

SIXTY-THIRD
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REGISTER OF COPYRIGHTS
FOR THE FISCAL YEAR ENDING JUNE 30, 1960



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The Copyright Office

Report to the Librarian of Congress by the Register of Copyrights

Copyright Office Activities in the 1950's

Developments of major importance in the fields of domestic and international copyright during the decade covered by fiscal years 1951-60 made this one of the most fruitful and active periods in the history of the Copyright Office. The range of activities in which the Office is engaged was broadened considerably.

The advances made in international copyright relations have been particularly rewarding. Before this decade, the United States had been primarily an observer of international copyright developments. Its relations with countries other than those of Latin America had been based on bilateral agreements. The ratification of the Universal Copyright Convention by the United States in 1954 (effective September 16, 1955) climaxed the efforts of many persons over many years to bring the United States within a worldwide copyright convention to insure greater protection for the works of its authors abroad. Thirty-five countries are now parties to the UCC, among them some of the most important users of its works. The United States took a leading role in the drafting of the Convention and has since continued to participate in international developments in related fields, such as design protection and the "neighboring rights" of performing artists, phonograph record producers, and broadcasting organizations. The Register of Copyrights has represented

the United States at numerous international meetings, and the Copyright Office staff has supplied legal and factual studies of substance. Worldwide interest in copyright law has quickened as countries revise old laws or as newly established countries develop appropriate legislation.

At home, attention was again focused on the need for a general revision of the Copyright Law (Title 17, United States Code), which dates basically from 1909. Congress in 1956 authorized the Copyright Office to undertake a program of studies of substantive copyright issues to be used as a basis for formulating a new law. It is gratifying to be able to report that these studies, now completed, have been favorably received by persons interested in copyright law, are being used in copyright research outside the Office, and are being referred to increasingly in court decisions.

In addition to the general revision program, the Office has given much attention to the problem of adequate protection of artistic designs embodied in useful articles. In 1954 uncertainty as to the possibility of protection under the copyright law of works of art embodied in useful articles was removed by the Supreme Court decision in *Mazer v. Stein* (347 U.S. 201). Since then, applications for copyright registration of the ornamental designs of various useful articles have mushroomed. Believing that protection for such designs is best provided under special legislation, the Office has given active assistance in investigating the problems involved and has par-

ticipated in drafting and supporting appropriate domestic legislation.

The basic work of the Copyright Office—the registration of copyright claims and recordation of other documents, with attendant services—has grown each year. Registrations for fiscal years 1951–60 totaled 2,245,273, an increase of nearly 15 percent over the 1,954,019 registrations of the previous decade. Continuing effort has been made to acquaint the public with the activities and services of the Office through publications and lectures to interested groups, and to make the copyright records more accessible and convenient for the use of the public.

The Year's Copyright Business

The 243,926 registrations completed in fiscal 1960, an increase of 2,191 over the previous year, constitute a new high for any annual period. As usual, there were significant shifts among the various classes of works. A substantial quantitative decrease in the number of registrations of unpublished music was compensated for by increases in the registrations of books and periodicals. The most striking percentage increase (73 percent) occurred in the registration, as works of art, of ornamental designs for useful articles, a natural result of court decisions establishing the copyrightability of such designs. Registrations of designs of jewelry, textiles, lace, toys, etc., numbered 5,916. There was a marked decrease in the work relating to the recordation and indexing of assignments and other documents, and of notices of use, which is reflected in the statement of earned revenue. Fees earned during fiscal 1960 totaled \$974,113.03, a decrease of \$5,828.47 from the previous year. Counting a small balance from last year, the total turned over to the Treasury was \$975,192.47.

The Examining Division processed 250,349 applications for registration. The vast majority of these (87 percent) were registered without delay, but slightly over 10 percent required further correspondence before registration could be completed, and 2.37 percent were re-

jected. During the year a special study was made of the rejected cases. The bases of rejection differ significantly among the various classes. They are shown in table I (p. 4–5).

To index these new registrations adequately, about 505,700 multilith cards were prepared by the Cataloging Division for filing in the Copyright Card Catalog, which now contains some 21,900,000 cards. Subscribers to the Cooperative Card Service were supplied with approximately 205,000 copies of these cards in selected classes, and about 47,500 cards for published music, maps, motion pictures, and filmstrips were supplied to the Library of Congress.

The information services of the Office are used by Members of Congress, attorneys, authors, publishers, various Government agencies as well as other departments of the Library, and the general public. Requests are either for specific data or for general information about copyright and the activities of the Office. Some 5,300 people came in person to the Public Office to discuss copyright problems, deposit applications, consult the files, or inspect deposited works—a slight decrease from the preceding year, but there was a 12 percent increase in inquiries by telephone (15,813) and letter (13,233). An additional 9,139 inquiries in the Reference Search Section resulted in 6,811 official search reports on the copyright facts concerning 33,638 titles, a 12 percent increase in the number of titles searched. Among the lengthy reports prepared were comprehensive searches of the works of Thomas Beer, Irvin S. Cobb, Sinclair Lewis, Thomas Wolfe, Ernest Bloch, and Kurt Weill, and on the many versions of such old favorites as *Casey Jones*, *Melody of Love*, and *Red Wing*.

Official Publications

A revised edition of *Copyright Law of the United States of America* (Bulletin No. 14) was issued. For the convenience of the public, *Regulations of the Copyright Office* is included there for the first time, and it is also available separately. De-

Decisions of the United States Courts Involving Copyright, 1957-1958 (Bulletin No. 31) is the latest volume issued in this standard series. The Office continued its editorial cooperation in the UNESCO-sponsored *Copyright Laws and Treaties of the World* with the publication of the *Third Supplement*. The current volumes of the *Catalog of Copyright Entries* were published, and preparation of the cumulated catalog, *Motion Pictures, 1950-1959*, is nearly completed, with a view to publication late in 1960.

Copyright Contributions to the Library

The deposit provisions of the copyright law were designed to provide the Library with an automatic flow of domestic publications for use in its collections after the registration records are made, but the Library does not automatically incorporate all copyright deposits into its permanent collections. A sizable proportion of the works registered do not materially contribute to research, may not even be appropriate for the collections of the Library, or may duplicate works already in the collections. The Library is authorized to make a selection of the deposits for its own use, for transfer to other Federal libraries, or for other disposition. In general, only published works are transferred to the Library at the time of deposit for these purposes. Last year 214,017 copies were transferred to the Library at the time of deposit, an increase of 5,456. The transfer includes all periodical and newspaper issues (131,634), maps (3,621), and at least one copy of all published music titles (20,400). Deposits in Class A, Books, which range from substantial volumes to advertising leaflets, are selected by Library officers before transfer; the 52,670 copies selected represented about half of the titles registered. Selection from the art classes is negligible. Motion pictures are selected later and are not included in these figures. Foreign works comprise 46 percent of the transferred published music and about 10 percent of the books.

The Office's efforts to secure compli-

ance with the registration and deposit provisions of the law are mainly directed toward securing works in classes in which the Library is interested, or toward educating copyright proprietors in the obligation and advantage of registration. Last year 12,825 works, estimated in value at \$239,677.74, were registered and made available to the Library as the result of compliance action. Compliance fees received totaled \$54,562.

Administrative Developments

Administrative planning was directed to improvements in record-keeping, better use of space, and better service to the public. Reorganization of the public search files of the Office, to provide the space needed for a 5-year expansion of the files, was begun, following plans developed in fiscal 1959. Correspondence files prior to 1931 were removed to the Federal Records Center, from which they can be recalled within 24 hours if necessary, as was demonstrated satisfactorily during the year. The Office is continuing to experiment with microfilm techniques to reduce the volume of basic records and to increase the safety factor. Internal surveys of the work procedures in the Reference Search Unit and accounting procedures in the Service Division were carried out. The audit of fiscal activities by the Library's Internal Auditor resulted in improvements in record-keeping. As a result of one recommendation, the Office returned to the Superintendent of Documents all responsibility for the sale of its priced publications with the exception of Bulletin 14, *Copyright Law of the United States of America*, which will still be available from the Office.

The Examining Division instituted several changes in organization and procedures to place more authority and responsibility in the hands of the section heads, to speed the processing of applications for registration of claims, and to afford the Chief and Assistant Chief of the division more time for work on basic legal problems. The legal and procedural difficulties connected with registering claims to copyright in designs has for several years

TABLE I.—Applications rejected for copyright registration, Monthly average

Rejection basis	Books	Periodicals	Contributions to periodicals	Lectures, dramas	Music
	A	B	BB	C D	E
Work previously registered: ¹					
Duplicate applications.....	3				
Reprinted works.....	12				5
Subtotal.....	15				5
Unpublished works not registrable ²	40	1	1		36
Material not subject to copyright: ³					
No copyrightable matter.....	14		1	1	8
Undeveloped outlines, etc.....				18	
Blank forms.....	25				
Ideas, systems, methods.....	7				
Devices.....	3				
Utilitarian article only.....					
Subtotal.....	49		1	19	8
Notice: ⁴					
No notice.....	42	16	5		2
Defective notice.....	50	8	1		4
Subtotal.....	92	24	6		6
Application too late.....	2				
Miscellaneous.....	3	1		1	2
Total.....	201	26	8	20	57

¹ Registration unnecessary; work already protected.

² Registration of certain classes of unpublished works—unpublished books, poetry, song lyrics, etc.—is not provided for in the law; rejection has no effect upon the protection such works enjoy under the common law.

³ Registration of these materials is not provided for in the law. Works in this category have been declared by the courts as not generally subject to copyright.

represented one of the most serious of the examination problems. The growing volume of registrations has brought an increase in the number of individual problem cases. However, as administrative and judicial precedents become established, methods for handling the problems are being set up. A matter of increasing concern has been the number of applications which have had to be rejected because the works involved contained no copyrightable matter. Requests for reconsideration of rejections have grown. This appears to be partly the result of developments in the design field, together with the 1958 deci-

sion in *Vacheron & Constantin-Le Coultre Watches, Inc. v. Benrus Watch Co., Inc.*, holding that a certificate of copyright registration is a prerequisite to an infringement suit. A study is being made of a longstanding similar problem in music—the extent to which editorial contributions to musical works in the public domain constitute the basis of a new copyright claim. A special survey was made of the forms of copyright notice currently in use on works submitted for registration. The “©,” adopted by the Universal Copyright Convention as the international copyright symbol, is used increasingly on domestic

by copyright class (based on a survey conducted March-June, 1960)

Maps F	Works of art, reproductions of works of art G H	Scientific drawings I	Photographs J	Prints K	Commercial prints and labels KK	Motion pictures L M	Total	Renewals of all classes R
1	15			2	3 2		24 19	42
1	15			2	5 1		43 79	42
	71 3 7	4 2 6 11 1	1	13 2 1	36 1		149 18 30 17 14 8	
	81	24	1	16	37		236	
1	5 10	1	1	6 5	15 11	3 4	97 93	
1	15	1	1	11	26	7	190	24
						1	8	11
2	111	25	2	29	69	8	558	77

⁴ Rejection on these grounds may imply loss of copyright. Some works not acceptable in the class applied for could be accepted in other classes having different notice requirements. For example, an average of 12 Class A applications per month are rejected because of a defect in the notice but could be registered in Class KK under the rule of doubt.

works registered in classes in which its use was formerly not allowed, as well as in the art classes, where its use is not new. Usually in combination with the word "copyright," the "©" appeared on 48 percent of all domestic books (but on 88 percent of the trade books), on 35 percent of the periodicals, 77 percent of the published musical works, and 100 percent of the published dramas registered during the survey. Also interesting was the fact that the year-date appeared in the copyright notice on more than half of the works on which its use is optional under United States law.

Legal Developments

GENERAL REVISION OF THE LAW

By the end of fiscal 1960, the program of studies authorized by Congress for a comprehensive reexamination of the copyright law with a view to its general revision was virtually completed.

In previous years, 4 studies covering matters of general background had been issued, and 24 studies on substantive problems had been completed and circulated to interested persons for their comments and views. During fiscal 1960, six additional substantive studies were completed

and circulated, dealing with the following subjects: photoduplication of copyrighted material by libraries; protection of works of foreign origin; copyright in architectural works; copyright in choreographic works; copyright in Government publications; and deposit of copyrighted works. At the close of the year, tentative drafts of two other studies—on the *Catalog of Copyright Entries* and on renewal of copyright—had been completed and sent to the advisory panel for their comments and views. The last two studies were circulated to interested persons after the close of the fiscal year.

The Subcommittee on Patents, Trademarks, and Copyrights of the Senate Committee on the Judiciary has arranged to print the whole body of studies, originally circulated by the Copyright Office in a limited number of multilith copies. The prints will be available from the Superintendent of Documents at a nominal price. At the end of this report (p. 16) is a list of the subjects of all the studies in the order in which they were originally circulated; it also contains the numbers under which they are appearing as Committee prints. The first six studies were issued in two Committee prints during fiscal 1960, and it is expected that the series of prints will be completed during fiscal 1961.

With the completion of the study program as such, the project for general revision of the law will enter its next phase during fiscal 1961. This will involve an analysis and report by the Copyright Office on substantive issues and the preparation of a draft bill for a new copyright law for general review and comment by all interested parties and groups.

LEGISLATION

Several bills of major interest in the copyright field were before Congress last year. By the close of the fiscal period only one law in a related field, primarily of interest to certain operating companies in the music publishing business, had been enacted. The purpose of H.R. 7588 was to

amend the Internal Revenue Code of 1954 to remove a taxation threat to music publishers, whose chief source of revenue is derived from copyright royalties. Approved April 22, 1960, as Public Law 86-435 (74 Stat. 77), it provides that personal holding-company income is not to include income from copyright royalties under certain conditions and is applicable only with respect to taxable years beginning after December 31, 1959.

Of great interest were the developments in design legislation. Representative Gerald R. Ford, Jr., introduced H.R. 9525, a companion bill to the pending O'Mahoney bill (S. 2075) for the protection of ornamental designs of useful articles. In January 1960, Senator Herman E. Talmadge and Representative John James Flynt, Jr., introduced companion bills S. 2852 and H.R. 9870, similar to S. 2075 except in two important respects. First, provision is made for an initial term of 5 years, with two renewal periods of 5 years each, in contrast to a single 5-year term as provided for in the O'Mahoney-Ford bills. The second difference relates to the possibility of dual protection under copyright law and the special design legislation. The Talmadge-Flynt bills would permit the proprietor of a copyright in a work of art to retain the benefits of the copyright law if the work is applied to a utilitarian article; in contrast, in the O'Mahoney bill such utilization of a previously copyrighted work would be protected only by the design legislation.

Preliminary hearings on the two Senate bills were held by the Senate Subcommittee on Patents, Trademarks, and Copyrights on June 29, 1960. Governor Ellis Arnall, representing the Independent Motion Picture Producers' Association and the Walt Disney Studios, testified on behalf of the Talmadge bill. Judge Giles Rich, chairman of the Coordinating Committee which had sponsored such a bill and had worked for 5 years on the preparation of the O'Mahoney bill, traced the origins of the problem and the work of his committee. The Librarian of Congress and the Register of Copyrights testified in support of S.

2075. Alan Latman, executive secretary of the National Committee for Effective Design Legislation, compared the two bills and stated that S. 2075 is more successful "in achieving the delicate balance required in this area than any proposal yet put forward." Senator Philip A. Hart, Acting Chairman of the Subcommittee, in concluding the hearings, intimated that further hearings would be held before the next Congress convenes.

In fiscal 1959, a bill (H.R. 4059) to permit action against the Government in copyright infringement cases passed the House. Near the end of fiscal 1960, the Senate Subcommittee on Patents, Trademarks, and Copyrights approved the bill, with an amendment. It was passed by both Houses with the amendment and signed into law September 8, 1960, as Public Law 86-726 (74 Stat. 855).

Little progress was made in resolving the recurrent jukebox problem. In September 1959, at the request of Representative Emanuel Celler, a meeting of interested parties was held for consideration of his proposal, introduced following extensive hearings in June 1959 on his bill, H.R. 5921. Under this proposal, three trustees would collect and disburse an annual license fee for a 5-year period, at the end of which a new rate for the subsequent 5-year period would be set. There was, on the part of the various performing-rights societies and other proprietary interests, an attitude that the plan should be tried. But the Music Operators of America objected that this would have to be considered by the full membership. Since the MOA convention was not held until late in the fiscal year, action was not possible during the session.

In 1956, a provision of a law (70 Stat. 700) relating to the suppression of traffic in obscene materials, enacted pursuant to a request of the Post Office Department, permitted an exception, in the case of a work registered for copyright, from the mail-detention procedures the law authorized. This provision was repealed in 1958 (72 Stat. 940), at the recommendation of the Post Office Department, after consulta-

tion with the Copyright Office. Curiously, a bill introduced during the past year, S. 2562, to modify the detention procedures, contained a clause similar to the one repealed in 1958. At the request of the Senate Committee, the Copyright Office submitted a statement for inclusion in the hearings held on January 14, 1960, recommending that the provision in question be deleted. No action was taken on this bill. However, another bill (H.R. 7379), which does not exempt registered copyrighted works, was enacted as Public Law 86-673 (74 Stat. 553) on July 14, 1960.

The divestment of enemy copyrights, which were vested by the Office of Alien Property, was the object of S. 2345, introduced July 9, 1959, as a companion bill to H.R. 6894, introduced in fiscal 1959. These bills are of interest to the Copyright Office, since they not only provide for a return of the vested copyrights but also would authorize the Attorney General to transfer to the Library the title to all motion-picture prints now in its custody seized by the Armed Forces in occupied Germany. The substantive provisions of these bills were included in another general bill relating to alien property, S. 531, which was reported out favorably by the Senate Committee on the Judiciary on August 26, 1960.

COPYRIGHT CASES

The volume of copyright litigation has more than doubled during the decade. Some of the most significant cases of fiscal 1960 are mentioned below.

Mandamus Actions. A development of direct interest to the Copyright Office was the withdrawal of the plaintiff in the case of *Wacheron & Constantin—Le Coultre Watches, Inc. v. Fisher*, Civil No. 1038-59, D.D.C. 1959. This action involved the question as to whether a watch face was a "work of art" within the meaning of the copyright law. Application for registration having been rejected, the plaintiff brought an action for infringement, and the Second Circuit Court of Appeals ultimately held that the action could not be maintained without a certificate of regis-

tration (*Vacheron & Constantin—Le Coultre Watches, Inc., v. Benrus Watch Co.*, 260 F. 2d 637 (2d Cir. 1958)). Plaintiff then brought the present action in the nature of mandamus against the Register. On the plaintiff's motion, the case was dismissed "with prejudice."

The case of *Dodge, Inc., v. Fisher*, Civil No. 1426-59, D.D.C. 1959, in the nature of mandamus, grew out of the refusal of the Copyright Office to register several tubular metal columns used as trophy bases, which had been submitted as "works of art." The case is pending in court.

Textile Designs. It should be noted that the two cases cited above were engendered by the now famous Supreme Court Decision in *Mazer v. Stein*, 347 U.S. 201 (1954), in which it was held that a work of art is not debarred from copyright protection merely because it is embodied in an article of use. This same opinion has also given rise to a series of current cases about textile designs. Involved in most of these cases are questions of originality and the copyright notice.

In *Peter Pan Fabrics, Inc. v. Martin Weiner Corp.*, 274 F. 2d 487 (2d Cir. 1960), the plaintiff had copyrighted a design entitled "Byzantium." It was printed on a fabric that was sold in bolts to manufacturers of women's dresses. Plaintiff placed a copyright notice on the selvage, but when the cloth was made into a dress the notice was either cut off or lay hidden in a seam. In this action for a preliminary injunction, defendant argued that copyright had been lost by sale of the design without an adequate copyright notice. On appeal, Judge Hand, for the majority, pointed out that a literal interpretation of the words of a statute is not always a safe guide to its meaning. He stated that a deliberate copyist must prove the absence of a notice and that such a defendant must also show that a notice "could have been embodied in the design without impairing its market value." It was held that defendant had offered no evidence that this could be done and that the design should be protected *pendente lite*. In a dissent Judge Friendly maintained that, where

plaintiff knows that the notice will be removed in a later stage of manufacture, the statute cannot be said to sanction a selvage notice. *Peter Pan Fabrics, Inc. v. Dixon Textile Corp.*, 125 U.S.P.Q. 39 (2d Cir. 1960) involved the same "Byzantium" design. Here defendant argued that the design was not copyrightable and that the notice requirement had not been met. The Circuit Court held that though its elements were perhaps taken from ancient art-forms the combined design met the originality requirements of the copyright law. The court held the notice good on the authority of the *Weiner* case.

In *H. M. Kolbe Co. v. Armigus Textile Co.*, 184 F. Supp. 423 (S.D.N.Y. 1960), *aff'd*, 279 F. 2d 555 (2d Cir. 1960), the defendant seems to have followed the suggestion of Judge Hand in the *Weiner* case by attempting to show that a notice could have been embodied in the design without impairing its market value. But the lower court held that the plaintiff was entitled to a preliminary injunction, since the design was copyrightable and bore a notice on the selvage; the court cited the *Weiner* opinion as establishing that a notice printed on the selvage is no longer open to question. On appeal this was affirmed in a *per curiam* opinion. Judge Friendly again dissented, arguing that the lower court had misinterpreted the *Weiner* holding; and he also asserted that the notice on the selvage was insufficient in this case as not complying with the rule laid down by the Supreme Court in *Louis DeJonge & Co. v. Breuker & Kessler Co.*, 235 U.S. 33 (1914), that each repeat of a design must bear a separate notice.

In another textile-design case, *Cortley Fabrics Co. v. Slifka*, 175 F. Supp. 66 (S.D.N.Y. 1959), a motion for a preliminary injunction was granted. The court also noted that the same defendant had been involved in two other cases of this kind in the preceding 18 months and felt that this apparently grew out of a desire to use a copyrighted design, make a quick profit, and then consent to an injunction. The court therefore took the rather unusual step of forwarding a copy of its

opinion to the United States Attorney for possible action under the provision making a willful infringement for profit a misdemeanor.

In still another case involving the same defendant, *Millworth Converting Corp. v. Slifka*, 276 F. 2d 443 (2d Cir. 1960), it was held on appeal that the design, a photolike reproduction of a public-domain embroidery work, was copyrightable since it produced artistically "the three-dimensional look." But the court held that defendant's work did not infringe since it failed to capture this three-dimensional feature and thus copied only the public-domain aspect of the work.

Drawings. In an unusual holding, *Amplex Mfg. Co. v. A.B.C. Plastic Fabricators, Inc.*, 125 U.S.P.Q. 648 (E.D. Pa. 1960), it was decided that both the mere pen-and-ink drawings of a commonplace style of display lettering and very simple drawings illustrating particular products in a catalog were copyrightable and were infringed by defendant's intentional and identical reproduction of them.

Infringement and Importation. In *Holt Howard Associates, Inc. v. Goldman*, 177 F. Supp. 611 (S.D.N.Y. 1959), the plaintiff secured copyright registration for several imported ceramic articles as published works of art; plaintiff then took the steps provided by law (17 U.S.C. sec. 109) to have the Collector of Customs bar from entry similar articles being imported by defendant; and plaintiff also brought this action for infringement. Defendant alleged that plaintiff had sold copies of this work in the United States without an adequate copyright notice. The court denied plaintiff's motion for summary judgment but granted defendant's request for an injunction against the plaintiff and the Collector of Customs. The court indicated that defendant may prevail by showing either that plaintiff had no valid copyright or that defendant was an innocent infringer misled by plaintiff's accidental omission of the notice from some of the published copies.

Government Publications. The perplexing question of what constitutes a "Gov-

ernment publication" received attention in the case of *Public Affairs Associates, Inc. v. Rickover*, 177 F. Supp. 601 (D.D.C. 1959). The issue was whether a Government official may copyright speeches prepared by him with the use of Government facilities. Admiral Rickover had prepared a number of speeches, largely dealing with the problem of education. Government facilities were used in duplicating them. All those released before December 1, 1958, bore no notice of copyright. A notice appeared on those released after that date. The plaintiff publisher, who had been refused the right to publish the speeches, brought action for a declaratory judgment that the copyrights were invalid. The court held that the speeches were related to but not a part of the defendant's duties and that they were thus essentially prepared in his private capacity. In discussing the obligations of a Government official, the court stated that "no one sells or mortgages all the products of his brain to his employer by the mere fact of employment." The court concluded that only "limited publication" had been made of the copies of the speeches that bore no notice and that thus there was no dedication to the public of Admiral Rickover's rights to them. Plaintiff appealed and the case has been argued before the Circuit Court of Appeals but no decision had yet been released when this report went to the printer.

Publication. What constitutes such "general publication" as will divest the common-law rights in a work? The case of *Smith v. Paul*, 345 P. 2d 546 (Cal. Dist. Ct. App. 1959), involved an architect who drew plans for a house for defendant. The latter had used the plans to build additional houses. When the architect brought action for infringement of his common-law rights in the plans the defendant contended that plaintiff had lost his rights in the work when it was deposited with the local building department for the purpose of getting a building permit. It was held, however, that this deposit was not general publication under the California Civil Code since it was for

the limited purpose of securing the building permit. It is interesting to note that just the opposite conclusion was reached in an earlier New York case, *Tumey v. Little*, 18 Misc. 2d 462, 186 N.Y.S. 2d 94 (Sup. Ct. 1959).

Renewals. In 1943 in the case of *Fred Fisher Music Co. v. M. Witmark & Sons* (318 U.S. 643) the Supreme Court decided in effect that an assignment made by an author of his renewal interest before the renewal year was valid against himself or any other of the statutory recipients of the right to renew if he (the author) lived into the renewal year; but the court indicated that such an assignment might be denied enforcement if the consideration were so inadequate as to make enforcement unconscionable. Each branch of this opinion was elaborated upon during fiscal 1960.

In *Miller Music Corp. v. Charles N. Daniels, Inc.*, 362 U.S. 373 (1960), the question involved was whether the executor under the author's will (as holder of the right to renew, there being no widow or children) "stood in the shoes" of the deceased author and was therefore bound by the latter's assignment, or whether he in this circumstance had an independent stature and was therefore to be treated as would have been the widow or children, and thus take the renewal free of the assignment. The Supreme Court, in a 5-4 decision, accepted the latter position on the view that it expressed the legislative intent to give "symmetry and logic" to the renewal provision.

In *Rose v. Bourne, Inc.*, 176 F. Supp. 605 (S.D.N.Y. 1959), *aff'd* 279 F. 2d 79 (2d Cir. 1960), it was held that the question of whether the compensation paid an author for the assignment of a renewal expectancy was so inadequate as to make enforcement unconscionable was to be judged by its fairness at the time the bargain was struck, not by whether it is adequate in the light of later developments.

Assignments. The perennial question of the distinction between an assignment and a license arose in *Vidor v. Serlin*, 125 U.S.P.Q. 364 (N.Y. Ct. of Appeals 1960). It was held that the conveyance of the

movie rights in a book must be recorded as required by the recording provision of the copyright law to secure the benefits of constructive notice, and the court stated that there was testimony of an "invariable custom" which calls for filing the assignment in the Copyright Office in such cases.

Antitrust Action. An action under the Clayton Act instituted a number of years ago at last reached the stage of partial decision. In *Schwartz v. Broadcast Music, Inc.*, 124 U.S.P.Q. 34 (S.D.N.Y. 1959), the plaintiff song-writers brought a treble damage antitrust action against BMI and several radio and TV networks, as well as against certain recording and publishing firms. The charge is that defendants had conspired to control the market for musical compositions and engaged in other illegal activities. Defendants maintained that plaintiffs were ineligible to bring the action. The court held that plaintiffs had divested themselves of the nondramatic performing rights by transferring them to ASCAP so that as regards these rights plaintiffs had no standing. As to the publishing and recording rights, however, plaintiffs as song-writers were the only persons injured if their allegations are true; hence the action was continued with respect to plaintiffs' case under these rights.

International Developments

U.S. COPYRIGHT EXTENSION FOR AUSTRIAN CITIZENS

Austrian citizens who desire to secure or renew United States copyright protection for works which were first published, or became eligible for the renewal term, during the period on or after March 13, 1938, and prior to July 27, 1956, may do so by complying with the necessary formalities before June 15, 1961. By a Presidential Proclamation signed June 15, 1960, contained in an exchange of diplomatic notes with the Austrian embassy, a year's extension of time for delayed registration has been granted. The proclamation recognizes the difficulties of Austrian citizens in complying with United States formalities between the time of Hitler's *Anschluss* and

the withdrawal of all occupation troops from Austria.

The United States copyright law provides that there shall be no liability for the lawful use of any of the affected works prior to the proclamation date or for the continuation during the subsequent year of any undertaking that involves expenditures or contractual obligation of any such work.

FLORENCE AGREEMENT

The Agreement on the Importation of Educational, Scientific, and Cultural Materials was signed by the United States on June 24, 1959, and ratified by the Senate on February 23, 1960, but it will not become effective for the United States until the enactment of implementing legislation, which has not yet been introduced.

UNIVERSAL COPYRIGHT CONVENTION

During fiscal 1960 four more countries became adherents to the Universal Copyright Convention, bringing the total of member states to 35. Czechoslovakia was the first Communist-bloc country to join the Convention; its accession was effective January 6, 1960. The effective date of the accession of Lebanon was October 17, 1959, and that of Brazil January 13, 1960. On May 31, 1960, Belgium deposited its instrument of ratification, to become effective August 31, 1960.

Several countries are still in the process of drafting new laws, after the adoption of which there are indications that they will adhere to the Universal Copyright Convention. During the year the report of the New Zealand Copyright Committee was published and it urged adherence.

The fourth session of the Intergovernmental Copyright Committee was held at Munich from October 12 to 17, 1959, coincident with the eighth session of the Permanent Committee of the Berne Union. Joint sessions of the two committees, successfully inaugurated in the previous year for discussion of items common to the agendas of both, were held. The Register served as the United States representative to the Intergovernmental Copyright Committee and as United States

observer at the Berne Union Committee meeting.

The agenda of these meetings included among other topics the protection of neighboring rights, designs and applied art, television broadcasts, cinematographic works, and works of certain intergovernmental organizations. On a proposal by the United States delegate, the Committee recommended that UNESCO's Programme of Participation in the Activities of Member States be extended to the field of copyright law, particularly to assist newly established countries not party to either of the two worldwide copyright conventions in drafting appropriate legislation for the protection of domestic and foreign authors in keeping with the accepted international standards of copyright protection.

DESIGN PROTECTION

Rendering design protection more effective is a task which has attracted as much recent attention on the international as on the national level. On the international scene, the most important development of the year was the drawing-up, by an International Conference of Experts, of a draft revision of the so-called Hague Arrangement on the International Registration of Designs. The conference, held in October 1959 at The Hague under the auspices of the Netherlands Government and the Bureau of the International Union for the Protection of Industrial Property, numbered approximately 60 participants from 16 countries. The United States delegation, to which Congressional observers were attached, was headed by the Register of Copyrights, who was elected chairman of the Drafting Committee of the Conference.

The draft of the multilateral convention, which emerged after 2 weeks of frequently arduous meetings, provides for an international registry for designs in Geneva. Registration in this central place would have the same effect in each contracting country as if separate registrations had taken place in each of them—except that registration in the country of origin may still be required. Thus, for example, the United States owner

of a design in such fields as textiles, porcelain, hardware, watches, jewelry, household appliances, shoes, and dresses could, by a single registration, secure protection in all the contracting countries except the United States, where he would still have to fulfill the domestic formalities required for protection.

The international register would be kept by the Bureau of the International Union at Geneva, Switzerland. A gazette containing the reproductions of the registered designs and other pertinent data would be published by the Bureau in order to keep the public informed without the necessity of consulting the files in Geneva.

In January 1960, a smaller group of experts drew up draft regulations for the implementation of the draft convention. Arpad Bogsch of the Copyright Office attended this meeting.

The drafts were drawn up with two main objectives in mind, namely, that they should establish a practical and low-cost system of registration, and that they allow the adherence of a great number of artistically and industrially important countries. As far as the United States is concerned, the present drafts would necessitate only small changes in present legislation.

In May 1960, the draft convention and the draft regulations were submitted for comments to the various governments. A diplomatic conference was called to convene in November 1960 for consideration of these drafts, their adoption, and the signing of the final instruments.

The Department of State has set up an International Design Advisory Committee, the first meeting of which was held in March 1960. Chambers of commerce, trade associations, artists' associations, and attorney specialists, as well as interested Government departments, are represented on this committee, the task of which is to advise the Government informally on the desirable extent and conditions of United States participation in the proposed international design-registration system. The Register of Copyrights serves on this Committee.

NEIGHBORING RIGHTS

The international movement, now almost a decade old, for the adoption of an international multilateral convention for the recognition of the so-called "neighboring rights" entered into a new phase as a result of the meeting of an international committee of experts at The Hague in May 1960. The committee consisted of delegates invited from 16 countries by the Berne Copyright Union, UNESCO, and the International Labour Office, and of observers from numerous international organizations of trade unions and trade associations. The Register of Copyrights was one of the two United States experts.

The draft instrument drawn up by the committee provides, in essence, that each contracting country must recognize the same rights for performing artists, phonograph-record producers, and broadcasting organizations of the other contracting countries as it recognizes in the case of the performances of domestic performers, the phonographic recordings of domestic record-producers, and the radio and television broadcasts of domestic broadcasters. This principle of "national treatment" is the basis of other intellectual-property treaties, such as the Universal and the Berne Copyright Conventions and the Paris Industrial Property Convention.

The draft instrument also provides for certain "minimum rights," that is, rights that each contracting country would guarantee to nationals of other contracting countries. For example, one of the minimum rights would make it illegal to copy a phonograph record or tape without the authorization of both the performing artists whose performance is incorporated in the recording and of the company that produced the recording. Some experts proposed that whereas the recognition of the principle of national treatment should be binding on all contracting countries, acceptance of the minimum-rights provisions should be optional, in the belief that any treaty in this new field needs maximum flexibility if adherence by a great number of countries is desired.

The proposed treaty would be open to adherents of the Universal or the Berne Copyright Conventions. This provision is calculated to safeguard the traditional rights of the authors, whose works constitute the raw material for performers, recorders, and broadcasters.

If the reaction of a sufficient number of governments is generally favorable, it is expected that the draft will be submitted in a year or two to a diplomatic conference for final negotiation and signature.

During the year the United States Neighboring Rights Panel, of which the Register of Copyrights is the chairman,

continued to function. Panel members were regularly advised through informational and documentary materials about current developments, and the Panel met in March preparatory to the May meeting of experts at The Hague.

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Tabular statements of the copyright business and a list of copyright law revision studies are appended.

Respectfully submitted,

ARTHUR FISHER

Register of Copyrights

WASHINGTON, D.C.,

September 8, 1960

Registration by Subject Matter Classes for the Fiscal Years 1956-60

Class	Subject matter of copyright	1956	1957	1958	1959	1960
A	Books:					
	(a) Manufactured in the United States: Books, pamphlets, leaflets, etc.	49,373	48,811	53,275	51,835	55,713
	(b) Manufactured abroad (except those registered for ad interim copyright)	3,115	2,915	2,937	3,549	3,740
	(c) English-language books registered for ad interim copyright	1,454	1,777	1,030	583	581
	Subtotal	53,942	53,503	57,242	55,967	60,034
B	Periodicals (issues)	58,576	59,724	60,691	62,246	64,204
	(BB) Contributions to newspapers and periodicals	3,490	3,214	3,355	3,042	3,306
C	Lectures, sermons, addresses	771	1,003	852	829	835
D	Dramatic or dramatico-musical compositions	3,329	2,764	2,754	2,669	2,445
E	Musical compositions	58,330	59,614	66,515	70,707	65,558
F	Maps	2,242	2,084	1,614	1,865	1,812
G	Works of art, models, or designs	4,168	4,557	5,019	4,593	5,271
H	Reproductions of works of art	785	914	1,044	1,184	2,516
I	Drawings or plastic works of a scientific or technical character	1,132	699	683	663	768
J	Photographs	1,408	964	1,037	741	842
K	Prints and pictorial illustrations	3,306	3,409	3,413	3,186	3,343
	(KK) Commercial prints and labels	9,491	8,687	8,924	8,786	8,142
L	Motion-picture photoplays	1,659	1,967	2,451	2,757	2,755
M	Motion pictures not photoplays	1,353	1,231	748	967	702
R	Renewals of all classes	20,926	21,473	22,593	21,533	21,393
	Total	224,908	225,807	238,935	241,735	243,926

REPORT OF THE REGISTER OF COPYRIGHTS, 1960

Statement of Gross Cash Receipts, Yearly Fees, Number of Registrations, etc., for the Fiscal Years 1956-60

Fiscal year	Gross receipts	Yearly fees applied	Number of registrations	Increases in registrations
1956.....	\$930,351.82	\$881,612.50	224,908	176
1957.....	938,408.70	892,612.50	225,807	899
1958.....	992,865.59	945,231.50	238,935	13,128
1959.....	1,030,099.70	979,941.50	241,735	2,800
1960.....	1,033,563.55	974,113.03	243,926	2,191
Total.....	4,925,289.36	4,673,511.03	1,175,311

Number of Articles Deposited During the Fiscal Years 1956-60

Class	Subject matter of copyright	1956	1957	1958	1959	1960
A	Books:					
	(a) Manufactured in the United States: Books, pamphlets, leaflets, etc. . .	98,746	97,622	106,550	103,670	111,426
	(b) Manufactured abroad (except those registered for ad interim copyright.	5,823	5,326	5,404	6,262	6,549
	(c) English books registered for ad-interim copyright.....	2,504	3,028	1,689	822	786
	Subtotal.....	107,073	105,976	113,643	110,754	118,761
B	Periodicals (issues).....	117,122	119,390	121,362	124,426	128,328
	(BB) Contributions to newspapers and periodicals.....	3,490	3,214	3,355	3,042	3,306
C	Lectures, sermons, etc.....	771	1,003	852	829	835
D	Dramatic or dramatico-musical compositions.	3,862	3,260	3,212	3,125	2,840
E	Musical compositions.....	75,815	76,825	84,445	88,833	83,005
F	Maps.....	4,484	4,167	3,228	3,728	3,621
G	Works of art, models, or designs.....	6,664	7,520	8,861	7,775	9,273
H	Reproductions of works of art.....	1,554	1,814	2,076	2,258	4,996
I	Drawings or plastic works of a scientific or technical character.....	1,779	1,111	1,099	946	1,118
J	Photographs.....	2,387	1,647	1,547	1,183	1,355
K	Prints, labels, and pictorial illustrations.....	25,590	24,188	24,667	23,939	22,965
L	Motion-picture photoplays.....	3,293	3,933	4,897	5,502	5,498
M	Motion pictures not photoplays.....	2,518	2,215	1,364	1,657	1,271
	Total.....	356,402	356,263	374,608	377,997	387,172

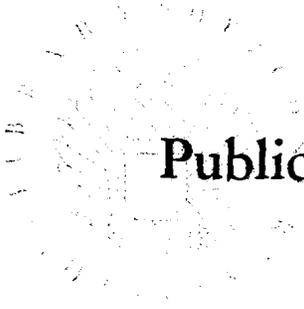
SUMMARY OF COPYRIGHT BUSINESS, FISCAL YEAR 1960

Balance on hand, July 1, 1959.....		\$230, 320. 16
Gross receipts, July 1, 1959 to June 30, 1960.....		1, 033, 563. 55
		<hr/>
Total to be accounted for.....		1, 263, 883. 71
Refunded.....	\$82, 964. 22	
Checks returned unpaid.....	1, 558. 00	
Deposited as earned fees.....	975, 192. 47	
Deposited as forfeiture of fees.....	1, 111. 04	
Balance carried over to July 1, 1960:		
Fees earned in June, 1960 but not deposited until July		
1960.....	\$87, 143. 06	
Unfinished business balance.....	25, 298. 90	
Deposit accounts balance.....	88, 016. 83	
Card Service.....	2, 599. 19	
	<hr/>	
	203, 057. 98	
		<hr/>
		1, 263, 883. 71
Registrations for prints and labels.....	8, 136	\$48, 816. 00
Registrations for published works.....	151, 889	607, 556. 00
Registrations for unpublished works.....	52, 158	208, 632. 00
Registrations for renewals.....	21, 393	42, 786. 00
	<hr/>	<hr/>
Total number of registrations.....	¹ 233, 576	
Fees for registrations.....		907, 790. 00
Fees for recording assignments.....	\$26, 354. 50	
Fees for indexing transfers of proprietorship.....	10, 335. 00	
Fees for notices of user recorded.....	7, 937. 00	
Fees for certified documents.....	2, 776. 50	
Fees for searches made.....	14, 487. 00	
Card Service.....	4, 433. 03	
	<hr/>	
		66, 323. 03
		<hr/>
Total fees earned.....		\$974, 113. 03

¹ Excludes 10,350 registrations made under Act of June 3, 1949 (63 Stat. 153).

LIST OF COPYRIGHT LAW REVISION STUDIES

Copyright Office general revision studies	Study no. in Senate Committee prints	
Preliminary A	1	<i>The History of U.S.A. Copyright Law Revision from 1901 to 1954</i> , by A. A. Goldman
Preliminary B	2	<i>Size of the Copyright Industries</i> , by W. M. Blaisdell
	3	<i>The Meaning of "Writings" in the Copyright Clause of the Constitution</i> , by staff members of the <i>N.Y.U. Law Review</i> under the guidance of Prof. Walter Derenberg
	4	<i>The Moral Right of the Author</i> , by William S. Strauss
1	5	<i>The Compulsory License Provisions of the United States Copyright Law</i> , by Prof. Harry G. Henn
2	22	<i>The Damage Provisions of the Copyright Law</i> , by William S. Strauss
3	30	<i>Duration of Copyright</i> , by James J. Guinan
4	11	<i>Divisibility of Copyrights</i> , by Abraham L. Kaminstein, with supplements by Lorna G. Margolis and Arpad Bogsch
5	26	<i>The Unauthorized Duplication of Sound Recordings</i> , by Barbara A. Ringer
6	7	<i>Notice of Copyright</i> , by Vincent A. Doyle, George D. Cary, Marjorie McCannon, and Barbara A. Ringer
7	29	<i>Protection of Unpublished Works</i> , by William S. Strauss
8	25	<i>Liability of Innocent Infringers of Copyrights</i> , by Alan Latman and William S. Tager
9	23	<i>The Operation of the Damage Provisions of the Copyright Law: An Exploratory Study</i> , by Prof. Ralph S. Brown, assisted by William A. O'Brien and Herbert Turkington
10	14	<i>Fair Use of Copyrighted Works</i> , by Alan Latman
11	13	<i>Works Made for Hire and on Commission</i> , by Borge Varmer
12	6	<i>The Economic Aspects of the Compulsory License</i> , by W. M. Blaisdell
13	12	<i>Joint Ownership of Copyrights</i> , by George D. Cary
14	17	<i>The Registration of Copyright</i> , by Prof. Benjamin Kaplan
15	19	<i>The Recordation of Copyright Assignments and Licenses</i> , by Alan Latman, assisted by Lorna G. Margolis and Marcia Kaplan
16	16	<i>Limitations on Performing Rights</i> , by Borge Varmer
17A	8	<i>Commercial Use of the Copyright Notice</i> , by W. M. Blaisdell
17B	9	<i>Use of the Copyright Notice by Libraries</i> , by Joseph W. Rogers
18A	24	<i>Remedies Other Than Damages for Copyright Infringement</i> , by William S. Strauss
18B	18	<i>Authority of the Register of Copyrights to Reject Applications for Registration</i> , by Caruthers Berger
18C	10	<i>False Use of Copyright Notice</i> , by Caruthers Berger
18D	34	<i>Copyright in Territories and Possessions of the United States</i> , by Borge Varmer
19	15	<i>Photoduplication of Copyrighted Material by Libraries</i> , by Borge Varmer
20	32	<i>Protection of Works of Foreign Origin</i> , by Arpad Bogsch
21A	27	<i>Copyright in Architectural Works</i> , by William S. Strauss
21B	28	<i>Copyright in Choreographic Works</i> , by Borge Varmer
21C	33	<i>Copyright in Government Publications</i> , by Caruthers Berger
22	20	<i>Deposit of Copyrighted Works</i> , by Elizabeth K. Dunne
23	21	<i>The Catalog of Copyright Entries</i> , by Elizabeth K. Dunne and Joseph W. Rogers
24	31	<i>Renewal of Copyright</i> , by Barbara A. Ringer



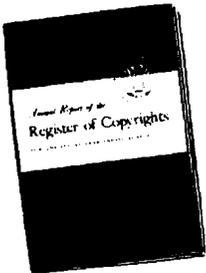
Publications of the Copyright Office

COPYRIGHT OFFICE • THE LIBRARY OF CONGRESS • Washington 25, D.C.



COPYRIGHT LAW OF THE UNITED STATES OF AMERICA (Title 17, United States Code), Bulletin No. 14. This is a pamphlet edition of the copyright law, including the REGULATIONS OF THE COPYRIGHT OFFICE (Code of Federal Regulations, Title 37, ch. II). 68 pages, 1960, paper, 25 cents.

Order from the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C.

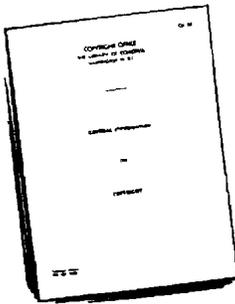


Free publications which may be obtained from the Copyright Office

REGULATIONS OF THE COPYRIGHT OFFICE (Code of Federal Regulations, Title 37, ch. II) Circular 96.

ANNUAL REPORT OF THE REGISTER OF COPYRIGHTS. Copies are available for each fiscal year, beginning with 1951-52.

GENERAL INFORMATION ON COPYRIGHT. Circular 35. 7 pages. 1960.



Circulars on specific copyright subjects are also available. These include:

No. 3E	The copyright notice	No. 37	Copyright protection abroad
6	Television programs	43	Contributions to periodicals
7	Motion pictures	46	Commercial prints and labels
10	Assignments	51	Choreographic works
15	Renewal	55	Cartoons and comic strips
16	Books	58	Musical compositions
22	Copyright searches	UCC-1	Universal Copyright Convention
36H	Public domain		

RELATED CODE PROVISIONS. A list of some provisions in the United States Code and the Code of Federal Regulations dealing with or related to copyright (exclusive of 17 U.S.C. and 37 CFR, ch. II). Compiled by Marjorie McCannon. Circular 86. 17 pages. 1960.

BIBLIOGRAPHY ON DESIGN PROTECTION. Compiled by Barbara A. Ringer. Some 264 books, articles, and documents are summarized under various headings. 70 pages. 1955.

BIBLIOGRAPHY ON DESIGN PROTECTION, SUPPLEMENT 1959. Compiled by William Strauss, Borge Varmer, and Caruthers Berger under the editorial supervision of William Strauss and Barbara A. Ringer. The three parts of the supplement deal with books and articles (including a number of recent foreign language materials), bills introduced in Congress, and court decisions. 160 pages. 1959.

BIBLIOGRAPHY ON NEIGHBORING RIGHTS ("Droits Voisins"): Protection of performers, producers of sound recordings, and broadcasting organizations. Compiled and edited by William Strauss. Contains documents, books, articles, and a list of authors. 35 pages. 1955.

COPYRIGHT BIBLIOGRAPHY. By Henriette Mertz. Contains English and foreign sections. Authors and titles are listed alphabetically, but no attempt has been made to break it down to a subject approach. 213 pages. 1950.

Microfilm which may be obtained from the Library of Congress Photoduplication Service

A COMPILATION OF THE REGULATIONS CONCERNING COPYRIGHT 1874-1956. The regulations affecting copyright since the duties of registering copyright claims were first transferred to the Library of Congress, price \$6.50.

Orders for this microfilm should be addressed and remittances made payable to The Chief, Photoduplication Service, Library of Congress, Washington 25, D.C.

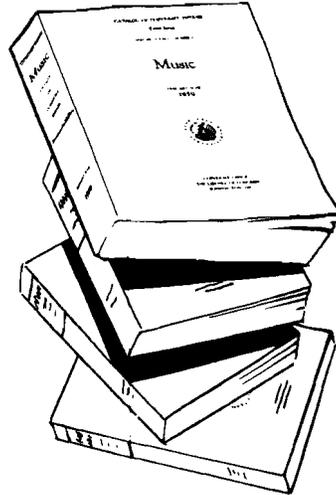
Priced Copyright Office publications which may be obtained from GPO

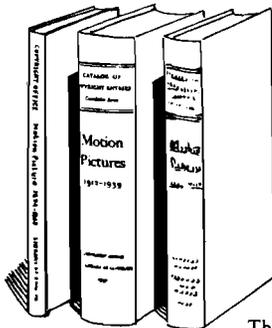
Orders for all the publications listed below should be addressed and remittances made payable to the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C.

CATALOG OF COPYRIGHT ENTRIES. Paper. Each part of the catalog is published in semiannual numbers containing the claims of copyright registered during the periods January-June and July-December. The prices given below are for the year. Semiannual numbers are available at one-half the annual price.

Part 1—Books and Pamphlets Including Serials and Contributions to Periodicals.....	\$5.00
Part 2—Periodicals.....	2.00
Parts 3-4—Dramas and Works Prepared for Oral Delivery.....	2.00
Part 5—Music.....	7.00
Part 6—Maps and Atlases.....	1.00
Parts 7-11A—Works of Art, Reproductions of Works of Art, Scientific and Technical Drawings, Photographic Works, Prints and Pictorial Illustrations.....	2.00
Part 11B—Commercial Prints and Labels.....	2.00
Parts 12-13—Motion Pictures and Filmstrips.....	1.00
Annual Subscription Price, all parts.....	20.00

These catalogs are usually available 6 months after the close of a registration period. Although orders should be addressed to the Superintendent of Documents, the Copyright Office will furnish information on catalogs prior to 1957 upon request.





Catalog of Copyright Entries, Cumulative Series

MOTION PICTURES 1894-1912. Identified from the records of the United States Copyright Office by Howard Lamarr Walls. 92 pages. 1953. Buckram, price \$2.00.

MOTION PICTURES 1912-1939. Works registered in the Copyright Office in Classes L and M. 1,256 pages. 1951. Buckram, price \$18.00.

MOTION PICTURES 1940-1949. Another decade of works registered in Classes L and M. 598 pages. 1953. Buckram, price \$10.00.

These three volumes list a total of nearly eighty thousand motion pictures produced since the beginning of the motion picture industry. A fourth volume, listing motion pictures registered between January 1, 1950 and December 31, 1959 is in preparation, and will probably be published early in 1961. The price is \$10.00.

DRAMATIC COMPOSITIONS COPYRIGHTED IN THE UNITED STATES, 1870-1916. Two volumes. 3,547 pages. 1918. Cloth, price \$4.00. Over 60,000

titles alphabetically arranged with complete index to authors, translators, copyright proprietors, etc.

Copyright Law Revision Studies

COPYRIGHT LAW REVISION. Studies prepared for the Subcommittee on Patents, Trademarks and Copyrights of the Committee on the Judiciary, U.S. Senate. Committee prints published by the Senate Committee, the preparation of which was supervised by the Copyright Office.

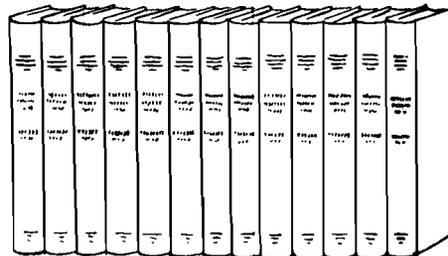
First committee print; Studies 1-4:

1. The History of U.S.A. Copyright Law Revision from 1901 to 1954.
 2. Size of the Copyright Industries.
 3. The Meaning of "Writings" in the Copyright Clause of the Constitution.
 4. The Moral Right of the Author.
- 142 pages, 1960, price 40 cents.

Second committee print; Studies 5 and 6:

5. The Compulsory License Provisions of the U.S. Copyright Law.
 6. The Economic Aspects of the Compulsory License.
- 125 pages, 1960, price 35 cents.

Other committee prints, each containing two or more studies on various problems in connection with general revision of the copyright law, will be forthcoming.



Bulletins

DECISIONS OF THE UNITED STATES COURTS INVOLVING COPYRIGHT. The series contains substantially all copyright cases, as well as many involving related subjects which have been decided by the Federal courts. Some decisions of the State courts are also included. Cloth.

1909-14 (Bull. No. 17)	\$1.75	1944-46 (Bull. No. 25)	\$1.50
1914-17 (Bull. No. 18)	2.50	1947-48 (Bull. No. 26)	1.75
1918-24 (Bull. No. 19)	2.50	1949-50 (Bull. No. 27)	2.00
1924-35 (Bull. No. 20)	3.75	1951-52 (Bull. No. 28)	2.50
1935-37 (Bull. No. 21)	.75	1953-54 (Bull. No. 29)	2.25
1938-39 (Bull. No. 22)	2.00	1955-56 (Bull. No. 30)	2.75
1939-40 (Bull. No. 23)	2.25	1957-58 (Bull. No. 31)	2.75
1941-43 (Bull. No. 24)	2.75		

Cumulative Index, 1909-1954 (Bulletins 17-29) \$1.75

Complete set, including Index \$35.50.

Prices are subject to change. Bulletin 32, 1959-60 is in preparation.