FIFTY-FOURTH

ANNUAL REPORT OF THE

REGISTER OF COPYRIGHTS

FOR THE FISCAL YEAR ENDING JUNE 30, 1951

COPYRIGHT OFFICE

The Library of Congress

WASHINGTON : 1952

L. C. Card No. 10–35017

This report is reprinted from the
Annual Report of the Librarian of Congress
for the fiscal year ending June 30, 1951

Contents

	Page
Fifty-three Years of Copyright Growth	IV
Copyright Business	1
Appraisement of Public Law 84, Eighty-first Congress	1
Copyright Registrations by Subject Matter Classes, Fiscal Year 1951	2
Sam Bass Warner Relinquishes Office	3
Gestures of Good Will	3
Acquisition of Deposits Under Sections 13 and 14 of Title 17, U. S. Code	3
Production of Printed Cards for Copyrighted Motion Pictures	4
Cumulative Catalog of Motion Pictures, 1912–39	4
Unesco Copyright Project	4
Proposed Legislation	5
International Copyright Relations of the United States, June 30, 1951	6
Interesting Copyright Cases	8
Register's Conference	9
Statement of Gross Cash Receipts, Yearly Fees, Numbers of Registrations, Etc., for 5 Fiscal Years, 1947 to 1951	9
Number of Articles Deposited During the Fiscal Years 1947 to 1951, Inclusive	10
Registration by Subject Matter Classes for the Fiscal Years 1947 to 1951, Inclusive	11
Summary of Copyright Business, Fiscal Year 1951	12
Publications of the Copyright Office	13

225770—52

The Copyright Office

Report to the Librarian of Congress by the Register of Copyrights

SIR: The Copyright Office business and the work of the Copyright Office for the fiscal year July 1, 1950, to June 30, 1951, inclusive, are summarized as follows:

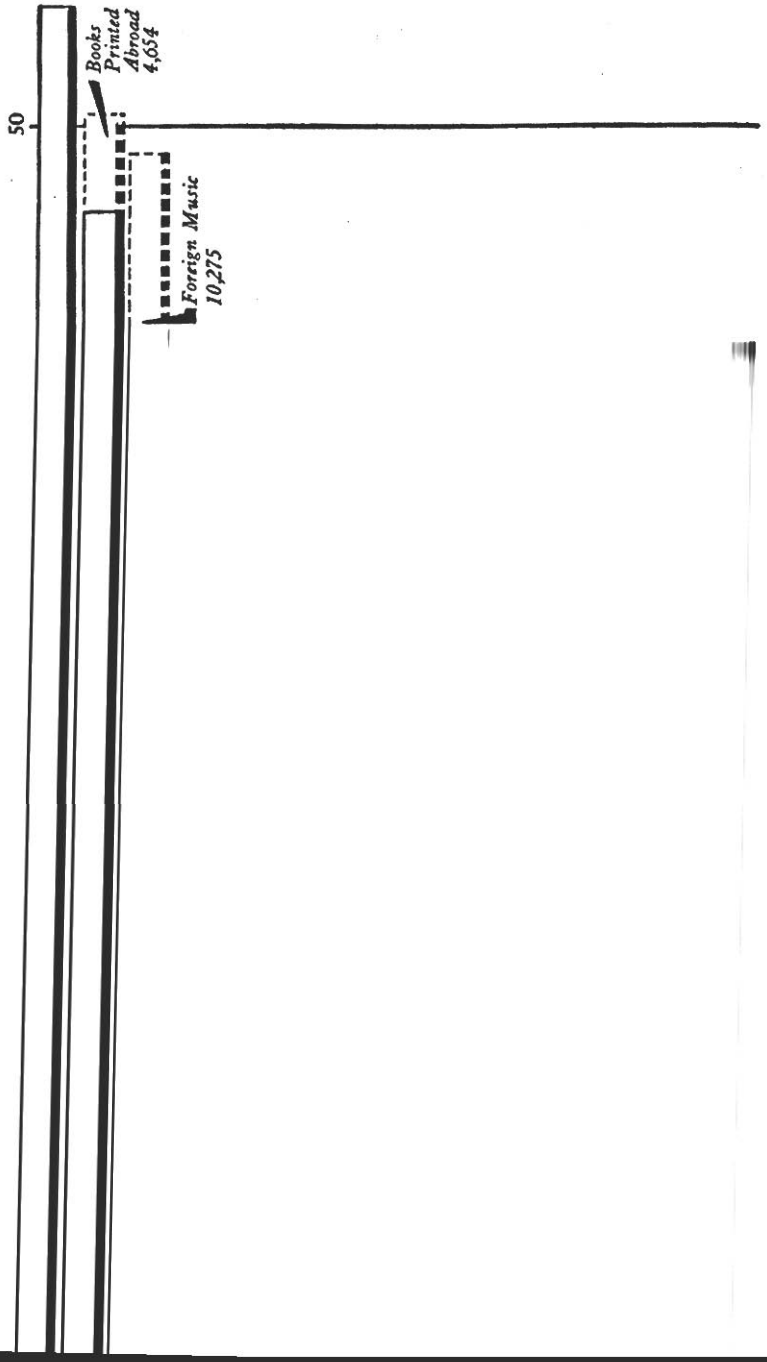
Copyright Business

Instead of the normal annual increase in business which has continued with few interruptions since the establishment of the Copyright Office, the figures for the past year show a decline, commencing with the invasion of South Korea, similar to that which took place during the first year of World War II. Registrations dropped from 210,564 in fiscal 1950 to 200,354 in fiscal 1951, a decline of 10,210 registrations, or 4.8 percent. The total revenues were $797,960.50 as against $849,661.22, a drop in total fees applied of $51,700.72, or 6 percent. The decrease was reflected in nearly every class. (See the chart on the following page for registrations by subject matter classes.) Foreign deposits accounted for over 40 percent of all published music registered and for over 29 percent of the books deposited. Offsetting the general decline is the fact that the number of copies of all works selected and transferred to the collections of the Library increased from 192,577 to 205,017. This might perhaps indicate that fiscal 1951 saw the creation of a relatively larger number of more worthwhile works of a literary, artistic, or scientific nature than had formerly been the case.

Appraisement of Public Law 84, Eighty-first Congress

This is the amendment to the Copyright Law, effective June 3, 1949, which established, as an alternative to the payment of the registration fee for foreign works, the furnishing of a catalog card and an additional copy of the foreign work. It also liberalized the provisions respecting *ad interim* registration of books and periodicals in English first published abroad. As a result of these changes, foreign registrations, under Public Law 84, in the principal classes (foreign books in foreign languages, foreign books in English, and foreign music) rose from 6,540 in fiscal year 1950 to 8,511 in fiscal year 1951, an increase of 30 percent. Foreign books in English increased 43 percent, foreign books in foreign languages 36 percent, and foreign music 25 percent. France, Germany, Switzerland, and the Scandinavian countries are the principal countries taking advantage of the new provisions as regards copyright of books. Great Britain, France, Italy, and the Scandinavian countries are the principal countries taking advantage of the new provisions as regards foreign music.

Had Public Law 84 not been enacted it is probable that only a fraction of these registrations would have been made, because of the restrictions now placed by most foreign governments on payments in United States dollars. This increase in registrations, accompanied by deposits, is especially important just now when the


Books Printed Abroad 4,654
Foreign Music 10,275
50

Library is using every possible means to build up its collections of foreign materials.

Sam Bass Warner Relinquishes Office

On May 28, 1951, Sam Bass Warner resigned as Register of Copyrights in order to devote his full time to writing a comprehensive history of copyright with special emphasis on the development of the United States law. The need for such an authoritative work has long been recognized. For the accomplishment of the task, Mr. Warner's erudition in the law, his energy and enthusiasm, all make him peculiarly fitted.

Mr. Warner was appointed by Archibald MacLeish, then Librarian of Congress, and assumed office on February 1, 1945. He came to the Library from the Harvard Law School, where he had specialized in the teaching of criminal law.

During his tenure of office, Mr. Warner introduced important changes directed toward improving operating procedures in the Copyright Office. The necessity of preparing certificates from data submitted on the applications previously in use was eliminated by the creation of an entirely new application-certificate form made out by the applicant himself subject to authentication by the Register. A general classification and organizational study of the Office was also undertaken with the result that many positions were redescribed at levels appropriate to their responsibilities and more than a dozen operating units previously reporting directly to the Register were regrouped into four divisions.

Mr. Warner's energetic and enthusiastic personality contributed greatly to the daily operations of the Copyright Office. His 6 years as Register of Copyrights will stand in the history of the Library of Congress as an outstanding period of organizational, procedural, and staffing achievement.

Gestures of Good Will

Following much discussion in the press, both here and abroad, concerning the copyright status in this country of the musical works of the composer, Jean Sibelius, the Reference Division of the Copyright Office undertook the preparation of a bibliography of all of the separate copyright entries found referring to musical compositions bearing the name of the Finnish genius.

The bibliography, a 92-page document comprising approximately 800 copyright entries (both original registrations and renewals) including works of original as well as secondary authorship, was completed after 200 hours of search, compilation, and editing and was presented to the Finnish Government on November 21, 1950. In making the presentation, the Copyright Office expressed the hope "that it may be helpful in resolving existing misunderstandings as to the copyright status of the great composer's works in this country, especially in so far as the copyrights in these works are reflected in the records of the Copyright Office."

In response to requests received from German music publishers for aid, the Librarian of Congress authorized and the Copyright Office compiled for microfilming the extensive copyright registrations (numbering about 3,000) of these firms. Their important music catalogs had been completely destroyed during the last war and the Copyright Office records offered the only existing source of information for their reconstruction. Expressions of gratitude for these cultural services were received from both the Finnish Government and the German firms.

Acquisition of Deposits Under Sections 13 and 14 of Title 17, U. S. Code

The Compliance Section of the Reference Division, whose duty it is to remind authors and publishers who publish works with a copyright notice of their obligation

to register them in the Copyright Office and, if necessary, to enforce the deposit of such works, continued its endeavor to concentrate on the acquisition of those works desired by the Library of Congress. During the fiscal year the total in fees and value of material collected was $32,464.

More and more authors and publishers are being educated by the Compliance Section, chiefly through correspondence, to the fact that their claims to copyright should be promptly registered. As evidence of this, a survey undertaken by the Section in August 1950, using *Publishers' Weekly* as a basis, showed that 93.7 percent of all books published with notice of copyright listed in a current week's publications were registered or had been deposited in the Copyright Office within 18 days after the stated week of publication. This represents an increase of 3.7 percent over last year and 8 percent above the compliance figure for fiscal 1949.

Production of Printed Cards for Copyrighted Motion Pictures

The Copyright Office's obligation to catalog copyright registrations of motion pictures has made its concern with the development of cataloging rules for this important, nonbook material immediate and pressing. Since the termination of the Motion Picture Division the Office has been the only Library unit actively engaged in the processing of these materials. In response to the needs of the Library, other Government agencies, and film people generally for the development of a basic cataloging practice and for the production of printed catalog cards, the Library has been engaged in developing them. The Copyright Cataloging Division has actively participated in this program and will continue to contribute to it.

The production of printed cards for motion pictures is expected to supply a long-felt need of agencies engaged in the production and use of motion pictures, particularly in nontheatrical fields. It is anticipated that the Office will continue to maintain a close relationship to this activity and that it will be able to make further valuable contributions to the program.

Cumulative Catalog of Motion Pictures, 1912–39

Completion of the cataloging of more than 50,000 entries for motion pictures copyrighted between 1912 and 1939 was the signal achievement of the Cumulative Section of the Copyright Cataloging Division this year. This project was begun early in 1948. Since its inception it has had the continuing encouragement and interest of both film librarians and the motion-picture industry. Work in the Copyright Office and in the field will be considerably expedited by its convenience as a copyright search tool.

The catalog will be entitled *Motion Pictures, 1912–1939* and is expected to be available in the autumn of 1951. It will list by title over 50,000 motion pictures of all types in approximately 1,265 pages and will contain a name index (claimant, producer, etc.) and a series list. It will be issued in one edition of 2,000 copies in a format designed to make the volume a permanent reference tool.

Unesco Copyright Project

As mentioned in last year's report, the large number of governments replying to the UNESCO questionnaire concerning the desirability of a universal copyright convention encouraged UNESCO to authorize further study of the replies by a Committee of Experts, which met in Washington, D. C., from October 23 to November 4, 1950. Experts from 13 countries and representatives from the Bureau of the Berne Union and the Pan American Union took an active part in the deliberations. Nine other countries were represented by official observers. The United

States experts were Luther H. Evans, Charles E. Wyzanski, Jr., and John Schulman. Arthur Fisher acted in the capacity of technical adviser. Dr. Evans was elected chairman, and following his departure for Paris on UNESCO business, Judge Plinio Bolla of Switzerland presided as acting chairman over the remaining sessions.

The principle of national treatment was taken as the basis for the new convention. It was agreed that there should be safeguards protecting existing international copyright arrangements, particularly in the case of the Berne Convention.

Most significant from the United States point of view was a recommendation that would extend international copyright protection, as regards member countries requiring formalities, to any published work entitled to claim protection under the convention by affixing to the copies of the work from and after its first publication the symbol ©, accompanied by the name of the author, or other proprietor and the year of first publication of the work. This provision would not prevent any country from imposing additional requirements on works published by its own nationals or on any work first published within its own borders. The proposal on notice and formalities made by the American experts was regarded by many of the other experts as a major contribution since it both indicated the willingness of the United States to relax its strict notice and registration requirements insofar as foreign works are concerned and also brought about the prospect of a solution of the problem of notice on copyrighted works.

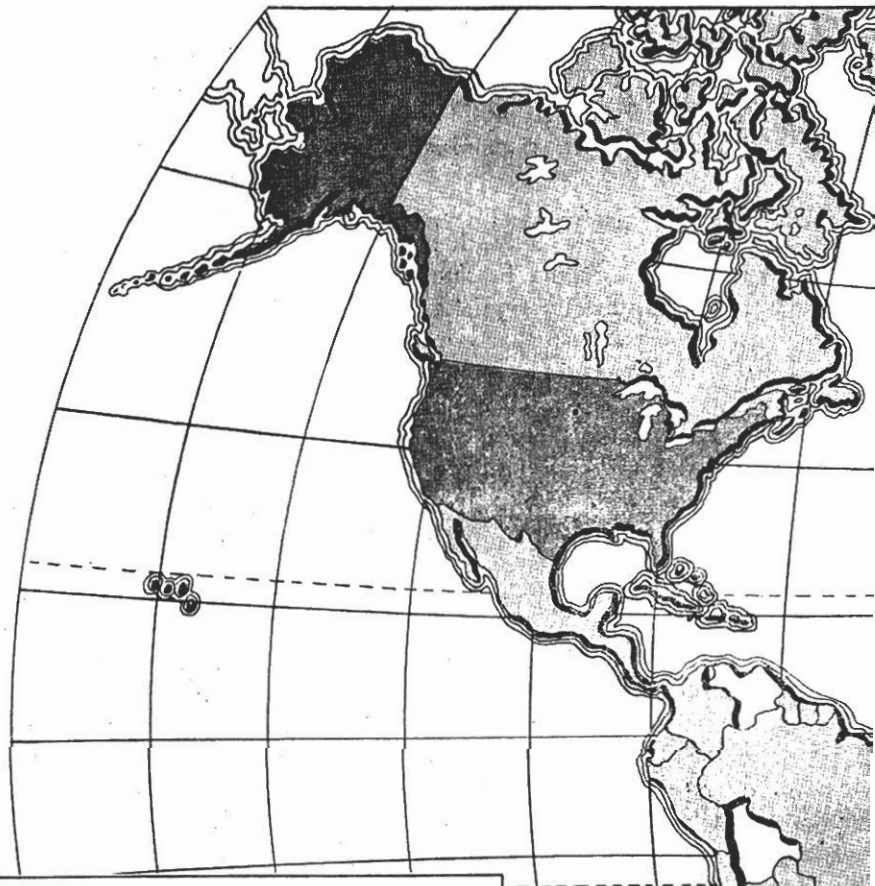
Twenty-four countries responded and sent 30 specialists to a Paris meeting, the United States being represented by Luther H. Evans, John Schulman, and Abraham L. Kaminstein of the Copyright Office. From June 18 to 26, 1951, these specialists met as "the Copyright Committee," a special working group of the Sixth Session of UNESCO's General Conference. Basing their work on the Washington recommendations of the Committee of Experts, the Paris copyright committee prepared a text of the proposed universal treaty. The draft of the proposed treaty will now be submitted to the governments and they will be invited to attend a formal diplomatic conference, which will probably be held in Geneva, Switzerland, in the summer or fall of 1952. The adherence of the United States to such a convention would mark an epoch in the international copyright relations of this country, which has not heretofore been a party to any copyright convention extending beyond the Western Hemisphere.

Countries with which the United States has copyright relations are shown in the map on the following pages. The areas shaded in gray represent the countries with which the United States has established copyright relations. The white areas are countries with which the United States has no copyright agreements. The cross-barred areas indicate the status of copyright relations with this country is uncertain. The map is only indicative of the treatment to be accorded works originating in a particular area. For more precise data as to international copyright relations of the U. S. A., see summary by Treaty Affairs, Department of State, and original documents listed therein.

Proposed Legislation

Activity in international copyright relations by no means implies inactivity on the domestic legislative front. Two bills of major importance were submitted to Congress. *H. R. 3589*, introduced on April 6, 1951, would fill a lacuna in existing law by granting recording and performing rights in nondramatic literary works in addition to those now provided for in the copyright law. *H. R. 4059*, introduced on May 10, 1951, would elim-

International Copyright Relat

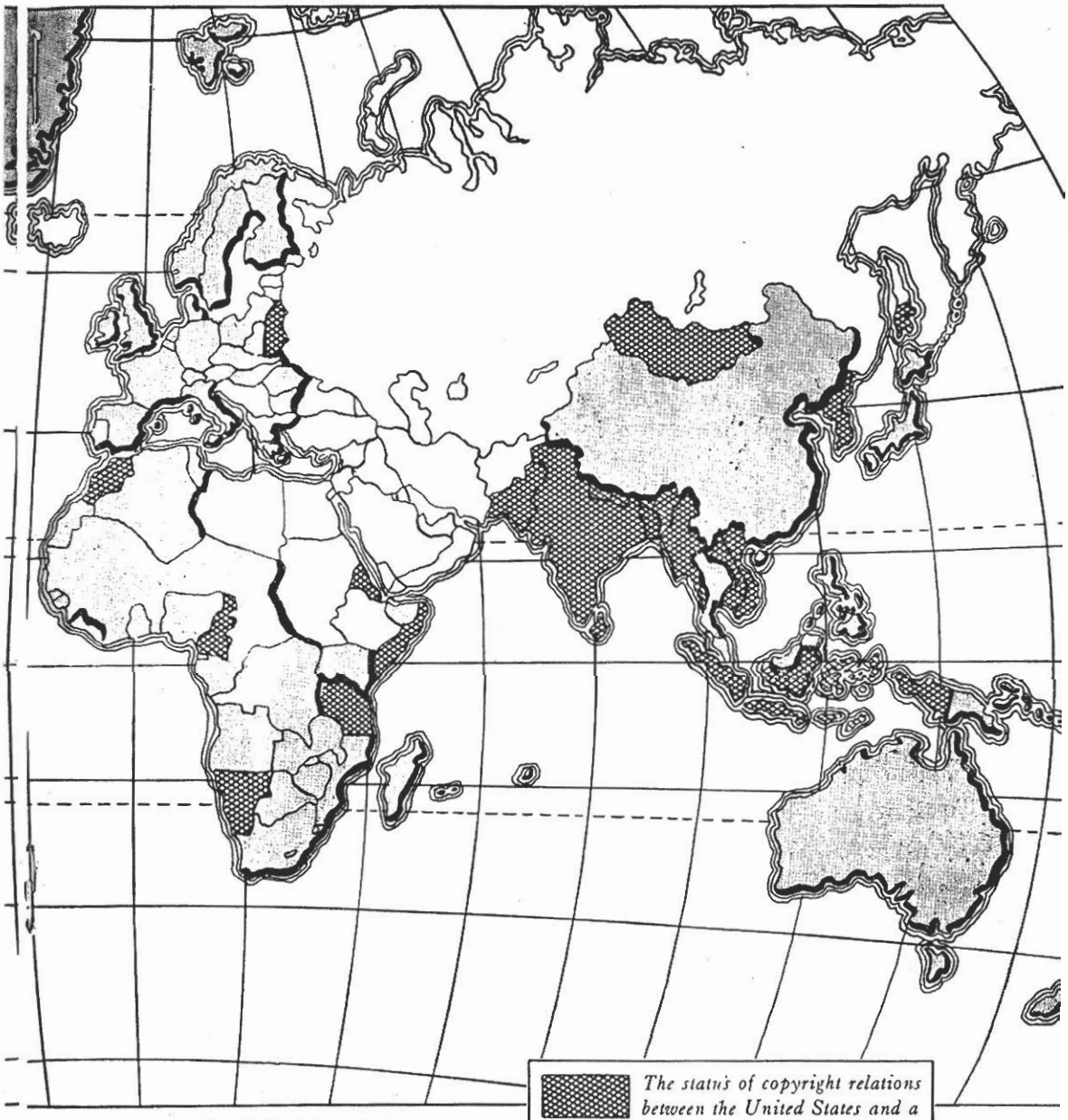


Countries (and their possessions) with which the United States has copyright relations

Argentina
Australia
Austria
Belgium
Brazil
Canada
Chile
China
Colombia
Costa Rica
Cuba
Czechoslovakia
Danzig
Denmark
Dominican Republic
Ecuador
El Salvador
Finland
France
Germany
Great Britain and possessions
Greece
Guatemala
Haiti
Honduras
Hungary
Ireland
Israel
Italy
Japan
Luxembourg
Mexico
Netherlands and possessions
New Zealand
Nicaragua
Norway
Palestine (excluding Trans-Jordan)
Panama
Paraguay
Peru
Philippines
Poland
Portugal
Rumania
Siam
Spain
Sweden
Switzerland
Thailand (Siam)
Tunis
Union of South Africa
Uruguay

NOTE.—This map should not be taken as geographical boundaries of any country thereof as of any specific date or the appli relations as to such possessions. See "Ir right Relations of the United States of A

of the United States, June 30, 1951



The status of copyright relations between the United States and a number of areas and countries is uncertain and is expressed by this cross-barring

the Treaty Affairs Office of the Legal Adviser, Department of State, Washington 25, D. C., October 11, 1950, revised as of August 1, 1951, and the particular proclamations, treaties, and conventions establishing copyright relations of the U. S. referred to therein.

inate completely all manufacturing requirements with respect to works of foreign origin.

H. R. 2464 and 2465, introduced on February 7, 1951, are also of special interest. Bills of a similar nature have been introduced in previous Congresses. *H. R. 2464* would secure copyright in acoustic recordings, a class of material not heretofore acceptable for copyright registration. *H. R. 2465* provides for the repeal of the so-called "juke-box" exemption contained in section 1(e) of the Copyright Law. *S. 1553*, introduced on May 28, 1951, qualifies repeal of this "juke-box" exemption by provision for certain royalty payments for the performance of copyrighted musical compositions on coin-operated machines.

H. R. 3899, an omnibus bill, including certain corrections in the official text of Title 17 of the United States Code, was passed by the House and referred to the Senate. *House Joint Resolution 518* became Public Law 741 of the Eighty-first Congress and makes Cannon's *Procedure In the House of Representatives* subject to copyright by the author. Similar legislation was passed in several earlier Congresses. *S. 396* would prohibit copyright in any pictorial representation of Jesus Christ.

Interesting Copyright Cases

The following decisions of the United States courts involving copyright are among those made during the past year which present features of more than usual interest.

In the case of *Stein et al., doing business as Reglor of California* v. *Expert Lamp Company*, 96 F. Supp. 97, 88 USPQ 305 (D. C. N. D. Ill. E. Div., Jan. 23, 1951), the copyright claim in an artistic statuette to be used as a lamp base was held to be invalid on the ground that such use made it the subject of design patent rather than copyright. The invalidity of the copyright was affirmed on appeal 188 F 611, 89 USPQ 416 (7th Cir., M. 1951). This case raises a very impo question as to whether functional pu may not destroy the copyrightable ch ter of a work of art.

An interesting opinion, *Leigh* v. *hart et al.*, 96 F. Supp. 194, 89 USPQ (D. C. D. N. J., March 15, 1951), that when a reproduction of a copyri painting is published in a magazine out a copyright notice, a person who c the reproduction without knowledge c copyright in the original is an inn infringer. It further held that the right of the magazine did not extend t reproduction of plaintiff's work of art the magazine, as licensee of the copy in the work of art, was not the propr of the reproduction within the meani the Copyright Law.

In the case of *Amsterdam trading as F lin Survey Co.* v. *Triangle Publications*, 93 F. Supp. 79, 87 USPQ 90 (D. C. I Pa., Sept. 25, 1950), another type of phic work, a map embodying a large amount of research was held subject to copyright where all inform contained on the map had been co from other maps. The district court of the opinion that copyright protecti available for a map only when some o information conveyed has been obta by the map maker going into the field taining himself the information there, then transcribing it into a map. opinion was affirmed by the Cour Appeals of the Third Circuit on May 1951 (189 F. (2d) 104, 89 USPQ 468

The case of *Security-First National Ba Los Angeles* v. *Republic Pictures Corpora* 97 F. Supp. 360, 89 USPQ 231 (D. C D. Calif. Cent. Div., April 26, 1951), importance as holding for the first that proceedings to foreclose a mort on a copyright must be brought i Federal rather than a State court. It

also held that the Federal court may prescribe the method of foreclosure, in view of the silence of the Copyright Act.

The case of *G. Ricordi & Company* v. *Paramount Pictures, Inc.*, 189 F. (2d) 469 (2d Cir., May 8, 1951), affirming in part and modifying an earlier district court opinion 92 F. Supp. 537 (D. C. S. D. N. Y., June 8, 1950), is of interest, both as involving Puccini's well-known opera, *Madame Butterfly*, and as considering renewal, operatic, and motion-picture rights in the presence of a multiplicity of adaptations of a single original work, a novel, of which dramatic and operatic versions were subsequently produced.

The case of *White* v. *Kimmell et al.*, 94 F. Supp. 502, 87 USPQ 407 (D. C. S. D. Calif. Cent. Div., Dec. 6, 1950), holds that limited circulation of a mimeographed manuscript does not amount to publication destroying the common law literary property in the manuscript. A peculiar circumstance in this case was the allegation of authorship by a denizen of the spirit world, a "ghost" writer in the most literal sense.

Register's Conference

On an average of twice a week, or as frequently as occasion demands, the Register, Assistant Register, Senior Attorney and the four division chiefs meet in the Register's Office as a Register's Conference. This group discusses matters affecting the administration of the Copyright Law, including new and important court decisions, pending or suggested legislation, changes in procedure and policy, budget considerations, and other problems pertinent to the Copyright Office. The collective judgment of this group is of valuable assistance in the formulation of Copyright Office policy.

STATEMENT OF GROSS CASH RECEIPTS, YEARLY FEES, NUMBERS OF REGISTRATIONS, ETC., FOR 5 FISCAL YEARS

Fiscal Year	Gross receipts	Yearly fees applied	Number of registrations	Increases in registrations	Decreases in registrations
1947	$471, 119. 41	$442, 626. 10	230, 215	28, 071	.....
1948	525, 510. 25	487, 475. 20	238, 121	7, 906	.....
1949	889, 105. 92	834, 738. 05	201, 190	.....	36, 931
1950	879, 169. 17	849, 661. 22	210, 564	9, 374	.....
1951	847, 399. 13	797, 960. 50	200, 354	.....	10, 210
Total	3, 612, 303. 88	3, 412, 461. 07	1, 080, 444	.....	.....

NUMBER OF ARTICLES DEPOSITED DURING THE FISCAL YEARS 1947 TO 1951, INCLUSIVE

Class	Subject matter of copyright	1947	1948	1949	1950	1
A	Books:					
	(a) Printed in the United States:					
	Books proper	19, 806	19, 572	20, 508	22, 648	2
	Pamphlets, leaflets, etc	69, 880	71, 594	67, 854	68, 770	6
	Contributions to newspapers and periodicals	4, 410	5, 963	3, 815	4, 437	
	Total	94, 096	97, 129	92, 177	95, 855	8
	(b) Printed abroad in a foreign language	3, 970	2, 545	2, 644	5, 893	
	(c) English books registered for ad interim copyright	713	683	595	1, 571	
	Total	98, 779	100, 357	95, 416	103, 319	9
B	Periodicals	116, 680	119, 398	108, 374	110, 872	11
C	Lectures, sermons, etc	972	1, 263	1, 036	1, 008	
D	Dramatic or dramatico-musical compositions	7, 056	6, 659	5, 720	4, 969	
E	Musical compositions	79, 428	85, 359	58, 087	65, 791	6
F	Maps	3, 526	2, 855	4, 627	3, 273	
G	Works of art, models or designs	5, 454	5, 055	4, 349	5, 904	5
H	Reproductions of works of art	1, 064	609	469	620	
I	Drawings or plastic works of a scientific or technical character	3, 014	2, 336	1, 603	1, 947	1
J	*Photographs*	*2, 982*	*2, 945*	*1, 891*	*1, 939*	
KK &K	Prints, labels and pictorial illustrations	31, 848	34, 563	35, 577	35, 233	31
L	Motion-picture photoplays	1, 312	1, 254	1, 330	1, 528	1
M	Motion pictures not photoplays	2, 741	1, 914	2, 111	2, 141	2
	Total	354, 856	364, 567	320, 590	338, 544	321

REGISTRATION BY SUBJECT MATTER CLASSES FOR THE FISCAL YEARS 1947 TO 1951, INCLUSIVE

Class	Subject matter of copyright	1947	1948	1949	1950	1951
A	Books:					
	(a) Printed in the United States:					
	Books proper	9, 903	9, 786	10, 254	11, 323	11, 2
	Pamphlets, leaflets, etc	34, 940	35, 797	33, 929	34, 383	31, 1
	Contributions to newspapers and periodicals	4, 400	5, 963	4, 140	4, 438	3, 4
	Total	49, 243	51, 546	48, 323	50, 144	45, 8
	(b) Printed abroad in a foreign language	3, 970	2, 545	2, 644	3, 710	3, 5
	(c) English books registered for ad interim copyright	712	683	595	1, 040	1, 1
	Total	53, 925	54, 774	51, 562	54, 894	50, 5
B	Periodicals (numbers)	58, 340	59, 699	54, 163	55, 436	55, 1
C	Lectures, sermons, addresses	972	1, 263	1, 036	1, 007	6
D	Dramatic or dramatico-musical compositions	6, 456	6, 128	5, 159	4, 427	3, 9
E	Musical compositions	68, 709	72, 339	48, 210	52, 309	48, 3
F	Maps	1, 779	1, 456	2, 314	1, 638	1, 9
G	Works of art, models or designs	4, 044	3, 938	3, 281	4, 013	3, 4
H	Reproductions of works of art	540	309	239	326	4
I	Drawings or plastic works of a scientific or technical character	2, 147	1, 619	1, 063	1, 316	9
J	Photographs	1, 838	1, 844	1, 134	1, 143	7
KK	Commercial prints and labels	9, 674	10, 619	13, 233	13, 320	11, 9
K	Prints and pictorial illustrations	6, 506	6, 686	4, 358	4, 309	3, 5
L	Motion-picture photoplays	666	632	667	782	8
M	Motion pictures not photoplays	1, 418	999	1, 096	1, 113	1, 3
RR	Renewals of commercial prints and labels	21	20	.....	.....	.....
R	Renewals of all classes	13, 180	15, 796	13, 675	14, 531	16, 3
	Total	230, 215	238, 121	201, 190	210, 564	200, 3

SUMMARY OF COPYRIGHT BUSINESS, FISCAL YEAR 1951

Balance on hand July 1, 1950			$161, 259. 95
Gross receipts July 1, 1950, to June 30, 1951			847, 399. 13
Total to be accounted for			1, 008, 659. 08
Refunded		$ 35, 431. 91	
Checks returned unpaid		468. 50	
Deposited as earned fees		807, 673. 50	
Balance carried over to July 1, 1951:			
Fees earned in June 1951 but not deposited until July 1951.	$64, 240. 00		
Unfinished business balance	17, 246. 65		
Deposit accounts balance	83, 598. 52		
		165, 085. 17	
			1, 008, 659. 08

Fees Applied

Registrations for prints and labels	11, 981 at 6.00		71, 886. 00
Registrations for published works	122, 337 at 4.00		489, 348. 00
Registrations for unpublished works	41, 061 at 4.00		164, 244. 00
Registrations for renewals	16, 371 at 2.00		32, 742. 00
Registrations for renewals	1 at 1.00		1. 00
Total number of registrations	[1] 191, 751		
Fees for registrations			758, 221. 00
Fees for recording assignments		$19, 206. 50	
Fees for indexing transfers of proprietorship		6, 834. 00	
Fees for notices of user recorded		2, 702. 00	
Fees for certified documents		2, 325. 00	
Fees for searches made		8, 672. 00	
			39, 739. 50
Total fees earned			797, 960. 50

[1] Excludes 8,603 registrations made under Public Law 84.

Respectfully submitted,

ARTHUR FISHER
Register of Copyrights

WASHINGTON, D. C.
October 15, 1951

Publications of the Copyright Office

NOTE.—Orders for the following publications may be addressed to the Register of Copyrights, Library of Congress, Washington 25, D. C., accompanied by remittance (postage stamps not accepted—coin at sender's risk).

BULLETIN NO. 3. Cloth, 35c.

Copyright Enactments of the United States, 1783–1906. 2d ed. rev., 174 pp. 8°. 1906.

BULLETIN NO. 8. Cloth, 65c.

Copyright in Congress, 1789–1904. A bibliography and chronological record of all proceedings in Congress in relation to copyright. 468 pp. 8°. 1905.

BULLETIN NO. 14. Paper, 15c.

Copyright Law of the United States of America. (Title 17 of the United States Code.) 1949.

BULLETIN NO. 17. Cloth, 65c.

Decisions of the United States courts involving copyright. 1909–1914. Second enlarged edition. vi, 279 pp. 8°. 1928.

BULLETIN NO. 18. Cloth, $1.

Decisions of the United States courts involving copyright. 1914–1917. ix, 605 pp. 8°. Reprinted 1938.

BULLETIN NO. 19. Cloth, $1.75.

Decisions of the United States courts involving copyright. 1918–1924. xi, 477 pp. 8°. Reprinted 1949.

BULLETIN NO. 20. Cloth, $2.75.

Decisions of the United States courts involving copyright. 1924–1935. xiii, 947 pp. 8°. Reprinted 1949.

BULLETIN NO. 21. Cloth, 75c.

Decisions of the United States courts involving copyright. 1935–1937. vii, 355 pp. 8°. 1938.

BULLETIN NO. 22. Cloth, 75c.

Decisions of the United States courts involving copyright. 1938–June 1939. vii, 327 pp. 8°. 1939.

BULLETIN NO. 23. Cloth, $1.

Decisions of the United States courts involving copyright. 1939–1940. vii, 391 pp. 8°. 1943.

BULLETIN NO. 24. Cloth, $2.

Decisions of the United States courts involving copyright. 1941–1943. ix, 683 pp. 8°. 1944.

BULLETIN NO. 25. Cloth, $1.50.

Decisions of the United States courts involving copyright. 1944–1946. vii, 459 pp. 8°. 1947.

BULLETIN NO. 26. Cloth, $1.75.

Decisions of the United States courts involving copyright. 1947–1948. x, 488 pp. 8°. 1949.

CATALOG OF COPYRIGHT ENTRIES, Third Series.

Subscription may be placed to the complete annual set, consisting of the semiannual issues of all of the parts listed below, for $20. Copies of single issues may also be secured at the price given following the title in the following list:

Part 1A. Books and Selected Pamphlets, $1.50.

Part 1B. Pamphlets, Serials, and Contributions to Periodicals, $1.50.

Part 2. Periodicals, $1.

Parts 3 and 4. Dramas and Works Prepared for Oral Delivery, $1.

Part 5A. Published Music, $1.50.

Part 5B. Unpublished Music, $1.50.

Part 5C. Renewal Registrations, Music, $1.

Part 6. Maps, $0.50.

Parts 7 to 11A. Works of Art, Reproductions of Works of Art, Scientific and Technical Drawings, Photographic Works, Prints and Pictorial Illustrations, $1.

Part 11B. Commercial Prints and Labels, $1.

Parts 12 and 13. Motion Pictures, $0.50.

DRAMATIC COMPOSITIONS COPYRIGHTED IN THE UNITED STATES, 1870–1916. Cl
$4.

Over 60,000 titles alphabetically arranged, with complete index to authors, proprietors, translat
etc. 2 vols. v, 3,547 pp. 4°. 1918.

MOTION PICTURES COPYRIGHTED IN THE UNITED STATES, 1912–1939. Cloth, $

Describes over 50,000 motion pictures; alphabetically arranged by title, with index to auth
claimants, producing and distributing agencies. Approx. 1,265 pp. 1951.

REGULATIONS OF THE COPYRIGHT OFFICE. Free.

Code of Federal Regulations, Title 37, Chapter II 2 pp.

U. S. GOVERNMENT PRINTING OFFICE: 1952