

by 60 (the number of minutes in an hour), which equals 15 total annual burden hours.

If additional information is required contact: Melody Braswell, Department Clearance Officer, United States Department of Justice, Justice Management Division, Policy and Planning Staff, Two Constitution Square, 145 N Street NE, 3E.405A, Washington, DC 20530.

Dated: January 30, 2019.

**Melody Braswell,**

*Department Clearance Officer for PRA, U.S. Department of Justice.*

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**BILLING CODE 4410-14-P**

## LIBRARY OF CONGRESS

### Copyright Office

[Docket No. 2019-2]

### Copyright Restoration of Works in Accordance with the Uruguay Round Agreements Act

**AGENCY:** U.S. Copyright Office, Library of Congress.

**ACTION:** Publication of list identifying copyrights restored under the Uruguay Round Agreements Act for which a Notice of Intent to Enforce restored copyrights was filed in the U.S. Copyright Office.

**SUMMARY:** The U.S. Copyright Office is publishing a list of works for which it has received and processed a Notice of Intent to Enforce copyrights restored under the Uruguay Round Agreements Act. The Office is required by law to publish such lists to provide a public record of works in which copyrights have been restored and whose owners have notified the Office of their intent to enforce those copyrights. In addition, publication triggers the statutory 12-month grace period within which reliance parties may continue to exploit existing copies of the identified works.

**DATES:** February 4, 2019.

**FOR FURTHER INFORMATION CONTACT:**

Regan A. Smith, General Counsel and Associate Register of Copyrights, at [regans@copyright.gov](mailto:regans@copyright.gov); or Kevin R. Amer, Senior Counsel for Policy and International Affairs, at [kamer@copyright.gov](mailto:kamer@copyright.gov). Each may be reached by telephone at 202-707-8350.

**SUPPLEMENTARY INFORMATION:**

#### I. Background

The Uruguay Round Agreements Act (“URAA”)<sup>1</sup> provides for the restoration

of copyright in certain works of foreign origin that previously were in the public domain in the United States. Enacted in 1994 to implement U.S. obligations under the Agreement on Trade-Related Aspects of Intellectual Property Rights (“TRIPS”) of the World Trade Organization (“WTO”), the URAA extends copyright to works that are protected in nations adhering to certain international copyright agreements to which the United States is a party, but that were unprotected in the United States for any of three reasons: (1) Noncompliance with formalities imposed at any time by United States copyright law, including failure of renewal, publishing the work without a proper notice, or failure to comply with any manufacturing requirements; (2) lack of subject matter protection in the case of sound recordings fixed before February 15, 1972; or (3) lack of national eligibility (*i.e.*, the work is from a country with which the United States did not have copyright relations at the time of the work’s publication).<sup>2</sup> A work meeting these criteria is protected “for the remainder of the term of copyright that the work would have otherwise been granted in the United States if the work never entered the public domain in the United States.”<sup>3</sup>

Under the URAA, copyright in restored works vests automatically on the date of restoration.<sup>4</sup> That date was January 1, 1996, if the work’s source country was already a member of the WTO or the Berne Convention for the Protection of Literary and Artistic Works (“Berne Convention”) as of that date. Otherwise, the date of restoration is the earliest of (1) the date the source country becomes a WTO member, (2) the date of the country’s adherence to the Berne Convention, the WIPO Copyright Treaty, or the WIPO Performances and Phonograms Treaty, or (3) the date when the President issues a proclamation extending copyright restoration to that country.<sup>5</sup> For a published work, the “source country” is the eligible country in which the work is first published or, in the case of a work published on the same day in multiple countries, the eligible country with the most significant contacts with the work.<sup>6</sup> For an unpublished work, the source country is (1) the eligible country in which the author or rightholder is a national or domiciliary, (2) if the work has multiple authors or rightholders, the country in which the

majority of foreign authors or rightholders are nationals or domiciliaries, or (3) the nation other than the United States with the most significant contacts with the work, in cases where the majority of authors or rightholders are not foreign.<sup>7</sup>

Although the copyright owner may immediately enforce the restored copyright against individuals who infringe his or her rights on or after the date of restoration, the copyright owner’s right to enforce the restored copyright is delayed against “reliance parties.” Typically, a reliance party is one who was already using the work before the source country became eligible for copyright restoration.<sup>8</sup> Before a copyright owner can enforce a restored copyright against a reliance party, the copyright owner must file a Notice of Intent to Enforce the copyright (“NIE”) with the Copyright Office or serve an NIE on such a party.<sup>9</sup> Thereafter, reliance parties may continue to exploit existing copies of the work for a twelve-month grace period.<sup>10</sup>

An NIE may be filed in the Copyright Office within twenty-four months after the date of restoration of copyright.<sup>11</sup> NIEs appropriately filed with the Copyright Office and published in the **Federal Register** serve as constructive notice to all reliance parties.<sup>12</sup> Alternatively, an owner may serve an NIE on an individual reliance party at any time after the date of restoration.<sup>13</sup> Such notices, however, are effective only against the party served and other reliance parties who have actual knowledge of the notice and its contents.<sup>14</sup>

The Copyright Office is directed to “publish in the **Federal Register**, commencing not later than 4 months after the date of restoration for a particular nation and every 4 months thereafter for a period of 2 years, lists identifying restored works and the ownership thereof if a notice of intent to enforce a restored copyright has been filed.”<sup>15</sup> The Office does not research the facts stated in an NIE to determine whether a work is or is not eligible for restoration or whether the submitter has asserted a valid claim of copyright ownership. Nor does the Office adjudicate between competing parties who have filed NIEs for the same

<sup>7</sup> *Id.* 104A(h)(8)(B).

<sup>8</sup> *Id.* 104A(h)(4).

<sup>9</sup> *Id.* 104A(d)(2).

<sup>10</sup> *Id.* 104A(d)(2)(A)(ii), (B)(ii).

<sup>11</sup> *Id.* 104A(d)(2)(A)(i).

<sup>12</sup> *Id.* 104A(c).

<sup>13</sup> *Id.* 104A(e)(2)(A).

<sup>14</sup> *Id.* 104A(c).

<sup>15</sup> *Id.* 104A(e)(1)(B)(i).

<sup>2</sup> 17 U.S.C. 104A(h)(6).

<sup>3</sup> *Id.* 104A(a)(1)(B).

<sup>4</sup> *Id.* 104A(a)(1)(A).

<sup>5</sup> *Id.* 104A(h)(1)–(2).

<sup>6</sup> *Id.* 104(h)(8)(C).

<sup>1</sup> Public Law 103-465, 108 Stat. 4809 (1994).

works.<sup>16</sup> Accordingly, the Office's publication of a list of works for which an NIE has been filed indicates only that one or more parties have claimed rights in those works; it does not represent a determination by the Office that those claims are valid. In all cases, the validity of such a claim is governed by the terms of the applicable law, including the URAA, as applied to the relevant facts.

## II. List of Works for Which a Notice of Intent To Enforce Was Received

On July 24, 2018, an NIE was filed with the Copyright Office on behalf of Fakhria Zahir, who claims ownership of restored copyrights in 447 sound recordings. The NIE identifies Afghanistan as the source country for each of these works. Afghanistan became a WTO member on July 26, 2016, prior to its adherence to any of the other international agreements relevant to copyright restoration under the statute.<sup>17</sup> Therefore, U.S. copyrights in eligible works for which Afghanistan is the source country were restored on that date. Because the NIE was filed with the Office within twenty-four months after restoration, it is timely for purposes of securing publication in the **Federal Register**.<sup>18</sup>

Accordingly, the Office is publishing the following list of works identified in the NIE:

Aasheq Shodam Gunaham Hameen Ast  
Abroha Bar Qolaha  
Abroha Gul Ha  
Afsoos  
Agar Bahar Beyayad  
Agar Bahar Biyyayad (home recording version)  
Agar Ein Asoman Setara  
Agar Ishq Bashad  
Agar Maikhara Wa Mastam  
Agar Penhan Bowad Paida  
Agar Sabza Bodam  
Agar Sabza Boodam (home recording version)  
Agar Tu Yarake Man Bashi (home recording version)

<sup>16</sup> Under the URAA, however, a material false statement knowingly made with respect to any restored copyright identified in an NIE "shall make void all claims and assertions made with respect to such restored copyright." *Id.* 104A(e)(3).

<sup>17</sup> See *Afghanistan and the WTO*, World Trade Organization, [https://www.wto.org/english/thewto\\_e/countries\\_e/afghanistan\\_e.htm](https://www.wto.org/english/thewto_e/countries_e/afghanistan_e.htm) (last visited Jan. 29, 2019); U.S. Copyright Office, *Circular 38A: International Copyright Relations of the United States*, at 4 (2019), available at <https://www.copyright.gov/circs/circ38a.pdf> (noting Afghanistan's adherence to the Berne Convention as of Jun. 2, 2018). Afghanistan has not been the subject of a presidential proclamation of copyright restoration.

<sup>18</sup> Due to unintended delays in the routing and processing of this NIE, publication has been delayed beyond the four-month period set forth in the statute.

Agar tu Yarakeman Bashi  
Agar Ze Khalq Malamat  
Agar Ze Khalq Malamat (home recording version)  
Aghaz Gashta Zendagi (Choon Sahar)  
Ah Chee Khosh Amadi  
Ahang Zindagi  
Ahesta Bero  
Ai Yar Khoob Royan  
Aiy Bewafa Bewafa  
Aiy Dusitan Eh Dusitan  
Aiy Naigarai Man  
Aiy Padesha Khoban  
Akherin Shame Aashenaye Maa  
Akhir ay Darya  
Akhir Ay Darya (home recording version)  
Amad Nafase Sobho  
Amrahan Judayee Maslahat Neist  
Asheqam Asheq Ba Royat  
Ashiq Shodam Gowaham  
Ashiq Shudayie Hay Dil  
Ashiqe Royat Man  
Ashko Haye Man Hamchon  
Asoman Ay Asoman  
Asoman Khaleest  
Asoman Khalist (home recording version)  
Awaleen Eshqam Tu Boodi (home recording version)  
Awaleen Ishqam To Bodi  
Awara Bechara Qalbe Man  
Awara Bechara Qalbe Man (home recording version)  
Ay Aahe Sahargah Tu  
Ay Badida am Tarik  
Ay Bekhabar Az Darde Man  
Ay Bekhabar Az Darde Man (home recording version)  
Ay Bewafa Ay Bewafa  
Ay Bote Berahem  
Ay Bulbule Khosh Elhan  
Ay Dil Ay Dil  
Ay Dil Tu Gerya Kam Kon  
Ay dozdidada chashm  
Ay Gulezare Man  
Ay Hamwatan Ay Neroyee  
Ay Ishq  
Ay Ishq Tu Wai Ra Na  
Ay Jane Man Asirat  
Ay Jane Man Asirat (home recording version)  
Ay Ke Az Kelke Honar  
Ay ke az Yaar Neshan  
Ay Mahe Kenhanie Man  
Ay Naame Ghamat Taranaye Man  
Ay Name Ghamat Taranaye Man (home recording version)  
Ay Nazanin Az Ishqe Tu  
Ay Nazanin Dar Eshqe Tu (home recording version)  
Ay Negahat Sabzdar  
Ay Nilagoon Daryaye Man  
Ay Padshahe Khooban  
Ay Qawme Ba Haj Rafta  
Ay Rashke Gul Ha  
Ay Rasht Gulha  
Ay Sarban Ahesta Raw  
Ay Sarban Ahesta Raw (home recording version)

Ay Sholay Azin  
Ay Surode Wapasinam  
Ay Tere Ghamat Ra  
Ay Yare Khobe Man  
Ay Yare Khobe Man (home recording version)  
Aya sayad rahme kon  
Az An Roz Ke Payman  
Az Asheeyaan Juda Gashta  
Az Bara-e Gham-e Man  
Az Baraye Ghame Man  
Az Baraye Ghame Man (home recording version)  
Az Bast Yadeh Tu  
Az Beygonai Tu  
Az Dastat Feghan Feghan  
Az Ghamat ai Nazinin (home recording version)  
Az Ghamat Ay Nazaneen  
Az Naazo chi Mekhandani  
Az Parda Beeroon Nashaw  
Az Peshe Man Beraw  
Az Peshe Man Beraw (home recording version)  
Az Safar Khosh Amadi  
Az Tangnaye Mahbase Tariki  
Az Tu Duram  
Azizam Ba Yadat Shabhaye  
Ba Aan Hama Qawlo Qararo Payman  
Ba An Hama Qawl o Qarar  
Ba Asoman Begoyed  
Ba Atashin Khoye Khod  
Ba Azmai Tuba Istakhara Konam  
Ba Azme Toba  
Ba Daghe Na Moradi Sokhtam  
Ba dile man sharar afroze  
Ba Juz To Monese Digar  
Ba Khabar Bash Ba Khabar  
Ba Khod Guftam  
Ba Khoda Tang Ast Dilam  
Ba Khoda Tang Ast Dilam (home recording version)  
Ba Kodam Dar Rawam Man  
Ba Saghar Naqel Kard  
Ba Saghar Naqel Kard (home recording version)  
Ba Sange Gham Zadi  
Ba Zameen Pasa  
Bacha Nasho Ay Dil  
Bad az ein ke Raqib  
Bada Ha Khaleest (home recording version)  
Bada Ha Khalist  
Badwayet Konom  
Badwayit Konom (home recording version)  
Bahar Amad  
Bahar Ast O Saman  
Bahare Jawaneyam Raft  
Bahare Man Hazar Az Naw  
Bahd Az Khuda Yagana Khudaye  
Bairaway Da Ghareebaan  
Bar Khatere Azada  
Baramd Az Pase Koh  
Barayam Gerya kon Imshab  
Bas Kai Jafa Zekhar O Gul (home recording version)  
Baske Jafa Ze Khar o Gul  
Baz Amadi Ay Jane Man

Baz Amadi Ay Jane Man (home recording version)	Dilat Mekhat Barayie Tu	Ishqe Man Ba Tu Bood
Baz Ayo Kenaram Beneshin	Dilbara Gar tu Yaareman Bashi	Its Now or Never
Baz Mekhaham Tura Ay Ishqe Man	Dile Devana	Jeena Yahan Marna Yahan
Bazi To Kardi	Dil-e Diwana	Jeena Yahan Marna Yahan (home recording version)
Be Tu Gul Gashte Chaman	Dile Ma Har Chi Resh	Kaash Ay Tanha Omide Zendagi
Bego Ke Gul Naferestad	Door Az Tu Har Shab	Kajakkee Abroyet
Begzar bigiriam Man	Dostat Darom Wallah Bellah	Kajaki Abroyat Nesh Kazhdum
Begzar Ta Begeryam	Dostet Darom Hamisha	Kame Na Randayem
Begzarad Begzarad Omre Man	Dozde Ishqam Man o Deshab	Karda Am Nala Base
Begzarad Begzarad Omre Man (home recording version)	Ein Chi Ishqest	Kas Ra Khabar Nabasha
Begzaro Ta Begeryam	Ein Shero Ra Baraye Tu	Kashke Kashke
Beman Ay Shab	Elahi Man Namedanam (home recording version)	Kasho Bodam Lala
Benazam Qalbe Pakat	Ellahi Man Namidanam	Kasrah Khabar Nabsha
Berawed Ay Areefan	Emroz Farda	Kay Bashad o Kay
Bewafa Yaram	Emshab Shoda Am Mast	Khabar Dari Ke Dein
Bewafa Yaram (home recording version)	Emshab Shodaim mast	Khal Ba Konje Lab Yaki
Bewafai Makon Ay Negaram	Eshqe Tu Bar Man	Khanda Ba Lab Haye Tura
Beyayed Beyayed Ba Maidane	Faqat Soze Delam Ra	Kharabam Ze Masti
Beyayed Beyayed Ke Gulzar	Gah Dar Aghoshe Ein	Khodat Medani Guleman
Beyayed Beyayed Ke Gulzar (home recording version)	Gah Dar Aghoshe Ein (home recording version)	Khodat Medani Guleman (home recording version)
Bia Berem Ba Sangeran	Gar Chi Chashme Tu	Khuda Bowad Hamrahet
Bimaram o Ghair Az Jigare	Gar chi Mastim O Kharabim	Khuda Bowad Yaaret
Biyayed Biyayed	Gar Koni Yak Nezara	Khuda Bowad Yaret (home recording version)
Bodana Jan Bodana	Gar Zolfe Porayshanut	Khwab Az Chashmanam Raboodi
Borida Bad Paye Man	Gar Zuif Preshanatu (home recording version)	Kist Dar Shahro Ke
Borida Bad Paye Man (home recording version)	Garchi Mastim	Kistam Man Rahnoward
Bosa Ha Talab Mekonad	Goftam Ke Mekhwaham Tura	Kitna Nazuk Hai Dil
Bote Nazaninam	Gofti Ke Mibosam Tora	Kojaye Delbare Man
Boye Khush Bahar	Goftom Ke Naro	Laili Laili Laili Jaan (home recording version)
Boye To Khizad Hanoz	Gozasht Anke Tu Sarkhile	Laili Laili Laili Jan
Boye To Khizad Hanoz (home recording version)	Gul Sabo Ba Dosh Amad	Lar Sha Nangarhar Ta
Bulbule Shoridah	Gule Sangam Gule Sangam	Lewanai Zuma
Chal Akela Chal Akela	Gule Sangam Gule Sangam (home recording version)	Magar Khuda Ze Raqiban
Chal Akela Chal Akela (home recording version)	Haasha Ke Man ba Mowsum	Mah Ham Ze Rah Rasid
Chal Chal Mere Saathi	Hai Sharmaon Kis Kis Ko Bataon	Mah Ham Ze Rah Rasid (home recording version)
Chashm Ba Rahat Dil ba Yadat	Hai Yare Khobe Man	Maihan ay Maihan
Chashmak Bezan Setara	Hama Roz Az To	Man Agar Dewanaham
Chashme Seya Dari	Hama Yaranam Ba Porayshani	Man Bare Sangeenam
Che Behoda Che Sada	Hama Yaranam Ba Preshani (home recording version)	Man Dar in Wayrana Manzil
Che Garmi Chi Khubi Sharabi	Hamash Dardo Hamash Ranj	Man Dar Saraye Tu
Che Khahe Goft	Hamash Dardo Hamash Ranjo Hamash Gham	Man Gholame Qamaram
Che Khelaf Sar Zad Az Ma	Hamcho Nai Menalam	Man Ghulame Qamaram (home recording version)
Che Khelaf Sar Zad Az Ma (home recording version)	Hanoz Bar Labe Man	Man Masto To Deewana
Che Shod ke Rekht o ba Ham	Har Chando Ke Door	Man Na Goyam Kai Tu Bai Mehro Wafayee
Chera Dishab Ba Soye Man	Har Chando Ke Door (home recording version)	Man Nadanistam
Chi Shab Ha Ba Yadat	Hargez Hargez	Man Nadanistam (home recording version)
Chon darakht farwardin	Hargez Kasai Baroz	Man Nagoyam Ke Mara Az Qafas
Da Jamhoriat Zamong	Hargez Kase Ba Roz	Man nainawazam
Danam Chera Chashmane Tu	Harja Ke Safar Kardam	Man Randa Ze Maikhana
Dar Chee Konai Emshaw	Harja Ke Safar Kardam (home recording version)	Mana Goyum Kai Mara Az Qafas Azad Konai
Dar Damane Sahra	Hawaye Ishqe To Az Sar	Mara An Roz Geryan Afaridan
Dar Konje Dilam	Hosnat Robayad Aab o taTaab	Mara Chun Qatrayie Ashke
Darakht Yaar Darakht Sabz	Imshab az Bada kharabam	Mara Dil Khoon Kardi
Dast Az Talab Nadaram	Imshab Ba Bame Asoman	Mara Mara May Bede
Delat Mekhast Baraye Tu	Imshab Ba Qesaee Dile Man	Maranjan Delam Ra
Dele Ma Har Chee Risho	Imshab Ba Qesaee Dile Man (home recording version)	Maranjan Dilam Ra (home recording version)
Dil Ze Sawdaye Du Chashme	Imshab Ba Yade Roye Tu	Marge man
Dilaizar Raika Man	Ishq Mani	Marge Man Roze Faraa
Dilakam Hay Dilakam	Ishq o Mehrat	Mashooqa basaman shod
Dilakam Hay Dilakam (home recording version)	Ishqai Bemanee Dil Barey	
Dilam Dar Ashiqi Awara Shod		

- Mashoqa Ba Saman Shud (home recording version)  
Mast Shodam Saqi  
Megom Ke Dostet Darom  
Megum Ke Dostet Darum (home recording version)  
Megzarat  
Mera Hum Dum Milgaya  
Merawam Khasta o Afsorda  
Merawi Az Man Labrize Feghanam  
Merawi az Man o Labreze  
Meri Gagan  
Mikhandam Agar Imshab  
Milga Yah Sultan Edo  
Mobarak Mobarak Jamhoori Ma  
Mordam Az Dard  
Na Dil Maftoon Dilbande  
Na Dil Maftoon  
Na Hum Tume Jaane  
Na sorode Na Soroure  
Nabari goman ke mofteh  
Nala Ba Dil Shod Gereh  
Nala Kon Ai Dile Shorida  
Namedanam Ba Roye Ki Bekhandam  
Namekhaham Tura  
Namikhwaham To Ra  
Naro Naro Az Peyshim  
Nazanine  
Ne Ne Hargez Hargez  
Negah Kon Negah Kon  
Oba Darta Rawram, Saba Darta Pakham  
Oba Darta Rawlom  
Oh Bano Bano Jana  
Oh Na Razi Janan Zama  
Oh Na Razi Janan Zama (home recording version)  
Omaid Zindagi  
Paida Shodo Paida Shod  
Pas Azin Zari Makon  
Pen Dashtam Gulai Khaterai Mani  
Pendashotam Hamisha Gule  
Pere Rased o Fasele Jawani  
Piri Raseed  
Piri Rasido Fasle Jawani  
Porkon Peyala Ra  
Poshida Chon Jan Merawi  
Poshida Choon Jan Mirawi  
Pyar Ka Qabil Narahai  
Qadah Ra Sar Konid  
Qadah Ra Sar Konid (home recording version)  
Que Sera Sera  
Rakra Sharab Da Sro Labaano Sanam  
Raqs Bokon Shor Bede  
Raw Sar Bene Ba Balin  
Raw Sar Bene Ba Balin (home recording version)  
Royhai Nahaistan Gujust  
Roz o Shabam (Ze hadesat)  
Roz o Shabam (Ze hadesat) (home recording version)  
Sad Rah Dar Intezarat  
Sad Rah Dar Intezarat (home recording version)  
Sahar megoft o bulbul  
Sakhi Jaan Merawai  
Saqiya Mara Daryab  
Sar Sare Poshta  
Sayad Nasasat Ze Kafas Azadam  
Setara Dida Fero Bast  
Shab Cho Dar Bastam  
Shab Hai Zulmani  
Shab Haye Rawshan  
Shab Haye Zolmani  
Shabe Ra Ba Man  
Shabe Ze Shabha  
Shadi Koned Ay Dostan  
Shadi Koned Hai Dostan (home recording version)  
Shekast Ahde Man o Goft  
Shekast Ahde Mano Goft  
Shekayat Darom  
Shekayat Darum (home recording version)  
Shudam Dewana Dewana  
Sorma Kadi  
South of the Border  
Soze Qalbam Jawedani  
Surma Kadi Bemorom Sura Kadi  
Surode Shabangah  
Ta Ba Jafayat Khosham  
Taal Mile  
Tan Ha Tui  
Tanha Shodam Tanha  
Tanha Tarin Marde Zaminam  
Tanha Toye  
Tanha Toye Tanha Toye (home recording version)  
Tel De Wae Naseeb  
Toba Toba az Shabe Hijran  
Tu Ba Mani To Ba Mani  
Tu Ba Mani To Ba Mani (home recording version)  
Tu Ba Yak Dashte Pur Az Gul  
Tu Barayem Moqadasi  
Tu Barayem Moqadasi (home recording version)  
Tu Dani Tu Ze Chi Jawhar  
Tu Darakhtai Parwardi  
Tu Gar Ba Man Yar Shawi  
Tu Gule Naaze Hama  
Tura Afsoone Chashmanam  
Tura Sad Bar Goftam  
Tura Sad Bar Guftam (home recording version)  
Untitled 1—Ahmad Zahir talking to friends and saying even though we don't see each other often, our friendship and closeness remain in our hearts. He plays a song for all of his friends.  
Untitled 2—Ahmad Zahir improv at family gathering  
Untitled 3—Ahmad Zahir improv in Pashto, followed by a song  
Untitled 4—Ahmad Zahir being humorous and goofing off with a friend, singing a humorous song  
Untitled 5—Ahmad Zahir freestyle jam session  
Untitled 6—Ahmad Zahir and Fakhria Zahir composing a message for Fakhria's parents  
Untitled 7—Ahmad Zahir talking about a poem, starts to sing 'Har Chando Ki Door As Tu o Peshe Degaranam' which means 'No matter how far I am from you'  
Wai Baran Baran  
Waqte ke Dil Tangast  
Way man Behoda ham  
Yade Aan Sarwe Rawan  
Yade Rozogare Shirin  
Yak Dil Miga Boro (Sultane Qalbha)  
Yar Az Dile Man Khabar  
Yar Ba Ma Bewafae  
Yarab Ghame Be Rahmye Janan  
Yarake Man Chura Khosh  
You Are My Sunshine  
Zabanam Ra Namefahmi  
Ze Bas Ba Yade Tu Har  
Ze Dastam Bar Namekhezad  
Ze Dastam Bar Namekhizad  
Ze Hamrahan Jedayee  
Ze Jane Man Chi Mikhahi  
Ze Sang Nest Qable Man  
Ze Sango Nist Qalbeman  
Zeba Negaram Ba Man  
Zebaam Kai Barkhast  
Zindagi Akher Sarayad  
Zindagi Chist  
Zindagi Kuch Bhi Nahi Sif Kahaani Hai  
Zindagi Akher Sarayad

Dated: January 30, 2019.

**Regan A. Smith,**

*General Counsel and Associate Register of Copyrights.*

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**BILLING CODE 1410-30-P**

## **NATIONAL FOUNDATION FOR THE ARTS AND THE HUMANITIES**

### **Institute of Museum and Library Services**

#### **Notice of Proposed Information Collection Request: Guidelines for IMLS Grants to States Five-Year Evaluation**

**AGENCY:** Institute of Museum and Library Services, National Foundation for the Arts and the Humanities.

**ACTION:** Notice; request for comments on this collection of information.

**SUMMARY:** The Institute of Museum and Library Services (IMLS), as part of its continuing effort to reduce paperwork and respondent burden, conducts a pre-clearance consultation program to provide the general public and federal agencies with an opportunity to comment on proposed and/or continuing collections of information in accordance with the Paperwork Reduction Act. This pre-clearance consultation program helps to ensure that requested data can be provided in the desired format, reporting burden (time and financial resources) is minimized, collection instruments are clearly understood, and the impact of collection requirements on respondents can be properly assessed.