby, photos. taken by David L. Wertheimer. 144 p. © Constance Taber Colby; 16Apr73; A501960.
- A501961.
The R master. By Gordon R. Dickson. 216 p. © Gordon R. Dickson; 19Oct73; A501961.
- A501962.
The Fearful void. By Geoffrey Moorhouse. 288 p. © Geoffrey Moorhouse; 14Jan74; A501962.
- A501963.
Grandmasters of chess. By Harold C. Schonberg. 317 p. Portions prev. pub. in Harper's magazine & The New York times magazine. NM: additional text. © Harold C. Schonberg; 4Oct73; A501963.
- A501964.
Dealing with cheats. By A. D. Livingston. 320 p. Portions expanded from article entitled A Sawyer takes the pot anytime prev. pub. in Sports illustrated. NM: additional text & pictorial matter. © A. D. Livingston; 11Oct73; A501964.
- A501965.
Curriculum and instruction in nursing. By Virginia C. Conley. 673 p. © Little, Brown and Company, Inc.; 31Oct73; A501965.
- A501966.
The Economics of industry. By Roger Sherman. 426 p. © Little, Brown and Company, Inc.; 2Jan74; A501966.
- A501967.
The Devil and John Foster Dulles. By Townsend Hoopes. 562 p. © Townsend Hoopes; 19Oct73; A501967.
- A501968.
The Dione Lucas Book of French cooking. By Dione Lucas & Marion F. Gorman, illustrated by Joseph S. Patti. 925 p. Portion (5%) prev. pub. in 1947 in The Cordon bleu cookbook. NM: 95% new matter. © Mark Lucas & Marion F. Gorman; 18Nov73; A501968.
- A501969.
On cheese. Wine: the first beverage of French cuisine. By Lionel H. Braun. (In The Dione Lucas Book of French cooking, p. 687 - 697 & p. 858 - 871) © on articles entitled On cheese & Wine: the first beverage of French cuisine; Lionel H. Braun; 18Nov73; A501969.
- A501970 - A501971.
Somebody's dog. By Miska Miles (Patricia Miles Martin), illustrated by John Schoenherr. 47 p. © on text; Miska Miles; 13Nov73; A501970. © on illus.; John Schoenherr; 13Nov73; A501971.
- A501972.
Political change in the United States: a framework for analysis. By Kenneth M. Dolbeare. 246 p. © McGraw Hill, Inc.; 17Jan74; A501972.
- A501973.
Going like sixty: a lighthearted look at the later years. By Richard Willard Armour. 133 p. © Richard Armour; 15Jan74; A501973.
- A501974.
The Geography of crime and justice. By Keith D. Harries. 125 p. © McGraw Hill, Inc.; 15Jan74; A501974.

Page 1

Application for Registration of a Claim to Copyright in a published book manufactured in the United States of America

FORM A

CLASS	REGISTRATION NO.
A	515978
DO NOT WRITE HERE	

Instructions: Make sure that all applicable spaces have been completed before you submit the form. The application must be signed at line 10 and the affidavit (line 11) completed and notarized. The application should not be submitted until after the date of publication given in line 4, and should state the facts which existed on that date. For further information, see page 4.

Pages 1 and 2 should be typewritten or printed with pen and ink. Pages 3 and 4 should contain exactly the same information as pages 1 and 2, but may be carbon copies. Mail all pages of the application to the Register of Copyrights, Library of Congress, Washington 25, D. C., together with 2 copies of the best edition of the work and the registration fee of \$4. Make your remittance payable to the Register of Copyrights.

1. Copyright Claimant(s) and Address(es): Give the name(s) and address(es) of the copyright owner(s). Ordinarily the name(s) should be the same as in the notice of copyright on the copies deposited.

Name J.R. Salamanca

Address Washington Grove, Md.

Name _____

Address _____

2. Title: LILITH

(Give the title of the book as it appears on the title page)

3. Authors: Citizenship and domicile information must be given. Where a work was made for hire, the employer is the author. The citizenship of organizations formed under U. S. Federal or State law should be stated as U. S. A. Authors

may be editors, compilers, translators, illustrators, etc., as well as authors of original text. If the copyright claim is based on new matter (see line 5) give requested information about the author of the new matter.

Name J.R. Salamanca

(Give legal name followed by pseudonym if latter appears on the copies)

Citizenship USA

(Name of country)

Domiciled in U. S. A. Yes ☒ No _____ Address as above

Name _____
(Give legal name followed by pseudonym if latter appears on the copies)

Citizenship _____

(Name of country)

Domiciled in U. S. A. Yes _____ No _____ Address _____

Name _____
(Give legal name followed by pseudonym if latter appears on the copies)

Citizenship _____

(Name of country)

Domiciled in U. S. A. Yes _____ No _____ Address _____

4. Date of Publication of This Edition: Give the date when copies of this edition were first placed on sale, sold, or publicly distributed. (NOTE: The full date (month, day, and year) must be given.)

July 24, 1961

5. New Matter in This Version: (NOTE: Leave this line blank unless the following instructions apply to this work.) If any substantial part of this work has been previously published, give a brief general statement of the nature of the new

matter in this version. New matter may consist of compilation, translation, abridgment, editorial revision, and the like, as well as additional text or pictorial matter.

6. U. S. Edition of Book in English First Manufactured and Published Abroad: (NOTE: Leave this line blank unless the following instructions apply to this work.) If this is the

U. S. edition of a book in English, and all or a substantial part of the English text of an earlier foreign edition was manufactured and first published abroad, complete the following spaces. For further information, see page 4.

Year date of first publication of foreign edition _____ (Year)

Was claim to ad interim copyright registered in the foreign edition?

Yes ☐ No ☐

If claim to ad interim copyright was not registered, is U. S. copyright in the foreign edition claimed by virtue of the Universal Copyright Convention?

Yes ☐ No ☐

7. If registration is made by the Copyright Office, give the number of the registration and the date of registration: 635441B - Dec. 14, 1961

8. Name and address of person or organization to whom correspondence or refund, if any, should be sent: Simon and Schuster, Inc., 630 Fifth Avenue, New York

Name Patricia White Address c/o Simon and Schuster, Inc.

9. Send certificate to:

(Type or
print
name and
address)

Name Patricia White

Address Simon and Schuster, Inc., 630 Fifth Avenue

(Number and street)

New York

(City)

20

(Zone)

N.Y.

(State)

10. Certification: (NOTE: Application not acceptable unless signed)

I CERTIFY that the statements made by me in this application are correct to the best of my knowledge.

(Signature of copyright claimant or duly authorized agent)

11. Affidavit (required by law). Instructions: (1) Fill in the blank spaces with special attention to those marked "(X)." (2) Sign the affidavit before an officer authorized to administer oaths within the United States, such as a notary public. (3) Have the officer sign and seal the affidavit and fill in the date of execution.

NOTE: The affidavit must be signed and notarized only on or after the date of publication or completion of printing which it states. The affidavit must be signed by an individual.

STATE OF New York

COUNTY OF New York

I, the undersigned, depose and say that I am the

☐ Person claiming copyright in the book described in this application;

☒ The duly authorized agent of the person or organization claiming copyright in the book described in this application;

☐ The printer of the book described in this application.

That the book was published or the printing was completed on: (X) July 24, 1961

(Give, month, day, and year)

That of the various processes employed in the production of the copies deposited, the setting of the type and the making of plates, or the lithographic or photengraving processes used in producing the text, were performed within the limits of the United States, and that the printing of the text and the binding (if any) were also performed within the limits of the United States. That these processes were performed by the following establishments or individuals at the following addresses: (GIVE THE NAMES AND ADDRESSES OF THE PERSONS OR ORGANIZATIONS WHO PRODUCED THE COPIES—TYPESETTERS, PRINTERS, BINDERS, ETC.)

Names (X) H. Wolff

Addresses (X) New York

George McKibbin & Son

New York

(Sign and notarize only on or after date given above)

PLACE
NOTARIAL SEAL
HERE

Subscribed and ~~affirmed~~ before me this third

day of August, 19 61

(Signature of notary)

Notary Public in and for the State of New York

FOR COPYRIGHT OFFICE USE Commission Expires March 14, 1964

Application and affidavit received <u>AUG 7 1961</u>	<p>RE 459-151</p> <p>RE 463-295</p>
Two copies received <u>AUG 7 - 1961</u>	
Fee received	
Remarks <u>RE 459-151</u>	

FORM PA <small>UNITED STATES COPYRIGHT OFFICE</small>					
<small>REGISTRATION NUMBER</small> <div style="display: flex; justify-content: space-between; align-items: center;"> PA 1-187-325 <div style="text-align: center;"> <small>PA</small> <small>JUN 25 1984</small> </div> </div>					
DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE CONTINUATION SHEET (FORM PA/CON)					
1 <small>Title</small>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 60%; padding: 5px;"> TITLE OF THIS WORK: <div style="text-align: center;">A SEA CHANGE</div> </td> <td style="width: 40%; padding: 5px;"> NATURE OF THIS WORK: <small>See instructions</small> <div style="text-align: center;">Audiovisual work</div> </td> </tr> <tr> <td colspan="2" style="padding: 5px;"> PREVIOUS OR ALTERNATIVE TITLES: </td> </tr> </table>	TITLE OF THIS WORK: <div style="text-align: center;">A SEA CHANGE</div>	NATURE OF THIS WORK: <small>See instructions</small> <div style="text-align: center;">Audiovisual work</div>	PREVIOUS OR ALTERNATIVE TITLES:	
TITLE OF THIS WORK: <div style="text-align: center;">A SEA CHANGE</div>	NATURE OF THIS WORK: <small>See instructions</small> <div style="text-align: center;">Audiovisual work</div>				
PREVIOUS OR ALTERNATIVE TITLES:					
2 <small>Author(s)</small>	<div style="display: flex;"> <div style="flex: 1;"> <p>IMPORTANT: Under the law, the author of a work made for hire is generally the employer or other person or organization for whom the work was prepared, not the individual who actually created the work. If that person or organization does not claim the copyright, the individual creator must do so.</p> </div> <div style="flex: 1;"> <p>NAME OF AUTHOR: J. R. Salamea <input checked="" type="checkbox"/></p> <p>AUTHOR'S NATIONALITY OR DOMICILE: United States <input checked="" type="checkbox"/></p> <p>AUTHOR OF: <small>Briefly describe nature of the author's contribution.</small></p> </div> <div style="flex: 1;"> <p>DATES OF BIRTH AND DEATH:</p> <p>WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK: <input checked="" type="checkbox"/></p> </div> </div>				
2 <small>Author(s)</small>	<div style="display: flex;"> <div style="flex: 1;"> <p>NAME OF AUTHOR:</p> <p>AUTHOR'S NATIONALITY OR DOMICILE:</p> <p>AUTHOR OF: <small>Briefly describe nature of the author's contribution.</small></p> </div> <div style="flex: 1;"> <p>DATES OF BIRTH AND DEATH:</p> <p>WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK:</p> </div> </div>				
3 <small>Creation and Publication</small>	<p>YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED: Year 1984</p> <p>DATE AND NATION OF FIRST PUBLICATION:</p>				
4 <small>Claimant(s)</small>	<p>NAME(S) AND ADDRESS(ES) OF COPYRIGHT CLAIMANT(S):</p> <div style="text-align: center;"> Mr. J. R. Salamea 10843 Deborah Drive Potomac, MD. 20854 </div> <p>TRANSFER: <small>Check box if copyright is transferred to another person or organization. If so, attach a separate statement of transfer to this form.</small></p>				

• Complete all applicable spaces (numbers 1-9) on the reverse side of this page.

• Follow detailed instructions attached. • Sign the form at line 8.

DO NOT WRITE HERE

Page 1 of 1 pages

PAU 1-187-325	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; font-size: small;">EXAMINED BY / CHECKED BY:</td> <td style="width: 50%; font-size: small;">APPLICATION RECEIVED: 25 JUL 1964</td> </tr> <tr> <td style="font-size: small;">CORRESPONDENCE: <input type="checkbox"/> Yes</td> <td style="font-size: small;">DEPOSIT RECEIVED: 25 JUL 1964</td> </tr> <tr> <td style="font-size: small;">DEPOSIT ACCOUNT FUNDS USED: <input type="checkbox"/></td> <td style="font-size: small;">REMITTANCE NUMBER AND DATE:</td> </tr> </table>	EXAMINED BY / CHECKED BY:	APPLICATION RECEIVED: 25 JUL 1964	CORRESPONDENCE: <input type="checkbox"/> Yes	DEPOSIT RECEIVED: 25 JUL 1964	DEPOSIT ACCOUNT FUNDS USED: <input type="checkbox"/>	REMITTANCE NUMBER AND DATE:	FOR COPYRIGHT OFFICE USE ONLY
EXAMINED BY / CHECKED BY:	APPLICATION RECEIVED: 25 JUL 1964							
CORRESPONDENCE: <input type="checkbox"/> Yes	DEPOSIT RECEIVED: 25 JUL 1964							
DEPOSIT ACCOUNT FUNDS USED: <input type="checkbox"/>	REMITTANCE NUMBER AND DATE:							
* Deposit is screenplay only.								
DO NOT WRITE ABOVE THIS LINE. IF YOU NEED ADDITIONAL SPACE, USE CONTINUATION SHEET (FORM PA/CON)								
PREVIOUS REGISTRATION: <ul style="list-style-type: none"> • Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office? Yes X No • If your answer is "Yes," why is another registration being sought? (Check appropriate box) <ul style="list-style-type: none"> <input type="checkbox"/> This is the first published edition of a work previously registered in unpublished form <input type="checkbox"/> This is the first application submitted by this author as copyright claimant <input checked="" type="checkbox"/> This is a changed version of the work, as shown by line 6 of the application • If your answer is "Yes," give Previous Registration Number A 149560 Year of Registration 1969 		5 Previous Registration						
COMPILATION OR DERIVATIVE WORK: (See instructions) <div style="border: 1px solid black; padding: 5px; margin-top: 5px;"> PREEXISTING MATERIAL: (Identify any preexisting work or works that the work is based on or incorporates.) <p style="text-align: center;">based on the novel A SEA CHANGE by J. R. Salernice</p> </div> <div style="border: 1px solid black; padding: 5px; margin-top: 5px;"> MATERIAL ADDED TO THIS WORK: (Give a brief, general statement of the material that has been added to this work and in which copyright is claimed.) <p style="text-align: center;">New film version *</p> </div>		6 Compilation or Derivative Work						
DEPOSIT ACCOUNT: (If the registration fee is to be charged to a Deposit Account established in the Copyright Office give name and number of Account.) Name: Harold Matson Company, Inc. Account Number: DA027103	CORRESPONDENCE: (Give name and address to which correspondence about this application should be sent.) Name: Mr. Mark Wells Harold Matson Company, Inc. Address: 276 Fifth Avenue <div style="display: flex; justify-content: space-between;"> New York <small>(City)</small> N.Y. <small>(State)</small> 10001 <small>(ZIP)</small> </div>	7 Fee and Correspondence						
CERTIFICATION: * I, the undersigned, hereby certify that I am the (Check one) <input type="checkbox"/> author <input type="checkbox"/> other copyright claimant <input type="checkbox"/> owner of exclusive right(s) <input checked="" type="checkbox"/> authorized agent of of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge. <div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 20px;"> Handwritten signature: (X) </div> <div> Typed or printed name: Mark Wells Harold Matson Company, Inc. </div> <div style="margin-left: 20px;"> Date: June 22, 1964 </div> </div>		8 Certification (Application must be signed)						
<div style="border: 1px solid black; padding: 10px; text-align: center;"> Harold Matson Company, Inc. 276 Fifth Avenue <small>(Number Street and Apartment Number)</small> New York, N.Y. 10001 <small>(City) (State) (ZIP code)</small> </div>		9 Address for Return of Certificate						
<div style="display: flex; justify-content: space-between;"> <div> MAIL CERTIFICATE TO <small>(Certificate will be mailed in window envelope)</small> </div> <div style="text-align: right;"> MAIL CERTIFICATE TO <small>(Certificate will be mailed in window envelope)</small> </div> </div>								
* IF U.S. CIVIL FALSE REPRESENTATION: Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409, or any written statement filed in connection with the application, shall be fined not more than \$2,500. U.S. GOVERNMENT PRINTING OFFICE: 1959: 284-423/77								

FORM RE

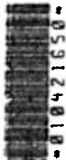
UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER	
RE	313-041
EFFECTIVE DATE OF RENEWAL REGISTRATION	
DEC 11	1986
(Month)	(Year)

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

1 Renewed Claimant(s)	RENEWAL CLAIMANT(S), ADDRESS(ES), AND STATEMENT OF CLAIM: (See Instructions)	
	1	Name: J.R. Salaramca Address: c/o Harold Matson Co., Inc., 276 Fifth Avenue, New York, NY 10001 Claiming as: the author <small>(Use appropriate statement from instructions)</small>
	2	Name: _____ Address: _____ Claiming as: _____ <small>(Use appropriate statement from instructions)</small>
	3	Name: _____ Address: _____ Claiming as: _____ <small>(Use appropriate statement from instructions)</small>
2 Work Renewed	TITLE OF WORK IN WHICH RENEWAL IS CLAIMED: THE LOST COUNTRY	
	RENEWABLE MATTER: entire text	
4 Facts of Original Registration	CONTRIBUTION TO PERIODICAL OR COMPOSITE WORK:	
	Title of periodical or composite work: _____ If a periodical or other serial, give: Vol. _____ No. _____ Issue Date: _____	
	AUTHOR(S) OF RENEWABLE MATTER: J.R. Salaramca	
4 Facts of Original Registration	ORIGINAL REGISTRATION NUMBER: A 364416	ORIGINAL COPYRIGHT CLAIMANT: J.R. Salaramca
	ORIGINAL DATE OF COPYRIGHT: <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p>• If the original registration for this work was made in published form, give:</p> <p>DATE OF PUBLICATION: October 29, 1958 <small>(Month) (Day) (Year)</small></p> </div> <div style="flex: 0.1; text-align: center; font-size: 2em;">OR</div> <div style="flex: 1;"> <p>• If the original registration for this work was made in unpublished form, give:</p> <p>DATE OF REGISTRATION: _____ <small>(Month) (Day) (Year)</small></p> </div> </div>	

010921650



RE 313-041		EXAMINED BY <i>[Signature]</i> CHECKED BY CORRESPONDENCE <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No DEPOSIT ACCOUNT FUNDS USED <input checked="" type="checkbox"/>	RENEWAL APPLICATION RECEIVED 12-1-1986 REMITTANCE NUMBER AND DATE	FOR COPYRIGHT OFFICE USE ONLY
DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY				
RENEWAL FOR GROUP OF WORKS BY SAME AUTHOR: To make a single registration for a group of works by the same individual author published as contributions to periodicals (see instructions), give full statement about each contribution. If more space is needed, request continuation sheet (Form RE/CON).				
1	Title of Contribution Title of Periodical Date of Publication: Month Day Year	Vol. No. Registration Number	6 Renewal for Group of Works	
2	Title of Contribution Title of Periodical Date of Publication: Month Day Year	Vol. No. Registration Number		
3	Title of Contribution Title of Periodical Date of Publication: Month Day Year	Vol. No. Registration Number		
4	Title of Contribution Title of Periodical Date of Publication: Month Day Year	Vol. No. Registration Number		
5	Title of Contribution Title of Periodical Date of Publication: Month Day Year	Vol. No. Registration Number		
6	Title of Contribution Title of Periodical Date of Publication: Month Day Year	Vol. No. Registration Number		
7	Title of Contribution Title of Periodical Date of Publication: Month Day Year	Vol. No. Registration Number		
DEPOSIT ACCOUNT: (If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.) Name: Simon & Schuster, Inc. Account Number: DA013137		CORRESPONDENCE: (Give name and address to which correspondence about this application should be sent.) Name: Peter Anderson, Simon & Schuster, Inc. Address: 1230 Avenue of the Americas New York, NY 10020		6 Fee and Correspondence
CERTIFICATION: I, the undersigned, hereby certify that I am the (Check one) <input type="checkbox"/> renewal claimant <input checked="" type="checkbox"/> duly authorized agent of J.R. Salamanca of the work identified in this application, and that the statements made by me in this application are correct to the best of my knowledge. Handwritten signature: <i>Peter Anderson</i> Typed or printed name: Peter Anderson Date: December 3, 1986				7 Certification (Application must be signed)
Peter Anderson, Simon & Schuster, Inc. 1230 Avenue of the Americas, 10th Flr. New York, NY 10020			8 MAIL CERTIFICATE TO (Certificate will be mailed in window envelope)	

FORM RE UNITED STATES COPYRIGHT OFFICE							
REGISTRATION NUMBER <div style="border: 1px solid black; padding: 2px; display: inline-block;">RE 459 151</div>							
EFFECTIVE DATE OF RENEWAL REGISTRATION <div style="border: 1px solid black; padding: 2px; display: inline-block;">DEC 24 1989 (Year)</div>							
DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY							
<div style="border: 1px solid black; border-radius: 50%; width: 30px; height: 30px; text-align: center; line-height: 30px; margin: 0 auto;">1</div> Renewal Claimant(s)	RENEWAL CLAIMANT(S), ADDRESS(ES), AND STATEMENT OF CLAIM: (See Instructions) <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%; text-align: center; vertical-align: top;">1</td> <td style="padding: 2px;"> Name J. R. Salamanca Address 10843 Deborah Dr., Potomac, MD., 20854 Claiming as the author <small>(Use appropriate statement from instructions)</small> </td> </tr> <tr> <td style="text-align: center; vertical-align: top;">2</td> <td style="padding: 2px;"> Name Address Claiming as <small>(Use appropriate statement from instructions)</small> </td> </tr> <tr> <td style="text-align: center; vertical-align: top;">3</td> <td style="padding: 2px;"> Name Address Claiming as <small>(Use appropriate statement from instructions)</small> </td> </tr> </table>	1	Name J. R. Salamanca Address 10843 Deborah Dr., Potomac, MD., 20854 Claiming as the author <small>(Use appropriate statement from instructions)</small>	2	Name Address Claiming as <small>(Use appropriate statement from instructions)</small>	3	Name Address Claiming as <small>(Use appropriate statement from instructions)</small>
1	Name J. R. Salamanca Address 10843 Deborah Dr., Potomac, MD., 20854 Claiming as the author <small>(Use appropriate statement from instructions)</small>						
2	Name Address Claiming as <small>(Use appropriate statement from instructions)</small>						
3	Name Address Claiming as <small>(Use appropriate statement from instructions)</small>						
TITLE OF WORK IN WHICH RENEWAL IS CLAIMED: <div style="text-align: center;">LILITH</div>							
RENEWABLE MATTER: <div style="border: 1px solid black; height: 40px;"></div>							
CONTRIBUTION TO PERIODICAL OR COMPOSITE WORK: <small>Title of periodical or composite work</small> <small>If a periodical or other serial, give Vol. No. Issue Date</small>							
<div style="border: 1px solid black; border-radius: 50%; width: 30px; height: 30px; text-align: center; line-height: 30px; margin: 0 auto;">3</div> Author(s)	AUTHOR(S) OF RENEWABLE MATTER: <div style="text-align: center;">J. R. Salamanca</div>						
<div style="border: 1px solid black; border-radius: 50%; width: 30px; height: 30px; text-align: center; line-height: 30px; margin: 0 auto;">4</div> Facts of Original Registration	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 2px;"> ORIGINAL REGISTRATION NUMBER: A 515978 </td> <td style="width: 50%; padding: 2px;"> ORIGINAL COPYRIGHT CLAIMANT: J. R. Salamanca </td> </tr> <tr> <td colspan="2" style="padding: 2px;"> ORIGINAL DATE OF COPYRIGHT: <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <small>* If the original registration for this work was made in published form, give:</small> DATE OF PUBLICATION July 24, 1961 <small>Month Day Year</small> </div> <div style="flex: 0.5; text-align: center; font-size: 2em;">}</div> <div style="flex: 1;"> <small>* If the original registration for this work was made in unpublished form, give:</small> DATE OF REGISTRATION <small>Month Day Year</small> </div> </div> </td> </tr> </table>	ORIGINAL REGISTRATION NUMBER: A 515978	ORIGINAL COPYRIGHT CLAIMANT: J. R. Salamanca	ORIGINAL DATE OF COPYRIGHT: <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <small>* If the original registration for this work was made in published form, give:</small> DATE OF PUBLICATION July 24, 1961 <small>Month Day Year</small> </div> <div style="flex: 0.5; text-align: center; font-size: 2em;">}</div> <div style="flex: 1;"> <small>* If the original registration for this work was made in unpublished form, give:</small> DATE OF REGISTRATION <small>Month Day Year</small> </div> </div>			
ORIGINAL REGISTRATION NUMBER: A 515978	ORIGINAL COPYRIGHT CLAIMANT: J. R. Salamanca						
ORIGINAL DATE OF COPYRIGHT: <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <small>* If the original registration for this work was made in published form, give:</small> DATE OF PUBLICATION July 24, 1961 <small>Month Day Year</small> </div> <div style="flex: 0.5; text-align: center; font-size: 2em;">}</div> <div style="flex: 1;"> <small>* If the original registration for this work was made in unpublished form, give:</small> DATE OF REGISTRATION <small>Month Day Year</small> </div> </div>							

RE 459 151	EXAMINED BY <i>BM</i> CHECKED BY ... DEPOSIT ACCOUNT FUNDS USED <input type="checkbox"/>	RENEWAL APPLICATION RECEIVED DEC 21 1989 RESERVANCE NUMBER AND DATE	FOR COPYRIGHT OFFICE USE ONLY
------------	--	---	---

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

RENEWAL FOR GROUP OF WORKS BY SAME AUTHOR: To make a single registration for a group of works by the same individual author published as contributions to periodicals (see instructions), give full information about each contribution. If more space is needed, request continuation sheet (Form RE/CON).				5	Renewal for Group of Works
1	Title of Contribution: Title of Periodical: Date of Publication: (Month) (Day) (Year)	Vol. No. Registration Number:	Issue Date		
2	Title of Contribution: Title of Periodical: Date of Publication: (Month) (Day) (Year)	Vol. No. Registration Number:	Issue Date		
3	Title of Contribution: Title of Periodical: Date of Publication: (Month) (Day) (Year)	Vol. No. Registration Number:	Issue Date		
4	Title of Contribution: Title of Periodical: Date of Publication: (Month) (Day) (Year)	Vol. No. Registration Number:	Issue Date		
5	Title of Contribution: Title of Periodical: Date of Publication: (Month) (Day) (Year)	Vol. No. Registration Number:	Issue Date		
6	Title of Contribution: Title of Periodical: Date of Publication: (Month) (Day) (Year)	Vol. No. Registration Number:	Issue Date		
7	Title of Contribution: Title of Periodical: Date of Publication: (Month) (Day) (Year)	Vol. No. Registration Number:	Issue Date		

DEPOSIT ACCOUNT: (If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.) Name: Harold Matson Company, Inc. Account Number: DA 027103	CORRESPONDENCE: (Give name and address to which correspondence about this application should be sent.) Name: Harold Matson Company, Inc. Address: 276 Fifth Avenue New York, N.Y. 10001 (City) (State) (ZIP)	6	Fee and Correspondence
---	---	---	------------------------

CERTIFICATION: I, the undersigned, hereby certify that I am the: (Check one) <input type="checkbox"/> renewal claimant <input checked="" type="checkbox"/> duly authorized agent of J. R. Salameca of the work identified in this application, and that the statements made by me in this application are correct to the best of my knowledge. Handwritten signature: (X) <i>Mark Wells</i> Typed or printed name: Mark Wells Date: December 8, 1989	7	Certification (Application must be signed)
--	---	--

Harold Matson Company, Inc. 276 Fifth Avenue New York, N.Y. 10001 (City) (State) (ZIP code)	MAIL CERTIFICATE TO (Certificate will be mailed in window envelope)	8	Address for Return of Certificate
--	--	---	-----------------------------------

★ U.S. GOVERNMENT PRINTING OFFICE: 1984 451-854/12,014

November 1984 - 2,000

FORM RE <small>UNITED STATES COPYRIGHT OFFICE</small>	
<div style="border: 1px solid black; padding: 2px; display: inline-block;"> <small>REGISTRATION NUMBER</small> PE 463 295 </div>	
<div style="border: 1px solid black; padding: 2px; display: inline-block;"> <small>EFFECTIVE DATE OF RENEWAL REGISTRATION</small> DEC 27 1999 </div>	
<small>DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY</small>	
<div style="border: 1px solid black; border-radius: 50%; width: 30px; height: 30px; text-align: center; line-height: 30px; margin: 0 auto;">1</div> <small>Renewal Claimant(s)</small>	<div style="border: 1px solid black; padding: 2px;"> <small>RENEWAL CLAIMANT(S), ADDRESS(ES), AND STATEMENT OF CLAIM: See instructions!</small> </div>
1	<div style="border: 1px solid black; padding: 2px;"> Name J. R. Salamanca Address c/o Simon & Schuster Inc., 1230 Sixth Avenue, New York, NY 10020 Claiming as the author <small>Use appropriate statement from instructions</small> </div>
2	<div style="border: 1px solid black; padding: 2px;"> Name Address Claiming as <small>(Use appropriate statement from instructions)</small> </div>
3	<div style="border: 1px solid black; padding: 2px;"> Name Address Claiming as <small>Use appropriate statement from instructions</small> </div>
<div style="border: 1px solid black; padding: 2px;"> <small>TITLE OF WORK IN WHICH RENEWAL IS CLAIMED:</small> LILITH </div>	
<div style="border: 1px solid black; padding: 2px;"> <small>RENEWABLE MATTER:</small> </div>	
<div style="border: 1px solid black; padding: 2px;"> <small>CONTRIBUTION TO PERIODICAL OR COMPOSITE WORK:</small> <small>The "periodic" or composite work</small> <small>If a periodical or other serial give Vol. No. Issue Date</small> </div>	
<div style="border: 1px solid black; border-radius: 50%; width: 30px; height: 30px; text-align: center; line-height: 30px; margin: 0 auto;">3</div> <small>Author(s)</small>	<div style="border: 1px solid black; padding: 2px;"> <small>AUTHOR(S) OF RENEWABLE MATTER:</small> J.R. Salamanca </div>
<div style="border: 1px solid black; border-radius: 50%; width: 30px; height: 30px; text-align: center; line-height: 30px; margin: 0 auto;">4</div> <small>Fields of Original Registration</small>	<div style="border: 1px solid black; padding: 2px;"> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <small>ORIGINAL REGISTRATION NUMBER:</small> A 515978 </div> <div style="width: 45%;"> <small>ORIGINAL COPYRIGHT CLAIMANT:</small> J.R. Salamanca </div> </div> </div>
<div style="border: 1px solid black; padding: 2px;"> <small>ORIGINAL DATE OF COPYRIGHT:</small> <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <small>* If the original registration for this work was made in published form give</small> DATE OF PUBLICATION July 24, 1961 <small>(Month) (Day) (Year)</small> </div> <div style="flex: 0.1; text-align: center; font-size: 2em;">OR</div> <div style="flex: 1;"> <small>* If the original registration for this work was made in unpublished form give</small> DATE OF REGISTRATION <small>(Month) (Day) (Year)</small> </div> </div> </div>	

463 295		EXAMINED BY <i>[Signature]</i> CHECKED BY CORRESPONDENCE <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO DEPOSIT ACCOUNT <input checked="" type="checkbox"/> FUNDED <input type="checkbox"/> NOT FUNDED	RENEWAL APPLICATION RECEIVED DEC 27, 1989 RESERVANCE NUMBER AND DATE	FOR COPYRIGHT OFFICE USE ONLY
DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY				
RENEWAL FOR GROUP OF WORKS BY SAME AUTHOR: To make a single registration for a group of works by the same individual author, publisher, or proprietor, the renewal application must be filed with the Copyright Office. The application must be filed with the Copyright Office within one year after the date of publication of the first work in the group. The application must be filed with the Copyright Office within one year after the date of publication of the first work in the group.				
1	Title of Contribution Title of Periodical Date of Publication	Vol. No. Registration Number	Issue Date	5 Renewal for Group of Works
2	Title of Contribution Title of Periodical Date of Publication	Vol. No. Registration Number	Issue Date	
3	Title of Contribution Title of Periodical Date of Publication	Vol. No. Registration Number	Issue Date	
4	Title of Contribution Title of Periodical Date of Publication	Vol. No. Registration Number	Issue Date	
5	Title of Contribution Title of Periodical Date of Publication	Vol. No. Registration Number	Issue Date	
6	Title of Contribution Title of Periodical Date of Publication	Vol. No. Registration Number	Issue Date	
7	Title of Contribution Title of Periodical Date of Publication	Vol. No. Registration Number	Issue Date	
DEPOSIT ACCOUNT Copyright deposit account maintained by the author, publisher, or proprietor for the purpose of depositing copies of the work for which the renewal is being applied for. Give name and number of account.		CORRESPONDENCE: Give name and address to which correspondence about this application should be sent.		6 Fee and Correspondence
Name Simon & Schuster Inc. Account Number DA066001		Name Victoria Sanders (see below) Address City State Zip		
CERTIFICATION: I, the undersigned, hereby certify that I am the <input checked="" type="checkbox"/> author, <input type="checkbox"/> proprietor, or <input type="checkbox"/> duly authorized agent of the author or proprietor of the work certified in this application, and that the statements made by me in this application are correct to the best of my knowledge.				7 Certification (Application must be signed)
Handwritten signature: <i>[Signature]</i> Typed name: Victoria Sanders Date: December 21, 1989				
Victoria Sanders, Simon & Schuster Inc. 1230 Avenue of the Americas, 10th Floor New York, New York 10020 City State Zip			MAIL CERTIFICATE TO (Certificate will be mailed in window envelope)	

FORM TX																					
UNITED STATES COPYRIGHT OFFICE																					
REGISTRATION NUMBER																					
TX <u>1-800-562</u>																					
EFFECTIVE DATE OF REGISTRATION <u>APR 8 86</u>																					
DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTRIBUTION SHEET.																					
1 TITLE OF THIS WORK <u>Southern Light</u>																					
PREVIOUS OR ALTERNATIVE TITLES <u></u>																					
PUBLICATION AS A CONTRIBUTION <u></u> If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work in which the contribution appeared. Title of Collective Work <u></u>																					
If published in a periodical or serial give Volume <u></u> Number <u></u> Issue Date <u></u> On Page <u></u>																					
2	<table border="1"> <tr> <td>NAME OF AUTHOR <u>J.R. Salamanca</u></td> <td>DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u> <u>unknown</u></td> </tr> <tr> <td>Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</td> <td>AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u>USA</u> OR Divided in <u>Maryland</u></td> </tr> <tr> <td>NATURE OF AUTHORSHIP <u>entire work excluding a brief quote from a poem</u></td> <td>WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</td> </tr> <tr> <td>NAME OF AUTHOR <u></u></td> <td>DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u></td> </tr> <tr> <td>Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</td> <td>AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u></u> OR Divided in <u></u></td> </tr> <tr> <td>NATURE OF AUTHORSHIP <u></u></td> <td>WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</td> </tr> <tr> <td>NAME OF AUTHOR <u></u></td> <td>DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u></td> </tr> <tr> <td>Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</td> <td>AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u></u> OR Divided in <u></u></td> </tr> <tr> <td>NATURE OF AUTHORSHIP <u></u></td> <td>WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</td> </tr> <tr> <td>NAME OF AUTHOR <u></u></td> <td>DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u></td> </tr> </table>	NAME OF AUTHOR <u>J.R. Salamanca</u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u> <u>unknown</u>	Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u>USA</u> OR Divided in <u>Maryland</u>	NATURE OF AUTHORSHIP <u>entire work excluding a brief quote from a poem</u>	WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	NAME OF AUTHOR <u></u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u>	Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u></u> OR Divided in <u></u>	NATURE OF AUTHORSHIP <u></u>	WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	NAME OF AUTHOR <u></u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u>	Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u></u> OR Divided in <u></u>	NATURE OF AUTHORSHIP <u></u>	WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	NAME OF AUTHOR <u></u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u>
NAME OF AUTHOR <u>J.R. Salamanca</u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u> <u>unknown</u>																				
Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u>USA</u> OR Divided in <u>Maryland</u>																				
NATURE OF AUTHORSHIP <u>entire work excluding a brief quote from a poem</u>	WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No																				
NAME OF AUTHOR <u></u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u>																				
Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u></u> OR Divided in <u></u>																				
NATURE OF AUTHORSHIP <u></u>	WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No																				
NAME OF AUTHOR <u></u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u>																				
Was this contribution to the work a "work made for hire"? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	AUTHOR'S NATIONALITY OR DOMICILE Name of Country <u></u> OR Divided in <u></u>																				
NATURE OF AUTHORSHIP <u></u>	WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK Anonymous? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Pseudonym? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No																				
NAME OF AUTHOR <u></u>	DATES OF BIRTH AND DEATH Year Born <u></u> Year Died <u></u>																				
3	<table border="1"> <tr> <td>YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED <u>1985</u></td> <td>DATE AND MONTH OF FIRST PUBLICATION OF THIS PARTICULAR WORK Month <u>February</u> Day <u>11</u> Year <u>1986</u></td> </tr> <tr> <td>COPYRIGHT CLAIMANT'S NAME and address must be given even if the claimant is the author given in space 2. <u>J.R. Salamanca</u> <u>c/o Elizabeth McKee</u> <u>McIntosh, McKee & Dodds, Inc.</u> <u>22 E. 40th St. New York, NY 10016</u></td> <td>APPLICANT RECEIVED <u>APR 08 1986</u> ONE DEPOSIT RECEIVED <u>APR 08 1986</u> RESIDENCE NUMBER AND DATE</td> </tr> </table>	YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED <u>1985</u>	DATE AND MONTH OF FIRST PUBLICATION OF THIS PARTICULAR WORK Month <u>February</u> Day <u>11</u> Year <u>1986</u>	COPYRIGHT CLAIMANT'S NAME and address must be given even if the claimant is the author given in space 2. <u>J.R. Salamanca</u> <u>c/o Elizabeth McKee</u> <u>McIntosh, McKee & Dodds, Inc.</u> <u>22 E. 40th St. New York, NY 10016</u>	APPLICANT RECEIVED <u>APR 08 1986</u> ONE DEPOSIT RECEIVED <u>APR 08 1986</u> RESIDENCE NUMBER AND DATE																
YEAR IN WHICH CREATION OF THIS WORK WAS COMPLETED <u>1985</u>	DATE AND MONTH OF FIRST PUBLICATION OF THIS PARTICULAR WORK Month <u>February</u> Day <u>11</u> Year <u>1986</u>																				
COPYRIGHT CLAIMANT'S NAME and address must be given even if the claimant is the author given in space 2. <u>J.R. Salamanca</u> <u>c/o Elizabeth McKee</u> <u>McIntosh, McKee & Dodds, Inc.</u> <u>22 E. 40th St. New York, NY 10016</u>	APPLICANT RECEIVED <u>APR 08 1986</u> ONE DEPOSIT RECEIVED <u>APR 08 1986</u> RESIDENCE NUMBER AND DATE																				
4	<p>TRANSFER (the claimant(s) named here in space 4 are different from the author(s) named in space 2. give a brief statement of how the claimant(s) obtained ownership of the copyright.) <u></u></p>																				

TX 1-800-562

EXAMINED BY FORM TX

DECEDED BY

☐ CORRESPONDENCE

☒ DEPOSIT ACCOUNT

☐ FUNDS USED

FOR COPYRIGHT OFFICE USE ONLY

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTRIBUTION SHEET.

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of this work, already been made in the Copyright Office?

☐ Yes ☒ No If your answer is "No," why is another registration being sought? (Check appropriate box) ☐ This is the first published edition of a work previously registered in unpublished form.

☐ This is the first application submitted by this author as copyright claimant.

☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is "No," give Previous Registration Number ☐ Year of Registration ☐

DERIVATIVE WORK OR COMPILED Complete both space 6a & 6b for a derivative work; complete only 6b for a compilation.

a. Paraphrasing Material Identify any paraphrasing work or works that this work is based on or incorporates. ☐

a brief quote from a poem

b. Material Added to This Work Give a brief, general statement of the material that has been added to this work and in which copyright is claimed. ☐

entire work excluding a brief quote from a poem

MANUFACTURERS AND LOCATIONS If this is a published work consisting predominantly of nondramatic literary material in English, the law may require that the copies be manufactured in the United States or Canada for full protection. If so, the names of the manufacturers who performed certain processes, and the places where these processes were performed must be given. See instructions for details.

Names of Manufacturers ☐ Place of Manufacture ☐

Fairfield Graphics Fairfield, Pennsylvania

REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED INDIVIDUALS A signature on this form at space 8a, and a check in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute copies for the blind and physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office. (2) copies of the work identified in space 1 of this application in Braille for similar tactile symbols; or (3) phonorecords embodying a fixation of a reading of that work; or (4) both.

a ☐ Copies and Phonorecords b ☐ Copies Only c ☐ Phonorecords Only

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ☐ Account Number ☐

Alfred A. Knopf, Inc. 19429

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name-Address-APT/City-State-Zip ☐

Margaret Gorenstein Alfred A. Knopf, Inc.

201 East 50th Street

New York, New York 10022

Area Code & Telephone Number ☐ (212) 372-2708

CERTIFICATION I, the undersigned, hereby certify that I am the

Check one ☐ author

☐ other copyright claimant

☐ owner of exclusive right(s)

☒ authorized agent of Alfred A. Knopf, Inc.

of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Name of author or other copyright claimant or owner of exclusive right(s)

Typed or printed name and date ☐ If this is a published work, this date must be the same as or later than the date of publication given in space 1.

Margaret Gorenstein date 4/4/86

Handwritten signature (2) ☐

Margaret Gorenstein

MAIL CERTIFICATE TO

Name ☐

Margaret Gorenstein Alfred A. Knopf, Inc.

201 East 50th Street

New York, New York 10022

What you must give:

- Completed and necessary forms
- Payment of application fee in space 2
- Enclosed check or money order for \$10 payable to Register of Copyrights
- Enclosed your deposit material with the application and fee

U.S. Register of Copyrights, Library of Congress, Washington, D.C. 20540

U.S. GOVERNMENT PRINTING OFFICE: 1982 O-678027

Page 1982-000209

Registration Number
TX 7-502-316

**Effective date of
registration:**

March 13, 2012

Title _____

Title of Work: That Summer's Trance

Completion/ Publication _____

Year of Completion: 2000

Date of 1st Publication: June 1, 2000

Nation of 1st Publication: United States

International Standard Number: ISBN 9781566491258

Author _____

■ **Author:** J. R. Salamanca

Author Created: text

Work made for hire: No

Citizen of: United States

Year Born: 1921

Copyright claimant _____

Copyright Claimant: J. R. Salamanca

10843 Deborah Dr., Potomac, MD, 20854, United States

Certification _____

Name: Anita Fore

Date: March 9, 2012

Copyright Office notes: Regarding limitation of claim: statements on deposit indicate some text preexisting.

Case 1:11-cv-06351-HB Document 101-2 Filed 06/29/12 Page 21 of 21

Registration #: TX0007502316

Service Request #: 1-722867979

Anita Fore
The Authors Guild
31 E. 32nd Street, 7th Floor
New York, NY 10016 United States

EXHIBIT C



TANTOR MEDIA, INC.

2 BUSINESS PARK ROAD, OLD SAYBROOK, CT 06475 - (860) 395-1195 - FAX (860) 395-1154

This Agreement (the "Agreement") is effective as of **November 29, 2011** (the "Effective Date") by and between **J.R. Salamanca, 10843 Deborah Drive, Potomac, MD 20854, represented by the John W. White Literary Agency located at 60 Pound Ridge Rd., Cheshire, CT 06410**, (hereinafter referred to as the "Licensor") and Tantor Media, Inc. (hereinafter referred to as "Tantor") located at 2 Business Park Road, Old Saybrook, CT 06475, a Connecticut corporation.

WHEREAS, the Licensor is the owner of the electronic rights in and to the book(s) set forth in Exhibit A attached hereto and incorporated hereby (hereafter referred to as the "Work(s)"); and

WHEREAS, Tantor is in the business of the publication and sale of literary Work(s) in electronic formats and desires to acquire from the Licensor the rights to the Work(s) as set forth herein.

NOW, THEREFORE, in consideration of the mutual covenants, promises and conditions contained in this Agreement and for other good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged, the Licensor and Tantor agree as follows:

1. Grant of Rights.

A. The Licensor hereby grants, conveys, and transfers the following rights to Tantor:

(i) The right to produce, publish, promote and sell electronic formats of the Work(s), including on disks and electronic downloads for the E-reader format or any other digital format or media now known or hereafter developed or devised during the term of this Agreement (the "Electronic Format")

(ii) In the territory of the **World**

(iii) In the **World English** language

(iv) For the initial term of **10 years**, commencing from the Effective Date of this Agreement; with subsequent automatic renewal term(s) of 1 year each, unless and until terminated at the end of the then current term with ninety (90) days prior written notice to the other party.

(v) In **All Markets (=Library + Retail)**

(vi) This grant of rights shall be **exclusive**

(vii) In **unabridged** format.

B. The parties agree that the Electronic Format contemplated herein shall be the entire text of the Work(s) and that no changes, additions, or revisions to the text shall be made without the Licensor's prior written approval.

C. The parties agree that Tantor shall be the owner of the Electronic Format of the Work(s) produced by Tantor hereunder. In the event and to the extent necessary, Licensor agrees to and does hereby grant to Tantor any rights necessary for Tantor to be the owner of such Electronic Format as contemplated in the previous sentence. This paragraph shall survive termination of this Agreement.

D. Upon request by Licensor at the termination of this Agreement, Tantor and Licensor may negotiate in good faith an agreement reasonably acceptable to the parties to provide a copy of the file containing such Electronic Format of the Work(s) to Licensor. This paragraph shall survive termination of this Agreement.

E. Tantor shall have the right to sell the Work(s) in Electronic Format in a digital, downloadable format ("Downloadable Format"), with or without digital rights management protection. ("DRM").

F. If the Licensor has a website for its Work(s), the Licensor may use up to two (2) chapters, including prologue, of the final, approved Electronic Format of the Work(s) for promotional purposes on his/her website, depending on the length of the book, upon agreement between the parties.

2. Reservation of Rights

All rights not specifically granted to Tantor herein are reserved by the Licensor, including but not limited to the retention of any print editions, abridged version; or audio and video rights in any recording based on a dramatic adaptation or dramatization in connection with the grant of motion picture, television, radio, or dramatic rights.

3. Royalties

Tantor shall pay Licensor or its Agent semi-annually (a) for Electronic Format of a Work a sum equal to **Fifty Percent (50%)** of Tantor's Net Sales Receipts ("Royalty") on sales of the electronic format;

4. Original Materials

~~The Licensor shall make every reasonable effort to promptly provide Tantor with the finished copy edited computer file of the Work(s), (TXT, DOC, RTF, or any other mutually agreeable format).~~

Tantor will provide **one (1)** finished copy of the PDF version of the Work for Licensor and its Agent for personal use only and for no other purpose.

5. Promotion Materials

The Licensor consents to the use by Tantor of subsidiary promotional materials that shall include: the Author's name, approved photograph, and approved biographical material, plus text and

graphic elements of the book jacket, and other materials which may be available in connection with the Work(s) (the "Material").

In any case where a third party owns or controls any of the Material described in this Section 5, the Licensor will make best efforts to provide accurate contact information for the owners/rightsholders. At Tantor's reasonable discretion, Tantor will make reasonable efforts to clear ownership of such Materials and, if cleared to Tantor's reasonable satisfaction, will pay any fees related to their use in the Electronic Format. Any such Materials will be used in an appropriate and tasteful manner.

Licensor grants to Tantor the following promotional rights:

- (a) the right to promote other Tantor e-books alongside the Work(s);
- (b) the right to be able to give away first chapter samples of Work(s);
- (c) the right to provide portions of the Electronic Format of a Work for the "Look Inside" function on Amazon so that sample pages will be available on Amazon, as well as for any similar feature that is available during the term of this Agreement; and
- (d) the right to give away copies of the Electronic Format of Work(s) for promotional purposes.

6. Artistic Control

Tantor shall have full artistic control over the production of the Electronic Format of the Work(s).

7. Accounting

Tantor shall keep accurate books of account and records covering all transactions relating to this Agreement. Tantor shall provide Licensor with a commercially reasonable detailed statement of Royalties rendered as semi-annual statements of account as of June 30th and December 31st of each calendar year and shall mail such statements along with any amount due within sixty (60) days of the close of each accounting period commencing with the first full six months after the Electronic Format of the Work(s) is first offered for distribution hereunder. Statements of Royalties will set forth the specific allocations of Licensor's earning by each Electronic Format from which such earnings are derived, and will be sent regardless of whether a payment is due.

Licensor or its representative may, upon reasonable written notice, examine Tantor's records relating to Royalties during normal business hours under such conditions as Tantor may reasonably prescribe. Such examination may take place not more than once every twelve (12) months. If an error in the Licensor's favor is discovered as a result of any such examination, Tantor shall promptly pay for the amount of the error. Any such examination shall be at the Licensor's expense unless errors of accounting in Tantor's favor amounting to five percent (5%) or more of the calendar year being examined in such audit are found, in which event all reasonable and customary examination expenses shall be at Tantor's expense.

8. Copyright and Authorship Credit

Tantor shall, as an express condition of receiving the grant of rights specified in Paragraphs 1, publish a copyright notice on the Electronic Format of the Work(s) as follows:

At the beginning of the Electronic Format of the Work: Copyright (C) (1958), (1969), (1973), (1986), (2000) by J.R. Salamanca. This electronic format is published by Tantor eBooks, a division of Tantor Media, Inc, and was produced in the year 2011.

9. Duty to Publish

Tantor shall publish the Electronic Format of the Work(s) no later than six (6) months after the Effective Date. Failure to so publish shall give the Licensor the right to terminate this Agreement (without prejudice to monies paid) upon sixty (60) days prior written notice of Tantor's failure to make timely publication and opportunity to cure. At its reasonable discretion, Tantor will make best efforts to publish and promote the Work(s) using appropriate e-book sales channels and options consistent with industry standards.

10. Representation and Warranty; Indemnity

Licensor represents and warrants that (a) it is free to enter this Agreement; (b) this Agreement does not violate the terms of any other agreement between a party and any third party; (c) it has all the rights necessary to enter into this Agreement and grant the rights herein, including all intellectual property rights and, as to out of print Work(s), print rights to those Work(s), and that such rights are owned or controlled by the Licensor without encumbrance; (c) that the Work(s) does not violate the right of privacy or any other right of any person; (d) that the Work(s) is not libelous or obscene (to the best of Licensor's knowledge); and (e) that the Work(s) does not infringe upon the statutory or common law copyright or other intellectual property of any other party. Licensor agrees to indemnify, defend and hold Tantor harmless against any loss, expense or damage occasioned by any claim, action, proceeding or recovery arising out of a claim inconsistent with any of the foregoing representations and warranties. The representations, warranties and indemnities made herein shall survive the termination of this Agreement.

11. Default and Termination

Termination. Either party may terminate this Agreement if: (i) the other party fails to perform any of the material terms, conditions, agreements, or covenants in this Agreement and such failure is not cured within thirty (30) days following receipt of a written notice of such failure from the non-breaching party, or (ii) if the other party files a voluntary petition in bankruptcy or applies for appointment of a receiver for its business, or if a petition in bankruptcy is filed against the other party by any third party, which is not dismissed within sixty (60) days after filing.

12. Assignment

Any and all of the rights granted to Tantor under the terms of this Agreement shall be assignable upon the sale of all or substantially all of Tantor's assets. Except for the sale of all or substantially all of the assets of Tantor, any and all of the rights granted to Tantor under the terms of this Agreement shall be assignable provided that Licensor extends advance written approval for the assignment. Upon the written assumption of those obligations by the assignee, Tantor shall forward a copy of the written and fully executed assumption of obligations to the Licensor, and Tantor shall be discharged of all further obligations and have no further rights under this Agreement.

13. Liability

In no event shall either party be liable under this Agreement (whether in an action in negligence, contract or tort or based on a warranty or otherwise) for loss, profits, revenue or any indirect, incidental, punitive, special or consequential damages incurred by either party.

In no event shall Tantor's total liability, howsoever arising, whether arising out of contract, negligence, strict liability in tort or breach of warranty or any other cause of action, exceed the royalties paid to Licensor by Tantor for the six months immediately preceding the event that gave rise to such liability under this agreement.

14. Interpretation and Choice of Law

This Agreement shall be governed by and construed under the laws of the State of Connecticut, applicable to agreements made and fully performed therein without regard to conflict of law principles.

15. Fees and Costs

If any action to enforce or interpret this Agreement is taken by the Licensor or Tantor against the other, then the substantially prevailing party in such action will be entitled to recover from the other all reasonable costs and expenses incurred in taking or defending such action, including reasonable fees of attorneys, the fees of experts and other technical advisors, inclusive of appeal.

16. Waiver

Waiver by one party hereto of breach of any provision of this Agreement by the other shall not operate or be construed as a continuing waiver.

17. Notices

Any and all notices, demands, or other communications required or desired to be given hereunder by any party shall be in writing and shall be validly given or made to another party if personally served, or if deposited in the United States mail, certified or registered, postage prepaid, return receipt requested. If such notice or demand is served personally, notice shall be deemed constructively made at the time of such personal service. If such notice, demand or other communication is given by mail, such notice shall be conclusively deemed given five days after deposit thereof in the United States mail addressed to the party to whom such notice, demand or other communication is to be given as follows:

If to Licensor:

John W. White Literary Agency
60 Pound Ridge Rd.
Cheshire, CT 06410

If to Tantor:

Tantor Media, Inc.
Att: Ron Formica
2 Business Park Road
Old Saybrook, CT 06475

Any party hereto may change its address for purposes of this paragraph by written notice given in the manner provided above.

18. Independent Status.

The performance by Tantor of its duties and obligations under this Agreement shall be that of an independent contractor, and nothing herein shall create or imply an agency or employment relationship between Licensor and Tantor.

19. Modification or Amendment

No amendment, change, or modification of this Agreement shall be valid unless in writing signed by the parties hereto.

20. Entire Understanding

This Agreement and any exhibit attached hereto constitutes the entire understanding and agreement of the parties as to the subject matter herein, and any and all prior agreements, understandings, and representations are hereby terminated and canceled in their entirety and are of no further force and effect.

21. Unenforceability of Provisions

If any provision of this Agreement, or any portion thereof, is held to be invalid and unenforceable, then the remainder of this Agreement shall nevertheless remain in full force and effect.

22. Survival

All provisions of this Agreement regarding indemnification, warranty, liability and such other provisions that by fair implication required performance beyond the term of this Agreement shall survive expiration or termination of the Agreement until fully performed or otherwise are inapplicable.

23. Force Majeure

Neither party will be liable for any failure or delay in its performance under this Agreement due to causes beyond its reasonable control, including, but not limited to, acts of God, acts of civil or military authority, acts of terrorism, fire, epidemic, flood, earthquake, riot, war, sabotage, labor shortage or dispute, failure of suppliers to perform or failures in supply chains, and governmental action, provided that the delayed party: (i) gives the other party written notice of such cause promptly, and in any event within fifteen (15) days of discovery thereof; and (ii) uses its

reasonable efforts to correct such failure or delay in its performance.

24. Arbitration

Any claim, dispute or controversy arising out of or in connection with this Agreement or any breach thereof shall be arbitrated by the parties before the American Arbitration Association under the rules obtaining of that Association. Such arbitration shall be held in the City of New Haven. Judgment may be entered on the award in any court having jurisdiction thereof. The arbitrator shall be one mutually agreeable to both parties in the claim, dispute or controversy.

25. Bankruptcy

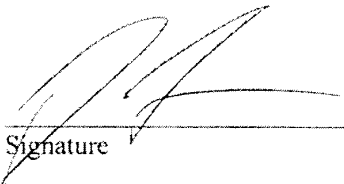
In case of (a) bankruptcy, receivership or assignment for benefit of creditors of the Publisher, or (b) if a petition in bankruptcy is filed by the Publisher, all rights granted herein shall revert to the Author and thereupon this Agreement shall terminate but the Author shall have the right to buy back any remaining copies or sheets at a fair market value, to be determined by agreement.

26. Agency

The Author hereby authorizes the Author's agent, John White, 60 Pound Ridge Road, Cheshire, Connecticut 06410-3412 to collect and receive all sums of money payable to the Author under the terms of this agreement and declares that the receipt by said agent shall be a good and valid discharge in respect thereof, and the said agent is hereby empowered to act on behalf of the Author in all matters arising out of this agreement; said authorization shall continue in effect unless and until the Publisher shall be otherwise instructed in writing by the Author.

IN WITNESS WHEREOF, the parties have signed this Agreement as of the date first set forth above.

Tantor Media, Inc.



Signature

Ron Formica

12/2/2011
Date

Licensor:

J. R. Salamanc


Signature

John White / Agent for JRS
Printed Name

29 November 2011
Date

EXHIBIT A
The Work(s)

	<u>TITLE</u>	<u>AUTHOR</u>
1.	The Lost Country	J.R. Salamanca
2.	A Sea Change	J.R. Salamanca
3.	Embarkation	J.R. Salamanca
4.	Southern Light	J.R. Salamanca
5.	That Summer's Trance	J.R. Salamanca

EXHIBIT D



TANTOR MEDIA, INC.

2 BUSINESS PARK ROAD, OLD SAYBROOK, CT 06475 - (860) 395-1195 - FAX (860) 395-1154

This Agreement (the "Agreement") is effective as of **September 1, 2011** (the "Effective Date") by and between **J.R. Salamanca, 10843 Deborah Drive, Potomac, MD 20854, represented by the John W. White Literary Agency located at 60 Pound Ridge Rd., Cheshire, CT 06410**, (hereinafter referred to as the "Licensor") and Tantor Media, Inc. (hereinafter referred to as "Tantor") located at 2 Business Park Road, Old Saybrook, CT 06475, a Connecticut corporation.

WHEREAS, the Licensor is the owner of the electronic rights in and to the book(s) set forth in Exhibit A attached hereto and incorporated hereby (hereafter referred to as the "Work(s)"); and

WHEREAS, Tantor is in the business of the publication and sale of literary Work(s) in electronic formats and desires to acquire from the Licensor the rights to the Work(s) as set forth herein.

NOW, THEREFORE, in consideration of the mutual covenants, promises and conditions contained in this Agreement and for other good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged, the Licensor and Tantor agree as follows:

1. Grant of Rights.

A. The Licensor hereby grants, conveys, and transfers the following rights to Tantor:

(i) The right to produce, publish, promote and sell electronic formats of the Work(s), including on disks and electronic downloads for the E-reader format or any other digital format or media now known or hereafter developed or devised during the term of this Agreement (the "Electronic Format")

(ii) In the territory of the **World**

(iii) In the World **English** language

(iv) For the initial term of **10 years**, commencing from the Effective Date of this Agreement; with subsequent automatic renewal term(s) of 1 year each, unless and until terminated at the end of the then current term with ninety (90) days prior written notice to the other party.

(v) In **All Markets (=Library + Retail)**

(vi) This grant of rights shall be **exclusive**

(vii) In **unabridged** format.

B. The parties agree that the Electronic Format contemplated herein shall be the entire text of the Work(s) and that no changes, additions, or revisions to the text shall be made without the Licensor's prior written approval.

C. The parties agree that Tantor shall be the owner of the Electronic Format of the Work(s) produced by Tantor hereunder. In the event and to the extent necessary, Licensor agrees to and does hereby grant to Tantor any rights necessary for Tantor to be the owner of such Electronic Format as contemplated in the previous sentence. This paragraph shall survive termination of this Agreement.

D. Upon request by Licensor at the termination of this Agreement, Tantor and Licensor may negotiate in good faith an agreement reasonably acceptable to the parties to provide a copy of the file containing such Electronic Format of the Work(s) to Licensor. This paragraph shall survive termination of this Agreement.

E. Tantor shall have the right to sell the Work(s) in Electronic Format in a digital, downloadable format ("Downloadable Format"), with or without digital rights management protection. ("DRM").

F. If the Licensor has a website for its Work(s), the Licensor may use up to two (2) chapters, including prologue, of the final, approved Electronic Format of the Work(s) for promotional purposes on his/her website, depending on the length of the book, upon agreement between the parties.

2. Reservation of Rights

All rights not specifically granted to Tantor herein are reserved by the Licensor, including but not limited to the retention of any print editions, abridged version, or audio and video rights in any recording based on a dramatic adaptation or dramatization in connection with the grant of motion picture, television, radio, or dramatic rights.

3. Royalties

Tantor shall pay Licensor or its Agent semi-annually (a) for Electronic Format of a Work a sum equal to **Fifty Percent (50%)** of Tantor's Net Sales Receipts ("Royalty") on sales of the electronic format;

4. Original Materials

~~The Licensor shall make every reasonable effort to promptly provide Tantor with the finished copy edited computer file of the Work(s), (TXT, DOC, RTF, or any other mutually agreeable format).~~

Tantor will provide **one (1)** finished copy of the PDF version of the Work for Licensor and its Agent for personal use only and for no other purpose.

5. Promotion Materials

The Licensor consents to the use by Tantor of subsidiary promotional materials that shall include: the Author's name, approved photograph, and approved biographical material, plus text and

graphic elements of the book jacket, and other materials which may be available in connection with the Work(s) (the "Material").

In any case where a third party owns or controls any of the Material described in this Section 5, the Licensor will make best efforts to provide accurate contact information for the owners/rightsholders. At Tantor's reasonable discretion, Tantor will make reasonable efforts to clear ownership of such Materials and, if cleared to Tantor's reasonable satisfaction, will pay any fees related to their use in the Electronic Format. Any such Materials will be used in an appropriate and tasteful manner.

Licensor grants to Tantor the following promotional rights:

- (a) the right to promote other Tantor e-books alongside the Work(s);
- (b) the right to be able to give away first chapter samples of Work(s);
- (c) the right to provide portions of the Electronic Format of a Work for the "Look Inside" function on Amazon so that sample pages will be available on Amazon, as well as for any similar feature that is available during the term of this Agreement; and
- (d) the right to give away copies of the Electronic Format of Work(s) for promotional purposes.

6. Artistic Control

Tantor shall have full artistic control over the production of the Electronic Format of the Work(s).

7. Accounting

Tantor shall keep accurate books of account and records covering all transactions relating to this Agreement. Tantor shall provide Licensor with a commercially reasonable detailed statement of Royalties rendered as semi-annual statements of account as of June 30th and December 31st of each calendar year and shall mail such statements along with any amount due within sixty (60) days of the close of each accounting period commencing with the first full six months after the Electronic Format of the Work(s) is first offered for distribution hereunder. Statements of Royalties will set forth the specific allocations of Licensor's earning by each Electronic Format from which such earnings are derived, and will be sent regardless of whether a payment is due.

Licensor or its representative may, upon reasonable written notice, examine Tantor's records relating to Royalties during normal business hours under such conditions as Tantor may reasonably prescribe. Such examination may take place not more than once every twelve (12) months. If an error in the Licensor's favor is discovered as a result of any such examination, Tantor shall promptly pay for the amount of the error. Any such examination shall be at the Licensor's expense unless errors of accounting in Tantor's favor amounting to five percent (5%) or more of the calendar year being examined in such audit are found, in which event all reasonable and customary examination expenses shall be at Tantor's expense.

8. Copyright and Authorship Credit

Tantor shall, as an express condition of receiving the grant of rights specified in Paragraphs 1, publish a copyright notice on the Electronic Format of the Work(s) as follows:

At the beginning of the Electronic Format of the Work: Copyright (C) 1961 by J.R. Salamanca. This electronic format is published by Tantor eBooks, a division of Tantor Media, Inc, and was produced in the year 2011.

9. Duty to Publish

Tantor shall publish the Electronic Format of the Work(s) no later than six (6) months after the Effective Date. Failure to so publish shall give the Licensor the right to terminate this Agreement (without prejudice to monies paid) upon sixty (60) days prior written notice of Tantor's failure to make timely publication and opportunity to cure. At its reasonable discretion, Tantor will make best efforts to publish and promote the Work(s) using appropriate e-book sales channels and options consistent with industry standards.

10. Representation and Warranty; Indemnity

Licensor represents and warrants that (a) it is free to enter this Agreement; (b) this Agreement does not violate the terms of any other agreement between a party and any third party; (c) it has all the rights necessary to enter into this Agreement and grant the rights herein, including all intellectual property rights and, as to out of print Work(s), print rights to those Work(s), and that such rights are owned or controlled by the Licensor without encumbrance; (c) that the Work(s) does not violate the right of privacy or any other right of any person; (d) that the Work(s) is not libelous or obscene (to the best of Licensor's knowledge); and (e) that the Work(s) does not infringe upon the statutory or common law copyright or other intellectual property of any other party. Licensor agrees to indemnify, defend and hold Tantor harmless against any loss, expense or damage occasioned by any claim, action, proceeding or recovery arising out of a claim inconsistent with any of the foregoing representations and warranties. The representations, warranties and indemnities made herein shall survive the termination of this Agreement.

11. Default and Termination

Termination. Either party may terminate this Agreement if: (i) the other party fails to perform any of the material terms, conditions, agreements, or covenants in this Agreement and such failure is not cured within thirty (30) days following receipt of a written notice of such failure from the non-breaching party, or (ii) if the other party files a voluntary petition in bankruptcy or applies for appointment of a receiver for its business, or if a petition in bankruptcy is filed against the other party by any third party, which is not dismissed within sixty (60) days after filing.

12. Assignment

Any and all of the rights granted to Tantor under the terms of this Agreement shall be assignable upon the sale of all or substantially all of Tantor's assets. Except for the sale of all or substantially all of the assets of Tantor, any and all of the rights granted to Tantor under the terms of this Agreement shall be assignable provided that Licensor extends advance written approval for the assignment. Upon the written assumption of those obligations by the assignee, Tantor shall forward a copy of the written and fully executed assumption of obligations to the Licensor, and Tantor shall be discharged of all further obligations and have no further rights under this Agreement.

13. Liability

In no event shall either party be liable under this Agreement (whether in an action in negligence, contract or tort or based on a warranty or otherwise) for loss, profits, revenue or any indirect, incidental, punitive, special or consequential damages incurred by either party.

In no event shall Tantor's total liability, howsoever arising, whether arising out of contract, negligence, strict liability in tort or breach of warranty or any other cause of action, exceed the royalties paid to Licensor by Tantor for the six months immediately preceding the event that gave rise to such liability under this agreement.

14. Interpretation and Choice of Law

This Agreement shall be governed by and construed under the laws of the State of Connecticut, applicable to agreements made and fully performed therein without regard to conflict of law principles.

15. Fees and Costs

If any action to enforce or interpret this Agreement is taken by the Licensor or Tantor against the other, then the substantially prevailing party in such action will be entitled to recover from the other all reasonable costs and expenses incurred in taking or defending such action, including reasonable fees of attorneys, the fees of experts and other technical advisors, inclusive of appeal.

16. Waiver

Waiver by one party hereto of breach of any provision of this Agreement by the other shall not operate or be construed as a continuing waiver.

17. Notices

Any and all notices, demands, or other communications required or desired to be given hereunder by any party shall be in writing and shall be validly given or made to another party if personally served, or if deposited in the United States mail, certified or registered, postage prepaid, return receipt requested. If such notice or demand is served personally, notice shall be deemed constructively made at the time of such personal service. If such notice, demand or other communication is given by mail, such notice shall be conclusively deemed given five days after deposit thereof in the United States mail addressed to the party to whom such notice, demand or other communication is to be given as follows:

If to Licensor:

John W. White Literary Agency
60 Pound Ridge Rd.

Cheshire, CT 06410

If to Tantor:

Tantor Media, Inc.
Att: Ron Formica
2 Business Park Road
Old Saybrook, CT 06475

Any party hereto may change its address for purposes of this paragraph by written notice given in the manner provided above.

18. Independent Status.

The performance by Tantor of its duties and obligations under this Agreement shall be that of an independent contractor, and nothing herein shall create or imply an agency or employment relationship between Licensor and Tantor.

19. Modification or Amendment

No amendment, change, or modification of this Agreement shall be valid unless in writing signed by the parties hereto.

20. Entire Understanding

This Agreement and any exhibit attached hereto constitutes the entire understanding and agreement of the parties as to the subject matter herein, and any and all prior agreements, understandings, and representations are hereby terminated and canceled in their entirety and are of no further force and effect.

21. Unenforceability of Provisions

If any provision of this Agreement, or any portion thereof, is held to be invalid and unenforceable, then the remainder of this Agreement shall nevertheless remain in full force and effect.

22. Survival

All provisions of this Agreement regarding indemnification, warranty, liability and such other provisions that by fair implication required performance beyond the term of this Agreement shall survive expiration or termination of the Agreement until fully performed or otherwise are inapplicable.

23. Force Majeure

Neither party will be liable for any failure or delay in its performance under this Agreement due

to causes beyond its reasonable control, including, but not limited to, acts of God, acts of civil or military authority, acts of terrorism, fire, epidemic, flood, earthquake, riot, war, sabotage, labor shortage or dispute, failure of suppliers to perform or failures in supply chains, and governmental action, provided that the delayed party: (i) gives the other party written notice of such cause promptly, and in any event within fifteen (15) days of discovery thereof; and (ii) uses its reasonable efforts to correct such failure or delay in its performance.

24. Arbitration

Any claim, dispute or controversy arising out of or in connection with this Agreement or any breach thereof shall be arbitrated by the parties before the American Arbitration Association under the rules obtaining of that Association. Such arbitration shall be held in the City of New Haven. Judgment may be entered on the award in any court having jurisdiction thereof. The arbitrator shall be one mutually agreeable to both parties in the claim, dispute or controversy.

25. Bankruptcy

In case of (a) bankruptcy, receivership or assignment for benefit of creditors of the Publisher, or (b) if a petition in bankruptcy is filed by the Publisher, all rights granted herein shall revert to the Author and thereupon this Agreement shall terminate but the Author shall have the right to buy back any remaining copies or sheets at a fair market value, to be determined by agreement.

26. Agency

The Author hereby authorizes the Author's agent, John White, 60 Pound Ridge Road, Cheshire, Connecticut 06410-3412 to collect and receive all sums of money payable to the Author under the terms of this agreement and declares that the receipt by said agent shall be a good and valid discharge in respect thereof, and the said agent is hereby empowered to act on behalf of the Author in all matters arising out of this agreement; said authorization shall continue in effect unless and until the Publisher shall be otherwise instructed in writing by the Author.

IN WITNESS WHEREOF, the parties have signed this Agreement as of the date first set forth above.

Tantor Media, Inc.

Signature

Ron Formica

Date

9/7/2011

Licensors:

J. R. Salamanna

Signature

Printed Name

6 September 2011

Date

John White

John White / Agent for JRS

Case 1:11-cv-06351-HB Document 101-4 Filed 06/29/12 Page 9 of 9

EXHIBIT A
The Work(s)

	<u>TITLE</u>	<u>AUTHOR</u>
1.	Lilith	J.R. Salamanca

KILPATRICK TOWNSEND & STOCKTON LLP

Joseph Petersen (JP 9071)
 Robert Potter (RP 5757)
 1114 Avenue of the Americas
 New York, NY 10036
 Telephone: (212) 775-8700
 Facsimile: (212) 775-8800
 Email: jpetersen@kilpatricktownsend.com

Joseph M. Beck (admitted *pro hac vice*)
 W. Andrew Pequignot (admitted *pro hac vice*)
 Allison Scott Roach (admitted *pro hac vice*)
 1100 Peachtree Street, Suite 2800
 Atlanta, Georgia 30309-4530
 Telephone: (404) 815-6500
 Facsimile: (404) 815-6555
 Email: jbeck@kilpatricktownsend.com

Attorneys for Defendants

**UNITED STATES DISTRICT COURT
 SOUTHERN DISTRICT OF NEW YORK**

THE AUTHORS GUILD, INC., ET AL.,

Plaintiffs,

v.

HATHITRUST, ET AL.,

Defendants.

Case No. 11 Civ. 6351 (HB)

**DECLARATION OF STANLEY KATZ IN SUPPORT OF
 DEFENDANTS' MOTION FOR SUMMARY JUDGMENT**

I, Stanley N. Katz, pursuant to 28 U.S.C. § 1746, hereby declare as follows:

1. I am President Emeritus of the American Council of Learned Societies, the national humanities organization in the United States, and director of the Princeton University Center for Arts and Cultural Policy Studies. I graduated *magna cum laude* from Harvard University in 1955 with a major in English History and Literature. I was trained in British and

American history at Harvard (M.A 1959; Ph.D. 1961) and also attended Harvard Law School (1969-70) (although I am not a member of the bar).

2. I am the Editor in Chief of the *Oxford International Encyclopedia of Legal History*, and the Editor of the *Oliver Wendell Holmes Devise History of the United States Supreme Court*. I have served as President of the Organization of American Historians and the American Society for Legal History and as Vice President of the Research Division of the American Historical Association. I am a member of the Board of Trustees of the Newberry Library. I serve as Chair of the American Council of Learned Societies/Social Science Research Council Working Group on Cuba. I am a member of the New Jersey Council for the Humanities, the American Antiquarian Society, the American Philosophical Society; a Fellow of the American Society for Legal History, the American Academy of Arts and Sciences, and the Society of American Historians; and a Corresponding Member of the Massachusetts Historical Society. I received the annual Fellows Award from Phi Beta Kappa in 2010 and the National Humanities Medal (awarded by President Obama) in 2011. My full curriculum vitae is attached to this declaration as **Exhibit A**.

3. I am an American historian and scholar specializing in legal and constitutional history and the history of philanthropy. Most recently, my research has focused on the relationship of civil society and constitutionalism to democracy and specifically on the relationship of the United States to the international human rights regime.

4. I submit this declaration in support of the defendants' motion for summary judgment. I make this declaration based upon my own personal knowledge.

5. As a scholar trained to use research materials in the mid-1900s, I learned how to use library card catalogs to extract the basic information (e.g., author, title, publication date)

about the books that may be relevant to my research. These card catalogs actually consisted of cards stored in drawers in the library, and I would physically go to various libraries to search the card catalogs of the books in the holdings of those libraries. Those card catalogs were of very little use as guides to subject matter topics, for which I usually turned to subject matter bibliographies. Unfortunately, subject matter bibliographies inevitably became quickly outdated. And for most topics, there were few or no subject matter bibliographic resources.

6. While many books were available in the libraries to read and study, the only reliable source of information about what was in the text of those books was an index to the book itself (if the book had an index). Bibliographic research – research to identify potential relevant sources for further review – was simply a rough first cut at identifying relevant sources. The next step was to retrieve the books (or journals), read the apparently relevant chapters (or articles), and hope that the footnotes would guide me to additional relevant sources.

7. For decades as a researcher, I always feared that I was neglecting significant bodies of material simply because I did not know certain sources might contain information relevant to my research. Although I feared that I was missing sources, there was no way to confirm or alleviate those fears.

8. The digital era changed the nature of scholarly research. A resource that became available (and still is available) was the Online Public Access Catalogs (OPAC), which contained electronic records of the card catalog information for library material on a global basis. No longer did I have to go to several libraries to search the card catalogs at each of those libraries; now I could search the OPAC and retrieve bibliographic information from the holdings of books in virtually all the libraries of the world while sitting in front of one computer. Another benefit of the OPAC was that I could conduct many searches, electronically, and

retrieve the results virtually instantaneously. This is in comparison to using physical card catalogs for which searches were arduous and time consuming.

9. Full-text digital searching over vast quantities of text revolutionized humanities scholarship profoundly – even more profoundly than the OPAC. Sophisticated digital searching over the text of large numbers of books has permitted me to search for specific words or names (or words or names in relation to each other) that simply was not possible using a library card catalog, the electronic OPAC, or other bibliographic resources.

10. I have come to rely on the full-text searching of millions of books offered by the HathiTrust, and it is now one of the most important sources for my historical scholarship. The HathiTrust Digital Library is primarily useful to me as a bibliographical resource, since I can tailor my searches of the items indexed by the HathiTrust quite precisely, and generate lists of search results, or “hits,” to determine which might be worth closer examination. While some of the hits that I get in my research are to items that provide a full-text view (i.e., I can read the entire work on my computer screen), most are designated as “limited (search only),” and I am not provided the text of the work online by the HathiTrust.

11. The hits that do not provide a full-text view are still exceedingly helpful for my research. Those tell me how frequently words and phrases that I search occur in the book, so that I know how relevant the book will likely be for my research. Without having to get a copy of a book and without having to review the book I can determine which books I need to locate in a library or purchase myself and which are not worth further consideration. Not only that, but many of the “hits” I receive through searches of the HathiTrust are of books that I would not have discovered through a search of a library card catalog, the OPAC, or alternative bibliographic resources.

12. Let me provide an example based on one of my current research projects. I am researching for a book I am writing on the question of why the United States has had such a difficult time participating in the international human rights system. This is primarily a problem, as I conceive it, concerning the United States since the emergence of the Universal Declaration of Human Rights in 1948. It is a genuinely international subject since it involves comparing what the United States has (and has not) done with what other comparable nations have (or have not) done. The question is one of politics, economics, and intellectual history.

13. One aspect of this research question involves the role of the then newly-emergent human rights non-governmental organizations (NGOs). Searches using the OPAC did not assist me in fully identifying books relevant to my search; and there were few additional bibliographic resources, and those did not provide any additional help.

14. As I now do with most research questions, I searched in the HathiTrust, and I was able to identify many dozens of promising-looking references to material that I was not able to identify working with the OPAC and other bibliographic material at the Princeton research library.

15. One such book I located through the HathiTrust is *Universal Human Rights: Origins and Development*. The book was published in 2007 and I identified the book through the HathiTrust website even though the website did not provide the ability to view the full text of the book online. Using the HathiTrust website, however, I was able to locate a copy of the book at the Princeton library. The book contains many pages discussing the role of the United States in relationship to the norms of the Universal Declaration of Human Rights (UDHR), which is particularly relevant to my research because of the tension between the United States approval of

elements of the UDHR and our country's failure to approve of other elements (especially elements related to economic and social rights).

16. Another book I located through the HathiTrust was *NGOs in International Politics*. This book was published in 2006 and I also identified it through the HathiTrust website even though it did not provide the ability to view the full text of the book online. Again, using the HathiTrust website, I was able to locate a copy of the book at the Princeton library. This book contains several pages of discussion of the role of the United States Agency for International Development in relation to international NGOs, including the agency's programs relating to human rights, which is also relevant to my research.

17. Despite significant efforts to locate relevant sources for my research, I had not identified either *Universal Human Rights: Origins and Development* or *NGOs in International Politics* through the OPAC or other resources that do not utilize full text searching.

18. I have not provided testimony as an expert in any cases in the last four years.

19. I am being paid in connection with this declaration and any deposition or trial testimony at a rate of \$1,000 per full day of work.

I declare under penalty of perjury under the laws of the United States that the foregoing is true and correct.

Date: June 26, 2012

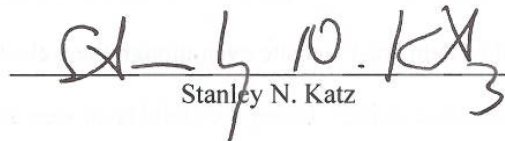

Stanley N. Katz

EXHIBIT A

Stanley N. Katz *curriculum vitae*
www.princeton.edu/~snkatz

PERSONAL DATA

Born: Chicago, Illinois, April 23, 1934; Married, two children
 Address: (o)428 Robertson Hall, Woodrow Wilson School, Princeton University, Princeton, NJ 08544-1013
 (ph) 609-258-5637 (fax) 609-258-1235
 (h)152 Clover Lane, Princeton, New Jersey, 08540
 (ph) (609) 921-7379
 E-mail: snkatz@wvs.princeton.edu
 Web: <http://www.princeton.edu/~snkatz>
 Web: <http://princeton.edu/~artspol/>

EDUCATION

A.B. Harvard University (*Magna cum laude*; *Phi Beta Kappa*). English History and Literature, 1955.
 M.A. Harvard University, American History, 1959.
 Ph.D. Harvard University, American History, 1961.
 Harvard Law School, 1969-70.

EMPLOYMENT

Harvard University, 1957-65
 Teaching Fellow, History Department, 1957-59.
 Instructor, History Department, 1961-64.
 Assistant Professor, History Department, 1964-65.
 (Dean: Allston Burr Senior Tutor in Leverett House, 1963-65.)
 University of Wisconsin, 1965-71
 Assistant Professor, History Department, 1965-68.
 Associate Professor, History Department, 1968-71.
 University of Chicago, 1971-78
 Professor of Legal History, 1971-78.
 Professor of History, 1974-78.
 Associate Dean, Law School, 1974-78.
 Committee on Public Policy Studies, 1975-78; Chairman, 1977-78.
 University of Pennsylvania Law School, Visiting Professor of Law, 1979-86.
 Adjunct Professor of Law, Fall, 2003
 American Council of Learned Societies, President, 1986-97.
 Board of Directors, Council for International Exchange of Scholars (CIES), 1986-96.
 Conference Board of Associated Research Councils, 1986-97, (Chair, 1986-93).
 Sponsors Group, Committee on Scholarly Communication with China (CSCC), 1986-97.
 Board of Directors, International Research & Exchanges Board (IREX), 1986-94, (Chair, 1986-91).
 Princeton University, 1978-
 Class of 1921 Bicentennial Professor of the History of American Law and Liberty, 1978-86.
 Professor of Public and International Affairs, Woodrow Wilson School, 1982-86.
 Master, John D. Rockefeller 3rd College, 1982-86.
 Senior Fellow, Public and International Affairs, Woodrow Wilson School, 1986-97.
 Co-Director, Center for Arts and Cultural Policy Research, 1994-98; Director, 1998 –
<http://www.princeton.edu/~artspol/>
 Lecturer with the rank of Professor, Woodrow Wilson School, 1997-
 Faculty Chair, Undergraduate Program, Woodrow Wilson School, 1998 –
 Director, Woodrow Wilson Society of Fellows, 1997 –
 Vice President (1998-99), President (1999-01), Board (1998-2006) Center for Jewish Life.
 Acting Director, Program Law and Public Affairs (LAPA), 2004-5.

06/26/12

S. N. Katz 2

Cardozo Law School, Yeshiva University, Lecturer in Law, 1998-2000.

FELLOWSHIPS

Fulbright, King's College, London, U.K., 1959-60.
 Harvard Graduate School of Arts and Sciences, 1960-61.
 Research Fellow in Legal History, American Bar Foundation, 1966-67.
 Research Fellow, Charles Warren Center for Studies in American History, Harvard University, 1966-67.
 Fellow in Law and American History, Harvard Law School, 1969-70.
 Study Fellowship (Law), American Council of Learned Societies, 1969-70.
 National Endowment for the Humanities Fellowship for Independent Study and Research, 1981-82.
 Visiting Fellow, Institute for Advanced Study, Princeton, New Jersey, 1981-82, 1/92-6/92.
 Fellow, National Constitution Center, Philadelphia, Fall, 2003

MAJOR, ENDOWED LECTURES OR KEYNOTE ADDRESSES

"Property and Revolution: The Law of Inheritance," Cooley Lecture, University of Michigan Law School, November 1975.
 "Philanthropy and Cultural Diplomacy," Keynote Address, Fulbright Alumni Association, College Park, Maryland, September 25, 1982.
 "Constitutionalism and the American Founding," 1st Annual Jessie Swift Lecture in American Constitutionalism, Middlebury College, May 7, 1985.
 "Constitutionalism and the Humanities," Annual Lecture, New Jersey Committee for the Humanities, Princeton, New Jersey, June 18, 1986.
 "The Burden of Humanism: The University and Society," Innaugural Banquet, University of North Carolina, Chapel Hill, October 16, 1986.
 "The Revolutionary Origins of American Constitutionalism," Annual Lecture, Japanese American Studies Association, Kyoto, March 30, 1987; German American Studies Association, Bremen, June 9, 1987; numerous other similar talks on the Constitution during 1987.
 "The Institutional Mind: Independent Research Libraries, Learned Societies and the Humanities in the United States," 175th Anniversary of the American Antiquarian Society, Worcester, Massachusetts, October 22, 1987.
 "The Strange Birth and Unlikely History of Constitutional Equality," Presidential Address, Organization of American Historians, Reno, Nevada, March 25, 1988; also as "Constitutional Equality," Harold and Margaret Rorschach Lecture in Legal History, Rice University, Houston, Texas, April 6, 1990; also as "Does the Constitution Guarantee Equality," Kohlenberg-Towne Lecture Series, Northeast Missouri State University, Kirksville, Missouri, March 19, 1991.
 "Constitutional Equality in American History," Second Annual Alfred L. Luongo Lecture, Historical Society of the United States District Court for the Eastern District of Pennsylvania, Philadelphia, December 8, 1988.
 "Constitutionalism in East Central Europe: Some Negative Lessons from the American Experience," 4th Bratislava Symposium: Constitutionalism and Politics, Bratislava, Slovakia, November 11, 1993; Seventh Annual Lecture, German Historical Institute, Washington, D.C., November 15, 1993.
 "The Scholar, the Community, and the World," Keynote Address, 20th Anniversary Festival, Virginia Foundation for the Humanities, Richmond, Virginia, October 14, 1994.
 "Do Disciplines Matter? History and the Social Sciences," Keynote Address, 75th Annual Meeting, Southwestern Social Science Association, Dallas, Texas, March 23, 1995.
 "Depending on Strangers: At Home and Abroad," Maurice Guerin Lecture at the International Conference on Fund Raising, Boston, Massachusetts, March 6, 1994.
 "United We Stand: Moving Carefully and Collaboratively into the Future," Keynote Address, 7th Annual Joint Conference, Association for Computers and the Humanities and Association for Literary and Linguistic Computing, U. of California, Santa Barbara, Santa Barbara, California, July 12, 1995.
 "Accountability in the Arts and Sciences: Images and Reality," Annual Meeting, Council of Colleges of Arts and Sciences, Philadelphia, Pennsylvania, November 14, 1996.

06/26/12

S. N. Katz 3

- “Can Liberal Education Cope?,” keynote address for the Annual Meeting, Association of Graduate Programs in the Liberal Arts, Philadelphia, October 30, 1997.
- “Public and Private Issues: The Role of Research,” keynote address for the inaugural conference, Israeli Center for Third-sector Research, Ben Gurion University of the Negev, Beer Sheva, Israel, 15 March, 1998.
- “Constitutionalism and Civil Society,” the Jefferson Memorial Lecture, University of California, Berkeley, 25 April, 2000. Also delivered at: Yale Law School, Legal History Workshop, 2 October 2000; Chicago-Kent Law School, 25 October 2000.
- “What would it mean to be a ‘just’ university?” After dinner address for the conference on “Higher Education In and For a Just Society,” 125th anniversary of Texas A&M University, College Station, Texas, 3 October 2001.
- “Constitutionalism and Human Rights: The Dilemma of the United States,” Second Annual Walter F. Murphy Lecture in American Constitutionalism, Princeton University, 28 February 2002.
- “Everything that happens globally happens in some particular place,” keynote address for Festschrift conference in honor of Lloyd and Susanne Rudolph, University of Chicago, 10 April 2003.
- “Why Technology Matters: the Humanities in the 21st Century,” Wisbey Lecture, King’s College, University of London, 15 October 2003.
- “America’s Human Right Dilemma: Constitutions, Popular Sovereignty and Foreign Values,” Annual Lecture, National Constitution Center, Philadelphia, Pennsylvania, 20 November 2003 (also For the Chiesman Foundation, Black Hills State University, Spearfish, S.D., 4 March 2004).
- “Gun Barrel Democracy? Democratic Constitutionalism Following Military Occupation: Reflections on the US Experience in Japan, Germany, Afghanistan, and Iraq,” Bodek Lecture, University of Pennsylvania, 14 May 2004.
- “Libraries Are To Liberal Education as Lakes Are To Swimming,” Keynote Address, Dedication of Donnelley and Lee Library, Lake Forest College, Chicago, 8 October 2004.
- “Who’s Afraid of Senator Byrd? The Constitution and the Uses of American History,” Princeton University Constitution Day Lecture, 17 September 2007.
- “General Education and Democracy: What Can John Dewey Tell Us?,” Alan Nevins Lecture, Huntington Library, San Marino, California, 29 January 2009:

OTHER LECTURES AND PAPERS AT CONFERENCES

- “The Making and Breaking of Colonial Governors: Newcastle’s New York,” OAH, Cincinnati, April 1966.
- “Between Scylla and Charybdis: Anglo-American Politics in New York, 1710-1760,” 20th Conference on Early American History, Rutgers University, October 1966.
- “Andrews Revisited: The English Colonial Bureaucracy, 1607-1776,” AHA, New York, December 1968.
- “Controversies over Chancery Courts and Equity Law in the Middle Colonies,” 29th Conference on Early American History, Newark, October 1970.
- “Teaching Legal History in Law Schools,” AHA, New Orleans, 1972.
- “Constitutionalism and the American Revolution,” National Archives Conference, Washington, D.C., November 1973.
- “Thomas Jefferson and the Right to Property in Revolutionary America,” Bicentennial Lecture, University of Chicago Law School, February 1976.
- “The Legal Preconditions of the American Philanthropic Foundation,” ASLH, November 1977.
- “The Future of Legal History,” Conference on American Legal History, National Archives, Washington, D.C., September 1978.
- “Law and Philanthropy,” History Department, University of Texas at El Paso, March 1979.
- “The Legitimization of the Philanthropic Foundation,” Davis Center, Princeton University, January 1981.
- “Problems in Private Foundation Support of Academic Research: The U.S. Experience,” University of Chicago Law School Conference on Philanthropy, April 1981.
- “Current Research in American Legal History: The Ideological Challenge,” OAH, Detroit, April 1981.
- “The Nation, the State and the People; or, Lessons from the Anti-Federalists,” Commencement Address, Stockton State College (N.J.), May 1981.

06/26/12

S. N. Katz 4

- "The Problem of a Colonial Legal History," Conference on Anglo-American Colonial History, Oxford, August 1981.
- "History and the Future of Philanthropy," Independent Sector, Minneapolis, October 1981.
- "The Current State of American Legal History," Inaugural Conference of Australian Law and History Society, May 16, 1982 (included in the Lecture Tour of Australia, United States Information Agency), April, May 1982).
- "Legal Theory and Colonial Legal History," Yale Law School Legal Theory Workshop, November 1982.
- "Women and Fundraising in Historical Perspective," Mt. Holyoke College Conference on Volunteerism, March 19, 1983.
- "George Washington: The Great White Father and His Indian Children (or, White Eyes and Conotocarious)," Pennsylvania Historical Society, April 30, 1983.
- "The American Academic Community and International Educational Exchange," 13th Conference of European Fulbright Executive Directors, Salzburg, Austria, May 21, 1983.
- "The History of Philanthropy: Foundations," Organization of American Historians, Los Angeles, April 1984.
- "Changing Values and Modern American Philanthropy," Independent Sector Research Forum, New York City, April 1984.
- "History, Cultural Policy and International Exchange in the Performing Arts," Rockefeller Foundation Conference on Support of Contemporary Performing Arts in Europe and America, Bellagio, June 10-14, 1985.
- "Philanthropy and Public Policy in the United States," Plenary Meeting XII of the President's Committee on the Arts and the Humanities, The Henry Francis duPont Winterthur Museum, Winterthur, Delaware, June 19, 1986.
- "Foundations and the History of Philanthropy in the U.S.," Salzburg Seminar in American Studies, Salzburg, Austria, June 21-July 4, 1986.
- "Foundations and Public Policy," Minnesota Council on Foundations 1987 Summer Seminar, Minneapolis, Minnesota, August 6, 1987.
- "Constitutional Accountability," National Archives Constitution Study Group Bicentennial Lecture, Washington, D.C., August 12, 1987.
- "The Constitution, Democracy and Education in the United States," The Woodrow Wilson National Fellowship Foundation, Princeton, New Jersey, November 10, 1987.
- "Philanthropy, Politics, and Culture in American Society," American Studies Association/Canadian Association for American Studies International Convention, New York City, November 21, 1987.
- "Cultural Relations between Europe (Italy) and the United States post-World War II," "Nations" Days, University of Bologna, Bologna, Italy, November 17, 1988.
- "The Uneasy Case for Constitutional Equality," 27th Annual Callahan Lecture, West Virginia University, Morgantown, West Virginia, April 11, 1989.
- "George Washington's States," before the legislature of the state of New Hampshire, New Hampshire Humanities Council, Concord, New Hampshire, April 25, 1989.
- "Humanists at Work," Symposium, Humanists at Work: Disciplinary Perspectives and Personal Reflections, University of Illinois at Chicago, April 28, 1989.
- "Out of Small Beginnings," Bicentennial Ceremony, United States District Court for the District of New Jersey, Newark, New Jersey, December 14, 1989.
- "Teaching, Learning, and the Community," The President's Lecture Series, University of Montana, Missoula, Montana, October 29, 1990.
- "Scholars, Teachers, Pastors: The Study of Religion in the Academy," 1990 Annual Meeting of the American Academy of Religion and the Society of Biblical Literature, New Orleans, November 17, 1990.
- "Strong Bills of Rights: The States, 1776-1840," The Bill of Rights: Government Proscribed, 1991 Symposium of the United States Capitol Historical Society, Washington, D.C., March 13, 1991.
- "The Plight of the Humanities in the Research University," Series on: Issues in Education, Committee on Public Lectures, Princeton University, Princeton, New Jersey, November 14, 1991.
- "Challenges to Higher Education in the U.S.: The Humanities and Social Sciences," 1992 Annual Meeting, American Association for the Advancement of Science, Chicago, February 12, 1992.

06/26/12

S. N. Katz 5

- “Pluralism, Democracy and Higher Education in the U.S.,” A Lecture in Honor of the 50th Anniversary of the USIS Benjamin Franklin Library, Mexico City, May 12, 1992.
- “Changing Conceptions of Pluralism in American Law and Constitutionalism,” Conference, American Pluralism: Towards a History of the Discussion, State University of New York at Stony Brook, Stony Brook, New York, June 5, 1992
- “Challenges to American Higher Education in the Twenty-first Century,” Conference on Higher Education in Japan and the U.S., University of Tsukuba, Tsukuba, Japan, June 11, 1992. (Translated into Japanese by Izo Shimizu, “IDE - Current Higher Education,” No. 340: American General Education Today, November, 1992.)
- “The Humanities and Public Education,” ACLS Conference on The Humanities in the Schools, The Huntington Library, San Marino, California, August 31, 1992.
- “Form and Substance in the Electronic Age,” International Symposium on Rare Book and Manuscript Libraries in the Twenty-First Century, Houghton Library, Harvard University, Cambridge, Massachusetts, September 11, 1992.
- “The Humanities and the Future of the Research Library,” Fifth Japan-U.S. Conference on Libraries and Information Science in Higher Education, Tokyo, Japan, October 9, 1992.
- “Cultural Policy and the State: From Kennedy to Clinton,” under the auspices of the Ministry of Cultural Affairs, Wellington, New Zealand, July 5, 1993.
- “Forming Cultural Policy: Reconciling Government and Community Perspectives,” under the auspices of the New Zealand Academy for the Humanities; Wellington, New Zealand, July 7, 1993.
- “Popular Culture Hits (?) the Academy,” under the auspices of the New Zealand Academy for the Humanities, Hamilton, New Zealand, July 8, 1993.
- “Peace and Pluralism Through Knowledge,” Luncheon Address, 16th Annual Meeting of the Fulbright Association, Washington, D.C., October 2, 1993.
- “Research on Philanthropy in the United States: Lessons for International and Comparative Research,” *Voluntas* Foundation Symposium, Paris, October 21, 1993.
- “Restructuring for Liberal Education in the 21st Century,” Conference on Rethinking Liberal Education, sponsored by the American Council of Learned Societies and the Educational Leadership Program of the Christian A. Johnson Endeavor Foundation, held at the American Academy of Arts and Sciences, Cambridge, Massachusetts, April 15, 1994.
- “Liberal Arts Education for the Coming Century,” Commencement Address, University of Puget Sound, Tacoma, Washington, May 14, 1994.
- “The Scholar-Teacher, the University and Society,” Conference on the Politics of Research, Rutgers University, New Brunswick, New Jersey, October 21, 1994.
- “Opening Address,” Bondage, Freedom & the Constitution, Cardozo Law School Conference, New York, New York, February 19, 1995.
- “The Best of Times and the Worst of Times (the state of the Humanities),” Humanities Council, University of Florida, Gainesville, Florida, September 28, 1995.
- “The Emergence of Constitutionalism after the Cold War,” The Second Annual Milton M. Klein Endowment Lecture, University of Tennessee, Knoxville, Tennessee, October 9, 1995.
- “Scholars, Institutions, Educational Policy,” Keynote Address, Association for the Study of Higher Education, Orlando, Florida, November 2, 1995.
- “The Holocaust and the Universities: Teaching and the Liberal Arts,” Conference on “America’s Encounter with the Holocaust: Cultural Perspectives,” co-sponsored by American University, the Scholarly Division of the United States Holocaust Memorial Museum, and the United States Holocaust Research Institute, Washington, D.C., November 8, 1995.
- “History, Law and Politics,” 10th Annual DeBartolo Conference, Tampa, Florida, February 23, 1996.
- “Advocacy and History,” Keynote Address, New Jersey History Issues Convention, New Brunswick, New Jersey, March 23, 1996.
- “The Public Duties of Our Profession,” Presidential Forum, 27th Annual Meeting, American Society for Eighteenth-Century Studies, Austin, Texas, March 30, 1996.
- “History, Politics, and Law: A Personal Journey,” Society of Fellows in the Humanities, Columbia University, New York, New York, April 11, 1996.

06/26/12

S. N. Katz 6

- “Scholarship and Public Policy: The Institutional Structure,” Public Lecture, University of Minnesota, Minneapolis, Minnesota, May 13, 1996.
- “The End of the World as We Have Known It,” Commencement Address, Graduate School, Brown University, Providence, Rhode Island, May 27, 1996.
- “What is the Content of Liberal Education?” What Does Liberal Education Offer Civil Society?, Educational Leadership Program (of the Christian A. Johnson Endeavor Foundation) Conference, Budapest, Hungary, October 25, 1996.
- “Morality and Education,” Commencement Address, C.W. Post Campus, Long Island University, Brookville, New York, February 2, 1997.
- “Liberal Education After the Disciplines,” a paper prepared for the Rollins College Colloquy, Toward a Pragmatic Liberal Education: The Curriculum of the 21st Century, Winter Park, Florida, February 14, 1997.
- “The College as Crossroads: Liberal Education at the Century’s End,” lecture at the presidential inauguration, Earlham College, Richmond, IN, 26 March, 1998.
- “Is the United States a Role Model? Does our Constitutional History Provide an Example for Newly Democratizing Societies?,” the Driggs Lecture, University of Minnesota at Morris, 9 April, 1998.
- “Educational Crossroads: Accountability in Colleges and Universities,” University of Colorado at Boulder, 17 April, 1998.
- With Benjamin Gidron, “The International Study of Peace/Conflict Resolution Organizations: Preliminary Findings,” International Research, Ben Gurion University of the Negev, Beer Sheva, Israel, 9 July, 1998.
- “A Computer is not a Typewriter, or, Getting Right with Information Technology in the Humanities,” Digital Directions Lecture Series, University of Virginia, Charlottesville, 5 February 1999.
- “Does Constitutionalism Require Civil Society? And Vice Versa?,” Rorschach Lecture, Rice University, 11 November 1999.
- “Liberal Education, the Modern University, and the 21st Century,” Integrative Studies Institute, Michigan University, East Lansing, MI, 1 December 1999.
- “Constitutionalism, Democracy and Civil Society,” Holden Lecture, University of New Hampshire, Durham, 5 April, 2000.
- “Intellectual Needs Shaping Technical Solutions,” Building Blocks Conference of the National Initiative for a Networked Cultural Heritage (NINCH), Washington, D.C., 23 September 2000.
- “Don’t Confuse a Tool with a Goal: Making Information Technology Serve Higher Education, Rather Than the Other Way Around,” Forum on the Future of Higher Education, Aspen Symposium, Aspen, Colorado, 26 September 2000
- Commencement address, Roosevelt University, Chicago, Illinois, 11 January 2003.
- “What’s Wrong with Higher Education,” Graduate School, University of Wyoming, Laramie, 5 March 2004.
- “The Just University,” University of North Florida, Gainesville, 7 October, 2004.
- “Gun Barrel Democracy? Perspectives on Democratization in Afghanistan and Iraq,” Wayne State University, Detroit, Center for the Study of Citizenship, 14 December 2004.
- “Graduate Education and the Real World: Doing Good by Doing Well,” Convocation, College of Humanities and Social Sciences, George Mason University, Fairfax, Virginia, 15 May 2004
- “Why There’s No ‘Free Lunch’ on the Internet: Two stories from academe,” Specialized Information Publishers Association (SIPA), Washington, DC, 1 June 2008.
- “General Education and Democracy: What Can John Dewey Tell Us?,” Allen Nevins Lecture, Huntington Library, San Marino, CA, 29 January 2009.
- “Why There’s No Free Lunch in Cyberpublishing: Take Two,” Penn State University Libraries, State College, PA, 19 March 2009.
- “Whither Philanthropy: New Problems and New Directions,” Annual Phi Beta Kappa Fellows dinner, New York City, 22 June 2010.
- “What is the ‘new normal’ in higher education?,” Interdisciplinary Humanities Center, University of California, Santa Barbara, 8 November 2010.
- “Can the Liberal Arts College Help to Save Our Democracy?,” Ewing Lecture, Lycoming College,

06/26/12

S. N. Katz 7

Williamsport, PA, 3 April 2012.

PUBLICATIONS

- "Newcastle's New York Governors," New York Historical Society, *Quarterly* LI (1967), pp. 7-24.
- "Looking Backward: The Early History of American Law," *University of Chicago Law Review* XXXIII (1966), pp. 867-884.
- "The Origins of American Constitutional Thought," *Perspectives in American History* III (1969), pp. 474-490.
- "Between Scylla and Charybdis: James DeLancey and Anglo-American Politics in Early Eighteenth Century New York," in A.G. Olson and R.M. Brown (eds.), *Anglo-American Political Relations, 1675-1775*, Rutgers University Press, 1970, pp. 92-108.
- "A New York Mission to England: The London Letters of Lewis Morris to James Alexander, 1735-1736," *William and Mary Quarterly*, 3rd ser., XXVIII, (1971), pp. 439-484.
- Editor, James Alexander, *A Brief Narrative of the Case and Tryal of John Peter Zenger*, Harvard University Press, 1963; 2nd ed., revised, 1972.
- Newcastle's New York: Anglo-American Politics, 1732-1753*, Harvard University Press, 1968.
- With Stanley I. Kutler (eds.), *New Perspectives On the American Past*, 2 Vols., Little, Brown, 1969; 2nd ed., 2 Vols., 1972.
- Editor, *Colonial America: Essays in Politics and Social Development*, Little, Brown, 1971; 2nd ed., revised 1976; 3rd ed., with John M. Murrin, Alfred A. Knopf, 1983; 4th ed., with John M. Murrin and Douglas Greenberg, McGraw-Hill, Inc., 1992, 5th edition, with Murrin and Greenberg, McGraw-Hill, Inc., 2000; 6th edition, with Murrin, Greenberg, David J. Silverman and Denver Brunsman, Routledge, 2010.
- "The Politics of Law in Colonial America: Controversies over Chancery Courts and Equity Law in the Eighteenth Century," *Perspectives in American History* V, (1971), pp. 485-518.
- "Republicanism and the Law of Inheritance in the American Revolutionary Era," *76 Michigan Law Review*, (1977), pp. 1-29.
- "Thomas Jefferson and the Right to Property in Revolutionary America," *19 Journal of Law and Economics*, (1976), pp. 467-487.
- "Postscript 1978: Bibliographical Note," in Richard L. Perry (ed.), *Sources of Our Liberties*, American Bar Foundation, (1978), pp. 449-456.
- "Introduction," Sir William Blackstone, *Commentaries on the Law of England*, Vol. I (reprinted), University of Chicago Press, 1979.
- With Barry D. Karl, "Donors, Trustees, Staffs: An Historical View, 1890-1930," in *The Art of Giving*, Rockefeller Archives Center, Pocantico Hills, New York, 1977, pp. 3-14.
- "The Legal and Religious Context of Natural Rights Theory: A Comment," in Patricia U. Bonomi (ed.), *Party and Political Opposition in Revolutionary America*, The Sleepy Hollow Press, Tarrytown, New York, 1980, pp. 35-42.
- "Law and Economic Development: A Commentary," in Glenn Porter and W.H. Mulligan, Jr. (eds.), *Working Papers*, Regional Economic History Center, Wilmington, 1980, pp. 90-99.
- With Stanley I. Kutler (eds.), *American History: Progress and Prospects*, Johns Hopkins University Press, 1983.
- "The Problem of a Colonial Legal History," in Jack P. Greene and Jack Pole, (eds.), *Colonial British America*, Johns Hopkins University Press, 1984, pp. 457-489.
- With Barry D. Karl, "The American Private Philanthropic Foundation and the Public Sphere, 1890-1930," *Minerva* XIX (1981), pp. 236-270, (pub. March 1983).
- "An Historical Perspective on Crises in Civil Liberties," in Norman Dorsen, (ed.), *Our Endangered Rights*, Pantheon, 1984, pp. 311-323.
- "Influences on Public Policies in the United States," in W. McNeil Lowry, (ed.), *The Arts and Public Policy*, Prentice-Hall, 1984, pp. 23-37.
- With Barry Sullivan and C. Paul Beach, "Legal Change and Legal Autonomy: Charitable Trusts in New York, 1777-1893," *Law and History Review* (1985), pp. 51-90.
- "The Scholar and the Public," *Humanities* (June, 1985) 6, pp. 14-15.

06/26/12

S. N. Katz 8

- "Grantmaking and Research in the U.S., 1933-1983," *Proceedings of the American Philosophical Society*, 129 (1985), pp. 1-2.
- "The History of Foundations: Giving & Volunteering," *New Frontiers of Knowledge* Independent Sector/United Way Institute, (Working Papers, Spring, 1985) pp. 75-90.
- "A Historical and Social Perspective on Judicial Corruption," *16 Loyola University of Chicago Law Journal*, (1985), pp. 449-457.
- "History, Cultural Policy, and International Exchange in the Performing Arts," *Performing Arts Journal* IX (1985), pp. 76-88.
- "Constitutionalism as a Bicentennial Theme," *Federation Review* IX (1986), pp. 42-49.
- "The American Constitution: A Revolutionary Interpretation," in Richard Beeman, Stephen Botein, and Edward C. Carter II, (eds.), *Beyond Confederation: Origins of the Constitution and American National Identity*, University of North Carolina Press for the Institute of Early American History and Culture, 1987, pp. 23-37.
- With Barry D. Karl, "Foundations and Ruling Class Elites," *Daedalus* 116 (1987), pp. 1-40. Spanish version, *Las fundaciones y las elites de la clase dominante*, Division Cultural, NRM Nucleo Radio Mil, Mexico, D.F., 1992.
- "The Institutional Mind: Independent Research Libraries, Learned Societies and the Humanities in the United States," *Proceedings of the American Antiquarian Society* Volume 97 Part 2 (1987), pp. 283-298, (pub. May 1988).
- "Constitutional Equality," *this Constitution: A Bicentennial Chronicle* published by Project '87 of the American Historical Association and the American Political Science Association, No. 18 (Spring/Summer 1988), pp. 31-35.
- "The 'Public Humanities' Depend on Vigorous, Specialized Scholarship," Point of View, *The Chronicle of Higher Education*, October 5, 1988, p. A52.
- "The Strange Birth and Unlikely History of Constitutional Equality," *The Journal of American History*, Volume 75, No. 3, (Dec., 1988), pp. 747-762.
- "Law," in William Bate and Perry Frank, (eds.), *Handbook for the Study of the United States*, United States Information Agency, 1989, pp. 75-78.
- "I rapporti culturali fra Europa e Stati Uniti dopo la Seconda guerra mondiale," *il Mulino*, anno XXXVII, numero 324, (4/89), pp. 643-651.
- "Libraries and Me," *Humanists at Work: Papers presented at a symposium held at the University of Illinois at Chicago*, University of Illinois, Chicago, 1989, pp. 115-121.
- "Congress's Reaction to 2 Controversial Photographic Exhibits May Pose an Even Greater Threat to Scholars Than to Artists," Opinion, *The Chronicle of Higher Education*, September 13, 1989, p. B1. Reprinted as "Don't Bite (or Lick) the Hand that Feeds You," *ACLS Newsletter*, Vol. 2, No. 3, Winter 1990, pp. 2-4.
- "Disorder in the Courts," *The New Republic*, (June 18, 1990), pp. 46-49.
- With Michael Kammen, "Bernard Bailyn, Historian and Teacher," in James A. Henretta, Michael Kammen, and Stanley N. Katz (eds.), *The Transformation of Early American History*, Alfred A. Knopf, New York, 1991, pp. 3-15.
- "Developing Human Resources," *Challenges and Opportunities for U.S.-Japan Exchange in the New Era: Report of the International Symposium*, Center for Global Partnership, The Japan Foundation, (August, 1991), pp. 67- 71.
- Introduction, "Explaining the Law in Early American History," *The William and Mary Quarterly*, 3rd Series, Vol. L, No. 1, (January, 1993), pp. 3-6.
- "Constitutionalism and Revolution," *Cardozo Law Review*, Volume 14, Numbers 3-4, (January 1993), pp. 635-638.
- Editor (with others), *Constitutionalism and Democracy: Transitions in the Contemporary World*, Oxford University Press, New York, 1993.
- Foreword, in Peter Juviler and Bertram Gross, (eds.), with Vladimir Kartashkin and Elena Lukasheva, *Human Rights for the 21st Century: Foundations for Responsible Hope, A U.S.-Post-Soviet Dialogue*, M. E. Sharpe, Armonk, New York, 1993, pp. xv-xvi.

06/26/12

S. N. Katz 9

- Comments on, James Culbertson, "Pharaoh's Dreams . . . and Ours," in Randolph Jennings, (ed.), *Fire in the Eyes of Youth: The Humanities in American Education*, Occasional Press, St. Paul, Minnesota, 1993, pp. 61-63.
- Foreword, in Richard T. Arndt and David Lee Rubin, (eds.), *The Fulbright Difference, 1948-1992: Studies on Cultural Diplomacy and the Fulbright Experience*, Transaction Publishers, New Brunswick, New Jersey, 1993, pp. xv-xvii.
- "The Humanities and Public Education," *The Humanities in the Schools*, American Council of Learned Societies Occasional Paper, No. 20, (1993), pp. 1- 10.
- "Form and Substance in the Electronic Age," in Richard Wendorf (ed.), *Rare Book and Manuscript Libraries in the Twenty-First Century*, Harvard University Library, Cambridge, Massachusetts, 1993, pp. 17-21. Also published as New Series, Volume 4, Number 1 and 2 of the *Harvard Library Bulletin*.
- "The Humanities and the Future of the Research Library," in Tadao Shimizu, Jiro Asano, Haruki Nagata, Warren M. Tsuneishi, Theodore F. Welch, and Hideo Kaneko (eds.), *Japan-U.S. Collaboration in Enhancing International Access to Scholarly Information: Looking Toward the 21st Century*, Universal Academy Press, Inc., Tokyo, 1993, pp. 36-44.
- "Constitutionalism in East Central Europe: Some Negative Lessons from the American Experience," German Historical Institute, Annual Lecture Series No. 7, Washington, D.C., 1994. Reprinted in Irena Grudzinska Gross, ed., *Constitutionalism and Politics*, Bratislava, 1994, pp. 14-22;
- "Konstytucjonalizm w Europie Srodkowo-Wschodniej: kilka negatywnych lekcji z doswiadczenia Ameryki," in Pawel Spiewak (ed.) *Konstytucjonalizm, Demokracja, Wolnosc*, Warsaw, 1996, pp. 56-64, in Vicki C. Jackson and Mark Tushnet, eds., *Comparative Constitutional Law*, New York, 1999, pp. 283-6.
- With Douglas Greenberg (eds.), *The Life of Learning*, Oxford University Press, New York, 1994.
- Foreword, in Irena Grudzinska-Gross, (ed.), *Constitutionalism in East Central Europe: Discussions in Warsaw, Budapest, Prague, Bratislava*, Czecho-Slovak Committee of the European Cultural Foundation, Bratislava, 1994, pp. 4-6.
- "The Unfinished Project of Humanism," *Common Knowledge*, Vol. 3, No. 1, 1994, pp. 13-15.
- "Philanthropy and Democracy: Which Comes First?," *Advancing Philanthropy*, Summer 1994, pp. 34-39.
- "Defining Education Quality and Accountability," Point of View, *The Chronicle of Higher Education*, November 16, 1994, p. A56.
- "The Case for Federal Funding of the Humanities and the Arts," *The Key Reporter*, Phi Beta Kappa, Volume 60, Number Two, Winter 1994-95, p. 4.
- "Possibilities for Remaking Liberal Education at the Century's End," in Robert Orrill, (ed.), *The Condition of American Liberal Education/Pragmatism and a Changing Tradition*, College Entrance Examination Board, New York, 1995, pp. 127-133.
- "Remaking Liberal Education at the Century's End: Problems and Prospects," *The College Board Review*, No. 175, Spring 1995, pp. 22-27.
- "Do Disciplines Matter? History and the Social Sciences," *Social Science Quarterly*, Volume 76, Number 4, December, 1995, pp. 863-877.
- "The Future of Educational Exchange in North America: A View from the United States," in Peggy Blumenthal, Craufurd Goodwin, Alan Smith, and Ulrich Teichler (eds.) *Academic Mobility in A Changing World*, Jessica Kingsley Publishers, London and Bristol, Pennsylvania, 1996, pp. 220-236.
- "Restructuring for the Twenty-First Century," in Nicholas H. Farnham and Adam Yarmolinsky, (eds.), *Rethinking Liberal Education*, Oxford University Press, New York, 1996, pp. 77-90.
- "Opening Address," *Cardozo Law Review*, Yeshiva University, Volume 17, Number 6, May, 1996, pp. 1689-1693.
- "Vieles regelt die offene Gesellschaft selbst," *Das Parlament* (Bonn) 47 Jahrgang/Nr. 17, April 18, 1997, p. 11
- "The Scholar-Teacher, the University and Society," in E. Ann Kaplan and George Levine, (eds.), *The Politics of Research*, Rutgers University Press, New Brunswick, NJ, 1997, pp. 46-58.
- "Official History: the Holmes Devise History of the Supreme Court," *Proceedings of the American Philosophical Society*, Vol. 141, no. 3 (September, 1997), pp.297-304.

06/26/12

S. N. Katz 10

- "La Justice," in Robert Darnton and Olivier Duhamel, eds., *Democratie*, Editions du Rocher, [Paris,] 1998, pp. 183-189.
- "The Legal Framework of American Pluralism: Liberal Constitutionalism and the Protection of Groups," in Wendy F. Katkin, Ned Landsman, and Andrea Tyree, eds., *Beyond Pluralism: The Conception of Groups and Group Identities in America*, University of Illinois Press, 1998, pp. 1-27.
- With Warren F. Ilchman and Edward L. Queen, II, eds., *Philanthropy in the World's Traditions*, Indiana University Press, 1998.
- "Criticism of Foundations," *Grantmakers in the Arts* vol. 9 no. 2 (fall, 1998), pp.12-16.
- "Where Did the Serious Study of Philanthropy Come From, Anyway?," *Nonprofit and voluntary Sector Quarterly*, vol. 28, no. 1 March, 1999, pp. 74-82. "Reply," p. 535 to Peter Dobkin Hall, "The Work of Many Hands: A Response to Stanley N. Katz on the Origins of the 'Serious Study' of Philanthropy," in *NSVQ*, vol. 28, no. 4, December, 1999, pp. 522-534.
- "Can Liberal Education Cope?," *The Journal of Graduate Liberal Studies*, vol. 4 no. 1 Fall, 1998, pp. 1-10.; also in Marek Kwiek, ed., *The University, Globalization, Central Europe*, Peter Lang, Frankfurt, Germany, 2001.
- "Criticism of Foundations," *Grantmakers in the Arts*, vol. 9 no 2, Fall, 1998, pp. 12-16.
- "A Conversation with Stanley N. Katz," *National Arts Stabilization Journal*, vol. 2 no. 3, Summer, 1999, pp.31-34.
- "The Idea of Civil Society," *Civil Society: New Agenda for U.S.-Japan Intellectual Exchange*, Center for Global Partnership Paper Series, 1999, pp.33-38.
- Benjamin Gidron, Stanley Katz, Megan Meyer, Yeheskel Hasenfeld, Raviv Schwartz, and Jonathan K. Crane, "Peace and Conflict Resolution Organizations in Three Protracted Conflicts: Structures, Resources and Ideology," *Voluntas*, December, 1999, pp. 275-298.
- "Rethinking the Humanities Endowment," *The Chronicle of Higher Education*, 5 January 2001, pp. B7-10.
- "In Information Technology: Don't Mistake a Tool for a Goal," *The Chronicle [of Higher Education] Review*, 15 June 2001, pp.B7-9; "Don't Confuse a Tool with a Goal: Making Information Technology Serve Higher Education," *Futures Forum* 200, pp.47-50.
- "Political Status and Democracy in Multiethnic and Multiracial States," in Norman Dorsen and Prosser Gifford, *Democracy and the Rule of Law*, CQ Press, Washington, D.C., 2001, pp.162-3.
- "Effective Uses of Technology Today: An Interview with Stanley N. Katz," *Michigan Community College Journal*, vol. 7, no. 2 (Fall, 2001), pp. 9-15.
- "Forward," Van Burkleo, Hall and Kaczorowski, eds., *Constitutionalism and American Culture: Writing the New Constitutional History* (University Press of Kansas, 2002), vii-xi.
- "Choosing Justice Over Excellence," *The Chronicle[of Higher Education] Review*, 17 May 2002, pp. B7-9.
- "Constitutionalism, Contestation and Civil Society," *Common Knowledge*, vol. 8 no.2, Spring, 2002, pp.287-303
- Benjamin Gidron, Stanley N. Katz, Yeheskel Hasenfeld, *Mobilizing for Peace: Conflict Resolution in Northern Ireland, Israel/Palestine and South Africa*, Oxford University Press, New York, 2002.
- Awarded the Virginia A. Hodgkinson Research Prize of Independent Sector, Nov. 2003.
- "Justice after September 11th," *Academe*, January-February 2002 [Reprinted in *Across the Disciplines*, <http://wac.colostate.edu/atd/911>]
- "Excellence Is by No Means Enough," *Common Knowledge*, vol. 8, no. 3, Fall, 2002, pp. 427-438.
- "The Pathbreaking, Fractionalized, Uncertain World of Knowledge," *The Chronicle[of Higher Education] Review*, 20 September 2002, pp. B7-9. [Reprinted as "From Civilised to Fractionalised" in *The Australian (Sydney)*, 30 October 2002. Reprinted as "O Rixikeleuthos, Katakermatismenos, Avevaivos Kosmos tis Gnosis"] translation and notes Pantelis Kyprianos, Sygchroni Ekpaidevsi [Contemporary Education] Trimestrial Review of Educational Issues, no. 142, July-September 2005, Athens, pp. 27-35.]
- "Our Collegiate University: In its Expansion, is Princeton Losing its Way," *Princeton Alumni Weekly*, 12 February 2003, pp.17,43
- "The Cheated Undergraduate," *Newsday* newspaper, Opinion section, 4 May 2003
- "Can Liberal Education Cope?" in Marek Kwiek, ed., *The University, Globalization Central Europe* (Peter Lang, Frankfurt, 2003), pp.57-70.

06/26/12

S. N. Katz 11

- "Carnegie and Rockefeller: Their Most Lasting Contribution," in David L. Halberstam, ed., *Defining a Nation: Our America and the Sources of its Strength* (National Geographic, Washington, DC, 2003), pp. 212-217.
- "A New American Dilemma?: U.S. Constitutionalism vs. International Human Rights," 58 *University of Miami Law Review*, no.1, Oct. 2003, pp. 323-345
- "Scholars and Teachers: Hidden Partners for Hidden Collections," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage*, vol. 5, no. 2, Fall, 2004, pp. 115-122.
- "What Does It Mean to Say that Philanthropy is 'Effective'? The Philanthropists' New Clothes," *Proceedings of the American Philosophical Society*, vol. 149, no. 2, June 2005, pp.123-131.
- ["Why Technology Matters: The Humanities in the Twenty-First Century,"](#) *Interdisciplinary Science Reviews*, 2005, vol. 30, no. 2, pp. 105-118.
- "The Liberal Arts in School and College," *The Chronicle[of Higher Education] Review*, 10 March 2006, pp. B46-47.
- "Democratic Constitutionalism After Military Occupation: Reflections on the United States' Experience in Japan, Germany, Afghanistan and Iraq," *Common Knowledge*, vol.12, no.2, 2006, pp. 181-196.
- "Philanthropy," in Ginsburgh, Victor A. and David Throsby, eds., *Handbook of the Economics and Art and Culture* (North Holland-Elsevier, Amsterdam, 2006), pp. 1299-1321.
- "Philanthropy's New Math," *The Chronicle[of Higher Education] Review*, 2 February 2007
- "Disciplinary Societies and Evaluating Scholarship: A View From History," *Profession 2007* (Modern Language Association of America, 2007), pp.89-92.
- "Taking the True Measure of a Liberal Education," *The Chronicle of Higher Education*, 23 May 2008, A32.
- "Assessment and General Education: Resisting Reductionism without Resisting Responsibility," *Liberal Education*, vol.94, no.3, 2008, pp.30-37.
- Editor in Chief, *Oxford International Encyclopedia of Legal History*, Oxford University Press, New York, 6 vols., 2009.
- [National History Center: SNK and James Grossman] "The History Major and Liberal Education," *Liberal Education*, vol. 95, no.2 (Spring, 2009), pp. 40-47.
- "Eastern Europe since 1989," *East European Politics and Societies* OnlineFirst, published on August 3, 2009 as doi:10.1177/0888325409342111
- "Review Essay: W. McNeil Lowry, *The performing arts and American society*," *The International Journal Cultural Policy*, vol. 16, no.1 (February, 2010), pp. 39-40.
- "The Law Librarian's Role in the Scholarly Enterprise," *Journal of Law & Education*, vol. 39, no.3, July, 2010, pp.355-364.
- "The Rise of a Modern and Democratic Learned Society," in Richard S. Kirkendall, ed., *The Organization of American Historians and the Writing and Teaching of American History*, Oxford University Press, New York, 2011, pp. 13-16.
- "Prospects for a Global Networked Cultural Heritage: Law Versus Technology?" Ramesh Subramanian and Eddan Katz, eds., *The Global Flow of Information: Legal, Social and Cultural Perspectives*, New York University Press, NY, 2011, pp.90-102.

EDITORIAL

- Editor, Oliver Wendell Holmes Devise, *History of the United States Supreme Court* (co-editor with Paul Freund, 1978-89), (1990-).
- Editorial Board, *Common Knowledge* (1991-)(Chair, Editorial Board, 2007-).
- Editorial Board, *Journal on Computing and Cultural Heritage* (2008-).
- Editorial Board, *The Journal of Arts Management, Law and Society* (2006-).
- Associate Editor, *The Journal of Interdisciplinary History* (1970-).
- Editorial Board, *Nonprofit and Voluntary Sector Quarterly* (NVSQ)(1998-).
- Associate Editor, *Reviews in American History* (1973-97).
- Editorial Board, *American Journal of Legal History* (1980-).
- Editorial Board, *Pennsylvania Magazine of History and Biography* (1981-86).

06/26/12

S. N. Katz 12

Editorial Board, *Journal of the History of Ideas* (1986-97).
 Editorial Board, *Voluntas* (International Journal of Voluntary and Non Profit Organizations) (1990-96).
 Editorial Board, *William and Mary Quarterly* (1997-), Chair (1998-99)
 Editor, *Studies in Legal History* (1971-75), monographic series published by Harvard University Press in association with the American Society for Legal History. Nine volumes edited.
 Advisory Committee, *Journal of Legal Studies* (1971-78).
 Co-editor (with Morton J. Horwitz, *American Law: The Formative Years* (Arno Press, 1972), 28 vols., reprints of nineteenth century legal treatises.
 Editorial Board, *Continuity and Change* (1985-90).
 Editorial Advisory Board, *Teachers College Record* (1990-95).
 Editorial Board, Rice University Press (2007-10)

CURRENT OFFICES & ACTIVITIES:

Joint Advisory Board, Georgetown University School of Foreign Service-Qatar (2005-)
 Board of Trustees, United Nations Ass. Princeton-Mercer Chapter (2010-)
 Board of Trustees, Philani Fund USA (2008-)
 Princeton AlumniCorps (formerly Princeton Project 55) (2008-)
 Board of Trustees, Jill Sigman Thinkdance (2007-)
 Commissioner, National Historic Publications and Records Commission, National Archives and Records Administration (2005-), Executive Committee (2008-)
 Board of Trustees, International Cultural Property Society (2004-) (Treas., 2005-07) (Pres., 2007-08), (Vice Pres., 2008-).
 Board of Trustees, Policy Development (2002-)
 American Philosophical Society, Library and Research Committees (2002).
 Board of Directors, Copyright Clearance Center, (1997-2010), Director Emeritus (2010-)
 Chair, American Council of Learned Societies/Social Science Research Council Working Group on Cuba, (1996-)
 Member, New Jersey Council for the Humanities, (1996-) (Gubernatorial appointee)
 Member, Council on Foreign Relations, (1994-).
 Board of Directors, Eighteenth Century Short Title Catalogue for North America, Inc., (1992-).
 Life Trustee, The Newberry Library, (1990-).
 Advisory Committee, The Papers of Thomas Jefferson, Princeton University, (1988-).
 Chairman, Board of Trustees, Papers of the Founding Fathers, Inc., (1984-).
 American Historical Association: Vice President, Research Division, (1997-2000); Chairman, Littleton-Griswold Committee (with the American Society for Legal History), (1973-78); Member Research Division, (1976-79), (elected); Member Beveridge Prize Committee, (1981), Committee on Graduate Education in History (2001 -), Chair, Task Force on Intellectual Property (2001-).

OTHER OFFICES & ACTIVITIES

Executive Committee, Society of American Historians (2006-); Chair, Francis Parkman Prize Committee, 2009.
 Advisory Council, Center on Nonprofits and Philanthropy, Urban Institute (1997-).
 Academic Freedom Committee, Human Rights Watch (1994-)
 Board of Overseers, University of Pennsylvania Library (1998-2010)
 Board of Trustees, National History Center (2002-9)
 International Advisory Council, Consortium of Humanities Centers and Institutes (2001-06)
 Research Task Force, Center for Arts and Culture, Washington, D.C. (1998-05)
 Board of Directors, Social Science Research Council, Executive Committee (2001-06)
 Board of Governors, Institute for the International Education of Students (1976-2002).
 Board of Governors, Humanities Research Institute, University of California (1998-2004)
 Board of Directors, National Initiative for a Networked Cultural Heritage (NINCH), (1999-2003), President (1999-2001).

06/26/12

S. N. Katz 13

Board of Trustees, Institute for Caribbean and International Studies, St. George's University, Grenada, W.I.

Vice-President, Board of Directors, Friends of the Law Library of Congress, (1992-2003).

Board of Trustees, The National Faculty, (1995-2001).

Supreme Court of New Jersey, Disciplinary Oversight Committee, (1994-01); New Jersey Ethics Commission, (1991-94); Committee on Model Rules of Professional Conduct, (1982-83); Committee on the Sale of Law Practices, (1983-84, 1989).

Southern Methodist University: Board of Trustees, (1988-2000); Executive Board, Dedman College, (1988-94); Executive Board, Law School, (1994-), Executive Board, Library, (1999- ..).

Organization of American Historians: International Committee, (1994-99); Ad Hoc Committee on Access to Lawyers' Files, (1993-); Executive Committee, (1976-79), (elected); Chairman, Executive Secretary Search Committee, (1981); President-elect (1986-87); President (1987-88).

Board of Directors, National Cultural Alliance, (1990-99, Chair, 1997-99).

Council, Institute of Early American History and Culture, Williamsburg, Virginia (1997- 99 , 1990-93, 1974-76).

Board of Directors, Research Libraries Group, (1996-98, 1991-93).

Board of Trustees, Toynbee Prize Foundation, (1994-97), President (1994-97).

Advisory Committee, College of the Humanities, Ohio State University (1996- 98)

Chair, Governing Board, Thesaurus Linguae Graecae, (1991-96).

Independent Sector: Board of Directors, (1989-95); Research Committee, (1983-96, Chair, 1989-93).

Trustee, Supreme Court of the United States Historical Society, (1982-96).

Board of Overseers for the Humanities, Tufts University, (1989-94).

Board of Advisors, Program on Philanthropy and the Law, New York University Law School, (1988-94).

Research Committee, Council on Foundations, (1989-93).

Council on Academic Affairs, The College Board, (1987-96).

Advisory Committee on Special Projects, Center for Advanced Study in the Behavioral Sciences, (1987-98).

Board of Trustees, Historical Society of Pennsylvania, (1987-91).

Board of Trustees, National Constitution Center, (1987-90).

Executive Committee, National Commission on Social Studies, (1987-89).

Advisory Council, The American Trust for the British Library, (1986-96).

Board of Trustees, The Historical Society of the United States District Court for the District of New Jersey, (1986-89).

Advisory Council, Rockefeller Archives, Pocantico Hills, New York, (1983-89).

Program Director, American Bar Foundation, Project in Legal History (Fellowship Competition), (1976-1987).

Council for International Exchange of Scholars (Senior Fulbright Program): American History selection panel, (1975-78); Chairman, (1981-85).

Committee on Philanthropic Organizations, Association of the Bar of the City of New York, (1982-1985).

American Council of Learned Societies: Delegate, American Society for Legal History (1980-84); American Studies Advisory Committee, (1980-83), President (1986-97).

National Endowment for the Humanities State Program: Chairman, Chicago American Issues Forum Committee, (1975-76), Member, New Jersey Committee for the Humanities (1978-84); Vice Chairman (1981-2)

Vice-chairman, American Bar Association Commission on Undergraduate Education in Law and the Humanities (1977-81).

Chairman, Law Center Consultative Committee, University of Massachusetts, (1974-75).

Vice Chair, Board of Directors, Council of American Overseas Research Centers (CAORC), (1991-97); Advisory Board (1988-90).

American Society for Legal History: Chairman, Publications Committee (1985-?); Board of Directors, (1975-80), (elected); Vice-President, (1975-78), (elected); President, (1978-80), (elected).

Board of Directors, The Hong Kong-America Center, (1993-98).

Advisory Board, Center for Electronic Texts in the Humanities (CETH), (1991-97).

Council, American Philosophical Society (2002-8)

06/26/12

S. N. Katz 14

Board of Directors, Civic Education Project, (1997- 2007)
 Board of Directors, Center for Creative Communities (formerly
 British American Arts Association), (1991-2007).
 Steering Committee, Lilly Endowment-Princeton University Project on Church and State in the United
 States, (1983-).
 Advisor, Scientific Committee, Fondation H. Dudley Wright, Geneva, Switzerland (2000-6)
 Board of Directors, Rice University Press (2007-9)

HONORS

LL.D. (Hon.) Stockton (N.J.) State College, 1981.
 D.H.L. (Hon.) University of Puget Sound, 1994.
 D.H.L. (Hon.) C.W. Post Campus, Long Island University, 1997.
 D.H.L. (Hon.) Sacred Heart University (Fairfield, CT), 1997.
 D.H.L. (Hon.) The Ohio State University, 1998
 LL.D (Hon.) University of Hartford, 1998
 D.H.L. (Hon.) Roosevelt University (Chicago, IL), 2003
 D.L.A. (Hon.) Ursinus College (Collegeville, PA), 2003
 D.H.L. (Hon.) Dickinson College (Carlisle, PA), 2003

Association of the Comparative History of Institutions and Law of the Socialist Republic of Romania
 (1978).
 Permanent Committee on the Oliver Wendell Holmes Devise (appointed by President Gerald Ford, 1976-
 84).
 American Antiquarian Society (1981), (elected).
 Honorary Fellow, American Society for Legal History (1990).
 Fellow, American Academy of Arts and Sciences (1991), (elected).
 Fellow, Society of American Historians (1991), (elected).
 Corresponding Member, Massachusetts Historical Society (1992) (elected).
 Member, American Philosophical Society (1996) (elected).
 The McCreight Award for Distinguished Service to the Humanities, by the Federation of State Humanities
 Councils (1988).
 Award for Contributions to Research Libraries, Association of Research Libraries (1997)
 Academico Correspondiente, Cuban Academy of Sciences (2005) (elected)
 Troyer-Steele Anderson Award, American Historical Association (for exemplary contribution to the
 advancement of the Association's mission) (2006)
 Roy Rosenzweig Distinguished Service Award, Organization of American Historians (for enriching our
 understanding and appreciation of American history) (2009)
 Annual Fellows Award, *Phi Beta Kappa* (2010)
 National Humanities Medal (awarded by Pres. Obama, 3/2/11)

KILPATRICK TOWNSEND & STOCKTON LLP

Joseph Petersen (JP 9071)
Robert Potter (RP 5757)
1114 Avenue of the Americas
New York, NY 10036
Telephone: (212) 775-8700
Facsimile: (212) 775-8800
Email: jpetersen@kilpatricktownsend.com

Joseph M. Beck (admitted *pro hac vice*)
W. Andrew Pequignot (admitted *pro hac vice*)
Allison Scott Roach (admitted *pro hac vice*)
1100 Peachtree Street, Suite 2800
Atlanta, Georgia 30309-4530
Telephone: (404) 815-6500
Facsimile: (404) 815-6555
Email: jbeck@kilpatricktownsend.com

Attorneys for Defendants

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK**

THE AUTHORS GUILD, INC., ET AL.,

Plaintiffs,

v.

HATHITRUST, ET AL.,

Defendants.

Case No. 11 Civ. 6351 (HB)

**DECLARATION OF MARGARET LEARY IN SUPPORT OF
DEFENDANTS' MOTION FOR SUMMARY JUDGMENT**

I, Margaret Leary, pursuant to 28 U.S.C. § 1746, hereby declare as follows:

1. I submit this declaration in support of the defendant libraries' motion for summary judgment. Unless otherwise noted, I make this declaration based upon my own personal knowledge.

2. From 1979 to 2011, I taught a law school course in advanced legal research at the University of Michigan Law School. This course taught students about the content of major sources of the law for the U.S., international organizations, and other nations; how to use those sources; and how to construct an efficient and effective strategy for conducting that research by using secondary (material about the law) as well as primary (text of the law) materials.

3. I have also carried out my own research, most notably into the life and times of Michigan Law graduate and donor of the Michigan Law quadrangle, William W. Cook (1858-1930). I have published a book based on this research, titled *Giving It All Away: The Story of William W. Cook and His Michigan Law Quadrangle*. Other of my publications are listed at: http://www.law.umich.edu/library/guests/pubsfaculty/facultypages/Pages/leary_margaret.aspx.

4. I have a B.A. from Cornell University, a M.A. in library science from the University of Minnesota, and a J.D. from the William Mitchell College of Law.

5. I have worked in law libraries since 1970, and at the University of Michigan Law Library since 1973. From 1984 until 2011 I was the Director and Librarian of that library, which is one of the world's largest and most comprehensive: over 1 million volumes of law and law related materials, designed to support research in any topic, for any country, at any period of time.

6. As the Director and Librarian of the Michigan Law Library, my responsibilities included oversight of all aspects of the library's operation: 40 full time employees, a \$7 million annual budget, and 100,000 square feet of space. I oversaw collection development (purchase of, and contractual access to, all formats of material) and services, including reference and research service to law school faculty, students, and other users (assisting and guiding researchers with their research needs).

7. Since retiring from the Michigan Law Library, for the last six months I have worked as a volunteer reference librarian, two days a week, at the Bentley Historical Library; and have taken courses in Michigan history, which require me to do research.

8. I am very familiar with the HathiTrust program from those several perspectives: as the builder of a collection; as the person responsible for ensuring the long-term availability of the information in the collection; as the provider of information within and beyond our collection to users; as a teacher of the best techniques and resources for doing effective and efficient research; and as a researcher seeking everything findable about William W. Cook, a man who played a critical role in the development of the University of Michigan Law School but is not widely known outside of the Michigan Law School community and who died more than eighty years ago. I have watched, and benefitted from, the HathiTrust program since its inception, and, as further described below, I have experienced how it has greatly expanded the capacity for new scholarship and learning.

9. As an experienced researcher, I have seen first hand how the HathiTrust program has expanded the use of print works through the ability to electronically search for terms present anywhere in the text of a work. The HathiTrust program has opened up books to me—and everyone—that I would never have thought of looking at in print—either because I didn't know about them, or didn't think they would have relevant information in them. The HathiTrust program also enables me to find the exact page on which a name, term, or set of words occurs, which no index can do comprehensively. This expands and extends my use of print, both from libraries and from bookstores.

10. For example, when researching my recent book on William Cook, I benefitted from the ability to search the text of an enormous number of books. By searching the various

forms of Cook's name, I found it mentioned in dozens of books, including Ida Tarbell's *History of the Standard Oil Company*. The results did not give me the full text, so I went to the University of Michigan's main library and checked out the printed book.

11. My search had told me the exact pages where Cook's name appeared, which saved hours of time (the book is two volumes). From Tarbell, I learned that Cook had published a book entitled *Trusts* which included the full text of the Standard Oil Trust Agreement, which had until then not been public. I also learned that the Ohio Attorney General named David Watson discovered the copy of the Standard Oil Trust Agreement in Cook's work and immediately determined that the Agreement violated at least six Ohio statutes. Watson brought suit. The action dragged out and ultimately failed, but it created negative public opinion about the behavior of a huge and important trust, and ultimately drove Standard Oil from Cleveland to New York City.

12. As a result of my search, I discovered that Cook, only five years out of law school, through his research and writing exerted a powerful influence on the development of American law. This example illustrates perfectly the power of a full text search; I simply could not have discovered this connection between Mr. Cook and the history of the Standard Oil Company through searches of catalog information – the catalog information for Tarbell's work does not list Cook nor is he listed in the index or table of contents.

13. Tarbell's book is a classic for many reasons (written by a woman, excellent journalistic techniques, role in antitrust movement) but I would never have taken the trouble to read the whole book on the off chance that she would mention Cook. Without the HathiTrust, I would never have found how important *Trusts* was. In seven years of research, I did not find that information anywhere else.

14. Another example from my Cook research is that HathiTrust books enabled me to search and find his name in directories of clubs I would not otherwise have known he belonged to, and seeing who other members were. The directories were not in University of Michigan libraries, and I would not have travelled to California, Wisconsin, or other states where I knew there were print copies because the chance of finding useful information was so small. In the HathiTrust, I can do a search in five minutes and have a definitive answer to the question “Was Cook a member?”

15. During the course of my research on Cook, I purchased at least two books because of references to Cook, or companies and people important in his life, that I found via HathiTrust or Google search-only searches: Hollinger, *Science, Jews and Secular Culture*, Princeton University Press, 1996; and Usselman, *Regulating Railroad Innovation*, Cambridge University Press, 2002. Of course, had I not discovered these works through my research, I would never have purchased them.

16. As the Director and Librarian of the Michigan Law Library, I also have first hand experience assisting other researchers in accessing works relevant to their research. Before libraries used digitizing as a means to preserve our collections, we used microform (small reproductions of works that a researcher could view through magnification).

17. I was very involved in an organization then called the Law Library Microform Consortium, or LLMC. LLMC is a cooperative of academic law libraries that collectively microfilmed as much material as possible.

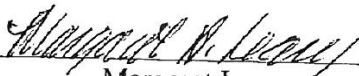
18. We learned an important lesson from this project: users make choices about the amount of time and effort to put into getting at a particular item. The effort of using microform stopped some people some of the time. They didn’t like using a special machine; they didn’t like

reading the sometimes blurry or blotchy film; they didn't like the kind of printouts; they didn't like having to wait for the library to deliver the film to them; they didn't like not being able to "check out" the item. I had many experiences with law school faculty and other users deciding not to consult an item, such as an old newspaper, book, Congressional hearing or state session law, when the only form available was microform.

19. In my view, libraries should not put such obstacles in front of users and any technology that makes it easier for users to discover books vastly improves the quality of scholarship.

I declare under penalty of perjury under the laws of the United States that the foregoing is true and correct.

Date: June 26, 2012


Margaret Leary