

**PUBLIC COPY****[ORAL ARGUMENT NOT YET SCHEDULED]****No. 19-1028****(consolidated Nos. 19-1058, 19-1059, 19-1060, 19-1061 & 19-1062)**

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**IN THE UNITED STATES COURT OF APPEALS  
FOR THE DISTRICT OF COLUMBIA CIRCUIT**

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**GEORGE JOHNSON,  
Appellant,****v.****COPYRIGHT ROYALTY BOARD and LIBRARIAN OF CONGRESS,  
Appellees,****AMAZON DIGITAL SERVICES, LLC, et al.,  
Intervenors.**

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**On Appeal from a Final Determination of the Copyright Royalty Board  
Docket No. 16-CRB-0003-PR (2018-2022) (*Phonorecords III*)**

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**INITIAL OPENING BRIEF  
FOR APPELLANT GEORGE D. JOHNSON**

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**CERTIFICATE AS TO PARTIES, RULINGS, AND RELATED CASES**

Pursuant to D.C. Circuit Rule 28(a)(1) the undersigned appellant certifies:

**A. Parties and Amici**

Appellant/Intervenor Google LLC (“Google”)

Appellant/Intervenor Spotify USA Inc. (“Spotify”)

Appellant/Intervenor Pandora Media, LLC (“Pandora”)

Appellant/Intervenor Amazon Digital Services LLC (“Amazon”)

Appellant/Intervenor National Music Publishers’ Association, Inc. (“NMPA”)

Appellant/Intervenor Nashville Songwriters Association International (“NSAI”)

Appellant George Johnson, *pro-se* (“GEO” or “Johnson”) d/b/a George Johnson Music Publishing (“GJMP”)

Appellee The Copyright Royalty Board (“CRB”) and Librarian of Congress (“LOC”)

Party Apple, Inc. (“Apple”)

Additional Parties ASCAP, BMI, Church Music Publishers Association, David Powell, Deezer S.A., Harry Fox Agency, Gear Publishing, Music Reports, Omnifone Group Limited, RIAA, Rhapsody International, Sony Music Entertainment, SoundCloud Limited, Universal Music Group and Warner Music Group.

No amicus curiae has filed a notice of intention as of the filing of this Brief.

**B. Ruling Under Review**

Final Determination of the United States Copyright Royalty Judges issued on February 5, 2019, 84 Fed. Reg. 1918, Docket No. 16-CRB-0003-PR (2018-2022) *Determination of Royalty Rates and Terms for Making and Distributing Phonorecords (Phonorecords III)*<sup>1</sup> (the “Final Determination”).

**C. Related Cases**

No. 19-1028 was consolidated with Nos. 19-1058, 19-1059, 19-1060, 19-1061 & 19-1062.

/s/ George Johnson

George Johnson, pro-se

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<sup>1</sup> <https://www.federalregister.gov/documents/2019/02/05/2019-00249/determination-of-royalty-rates-and-terms-for-making-and-distributing-phonorecords-phonorecords-iii>

**CORPORATE DISCLOSURE STATEMENT**

George D. Johnson is a natural person and operates his publishing company as a sole proprietorship.

## GLOSSARY

CRB	Copyright Royalty Board
CRJs	Copyright Royalty Judges
Phonorecords I	Determination of Royalty Rates and Terms for Making and Distributing Phonorecords ( <i>Phonorecords I</i> ) Docket No. 2006-3 CRB DPRA
Phonorecords II	Determination of Royalty Rates and Terms for Making and Distributing Phonorecords ( <i>Phonorecords II</i> ) Docket No. Docket No. 2011-3 CRB
Phonorecords III	Determination of Royalty Rates and Terms for Making and Distributing Phonorecords ( <i>Phonorecords III</i> ) Docket No. 16-CRB-0003-PR (2018-2022)
SDARS III	Determination of Royalty Rates and Terms for Transmission of Sound Recordings by Satellite Radio and “Preexisting” Subscription Services (SDARS III) Docket No. 16-CRB-0001—SR/PSSR (2018-2022)
GEO	George D. Johnson, a <i>pro se</i> songwriter, music publisher, singer, recording artist, and copyright author whose works are subject to 17 U.S.C. §115

The Licensees or Services	<i>Phonorecords III</i> licensee participants such as Pandora, Spotify, Amazon, and Google
SME	Sony Music Entertainment
WDS	Written Direct Statement(s)
Copyright Owners	Term fashioned by NSAI and NMPA, that falsely suggests that they represent <i>all</i> copyright owners, rather than a significant market share
DiMA/Google	Digital Media Association
RIAA	Recording Industry Association of America

**TABLE OF CONTENTS**

	<b>Page</b>
CERTIFICATE AS TO PARTIES, RULINGS, AND RELATED CASES .....	ii, iii
CORPORATE DISCLOSURE STATEMENT .....	iv
GLOSSARY .....	v, vi
TABLE OF CONTENTS.....	vii
TABLE OF AUTHORITIES.....	viii, ix
STATEMENT OF JURISDICTION.....	1
STANDING AND SCOPE OF REVIEW.....	2
STATEMENT OF ISSUES PRESENTED FOR REVIEW.....	3, 4, 5
STATEMENT OF THE CASE.....	6, 7
INTRODUCTION .....	7
The Loss of Music Row .....	10
SUMMARY OF THE ARGUMENTS .....	12
ARGUMENT .....	12
CONCLUSION.....	17
CERTIFICATE OF COMPLIANCE.....	18
CERTIFICATE OF SERVICE.....	20
ADDENDUM.....	23
TABLE OF CONTENTS .....	24 (A to Z9)

## TABLE OF AUTHORITIES

Cases	
<i>Duquesne Light Co. v. Barasch</i> , 488 U.S. 299 (1989).....	4
<i>Oil States Energy Servs., LLC v. Greene's Energy Grp., LLC</i> No. 16-712 (U.S. April. 24, 2018).....	5
<i>Macklin v. Spector Freight Sys.</i> , 156 U.S. App. D.C. 69, 478 F.2d 979 (1973), <i>disapproved on other grounds by Johnson v.</i> <i>Ry. Express Agency</i> , 421 U.S. 454 (1975).....	19
Statutes	
17 U.S.C. § 106 .....	3, 11
17 U.S.C. § 114 .....	8, 9, 19
17 U.S.C. § 114(f)(1)(B)(i)(I and II).....	4
17 U.S.C. § 115 .....	2, 4
17 U.S.C. § 801 .....	1
17 U.S.C. § 801(b).....	1
17 U.S.C. § 801(c) .....	1
17 U.S.C. § 803(d)(1) .....	1
17 U.S.C. § 801(b)(7)(A)(iii).....	5
37 C.F.R. § 385.3.....	3
37 C.F.R. § 385.17.....	3
37 C.F.R. § 385.26.....	3
37 C.F.R. § 385.31(a)(b)(c) & (d).....	3, 14
37 C.F.R. § 385 Subparts A.....	3, 4, 5, 8, (11), 12, 13,
37 C.F.R. § 385 Subparts B.....	3, 4, 6, 8, 14
37 C.F.R. § 385 Subparts C.....	3, 4, 14

**Other**

U.S. Copyright Office website, <i>Mechanical License Royalty Rates</i> ....3, 13	
<i>Register's Music Licensing Report</i> , Chap. IV 2015 WL 1227762, at *9 (2015).....	8
Paul Goldstein, <u>The Future of Software Protection</u> , 47 U. Pitt. L. Rev. 1119, 1123 (1986).....	10
Bureau of Labor Statistics, inflation calculator.....	13
Hearing Transcripts March 9, 2017 Pages 324-527 testimony.....	7

<b>Additional CRB Authorities</b>	<b>Page</b>
-----------------------------------	-------------

**Phonorecords**

Determination of Royalty Rates and Terms for Making and Distributing Phonorecords ( <i>Phonorecords I</i> ) Docket No. 2006-3 CRB DPRA.....	4, 7, 13, 14, 16,
Determination of Royalty Rates and Terms for Making and Distributing Phonorecords ( <i>Phonorecords II</i> ) Docket No. Docket No. 2011-3 CRB .....	13
Determination of Royalty Rates and Terms for Making and Distributing Phonorecords ( <i>Phonorecords III</i> ) Docket No. 16-CRB-0003-PR (2018-2022 .....	1, 2, 6, 7, 9, 11, 13,

**SDARS**

Determination of Royalty Rates and Terms for Transmission of Sound Recordings by Satellite Radio and "Preexisting" Subscription Services (SDARS III) Docket No. 16-CRB-0001-SR/PSSR (2018-2022)	
Order Denying Services' Motion To Dismiss George D. Johnson d/b/a GEO Music Group (SDARS III) (September 29, 2016).....	2

## STATEMENT OF JURISDICTION

### **A. Jurisdiction Of Copyright Royalty Judges**

Pursuant to 17 U.S.C. § 801.

### **B. Basis For Jurisdiction Of Court Of Appeals**

Pursuant to 17 U.S.C. § 803(d)(1) and § 803(c)

### **C. Timeliness Of Appeal**

On February 5, 2019, the CRJs issued their Final Determination,  
84 Fed. Reg. 1918, Docket No. 16-CRB-0003-PR (2018-2022)  
*Determination of Royalty Rates and Terms for Making and Distributing*  
*Phonorecords (Phonorecords III)* pursuant to 17 U.S.C. § 803(d)(1). The  
Board denied GEO's motion for rehearing on June 6, 2018.

## STANDING AND SCOPE OF REVIEW

GEO has standing to seek review because GEO is a party whose rights are affected by the ruling below in *Phonorecords III*. GEO is the author of works and owner of copyrights subject to §115. GEO's livelihood is directly affected by the royalty rates and terms determined by the Judges below.

In a separate proceeding, the CRB has previously recognized GEO's standing:

"Finally, the Services argue that "to the extent GEO merely seeks to object to the rates set in this proceeding ... *despite not itself* using or *being subject to the license at issue*, the Librarian of Congress has previously held such an interest to be insufficient." *Id.* (emphasis added). The Services' reliance on the Librarian's decision in *PSS II*...is misplaced because it is based on an erroneous premise. Unlike the party in *PSS II*, GEO *is* subject to the license at issue. Regardless of the Services' past programming practices and present intentions, they are free to use GEO's works at any time and GEO would have no say in the matter—that is the essence of a statutory license. For the forgoing reasons, the Judges **DENY** the Services' Motion. **SO ORDERED.**"

September 29, 2016 *Order Denying Services Motion to Dismiss George D. Johnson (SDARS III)*.

## STATEMENT OF ISSUES<sup>2</sup>

I. Whether the CRB erred by bifurcating the Subpart A royalty rate for mechanical sales (*See* 37 C.F.R. §385.3), not setting these rates *de novo* (*See* 37 C.F.R. § 385.17; *see also* 37 C.F.R. § 385.26), not adjusting these rates for basic government inflation from 1909 to 1977<sup>3</sup> (9.1 cents would be approximately \$.50 cents) (*See* Exhibit A Inflation Chart by GEO), and by not holding public hearings?

II. Whether the CRB erred and exceeded its statutory authority in continuing to allow 9.1 cent Subpart A underlying works *to be given away for free* through “offline listening” and “limited downloads”<sup>4</sup> under 37 C.F.R. §385 Subparts B and C which violates the Copyright Act? (*See* § 385.31(a)(b)(c) & (d))

III. Whether the CRB erred by abandoning the per-play rate?

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<sup>2</sup> This Court imposed a 3000-word limit on this Brief. That limit precludes full briefing of the issues raised in GEO’s March 11, 2019 Statement of Issues (Docket #1777047). GEO hereby preserves all rights and issues not raised. These issues are expressly not abandoned. Specifically, these issues include but are not limited to Constitutional infirmities in the decision below, which will be asserted in a separate suit.

<sup>3</sup> <https://www.copyright.gov/licensing/m200a.pdf> U.S. Copyright Office website, *Mechanical License Royalty Rates 1909 to Present*

<sup>4</sup> <https://www.crb.gov/rate/16-CRB-0003-PR/attachment-a-part-385-reg.pdf> 385.31 Royalty Rates “...Limited Downloads of musical works...for which the Service receives no monetary consideration, *the royalty rate is zero.*”

IV. Whether the CRB erred and exceeded its statutory authority by not properly weighing the negative effects of giving away Subpart A sales for free through “limited downloads” which directly allows Subpart B and C streaming performances to “substitute for” (See 17 U.S.C. § 114(f)(1)(B)(i)(I and II) or “cannibalize” Subpart A sales?

V. Whether the CRB erred and exceeded its statutory authority by not properly weighing the negative effect of the “shadow” of compulsory government rates at \$.0005 in determining new songwriter royalty rates? Except for the flawed *Phonorecords I*, Subpart A and B rates have always been set in the shadow and therefore not set *de novo*?

VI. Whether the CRB erred by not admitting GEO’s evidence, adopting a BUY button rate structure and not fixing *Phonorecords I* flawed rate structure?

## STATEMENT OF THE CASE

The CRJ's published notice on January 6, 2016. 21 entities filed Petitions. On June 15, 2016, some participants notified the Judges of a partial settlement regarding physical phonorecords and PDDs found in Subpart A. The Judges published notice and accepted comments from interested parties.

On October 28, 2016, NMPA, NSAI, and SME filed a Motion to Adopt Settlement Industry-Wide asserting they had resolved the 9.1 cent Subpart A issue raised by SME — all whom opposed raising the 9.1 cent rate for songwriters from its 2006 rate, therefore, the rate was not set *de novo*.

The Judges evaluated the remaining objection to the settlement filed by GEO and found that GEO had not established that the settlement agreement "does not provide a reasonable basis for setting statutory rates and terms." *See* 17 U.S.C.801(b)(7)(A)(iii).

GEO filed a total of *six* objections/motions (*See* CRB Filing No.'s CRB63, CRB68, CRB82a, CRB88, CRB89, and CRB102) to the Subpart A settlement arguing the negotiating parties did not provide a reasonable basis for keeping the price-fixed 9.1 cent rate when basic government inflation from 1909 to 1978 *had been ignored and not*

*factored* into the 2019 royalty rate, now without hearing or public debate. The CRB published the Final Rule on March 28, 2017.

In Preliminary Disclosures and WDS all Parties proposed a combination of rates and terms, including 1.) percentage of service revenue 2.) per-subscriber rate, and 3.) a per-play rate.

Apple proposed \$.00091 per-play rate for Subpart B while the Services proposed per-play rates “remain unchanged” or *lower* than the current rate (approx. \$.0005 per-play.) NSAI/NMPA proposed \$.0015 and GEO proposed \$.01 increasing to \$.05 cents per-play over 5 years.

Beginning March 8, 2017, the Judges conducted a hearing with 37 witnesses and over 1,100 exhibits. GEO presented oral testimony, evidence and was declared an expert witness by the Judges. However, the Judges never admitted even one of GEO’s exhibits. The parties delivered closing arguments June 7, 2017, GEO submitted a written closing argument.

The Judges rejected the per-play rate for a percentage of revenue model which GEO opposed. Motions for Rehearing were submitted and denied. On February 5, 2019, the CRJ’s issued their Final Determination and GEO hereby appeals.

## INTRODUCTION

In general, rates and terms determined by the CRB (either directly or indirectly) in *Phonorecords III* do not reflect a fair or free-market price for music.

In fact, *it was this \$.000 cent rate structure created out of thin air* in *Phonorecords I* by the Services/Licensees, NMPA, DiMA, RIAA, music lobbyists, select foreign publishers/record labels, and others (See Hearing Transcripts March 9, 2017 Pages 324-527 testimony) that was never intended to reflect a fair or free market, but simply accommodate a one-sided and faulty business model where Licensees could now get their only product for free.

It's the Licensees that make all the advertising dollars and subscription fees *transferring the value of music copyrights from creators to themselves*, while cruelly forcing songwriters to accept literally \$.000 per song. *Phonorecord I* participants took a 100-year business model that worked for individual American songwriters at 9.1 cents per mechanical, then destroyed it overnight by making the rate \$.000 cents per mechanical overnight which has only further eroded the value of music copyrights in our economy, and in this rate proceeding.

These rates and terms must be changed to serve authors as well.

(What if every attorney in America was compelled by an administrative agency to accept \$.000 per-billable hour under a government compulsory license?)

Even the Copyright Office noted “[v]iewed in the abstract, it is almost hard to believe that the U.S. government sets prices for music. In today’s world, there is virtually no equivalent for this type of federal intervention.”<sup>5</sup>

The Subpart A and Subpart B royalty rates determined by the CRB are different than from what the free-market or fair market would actually provide and therefore both Subpart A and B rates have always been below market, erroneously set, with clear error and are 100% unreasonable for individual creators.

The outcome is predictable: The rate of compensation, in fact, is set so low that it almost entirely deprives the copyright owners of the benefit of their creativity. This is an outcome *never contemplated by Congress* in establishing the regime whereby the Judges determines royalties or the Founders when they envisioned a property right itself as serving the public interest.

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<sup>5</sup> *Register’s Music Licensing Report*, see also Aloe Blacc (arguing that “(w)e let owners of every other kind of copyrighted work negotiate their own market prices.”).

When a particular piece of music is created, it represents the unique and uniquely original conception of the musician and lyricist who created it. By contrast to inventions covered by patent law, copyright protects unique forms of property that would not exist but for that creator:

If Shakespeare had died as a child we should never have had Hamlet, but if Newton had died as a child we should certainly have calculus today. Of course, that is also the great advantage of science. Having seen the calculus, one can improve on it, but it is hard to imagine an improved Hamlet.

Paul Goldstein, The Future of Software Protection, 47 U. Pitt. L. Rev. 1119, 1123 (1986).

Today the dissemination of underlying works by way of physical embodiments such as CDs or downloads (sales) is being eclipsed by all electronic streaming via the Internet, either by means of subscription services or (free) nonsubscription streaming, interactive or non-interactive. (See Exhibit B - RIAA 40 years of US Music Sales Chart)

In Exhibit B all *sales* are in blue from 1980 to 2020 *but are at a rate of 2 to 9.1 cents per copyright.* By comparison, the tiny sliver of green for streaming since 2005 is at a rate of either *free* or *\$.00* cents per copyright — so this demonstrates the practical problem.

This chart is clear evidence of streams substituting for sales (GEO Issue IV) and demonstrates the *devastating effect the rate structure created in 2008 Phonorecords I* has had on songwriters and Music Row.

## THE LOSS OF MUSIC ROW

Nashville, Tennessee, has a world-famous district called Music Row. Music Row is a mile-long stretch of two one-way streets, 16th and 17th Avenue. The near-zero streaming rates adopted in the Order below have decimated songwriters throughout the nation, as seen by what's happened on Music Row.

“Mechanical royalties have decreased and continue to decrease by an alarming rate. Many songwriters report a reduction of 60 to 70% or more. As streaming becomes more popular, sales and performance royalty income per songwriter continues to decline. Twenty years ago there were between **3 and 4 thousand** music publishing deals available for songwriters in Nashville. Today there are somewhere between **3 and 4 hundred**.”

Comments from Appellant Bart Herbison from “Music Licensing Study” Copyright Office, September 11, 2014. (citing figures derived by NSAI from Music Row Magazine Publisher’s Edition - 2000 to 2014.) (emphasis added)

Attached are Exhibits F thru Z9 documenting the loss of historic music studios. Nowadays, when you hear the word “studio” on Music

Row you are more likely to think the speaker is referring to an expensive “studio” apartment or yoga “studio” — not a recording studio.

GEO hopes the Court can get a true sense of how small Music Row actually is and to think it went from 3 to 4,000 publishing deals to 3 to 400, that 90% loss in songwriters and independent publishers must be caused by something.

Other American copyright creators like painters, book authors, illustrators and photographers are not compelled to work for free under a compulsory license.

This loss of creators on Music Row is attributable to streaming rates intentionally being set at \$.000 cents per-stream in *Phonorecords I* 2008, which resulted in the cannibalization of 9.1 mechanical sales by streaming performances, and the CRB allowing unlimited free limited downloads.

To add insult to injury, *Phonorecords III* all but eliminates this 9.1 cent mechanical royalty. Under the ruling below (but it was not just confined to the ruling given the proposals of various parties), a mechanical license has been transmuted from a 9.1-cent sale into a \$.000 performance.

That’s gold for the Services. It’s penury for the songwriters. It’s nowhere close to what songwriters would charge in a free market.

## SUMMARY OF THE ARGUMENTS

- A. Judges declined to consider GEO's non frivolous Subpart A inflation argument.
- B. Judges declined to consider GEO's non frivolous free limited download argument.
- C. Judges declined to consider GEO's BUY button
- D. The application of the Copyright Act by the Judges to the facts of this case resulted in a continuing faulty rate structure that is so low that it deprives GEO of his labor and rights.

## ARGUMENT

*Issues I and II* can be solved fairly easily since they are self-evident. While some administrative appeals request rehearing in front of the CRJ's for certain issues, GEO respectfully asks the Court to Determine the neglected *inflation* and *limited download* issues by A.) adjusting Subpart A from 9.1 cents to around \$.50 cents per sale and B.) abolish the free song give away without a sale in the form of the limited download. I hope both of these issues are within the Court's authority to correct these past mistakes.

**A.) Adjust Subpart A for Lost Inflation** — Adjust the 9.1 cent mechanical rate, for 69 years of unrecognized inflation<sup>6</sup> from 1909 to 1978 which is self-evident<sup>7</sup> and easily calculated by any government economist. The CRB erred by not adjusting the rate to 2019 standards. Additionally, the 9.1 cent rate set in 2006 has not been raised for inflation, or any other reason, in *Phonorecords I, II, or III*. Since this is an administrative appeal and the courts consider copyright a public right, we pray the Court can immediately factor in lost inflation by using government inflation numbers at the Bureau of Labor Statistics or St. Louis Federal Reserve and make a final determination.

Even Appellant NMPA says the 9.1 cent should be 50 cents in 2019. "At that time (1909), the rate was two cents. Now it is only nine cents. Adjusted for inflation it should be 50 cents today. This is the result of government interference."<sup>8</sup>

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<sup>6</sup> <https://data.bls.gov/cgi-bin/cpicalc.pl> Government inflation calculator

<sup>7</sup> <https://www.copyright.gov/licensing/m200a.pdf>

<sup>8</sup> David Israelite, Forbes, March 18, 2016

**B.) Abolish Limited Downloads** — Abolish the Subpart B and C “limited download” without first purchasing the sale since 1.) streaming substituted for the sale and because 2.) Congress never authorized nor intended for the CRB nor its participants to give away §115 copyrights.

GEO respectfully asks the Court to immediately abolish the *limited download* by striking it from 37 CFR §385 Subparts B and C. We believe the Court has that authority to do this and pray they will.

In other words, how can the CRB lawfully give away a free reproduction or distribute a free download (or lost sale) without compensation to the copyright owners? (See § 385.31(a)(b)(c) & (d))

### **C.) Adopt a BUY Button - GEO’s rate structure**

Since the stream substituted for the sale, *merge the sale and the stream*. *Charge the customer* like every other normal product, like the record business used to before NMPA and DiMA changed the definition of *mechanical* from a *sale* to a *performance* at \$.00 cents.

The irony is the CRB says they can’t force a BUY button because Congress would have to pass a new compulsory license for song sales, yet the CRB has the power to give away sales via the limited download.

GEO’s BUY button takes into account the rate structure mistakes made by NMPA, DiMA and RIAA in *Phonorecords I*.

**D.) Repair *Phonorecords I* faulty rate structure by DiMA/NMPA**

This rate structure created by NMPA, RIAA and Google/DiMA is the problem since it's based on a faulty business model for streaming.

If possible, GEO respectfully asks the Court to re-design this one sided rate structure to actually conform to the 801(b) standard where it equally represents the business models of songwriters and independent publishers instead of just Licensees.

Common sense says a customer should pay for a product and the costs of good sold. *The customer needs added back into the equation* where they buy the song or the album for a few dollars, then stream all they want at the nano-penny rate - that is the solution.

While GEO's arguments are not those of a polished lawyer, they can be recast and distilled as legal arguments, which is the purpose of this Brief. *See, e.g., Macklin v. Spector Freight Sys.*, 156 U.S. App. D.C. 69, 78, 478 F.2d 979, 988 (D.C. Cir. 1973) ("It should be remembered that the jurisdictional requirements we are applying here are not aimed at polished lawyers' pleadings, but rather at charges brought, initially, by laymen usually unassisted by attorneys. Thus it makes sense, in our view, to avoid reading them as Baron Parke might have, but rather to read them with considerably more latitude and with weight to the construction given them by the Commission in the matters it proceeds to investigate." (citation omitted)), *disapproved on other grounds by Johnson v. Ry. Express Agency*, 421 U.S. 454 (1975).

## CONCLUSION

Accordingly, the Determination of the CRB Judges should be reversed, with the Court either determining GEO's A.) Subpart A inflation and B.) abolishing limited downloads issues or directions to conduct an additional hearing at which GEO shall be permitted to submit additional testimony and other evidence.

Respectfully submitted,

/s/ George D. Johnson

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Date: August 14, 2019

**CERTIFICATE OF COMPLIANCE**

I hereby certify that this brief complies with the requirements of Federal Rule of Appellate Procedure 32(a). I certify that this brief complies with the requirements of Fed. R. App. P. 32(a)(5) and (6) because it has been prepared in 14-point Century Schoolbook, a proportionally spaced font. I further certify that, according to the count of Apple Pages and excluding the parts of the brief exempted under Fed. R. App. P. 32(f), this brief contains 2,999 words, which is within the limit of 3,000 words specified in the order issued by this Court on June 25th, 2018.

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*/s/ George Johnson*  
George Johnson, pro se

## UNITED STATES COURT OF APPEALS FOR THE FOURTH CIRCUIT

No. 19-1028Caption: George Johnsonv. Library of Congress and Copyright Royalty JudgesCERTIFICATE OF COMPLIANCE WITH RULE 28.1(e) OR  
32(a)Type-Volume Limitation, Typeface Requirements, and Type Style  
Requirements

1. **Type-Volume Limitation:** Appellant=s Opening Brief, Appellee=s Response Brief, and Appellant=s Response/Reply Brief may not exceed 14,000 words or 1,300 lines. Appellee=s Opening/Response Brief may not exceed 16,500 words or 1,500 lines. Any Reply or Amicus Brief may not exceed 7,000 words or 650 lines. Counsel may rely on the word or line count of the word processing program used to prepare the document. The word-processing program must be set to include footnotes in the count. Line count is used only with monospaced type.

This brief complies with the type-volume limitation of Fed. R. App. P. 28.1(e) (2) or 32(a)(7)(B) because:

this brief contains 2,999 words, excluding the parts of the brief exempted by Fed. R. App. P. 32(a)(7)(B)(iii), or

this brief uses a monospaced typeface and contains \_\_\_\_\_ lines of text, excluding the parts of the brief exempted by Fed. R. App. P. 32(a)(7)(B)(iii).

2. **Typeface and Type Style Requirements:** A proportionally spaced typeface (such as Times New Roman) must include serifs and must be 14-point or larger. A monospaced typeface (such as Courier New) must be 12-point or larger (at least 102 characters per inch).

This brief complies with the typeface requirements of Fed. R. App. P. 32(a)(5) and the type style requirements of Fed. R. App. P. 32(a)(6) because:

[this brief has been prepared in a proportionally spaced typeface using Pages for Mac in Century Schoolbook14 point; or

this brief has been prepared in a monospaced typeface using **[identify word processing program]** in **[identify font size and type style]**.

(s) George Johnson, Pro Se

Dated: August 14, 2019

**CERTIFICATE OF SERVICE**

Pursuant to Rules 15(c), 25(c), and 25(d) of the Federal Rules of Appellate I hereby certify that on August 14, 2019, I mailed and electronically filed the foregoing brief with the Clerk of the Court for the United States Court of Appeals for the District of Columbia Circuit by USPS and by using the appellate CM/ECF system. The following participants in the case are registered CM/ECF users, and service will be accomplished by the appellate CM/ECF system.

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## **ADDENDUM**

## TABLE OF CONTENTS

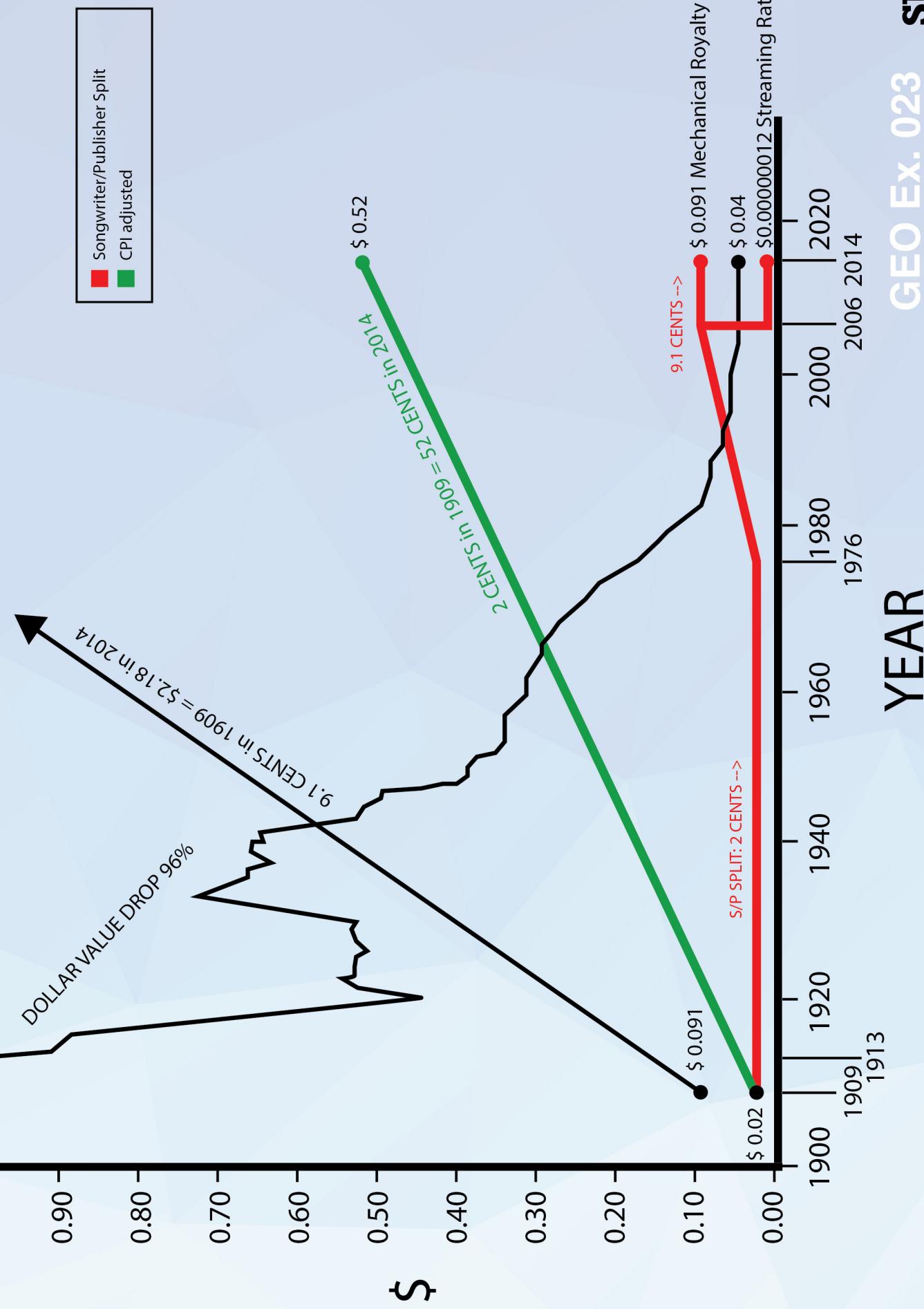
- Exhibit A - GEO Ex. 4023 - InflationChart
- Exhibit B - Source/RIAA US Music Revenue from 1980 to Present \$21.5
- Exhibit C - GEO2885 - RIAA 2015 Inflation-02
- Exhibit D - GEO2886 - RIAA 2015 Inflation-03
- Exhibit E - GEO2887 - RIAA 2015Inflation-04
- Exhibit F - 1958-06-10 Elvis at 23 Music Sq E - my office in the back
- Exhibit G - 23 Music Square East now - remodeled for Air BnB
- Exhibit H - Music Row Studio B plus New hi-rise construction
- Exhibit I - Studio B Elvis Music Row
- Exhibit J - Studio A next door almost ripped down - Will Nashville's
- Exhibit K - top view of Studio A and B and 23 Music Square East
- Exhibit L - Tracking Room studio where I've recorded could be torn
- Exhibit M - Virgin hotel proposal at start of Music Row
- Exhibit N - Virgin hotel redesign
- Exhibit O - Virgin hotel beginning of music row
- Exhibit P - Ray Stevens Property
- Exhibit Q - Music Row full overview mile 2 one-way streets a mile long
- Exhibit R - Ray Steven Property 2
- Exhibit S - Ray Steven Property 3
- Exhibit T - Ray Stevens before being demolished
- Exhibit U - Chet Atkin's office before
- Exhibit V - Chet Atkins demolished
- Exhibit W - for sale or lease 5 buildings total IMG\_3035
- Exhibit X - new apartments old mercury records now millennium
- Exhibit Y - old mercury records new apartments
- Exhibit Z - 2015 Chet Atkins Place and 19th new apartments
- Exhibit Z1- Element apartments \$1,500 studio expensive
- Exhibit Z2 - Music Row Vision Plan - 4 10 19 DRAFT.pdf
- Exhibit Z3 - Music Row Google Map 3D
- Exhibit Z4 - Music Row Google Map overview
- Exhibit Z5 - Music\_Row\_property above
- Exhibit Z6 - Music Row Vision Plan \_ 4 10 19 DRAFT\_reduced size
- Exhibit Z7 - Music Row moving to Berry Hill
- Exhibit Z8 - Music Row named one of America's most threatened land...
- Exhibit Z9 - Nashville's musical middle class collapses

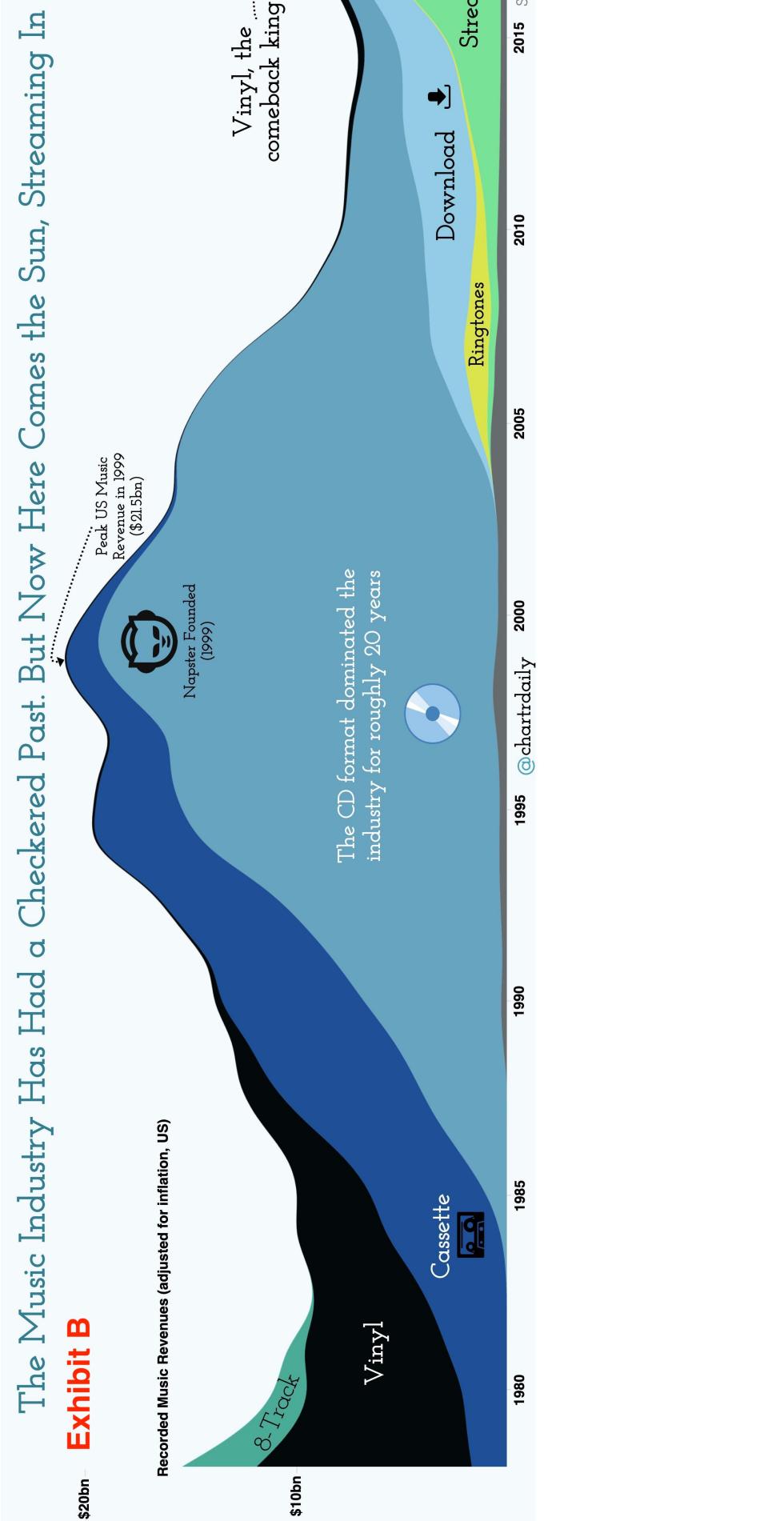
## Exhibit A

## INFLATION CHART

## GEO Ex. 4023

MECHANICAL ROYALTY - MINIMUM STATUTORY RATE: 1909 TO 2014



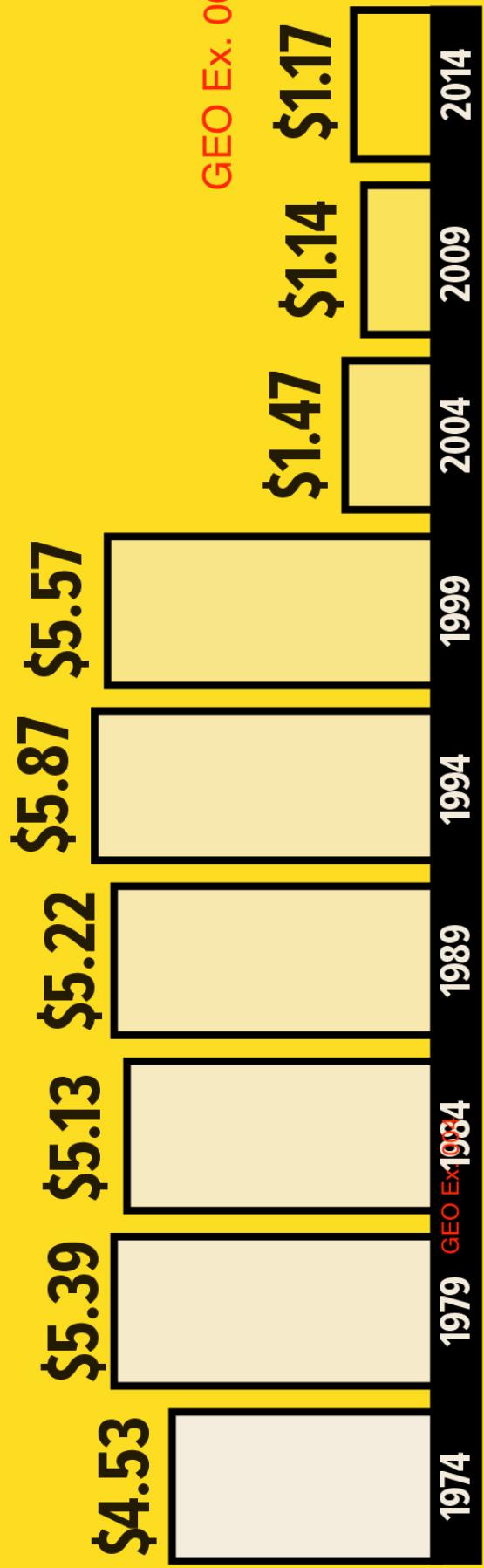


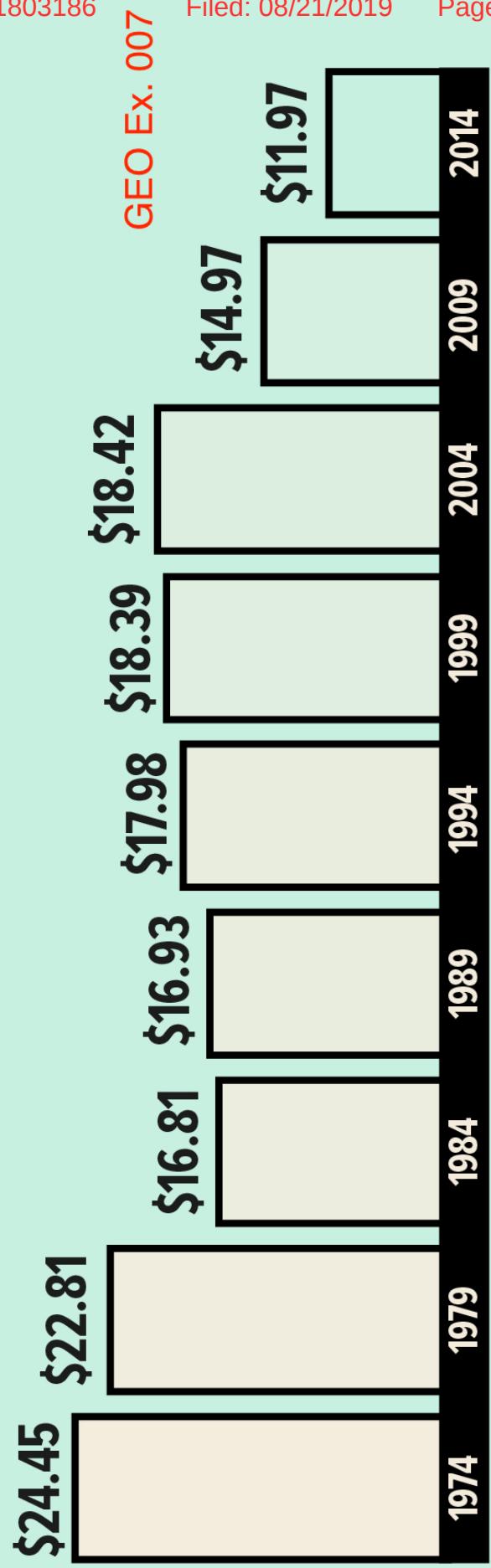
## SHIFTING UNITS: The Price of Various Music Artifacts Since 1889, in 2015 Dollars

## Exhibit C



1889	\$1.30	\$18.69	\$23.00	\$9.85	\$6.64	\$51.19
1910						1944
1955						1951
1968						1970
1970						1977
1973						1983
1983						1991
1991						2002
1991	\$3.13	\$53.96	\$42.43	\$27.04	\$39.77	\$18.92
1991	\$27.54	\$24.67	\$1.26	\$91.30	\$0.00	\$16.04
1991						2007
1991						2013
1991						

**Exhibit D****AVERAGE PRICE of a SINGLE, 1974-2014**ALL \$ IN 2015 U.S. DOLLARS  
SOURCE: RIAA

**Exhibit E****AVERAGE PRICE of an ALBUM, 1974-2014**ALL \$ IN 2015 U.S. DOLLARS  
SOURCE: RIAA

**Exhibit F**

NY061016-06/10/58-NASHVILLE: Pvt. Elvis Presley tips his cap to newsmen as he enters a local recording studio. Elvis is in town for a few recordings while he is on leave from the army. UPI TELEPHOTO



**Exhibit G - 2019**

**Exhibit H**

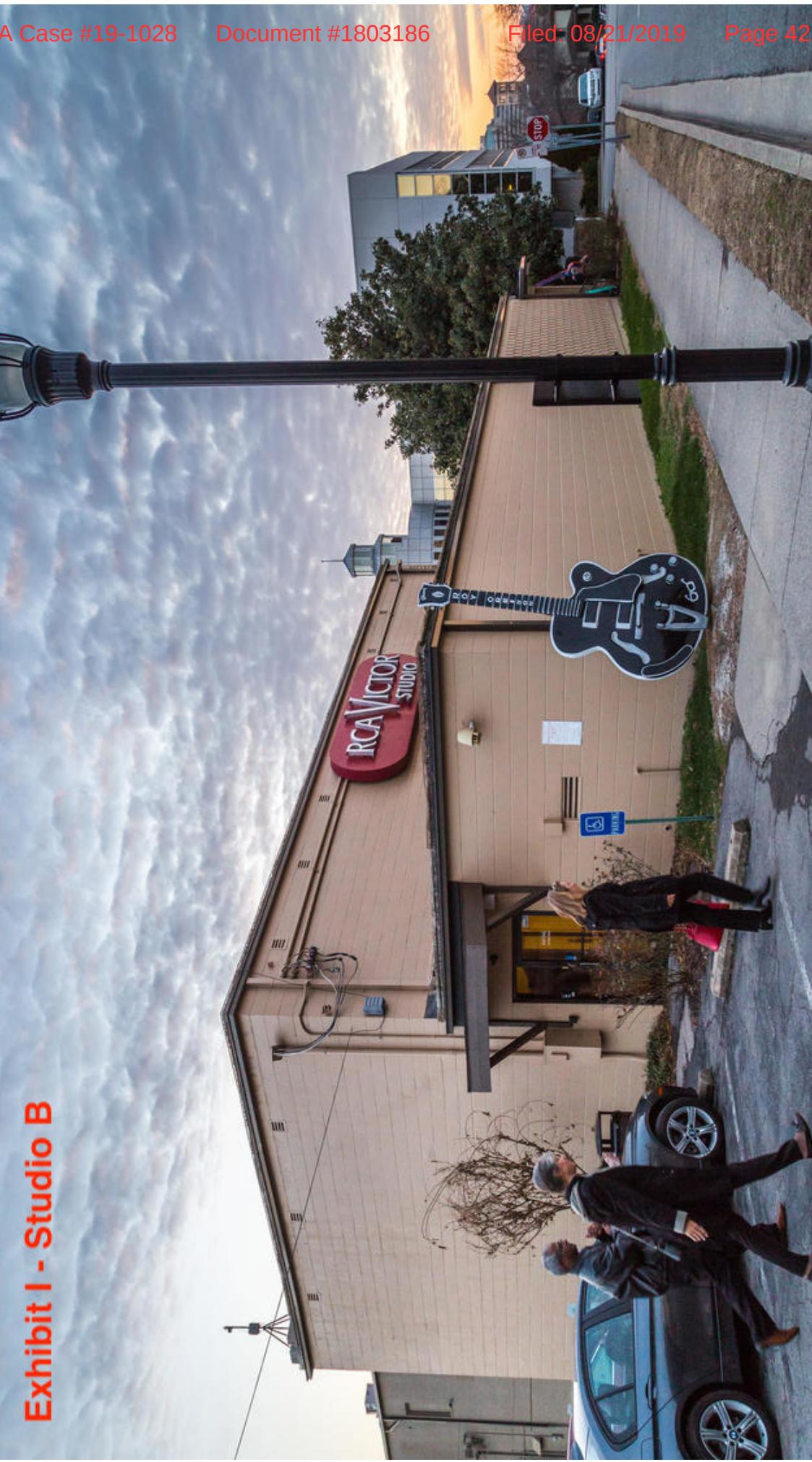


Exhibit I - Studio B

**Exhibit J - RCA Studio A almost torn down**

# Will Nashville's Runaway Growth Kill Music Row?

Regina Cole



Historic RCA Victor Recording Studios on Music Row in Nashville. Elvis Presley, Dolly Parton and many others recorded here at one time.

Getty

You don't have to be a statistician to know that Nashville, Tennessee, is booming. Cranes dominate the skyline and, every day, about 100 people move to the region. Visitors to the city have swelled from 2 million a year in 1998 to 15.2 million visitors in 2018. Not long ago, the city's Department of Public Works commissioned a study to measure the foot traffic along Lower

Broadway and on First Avenue on a typical Thursday and Saturday. Planners were shocked to discover that the number of pedestrians using those streets was comparable to foot traffic in Times Square.

If those statistics don't paint a crowded enough picture, just try to negotiate traffic on I-40 at rush hour.

The supreme irony of Nashville's mushrooming growth is that it endangers the historic center of the city's music industry. "Music Row," a one-square-mile neighborhood housing countless music writing, publishing, production and recording enterprises, plus their attendant businesses, is next to downtown, where there is no more space for glassy towers. Thus, developers eye the small buildings between 16th and 19th Avenues.

"It's called 'Music City' for a reason," says Pam Lewis, president and CEO of [PLA Media](#), a public relations, marketing and music tourism company located on 16th Ave., in the heart of Music Row.

"According to a 2013 economic impact study done by the mayor's office, the Nashville music industry employed almost 60,000 people and produced \$3.2 billion in job income annually," she says.

"The density of the Nashville music industry is 20 to 30 times greater than that in the two other primary music centers, Los Angeles and New York. There are 800 annual festivals featuring music throughout Tennessee. Simply put, we are the only industry which brands the state internationally."

Nashville became Music City early: In 1819 it housed the country's first music publishing company. Fame accrued when the [Fisk Jubilee Singers](#) wowed international audiences, including Queen Victoria. In 1925, a country music juggernaut was launched by Nashville radio station [WSM-AM](#) when it broadcast [The Grand Ole Opry](#). Today, the Opry is America's longest-

running radio show. Music is Nashville's rhythmically beating heart, and Music Row is the neighborhood where it is at home.

"This is a social sport," says songwriter and producer [Trey Bruce](#). "We all walk to each other's offices and work together. Much as the industry changes, we still have to create music together."

The result, he says, is "an accidental cultural district."

"It started to be developed in the late 19th century, and after World War II, attracted music people with its cheap office space," explains Carolyn Brackett, a senior field officer with the [National Trust for Historic Preservation](#). For four years, she has worked with local individuals and organizations to try to save Music Row's buildings from the bulldozer.

"Bungalows were repurposed and new buildings erected for the music business," Brackett says. "But it was still a neighborhood, or a campus. It is what a lot of cities want to have. But, in five years, we have lost 45 buildings in Music Row."

One of the challenges to Music Row is that it does not fit historic district definitions; the eclectic neighborhood encompasses many types and styles of buildings.

"The National Trust has placed Music Row on its list of 'National Treasures,' which identifies endangered significant historic places," Brackett says.

"Three-fourths of Music Row has no protection of any kind. We need new tools that are incentive-based so that Nashville can continue to have this incubator of affordable space."

"New music publishing companies are coming to Nashville every day," Trey Bruce says. "We need a preservation plan and a new designation, a 'Cultural

Business District.”

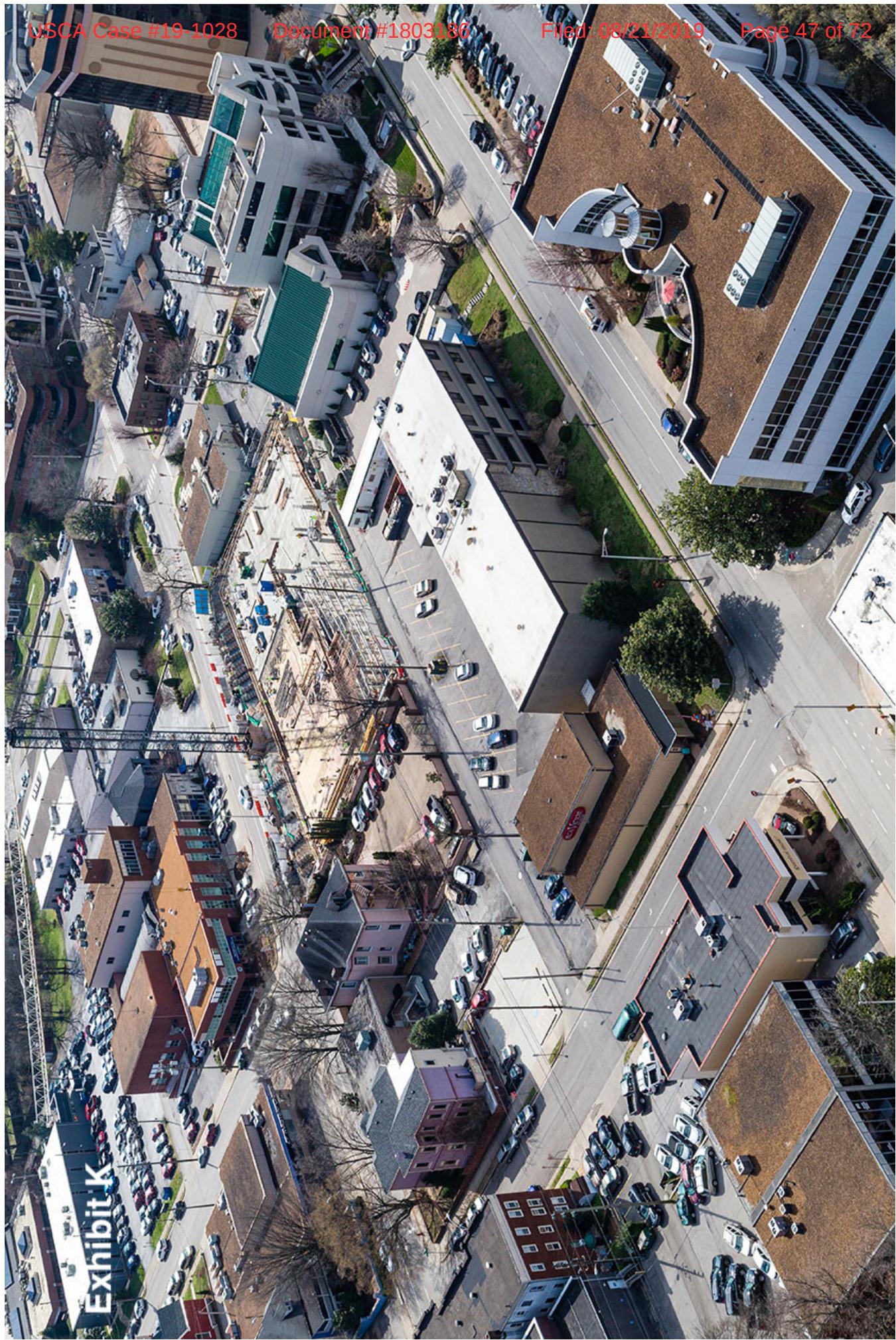
RCA Studio A is one of Music Row’s rare success stories. The legendary recording studio was slated for demolition in 2014, when a group of citizens bought it. It continues to function as a recording studio today.

“Twelve of the songs up for Grammys this year were recorded there,” Brackett says.

“Music is an emotional experience,” says Bruce. “If you have goosebumps because you’re recording where Dolly Parton made records, you’re going to sing differently.”

Pam Lewis points to Bill Miller of Icon Entertainment for another example of how historic preservation helps Nashville.

“He rehabbed historic buildings downtown on 3rd, Printer’s Alley and Broadway for his numerous attractions, which include Nudie’s, Skull’s, the Patsy Cline Museum, the Johnny Cash Museum and House of Cards. This is compelling proof that commerce can prevail,” she says. “You can make money and save historic resources.”



**Exhibit K**

# Exhibit L





Exhibit M

**Exhibit N**

# Exhibit O



# Exhibit P

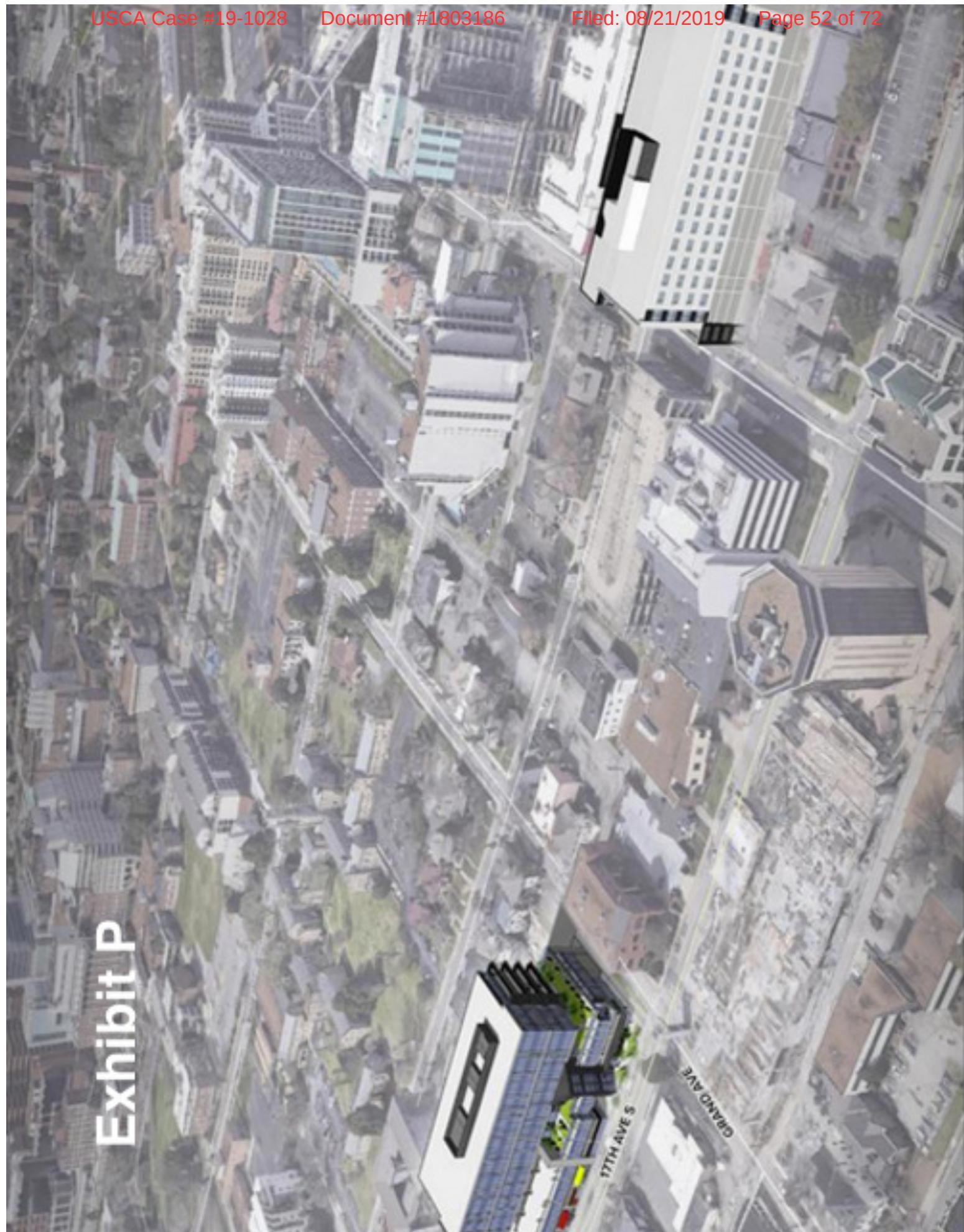
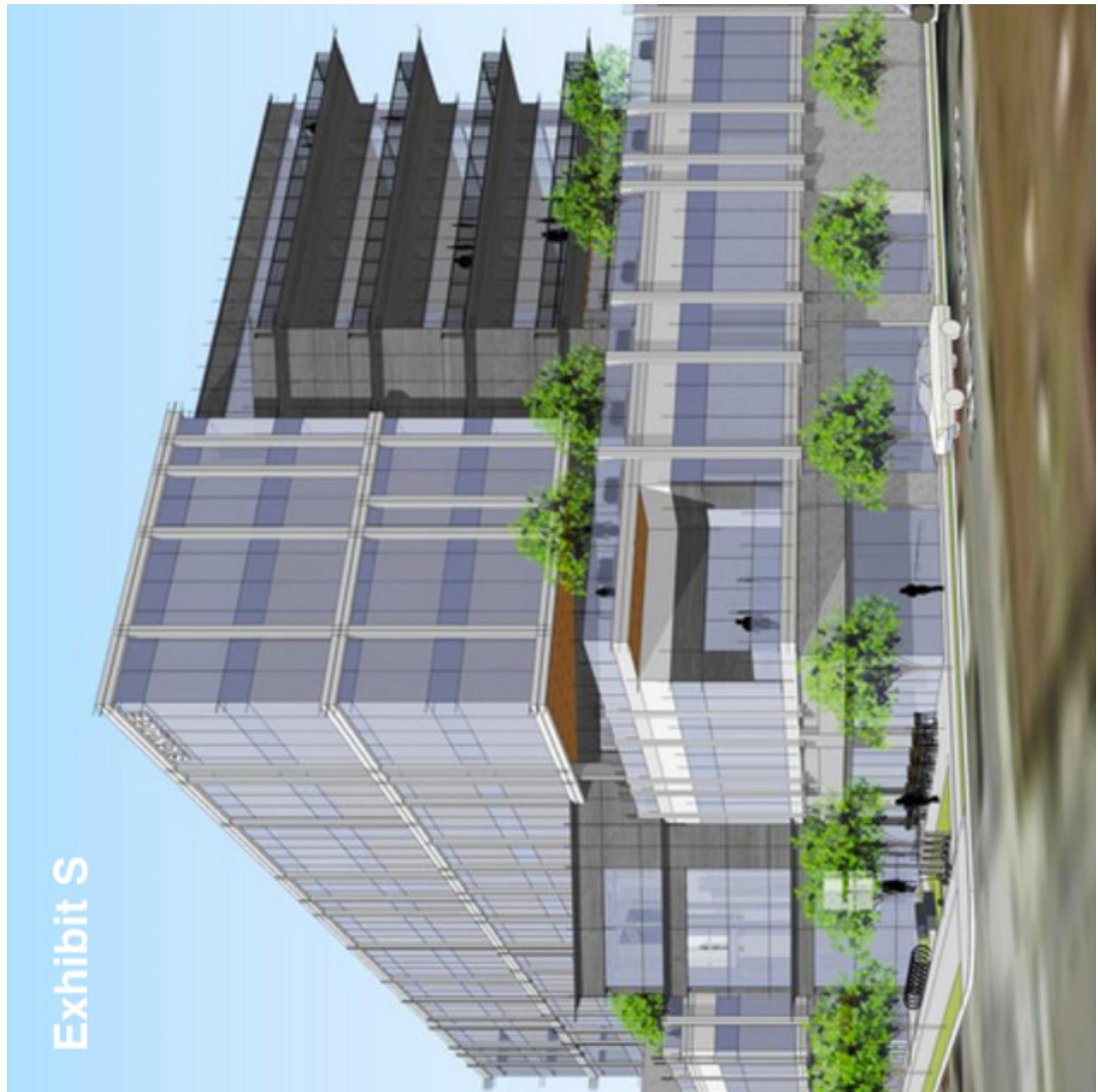




Exhibit Q

# Exhibit R



**Exhibit S**





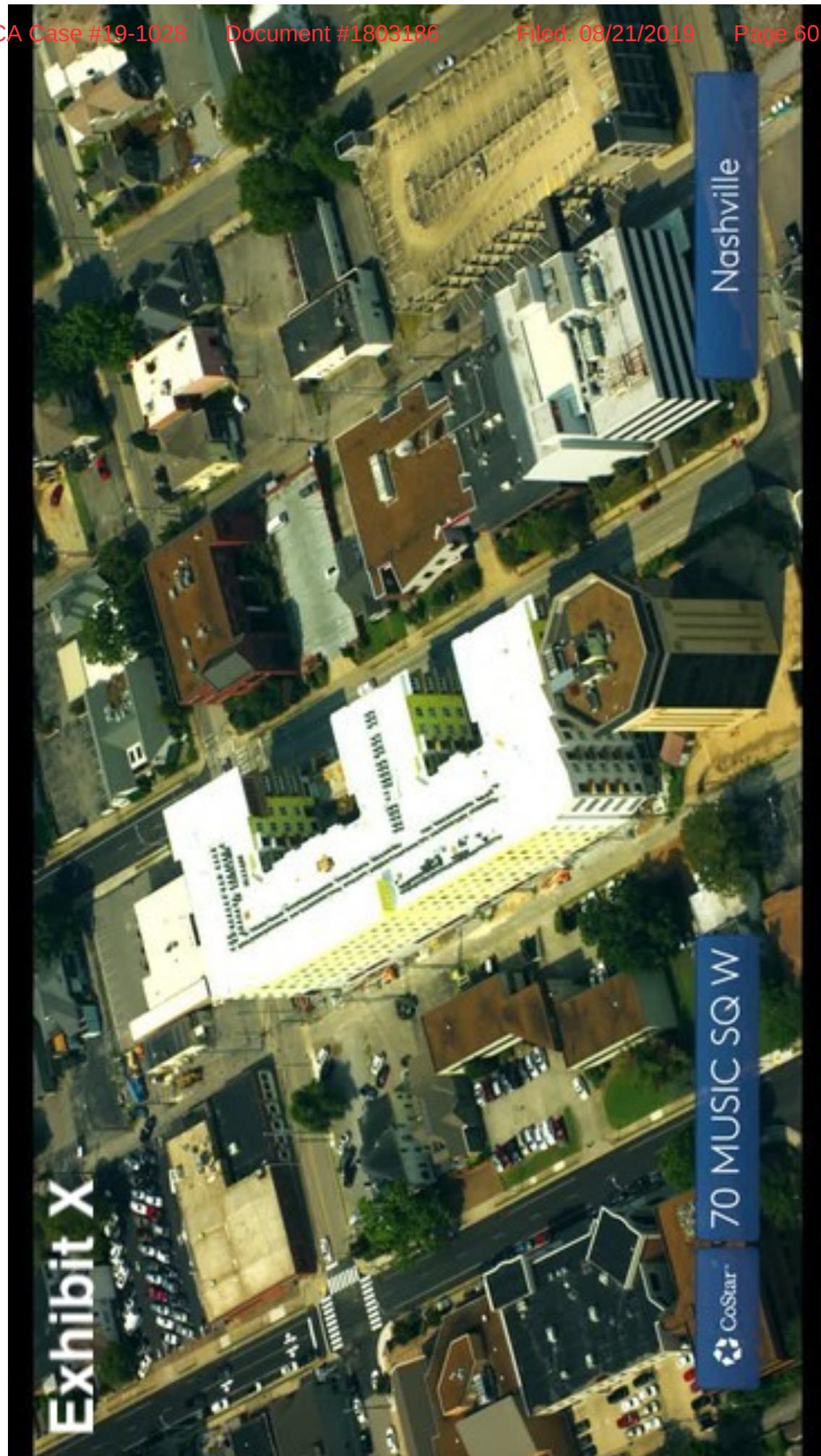
**Exhibit U**

## Exhibit V



# Exhibit W





# Exhibit Y



•••

**Historic Nashville, Inc.**

. October 5, 2015 · Edited

The 19-story "M Residences" mixed-use highrise will replace 5 vintage buildings at 19th Avenue South and Chet Atkins Place, including a 115-year old house converted into a music recording studio, on Nashville's historic Music Row.

[Like](#)[Comment](#)

Write a reply...





Exhibit Z1

# Exhibit Z2

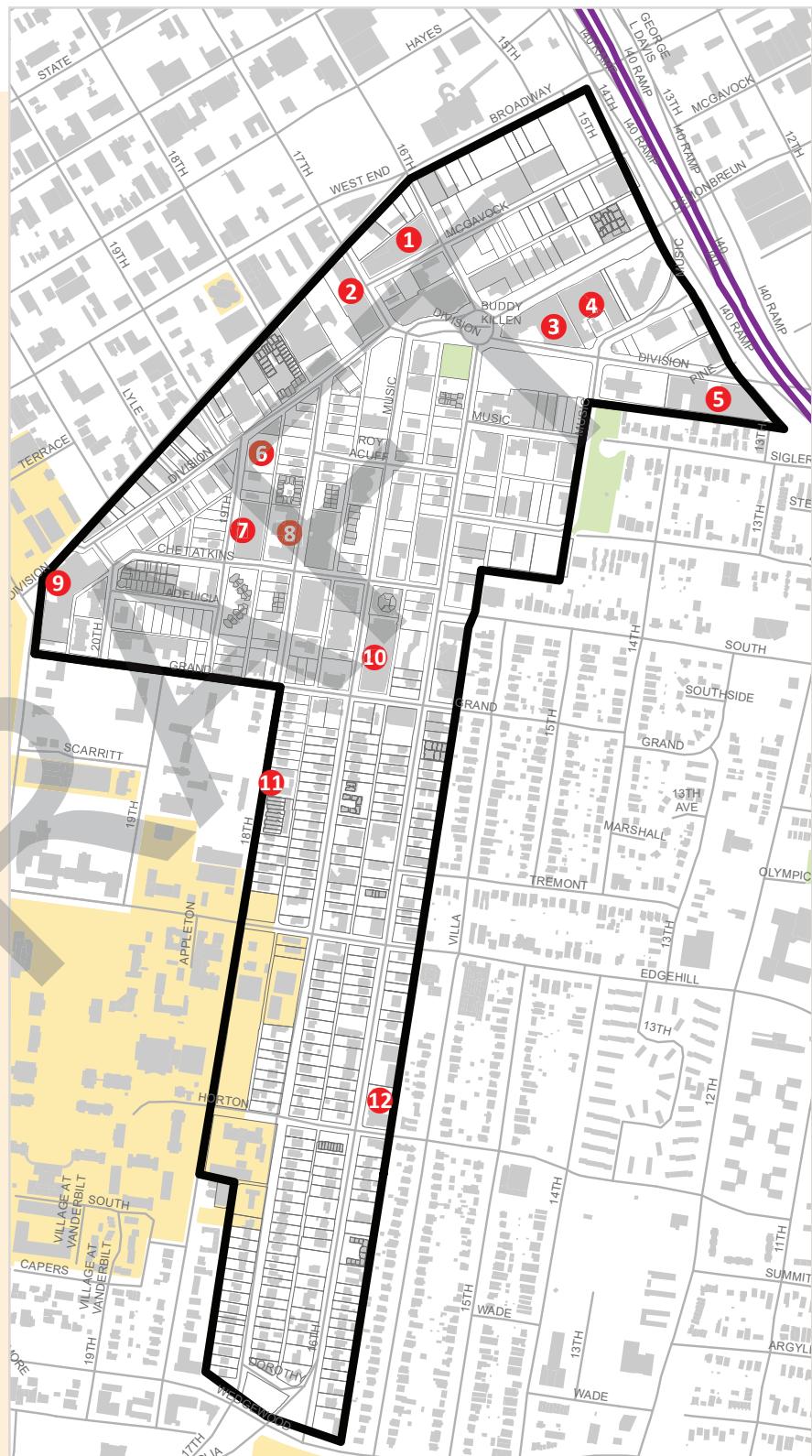
## PRESSURES

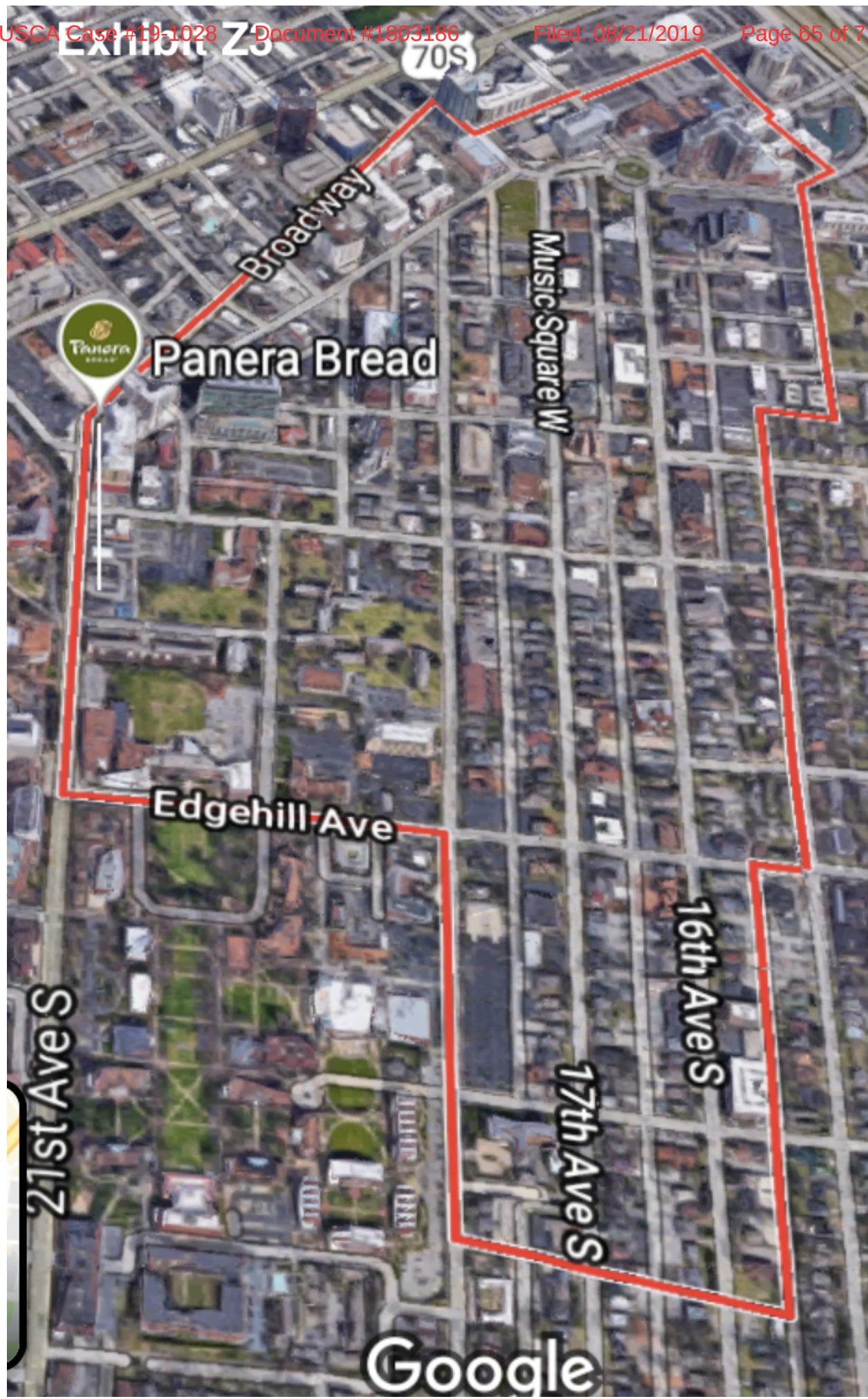
**Multi-family development built on Music Row since 2010**

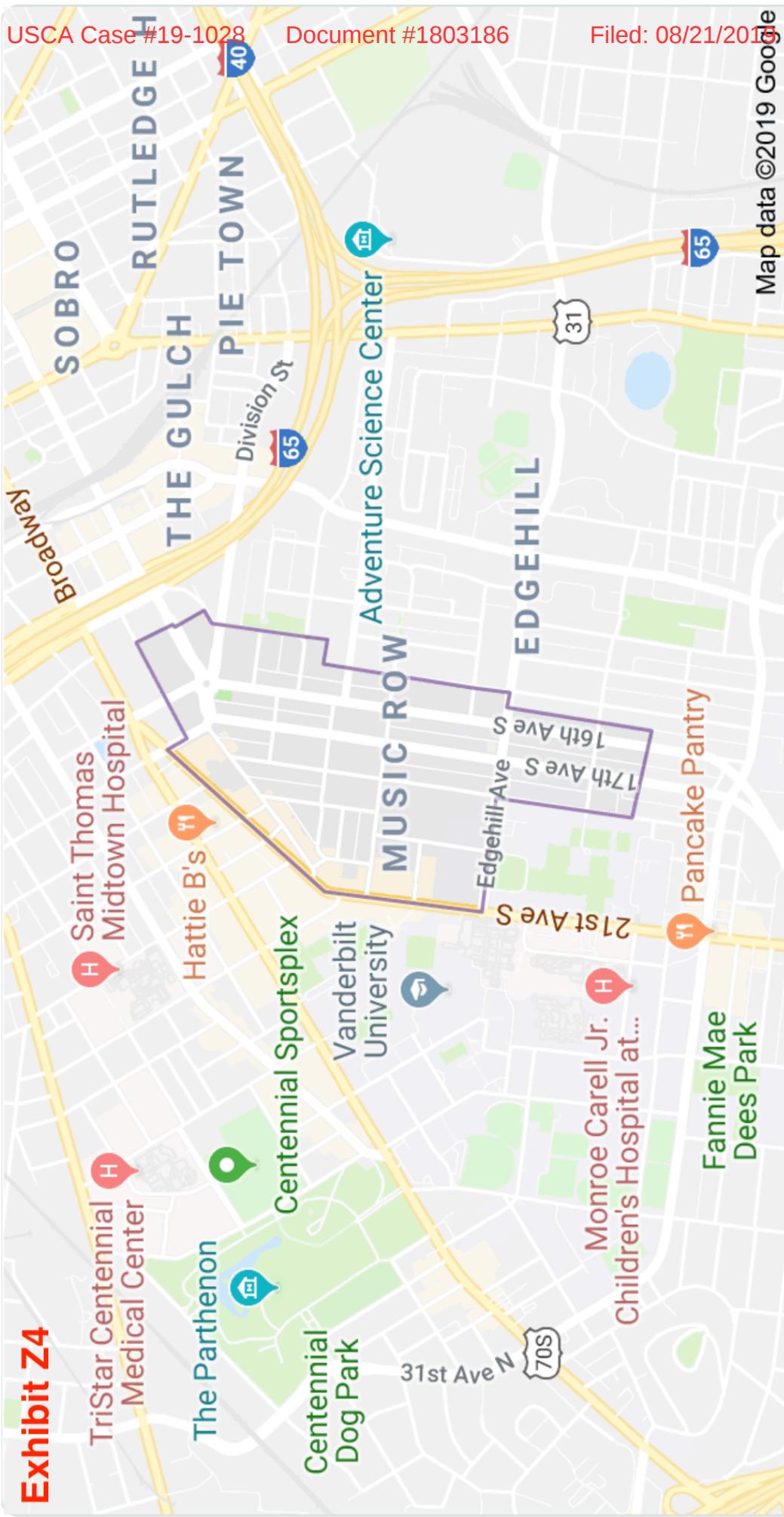
- 1 The Cadence  
190 units. 2016.
- 2 Skyhouse Nashville  
352 units. 2017.
- 3 Element Music Row  
413 units. 2016.
- 4 1505 Demonbreun  
209 units. 2016.
- 5 Infinity Music Row  
275 units. 2017.
- 6 Kenect  
420 units. Q4 2019.
- 7 The Morris  
344 units. 2017.
- 8 The Artisan  
153 units. 2014.
- 9 Aertson Midtown  
524 units. 2016.
- 10 Millennium  
230 units. 2017.
- 11 Midtown Place  
80 units. 2012.
- 12 Note 16  
86 units. 2013.

**3,274**

number of residential units  
added to Music Row between  
2008-18

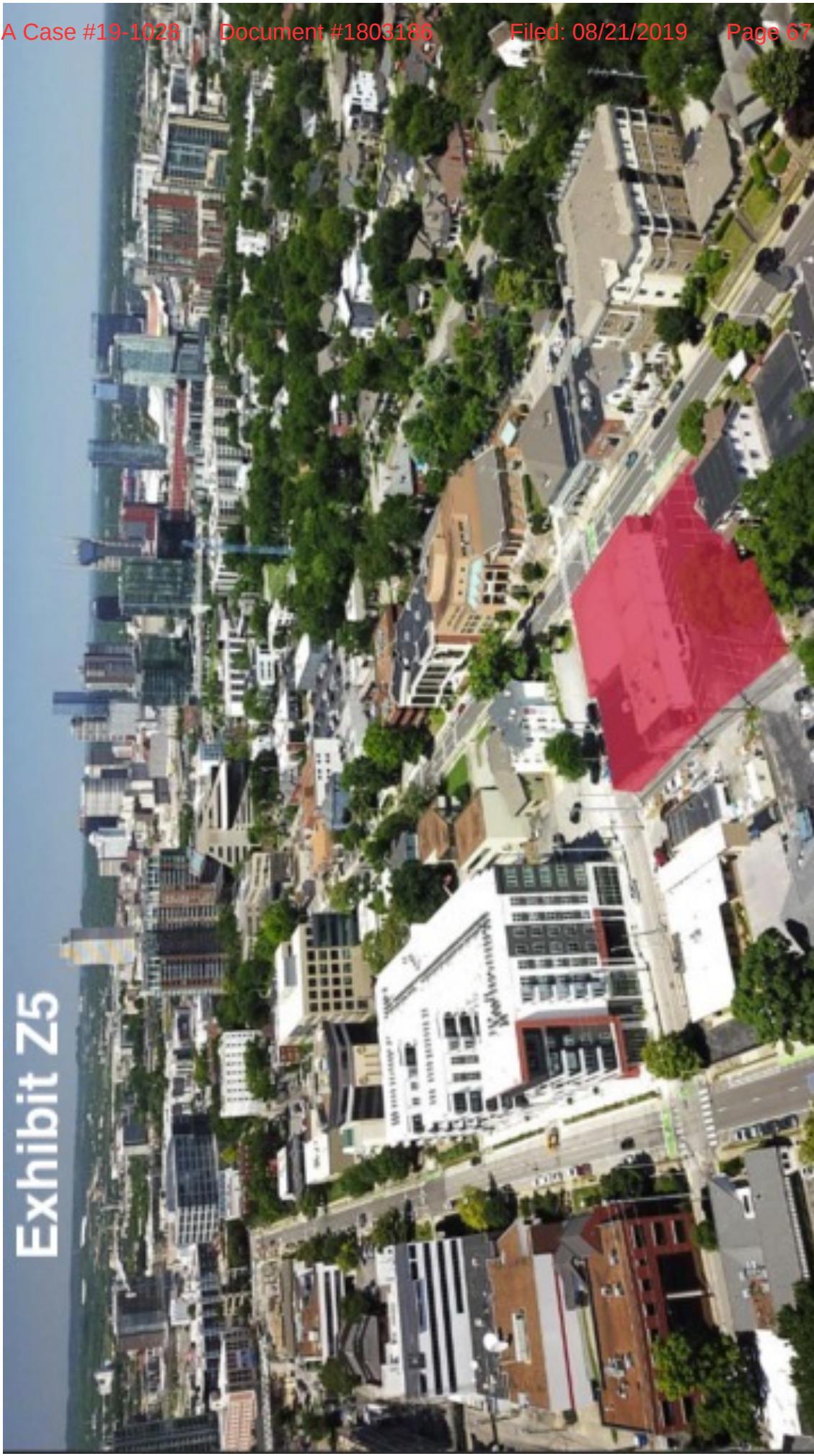






**Music Row**  
Nashville, TN

## Exhibit Z5



# PRESSES

## Intrusion of Multifamily

Recent multi-family development on Music Row has significantly degraded the vibrant creative cluster. From 2010 to 2019, 3,274 residential units have been constructed in the area. Large-scale apartments, flats, and luxury condos exacerbate the infrastructure and affordability obstacles already constricting the creative cluster. For the purposes of this plan, “large-scale multi-family residential development” is defined as any development located on development sites greater than  $\frac{1}{2}$ -acre, containing more than 20 residential units, and regarded as the primary use on the site. The imminent arrival of new corporate relocations with 6,000 jobs in Downtown Nashville will drive continued pressure for housing near the urban core.

Multi-family intrusion reduces opportunities for music-related businesses within the district by impacting affordability. Additionally, conflicts arise between residents and business uses, specifically the watering holes and ‘third places’ crucial to Music Row’s atmosphere.

Residential development on Music Row

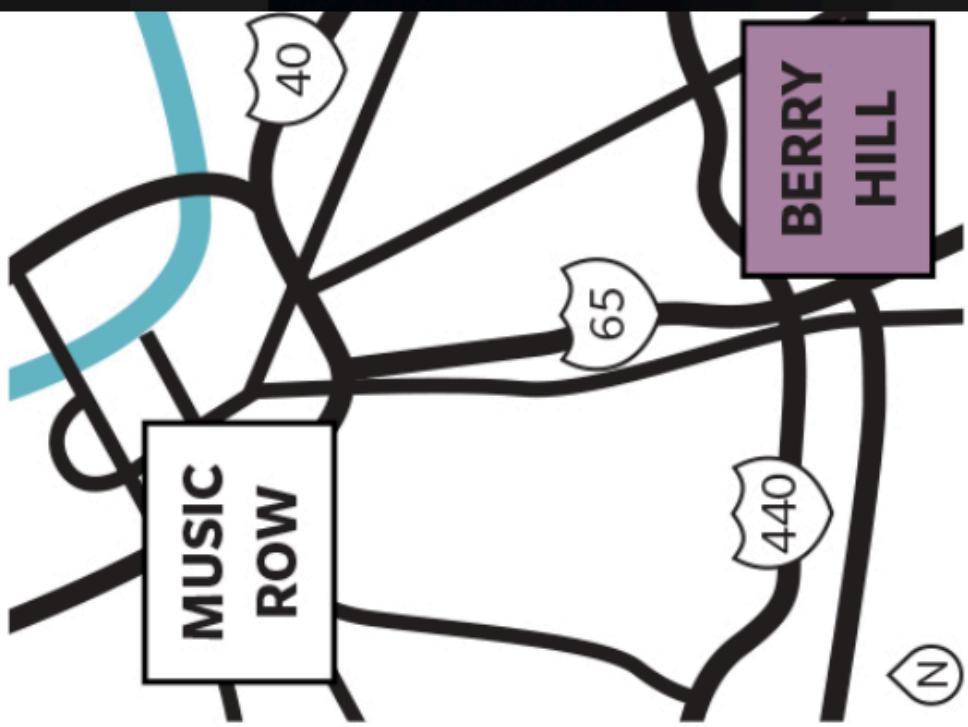


Multifamily development along 18th Avenue South

## Exhibit 27

# MOVING TO BERRY HILL

Several companies have moved away from Music Row, citing rising property taxes due to new developments, to areas such as Berry Hill, where property values are one-eighth the price per acre, according to officials.



Music industry-related businesses operate in Berry Hill

## Exhibit Z8

# Music Row awarded gloomy recognition: One of America's most endangered historic landmarks

[Sandy Mazza](#) Updated 10:05 a.m. CT May 31, 2019



11 Photos

Nashville Nine most endangered properties for 2018

[Next Slide](#)

Nashville's historic Music Row district has been awarded a grim distinction.

The National Trust for Historic Preservation on Thursday named the streets where Patsy Cline recorded "Crazy" and Dolly Parton laid down "I Will Always Love You" to its 2019 "America's 11 Most Endangered Historic

Places" list.

The designation comes after years of busy high-rise development on the quaint strips of Craftsman-style buildings around 16th and 17th avenues in midtown.

"When we say we've seen 50 demolitions in the last 6 or 7 years, it doesn't sound like a lot," said Carolyn Brackett, senior field officer with the National Trust for Historic Preservation. "But it's been replaced with very large apartment and office buildings that aren't dedicated to the music industry. If that trend continues, Music Row won't be here in 50 years."



[Buy Photo](#)

**The United Artists Tower, here May 12, 1989, is one of the "signature" buildings on Music Row that has helped the area establish its identity. The building will be repurposed for a boutique hotel that is expected to open in 2020. (Photo: Jessica Greene / The Tennessean)**

The renowned district helped buoy Nashville to become one of the nation's fastest growing cities.

# Exhibit Z9

## Nashville's musical middle class collapses

[Nate Rau, nrau@tennessean.com](#)

Published 11:10 p.m. CT Jan. 3, 2015 | Updated 2:40 p.m. CT Jan. 28, 2015



[Buy Photo](#)

*(Photo: Samuel M. Simpkins / The Tennessean)*

As an independent songwriter, Jim Reilley lives the kind of precarious year-to-year existence that is now typical of Nashville's working music professionals.

At the same time the New Dylans began recording their first album in 18 years, Reilley, the band's co-founder, was waiting to find out whether his publishing deal would be renewed for another year.

A publishing deal essentially pays a songwriter an annual salary to write songs — Reilley writes dozens per year. His publisher hooks him up with other writers for co-writing sessions, pitches his songs to artists and labels and licenses them for television shows or commercials. Last year, a song Reilley co-wrote was licensed to the ABC television show "Nashville."

But despite his successes, in many ways, Reilley's career trajectory makes him the poster child for the troubled state of the music industry in general and the songwriting profession specifically.

As world-renowned artists like Taylor Swift, the Black Keys and Keith Urban have been hoisted up as evidence of Nashville's it-city status, the music industry has actually been in a state of unrelenting decline.

[Buy Photo](#)



**New Dylans** bassist Chris Autry *(Photo: Samuel M. Simpkins / The Tennessean)*

Since 2000, the number of full-time songwriters in Nashville has fallen by 80 percent, according to the Nashville Songwriters Association International. Album sales plummeted below 4 million in weekly sales in August, which marked a new low point since the industry began tracking data in 1991. Streaming services are increasing in popularity but have been unable to end the spiral.

The result has been the collapse of Nashville's musical middle class — blue-collar songwriters, studio musicians, producers and bands who eke out a living with the same lunch-pail approach that a construction professional brings to a work site. In fawning national publications, Nashville has emerged as a glamorous place populated with music celebrities. But in actuality, making a living at music is a rather gritty chore.

Independent songwriters like Reilley work under pressure-packed year-to-year deals. Professional musicians like Chris Autry, who plays bass for the New