

1967-1970

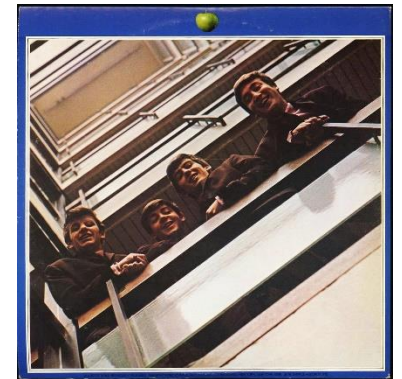
First appearance in trade magazines: April 7, 1973

Label af1

Stereo

SKBO-3404

Apple label with blue background and "MFD. BY APPLE" on the full side.



Biggest Raids Yet Net 2 Million Tapes

Continued from page 1

of the Harry Fox Agency, publishers' agent and trustee.

Armed with writs of seizure issued by U.S. District Court Judge Frederick Lacey in Newark, and accompanied by Federal marshals, representatives of the recording and music publishing industries raided the following operations:

Melody Recordings, Inc., Fairfield, N.J., whose principal is Al Cecchi, also known as Al Cohen; American Cartridge Recordings (ACR) and National Cassette, Inc., Englewood, N.J., a division of National Communication Arts, Inc., headed by Alexander Marconi Jr. and Anastasia, Inc., Albany Park, N.J., headed by Elias Saka.

Tractor trailers were used to transport the seized pirated tapes, blank cartridges, master duplicators and slave units to a warehouse where they were impounded.

Judge Lacey's issue of seizure writs followed a hearing at which evidence was presented by 54 music publishers that the above-named firms were infringing on their music copyright. The publishers, in a class action, asked for and were granted the writs of seizure and also asked for a permanent injunction prohibiting those firms from future involvement in the manufacture, distribution and sale of pirated recordings.

At the same time, Warner Bros.

Records and A&M Records entered a class action in behalf of all other record companies similarly situated charging the pirates with unfair competition and asking for a permanent injunction against them.

There were indications that similar actions will soon be taken against other duplicators and distributors known to be operating in New Jersey, long reputed as a hotbed of unauthorized duplication.

Jules F. Yarnell, antitrust coordinator for RIAA, and Robert Osterberg of Abalos & Clark termed the raid part of a concerted crackdown on tape piracy by the music industry. John Clark, the publisher's attorney, noted that he would seek not only the destruction of the bogus tapes and duplicating equipment but the imposition of heavy damages on the pirates.

Factories: Los Angeles; Jacksonville; Winchester

The Scranton plant was about to be shut down in August and sold to North American Music Industries later in the year, but they made some metal parts for this album. The copies that I have appear to have parts from Scranton that were used by the Jacksonville plant. Some of the labels appear more lavender than blue.



Cover:

The cover has a cardboard cover with paper slicks pasted onto it. The inner cover is glued on top of the (wrapped-around) outer cover.

The front cover sports a photograph from the Angus McBean session that produced the cover design to the (unreleased) *Get Back/Let it Be* album, but it is a different photograph than the one that had been chosen for the cover. Likewise, the back cover sports a photograph from the Angus McBean session that produced the cover to their first British LP, but it is a different photograph than the one that was used for the album.

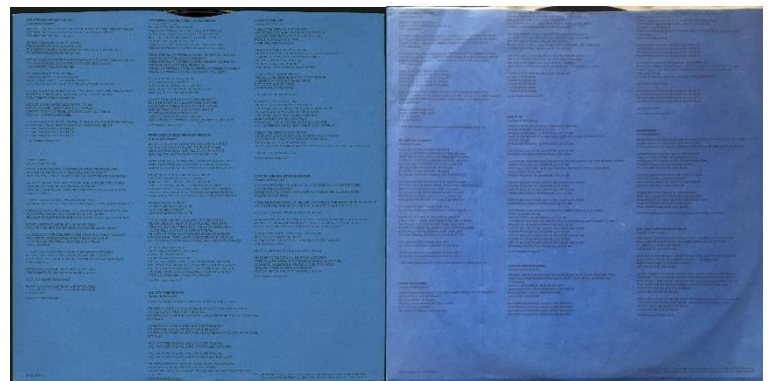
The inner cover slick was one of many photographs taken on the band's "mad day out" photo session on July 28, 1968. The Beatles, Tony Bramwell, Mal Evans and his son (Gary), Yoko Ono, Francie Schwartz, and three others with cameras traveled around to seven locations in London and took pictures. This shot was taken at the fifth location, St. Pancras Old Church and Gardens. As they were having their photograph taken under an archway, a crowd gathered to watch. Their photographers suggested that they merge with the crowd, and they captured the moment.



The back cover to the original pressing features a large green Apple logo in the center of the top edge. Later pressings replace this with Capitol's "C" logo.

Inner Sleeves:

Every pressing of the LP features colorful blue inner sleeves listing the lyrics to all of the songs. The sleeve designs came from the UK and show the British copyright information for all of the songs. Rather than replace each of these, Capitol simply added a statement at the lower right corner indicating that Maclen Music controlled the rights to the Lennon-McCartney songs for the USA and certain other countries. The songs from *Magical Mystery Tour* were controlled by Comet Music, and Capitol adjusted the credits to George's songs to refer to the American company.



Insert:

Apple included the same insert with this album and with its companion, 1962-1966. The first side listed all of the songs on the two albums, and the second side indicated their availability on LP or single, and on the two remaining tape formats. The insert lists “Get Back” as being from the *Let it Be* album, when in fact is the single mix of the song. “Let it Be” is correctly identified as the single mix, instead of the version from the LP. Although the insert lists the albums in chronological order, it puts the singles in numerical order – so that the singles from late 1967 to 1970 appear ahead of “I Want to Hold Your Hand.” An error in the singles listings shows “Baby, You’re a Rich Man” as the A-side of single 5964; this is interesting because the contemporary Apple pressings of the single put that song on the full side; unlike “Act Naturally” and “Strawberry Fields Forever,” Capitol had always treated “All You Need is Love” as the top side.

THE BEATLES 1962-1966		THE BEATLES 1967-1970		...FOR YOUR INFORMATION	
Side One Love Me Do (The Beatles) (Capitol) Please Please Me (The Beatles) (Capitol) From Me to You (The Beatles) (Capitol) She Loves You (The Beatles) (Capitol) I Want to Hold Your Hand (The Beatles) (Capitol) All You Need Is Love (The Beatles) (Capitol)		Side Two A Hard Day's Night (The Beatles) (Capitol) And I Love Her (The Beatles) (Capitol) Eight Days a Week (The Beatles) (Capitol) I Feel Fine (The Beatles) (Capitol) Ticket to Ride (The Beatles) (Capitol) Yesterday (The Beatles) (Capitol)		ALBUMS THE BEATLES (1963) (Capitol) WITH A LITTLE HELP FROM MY FRIENDS (1964) (Capitol) THE BEATLES (1965) (Capitol) THE BEATLES (1966) (Capitol) THE BEATLES (1967) (Capitol) THE BEATLES (1968) (Capitol) THE BEATLES (1969) (Capitol) THE BEATLES (1970) (Capitol)	
Side Three I Want to Hold Your Hand (The Beatles) (Capitol) All You Need Is Love (The Beatles) (Capitol) Let It Be (The Beatles) (Capitol) The Long and Winding Road (The Beatles) (Capitol)		Side Four I Want to Hold Your Hand (The Beatles) (Capitol) All You Need Is Love (The Beatles) (Capitol) Let It Be (The Beatles) (Capitol) The Long and Winding Road (The Beatles) (Capitol)		SINGLES LOVE ME DO (1963) (Capitol) PLEASE PLEASE ME (1963) (Capitol) FROM ME TO YOU (1963) (Capitol) SHE LOVES YOU (1963) (Capitol) I WANT TO HOLD YOUR HAND (1963) (Capitol) ALL YOU NEED IS LOVE (1967) (Capitol) LET IT BE (1970) (Capitol)	

Get Back (Let It Be)
 Let It Be (single)

Baby, You're A Rich Man—
 All You Need Is Love 5964 7-67

Stickers:

Apple promoted the album with a blue, rectangular contents sticker. There are actually two such stickers. One of these (sticker s1, the first?) shows the shading of the Apple logo on the left. That is, the Apple logo was reversed from its usual orientation. The other sticker (s2) shows the Apple logo with its shading on the right side as usual.



Label ar1

Stereo

SKBO-3404

Apple label with rights information on one or both sides.

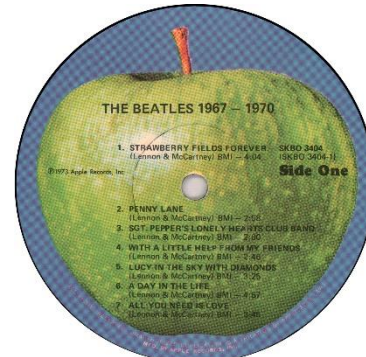
Factories: Los Angeles, Winchester, Goldisc

Rights information appears in the rim on both sides.

Possible covers:

Cardboard cover with Apple logo on the back

Posterboard cover with Capitol “C” logo on the back



Label 72rb

Stereo

SKBO-3404

Blue label with rights disclaimer

Factories: Los Angeles, Jacksonville, Winchester, PRC Compton, Specialty

The Specialty copies were likely pressed from 1985 on.

Possible covers:

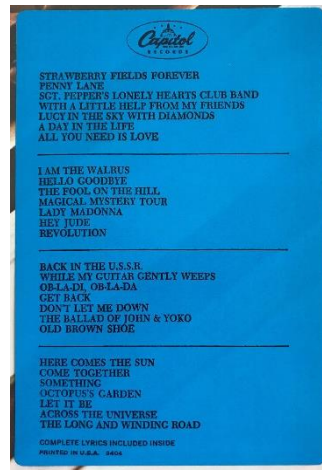
Posterboard cover with Capitol "C" logo on the back

Stickers:

The first Capitol pressing of the album has "3404" next to "Printed in USA" and features Capitol's "C" logo – the logo that Capitol used from 1969 to 1978.

Other copies made before the colored-vinyl album came out in 1978 have the dome logo at the top and have "3404" next to "Printed in USA."

Copies made after mid-1978 have the dome logo at the top and have "3404" in the center of the bottom of the label.



Label 78b

Stereo

SEBX-11843

Blue label with dome logo and rim print starting with "MFD. BY CAPITOL."

Blue vinyl pressing

Factories: Los Angeles, Jacksonville, Winchester



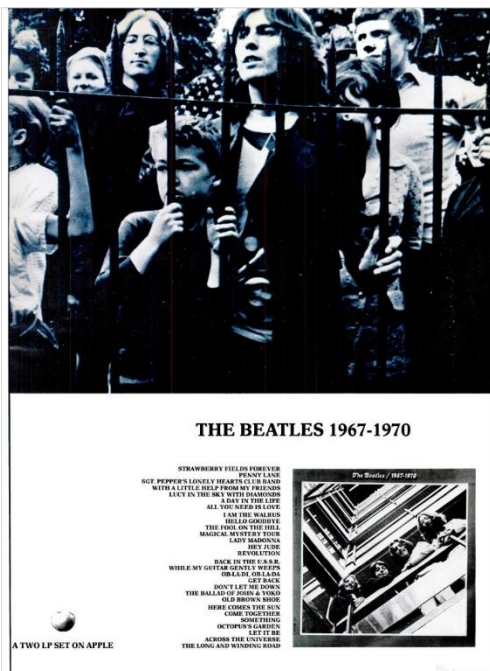
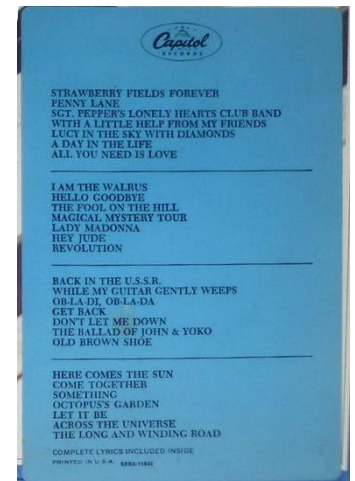
Possible covers:

Posterboard cover with Capitol dome logo on the back

Stickers:

Round sticker on the front wrap with "LIMITED EDITION" and "2 BLUE VINYL DISCS," along with the catalog number and "Printed in USA." (s1)

Rectangular sticker on the back cover listing the song titles, having the Capitol dome logo and SEBX-11843 catalog number.



Story:

The history of the two compilation records is both the history of the Beatles' contracts and a history of record piracy in the United States. In order to achieve the higher royalty rates associated with the band's 1969 contract (negotiated on their behalf by Allen Klein), the Beatles had to release a specified number of new albums and "pickup" (compilation) albums each year. They began well, with the *Hey Jude* album and several records of new material in 1970. By 1972, though, they were in a jam. Of the four ex-Beatles, only John released an album that year, and there were no pickup albums. This left them owing records to EMI, and they conceived of a hits collection to serve in that capacity – to bring them closer to the terms of their contract. Fate intervened to push that project along.

Elias ("Lew") Saka was a Japanese immigrant who had frequent encounters with the law. In 1964, he was convicted of transporting thousands of pairs of stolen nylon hosiery across state lines into New Jersey, where he lived and worked. At the time, he was operating a mail-order business named Nylons Unlimited. He appealed, but the appeal fell through. He was fined and placed on a five-year probation.

By 1971, there was a huge market for pirate ("bootleg," illegal) tapes. Companies purchased copies of commonly-available records or tapes and made cheap copies. They sold these copies through mail-order and at truck stops and unsuspecting record stores. In order to make a pretense of legality, the sellers advertised that they had paid their copyright royalties. Actually, they had no license to use the recordings and were not paying the artists (or record labels), and therefore were able to sell their low-quality needle-drops for less than the price of a legal album.

By early July 1972, David Heilman's well-known pirate company, Wisconsin-based Economic Consultants (a.k.a. E-C Tape Service) had decided to get into the Beatle business – infringing on their copyright in an effort to make fast cash. Copyright law was revised in 1971 to allow manufacturers ("record companies") to pursue their own property interests in court – for recordings made on or after February 15, 1972. The law at the time still permitted them no legal interest in recordings that were fixed prior to that date. When music piracy was discovered, the artists and music publishers could sue, but their lawsuits were handled by the individual states. Some states had very little to say about copyright legislation, and companies like E-C Tape operated out of those states. If they were found guilty of piracy in, say, California, they might claim that they had never intended to sell their product in California, or they might wind up withdrawing their product from that state but continuing to sell it elsewhere.

E-C Tape got on the wrong side of the Beatles by putting out a set of six eight-track tapes (or six cassettes), covering the Beatles collective and solo careers – up to the end of 1971. The tapes sold enough copies to warrant scrutiny, and in 1973 they pressed vinyl records of the six albums. That set was called *The Story of the Beatles*.

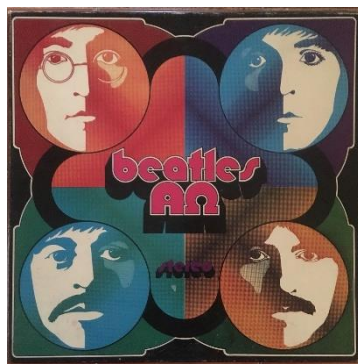
TAPES
As low as \$1.49 each.
Original Artists!
Huge selection, fully guaranteed.
Copyright royalties paid and authorization to duplicate performance obtained.
MVC DISTRIBUTING CO.
2344 Industrial Park Court
Farmington, Mich. 48024
Phone: (313) 477-6664
de25

8 TRACK STEREO TAPE
Direct from manufacturer. Royalties paid. Original artist, highest quality, beautifully packaged – guaranteed.
Quantity buyers only.
OMEGA SALES, INC.
P. O. Box 3192, Atlanta, Ga. 30302
(404) 523-0327; 577-6997
de25

8-TRACK AND CASSETTE TAPES
ROYALTY PAID
ORIGINAL ARTISTS
Copyright royalties paid and authorization to duplicate performance obtained.
DISCOUNT WHOLESALERS, INC.
Fair Lawn, N.J. 07410
(201) 796-6664
ja8



This is where Lew Saka's Audio Tape Inc. (a.k.a. Audiotape Inc.) entered the picture. Operating out of Asbury Park, NJ, they offered not six tapes but **eight** – packaged as two four-record sets that were available as tapes or LPs. The first set was popular enough that Saka split it into two pieces, allowing people to buy them as two-record sets. Rather than hide in print ads, Audio Tape advertised the sets in major television markets (notably New York City). With the songs being mainly in alphabetical order, the company advertised their product as “Greatest Hits from A to Z.” They dubbed the set “Alpha Omega” (ΑΩ), which would be Greek for A-to-Z but also means “beginning to end.” The initial release of the first set of four records had a full-color front cover design and a catalog number of ATRBH-3583. The back cover lists the songs, out of order, and identifies the manufacturer as Audio Tape Inc.



The 2LP sets broken down from ΑΩ have monochrome-printed covers.



The second set was available almost immediately after the first set and has nearly identical graphics. It, too, identifies the maker as Audio Tape Inc. The tape formats proclaimed the same, and of course, they made the claim, “Copyright royalties paid.”

The publishing companies were already up in arms about tape piracy. Here is an ad from May 1972 decrying the practice and helping people to identify pirated tapes. The Record Industry Association of America got involved and began investigating the companies that were producing pirate records.

On October 25, 1972, the RIAA investigation resulted in a set of busts in New Jersey. Federal marshals impounded the equipment used for duplicating tapes and confiscated over 2,000,000 bootleg tapes with the intent of destroying them all. Shortly before the seizure, no less than fifty-four music publishers filed a joint complaint that their rights were being violated. Among the NJ companies whose tapes were seized was Audiotape Inc.

The operation emerged again in Cincinnati with a new name, "TV Products," with the same Alpha-Omega boxed set. However, they completely reorganized volume 2, changing the track order and replacing some songs with others. Some of the tapes list TV Products as being based in New Jersey; these were likely made before the move.

The releases from TV Products have black-and-white covers and retain the AΩ names on both sets.



ATTENTION RECORD & TAPE DEALERS

The United States Court of Appeals for the Ninth Circuit has ruled* that a compulsory license under the Copyright Act to use copyrighted music is not available in connection with manufacture or sale of tapes and records duplicated without the express authorization of the owner of the recording.

Many such unauthorized recordings are being distributed bearing legends such as "All copyright royalties paid," "Notices of intention to use copyright materials filed where necessary" and "All royalties paid statutory license fees of 2¢ as established by the Federal Copyright Act on deposit in an escrow account."

Do not be misled! Such unauthorized recordings are illegal and the sale thereof is an infringement of the publishers' rights in their copyrighted music.

Under the law, a single unauthorized sale could result in:

- an award to the copyright proprietors of profits;
- damages in an amount up to \$5,000 (or more in certain cases);
- an attorney's fee; and
- an order for destruction of all infringing inventory.

Furthermore, a willful infringement for profit of copyrighted music through exploitation of unauthorized recordings has been made a Federal crime as of October 15, 1971.

NATIONAL MUSIC PUBLISHERS' ASSOCIATION, INC.
THE HARRY FOX AGENCY, INC.
110 East 59th Street, New York, N.Y. 10022

* *Duchess Music Corp. et al v. Pearl Banner d/b/a National Manufacturing Company et al*

Biggest Raids Yet Net 2 Million Tapes

• Continued from page 1

of the Harry Fox Agency, publishers' agent and trustee.

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Tractor trailers were used to transport the seized pirated tapes, blank cartridges, master duplicators and slave units to a warehouse where they were impounded.

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Industry 'On Attack' Vs. Piracy; CBS Sues in N.J.

In January 1973, CBS (Columbia Records) filed suit against the pirates, including Audiotape. Apple, the former Beatles, and Allen Klein became aware of what was going on, and they were outraged. George Harrison filed suit personally on February 16th, together with Apple and supported by an affidavit from Klein. Although Neil Young was aware of bootlegging as early as the end of 1971 (and was upset), George became the first artist to publicly sue bootleggers.

George's suit names not only Saka and Audio Tape but also the makers associated with other pirate records, including Economic Consultants (E-C Tape Service), which was still putting out *The Story of the Beatles*. The suit also took aim at the television stations that were airing commercials for the product, but independent station WPIX (New York) and the ABC television network were quick to join Harrison in condemning the practice of bootlegging records.

By this time, the official sets from Apple were nearly ready. Sterling Sound cut acetates of the albums on February 20th. These Apple would advertise as the only authorized collection of Beatles hits.

A judge granted an injunction in George's favor, but that only prevented Audio Tape (TV Products) from making or selling the albums in New York state. By the end of April, the pirates were contending that any sale in New York was coincidental.

At some point, the third pressing of the boxed sets was coming out. With color covers referring to them now as "Vol. 1" and "Vol. 2," the manufacturer was now listed as Record Promotions Inc., with a different PO Box in Cincinnati as their address.

NEW YORK—The recording industry has "finally wrested the initiative and gone on the offensive against those who pirate and counterfeit records and tapes," according to Stanley M. Gortikov, president of the RIAA. "We have far to go before piracy is effectively curtailed," continued Gortikov, "but we know we are hindering many operations, jeopardizing the pirates' profitability, and increasing their risk of criminal prosecution."

Meanwhile, a class action suit has been filed by CBS, Inc. charging eight companies and a number of individuals with piracy of tape recordings. The suit was filed in the Chancery Division of Essex County Superior Court, N.J.

Named as defendants in the suit are Melody Recordings, Inc., and Al Cecci, also known as Al Cohen; American Copyright Research, Inc., and Joseph Barone; U.S. Tape, Inc., and George Tucker; National Cinematape, Inc.; American Cartridge Recordings, a division of National Communications Arts, Inc., and Alexander Magosci, Jr.; Telecor Industries, and Charles Gellert and Harold Davidow; Audiotape, Inc., and Elias Saka, also known as Lou Saka; and Diamond Sounds, Inc.

Elsewhere, police in Pasadena, Calif. seized approximately 1,000 pirated 8-track tapes, several hundred master tapes, catalogs, labels, sleeves and a shrink wrap machine. Arrested in the seizure, and charged with obtaining property under false pretenses, were Gary Edward Stokes, 29, and Sandra Kay Jones, 23, both residents of Pasadena.

Klein, Harrison Action:

ABC Net Takes Strong Stand Vs. Ads On Pirated Product

Apple, Capitol Also Plaintiffs

NEW YORK — A precedent setting consent to cease and desist from advertising pirated Beatles records was submitted last week by the American Broadcasting Companies, Inc., and WPIX, Inc. These parties along with a number of others are defendants in a suit charging illegal advertising and pirating of Beatles recordings.

The lawsuit is based upon an affidavit from Allen Klein, president of Abkco Industries on behalf of plaintiffs George Harrison of the Beatles, Apple Records, Inc., Capitol Records, Inc. and Capitol Records Ltd. Corp. which was filed at the Supreme Court in the County of New York on Feb. 16, the day on which the Hon. Justice Peter A. Quin handeled a temporary restraining order against the defendants.

Last Thursday (22), at the hearing for a preliminary injunction, presided over by Judge Nathaniel T. Helman, attorneys for Economic Consultants, Inc., another defendant in the case, requested 30 days in which to answer the charges, but Judge Helman gave them three days, or until this Monday (26), to reply, at which time he will take the matter of the preliminary injunction under advisement.

Defendants in the case include: Audio Tape, Inc., Elias Saka, Electro-Scanning Systems Ltd., Leon Nasar, TV Products, Inc., Economic Consultants, Inc., American Broadcasting Companies, Inc., WPIX, Inc., and

John Does 1 thru 100, being persons and entities presently unknown to the Plaintiffs.

Seek Permanent Injunction

Klein and the plaintiffs are requesting a permanent injunction against the defendants from duplicating the Beatles records or tapes, from advertising and selling their records and from using the Beatles names, pictures of likenesses "which they are doing wrongfully and without authorization by 'pirating' the material from albums and tapes rightfully produced and sold by plaintiffs Apple and Capitol." The action also asks for "final injunctive relief . . . from using the Beatles name or likenesses on radio and TV commercials broadcasts, cast in New York and other states, and in advertisements in magazines

having wide circulation in New York and other states.

The complaint also charges that the "defendants, knowingly and willfully have engaged in unfair competition, unlawful interference with the contractual and property rights of plaintiffs and violation of plaintiff Harrison's rights under section 51 of the New York Civil Rights Law."

The complaint also points out that since Sept. 1, 1969, Apple paid the Beatles \$19,000,000 in royalties.

Other charges in the action indicate that Economic Consultants, Inc., ran ads for "The Story of the Beatles" four disk set in such magazines as Motor Trend, Out, Penthouse, Car and Driver and Signature.

Harrison has demanded \$15,000,000 in punitive damages for improper use of his name, portrait, picture and/or likeness for purposes of advertising and trade.

(Cont'd on p. 30)

"The Story of the Beatles" package contains 60 Beatles recordings.

The American Broadcasting Companies' consent advises that it will not sell, advertise or promote records or tapes in the future without obtaining prior written approval of Apple Records and will not permit the use of the names "Beatles" or portraits or pictures without similar permission from Apple.

Klein Comment

In commenting on the action George Harrison and the other plaintiffs have taken, Allen Klein said that "George is doing this not only for the Beatles and himself, but for all artists throughout the record industry. So much of the litigation that has taken place to date involves music publishers and the complex copyright laws, but no one has acted on behalf of the artist who is being deprived of his right of privacy, who is being deprived of his livelihood by not receiving a cent in royalties from the bootleggers, whose artistic rights are being infringed upon and whose contracts are being interfered with."

"I'm glad that George, on behalf of the Beatles, has taken this stand in an effort to establish precedents on behalf of the all artists who are victims of the pirates."

"I've overt other radio and TV stations," Klein continued, "as well as magazines, especially those associated with music and record companies as well as all others, will follow ABC's fine lead in refusing advertising from pirates."



Cover of Beatles Set

Harrison Suit Wins 1st Round

NEW YORK — State Supreme Court Judge Nathaniel T. Helman, has handed down a preliminary injunction against a group of defendants in a continuing \$15 million suit of alleged music piracy brought by ex-Beatle George Harrison, Apple Records, Capitol Records and Capitol Records Distributing Corp. (Billboard, March 3) on an affidavit supplied by Allen Klein of Abkco Industries on Feb. 16.

The preliminary injunction bars defendants, Audiotape Inc., Elias

Saka, Electro-Scanning Systems, Ltd., Leon Nasar, T.V. Products, Inc., and 100 John Does from any manufacture or distribution in New York State of photograph or magnetic tape recordings of music by the Beatles.

No relief was sought against American Broadcasting Companies, Inc., The New York News, Inc., and WPIX, Inc., a subsidiary of the News, which were also named among the original list of defendants for allegedly having carried advertising for the recordings.

The specific issue to be settled at the trial when it comes to court is the charge that the defendants copied and marketed Beatles recordings, taking them without authorization from Apple and Capitol Records.

It is also alleged that the defendants used photographs of the Beatles, as well as the group's name without authorization.

In summarizing, Helman noted that it was argued that the Constitution's copyright clause and Congressional enactment of the copyright law "have preempted the right of any state legislature to enact a common law interpretation of unfair competition in the duplication of records and tapes."

He further noted that a stay of judgment was asked because of the pendency of a decision before the U.S. Supreme Court in Goldstein vs. California.

After noting the motions, Helman rejected arguments by attorneys for the defendants that a state court must await a forthcoming decision on copyright law by the Supreme Court of the United States.

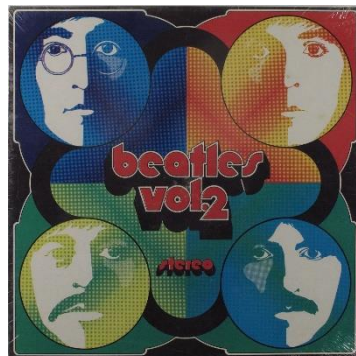
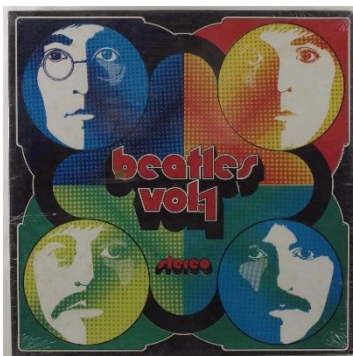
He then said, "I must hold that questions involving invasion of privacy, the allegedly violation of the plaintiff's contractual and personal rights, and Harrison's claimed violation of his rights under section 51 of the Civil Rights Law, are not within the scope of the pending issue before the Supreme Court."

Triable Issues

Helman's decision found that triable issues remained regarding the defendants' challenge to the long-arm jurisdiction of the court. The defendants argued that their activity took place in their respective states of incorporation, and any business done in New York was "purely unintentional and unauthorized."

Said Helman, "In this regard, the trial can adequately and effectively dispose of all issues." "It is equally clear," he continued, "that the acts alleged, if committed in this jurisdiction, are violations of this state's law of unfair competition."

In limiting his injunction to New York activity, Helman added that if the plaintiffs fail to expeditiously proceed with the trial of the action, the defendants may move for an order relieving them of the effects of the injunction.



“Both appellants were sentenced to total prison terms of twenty years and, in addition, Vastola was ordered to pay fines totalling \$70,000 and Saka was ordered to pay fines totalling \$185,000.” Saka passed away in 2007, leaving a legacy in copyright legislation.

Court Stops Sales Of Phony Beatles

NEW YORK—Capitol Records has succeeded in getting a permanent injunction against the manufacture and sale of recordings purporting to be performances by the Beatles on a mail-order label.

The injunction, handed down here by the U.S. District Court, was granted in response to a civil suit brought by the label over a radio and television campaign for the sale of albums and tapes under the name "Beatles' Alpha-Omega."

Defendants in the suit were Joshua Jamal of B&A Trading Corp., David Sacks of PSI Inc., Creative Consultants Inc. and Creative Consultants Services Inc., and Robert Soukis, all of whom were charged with being involved in the mail-order campaign.

Also charged for allegedly exporting the disputed disks and tapes are L & S Import-Export Corp. and its principal officer, Jac M. Lesser.

The injunction specifically enjoins the defendants from manufacturing and selling recordings of Beatles performances or using the names of the Beatles individually or collectively where such recordings do not contain Beatles' performances.