

FIFTY-FIFTH
ANNUAL REPORT OF THE
REGISTER OF COPYRIGHTS
FOR THE FISCAL YEAR ENDING JUNE 30, 1952



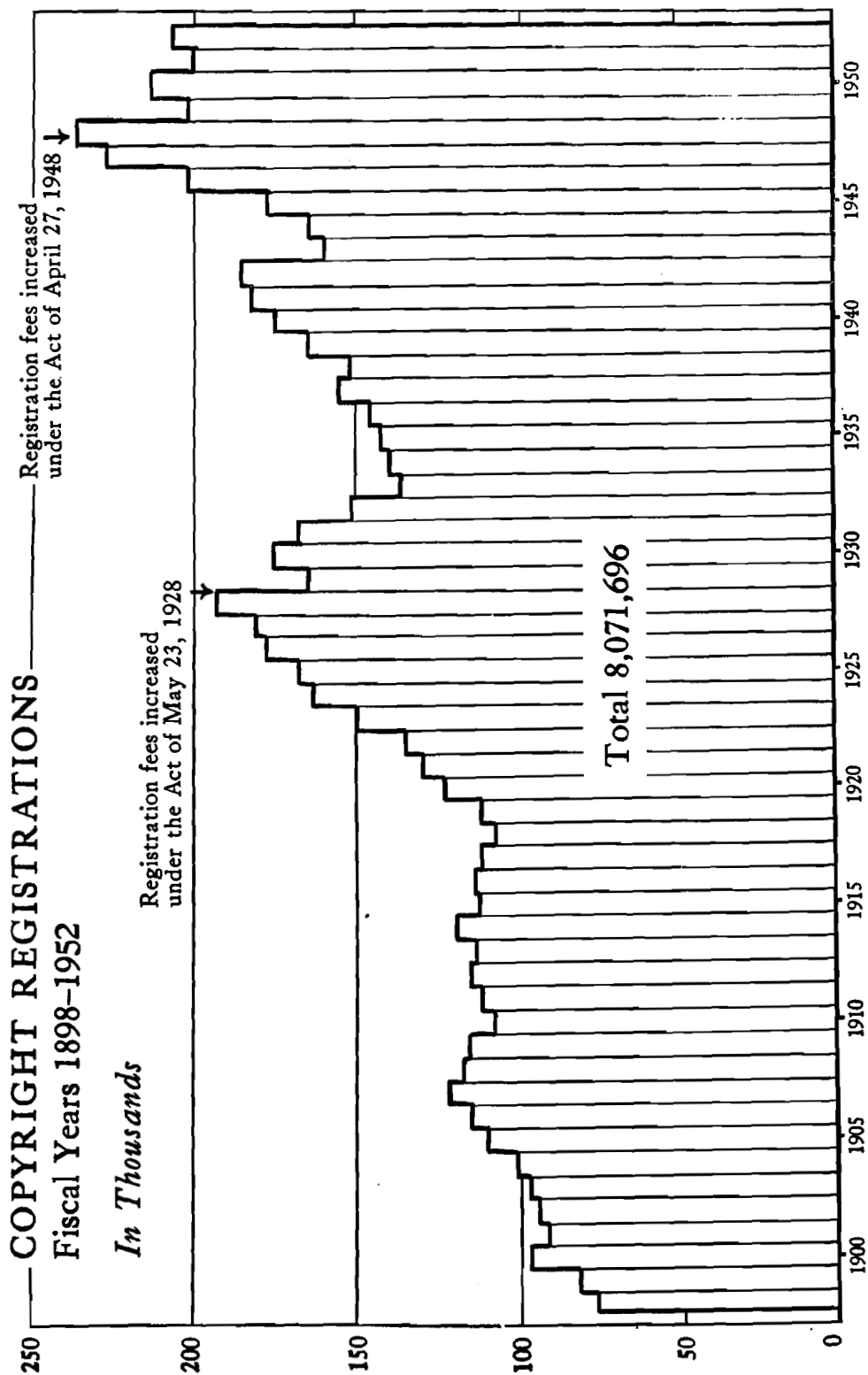
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for the fiscal year ending June 30, 1952

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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 ending June 30, 1952, are summarized as follows:

Copyright Business

Registrations of claims to copyright increased from 200,354 in fiscal 1951 to 203,705 this fiscal year, an increase of 3,351 or 1.6 percent, resuming the pattern of annual increase that was interrupted by a decline last year. The largest number of registrations, 56,509, including both domestic and foreign, were made in Class B, for separate issues of periodicals and newspapers. In second place, registrations in Class E (musical compositions) totaled 51,538, while registrations made in Class A (books, pamphlets, etc.) numbered 49,403. (See the chart on the following page for registrations by subject matter classes.) It is interesting to note that music replaced books as second in number of registrations made, while books dropped to third place, previously occupied by music. For each 100 claims registered 3 were rejected, an acceptance rate of 97 percent; 15 out of every 100 claims required correspondence.

The total revenues were \$803,168.50 in fiscal 1952 as compared to \$797,960.50 in fiscal 1951, an increase in total fees applied of \$5,208, or 0.6 percent. A breakdown of the fees is given in a table, "Summary of Copyright Business," at the end of this report.

Reference services to the public included the completion of 28,500 title searches, representing an increase of 1.2 percent over 1951.

Transferrals to the collections of the Library amounted to 202,255 copies of all works selected.

Foreign Registrations

Registrations made under Public Law 84, the amendment to the Copyright Law that became effective on June 3, 1949, and established for foreign works an alternative to the payment of the registration fee, increased from 8,603 last year to 10,067 this year, a gain of 17 percent. Most of this increase centered in the class of foreign musical compositions, where registrations amounted to 57 percent of the total made under Public Law 84 in 1952.

Registration fees for 1,990 foreign works were paid during the year, a ratio of 1 to 5 registrations without fees made under P. L. 84. During the fiscal year 1939, the last year before the outbreak of World War II, 10,572 registrations were made for foreign works. In fiscal 1952, with 12,057 such registrations, this prewar mark was surpassed.

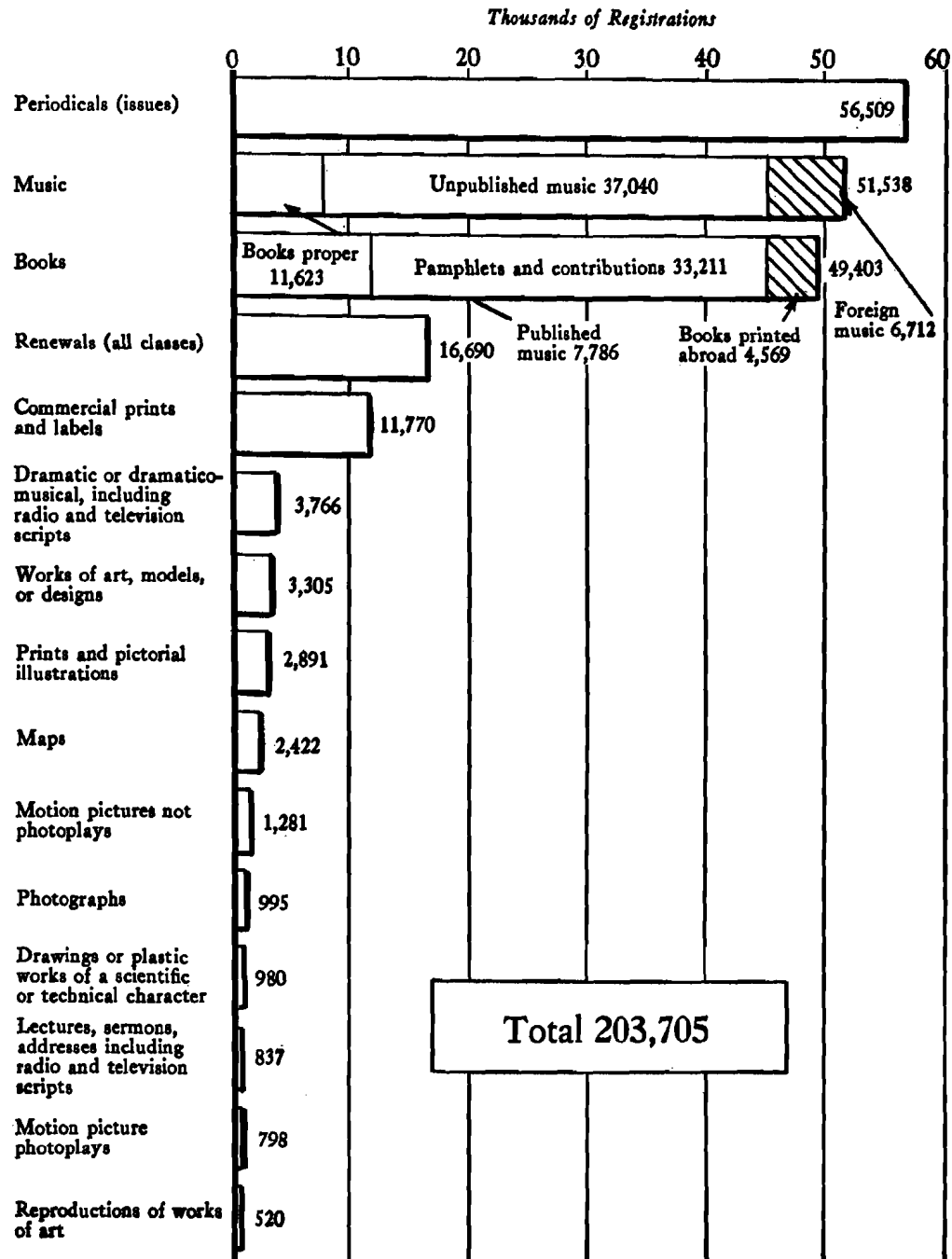
Administrative Projects

Early in December 1951, two temporary staffs were recruited, one to complete the Assignment Title Card Index for the period 1909-38, the other to review for completeness the Music Title Card Catalog covering the period 1897-1937. The objective of the Assignment Title Card Project was to make available title cards for documents recorded prior to 1938, for which only meager assignor/assignee cards existed. The lack of title cards for assignments recorded before that date frequently increases the cost of a search in that period because of the detailed check the reference searchers very often have to make of recorded documents containing hundreds of

COPYRIGHT REGISTRATIONS

By Subject Matter Classes

Fiscal Year 1952



titles. Before this project was terminated for budgetary reasons in the spring of 1952, approximately 79,000 title cards, representing the documents recorded in 118 volumes, were produced, thus furnishing the Office with an almost complete assignment title card index from March 1931 to date. The 245 volumes not yet covered contain an estimated 358,000 titles. It is hoped that sufficient funds will be available during the next fiscal year to complete the project or at least to reduce the number of titles undindexed. The clients of the Copyright Office will be the beneficiaries of this work as it will result in speedier searches at reduced cost.

The Music Title Card project presented a task of major proportions. The music title card catalog contains over 1,000,000 cards against which the 745,000 individual titles as recorded in the record books had to be checked. One hundred and seventeen thousand titles were searched before the project was discontinued, likewise for budgetary reasons. Although a project of this kind improves our card catalogs, it should not be revived unless funds are available in an amount sufficient to complete the review of the entire catalog. This card catalog bears the heaviest traffic of all the separate indexes of the Copyright Office, however, and the need for repair and maintenance is serious.

Fiscal 1952 saw the introduction of two improved procedures in correspondence control as part of the over-all administrative management program. In a registry office the size of the Copyright Office, where more than a thousand pieces of mail are received daily and at least that many dispatched, the speed with which this correspondence is handled is sometimes of vital importance. The new system established categories according to the subject content for all incoming mail and deadlines within which letters in each class must either receive final action or acknowledgment. For the control of letters originating in the Copyright Office, a system was devised to provide for a timely follow-up of incoming letters requiring an answer to assure that

pending cases are disposed of as expeditiously as possible. It is expected that when these procedures are in full operation only about half as much unanswered correspondence will be on hand at any one time as was the case previously.

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

A map project was organized in the Compliance Section of the Reference Division, with the Map Division of the Library cooperating, in an effort to determine the degree to which map publishers comply with the deposit provisions of the copyright law. Although only 60 map publishers were reached by the end of the fiscal year, this project resulted in approximately 1,000 map registrations, with fees and value of material deposited amounting to over \$13,000. It is planned to expand this program to include many more map and atlas publishers during the coming year.

Plans are being considered for the inauguration of a similar project in the motion picture and television fields. Only two companies were consulted about this during the year, but both of them advised that they had numerous registrations to be made.

In the tremendously important field of photographs, the acquisition by the Library of such material through the channel of copyright deposits has dropped to a small volume, despite the enormous number of photographs of the American scene of real value that are being taken. It is believed that the expense involved (\$4.00 for each separate registration) is the main deterrent to deposit and registration under the copyright law. We are therefore exploring the possibility of adopting some procedure whereby a considerable number of prints may be registered upon a single application and at one fee. This, it is hoped, would be an inducement to photographers to deposit their photos under the copyright law. The registration of a roll of microfilmed photographs has been suggested as one possible

solution. During the coming year it is anticipated that the problem will be studied with representatives of the national photographic associations.

Copyright Cataloging

Progress has been made towards securing a more uniformly consistent approach to the cataloging of copyrighted works. Searches may now be made in the Copyright Card Catalog for most works by author, title, and claimant. Claimant indexes were added to the book and unpublished music parts of the *Catalog of Copyright Entries* for the first time this year.

December 1951 saw the appearance, under the imprint of the Copyright Office, of *Motion Pictures, 1912-1939*. Covering more than 50,000 films, this publication brought together in one alphabet the most comprehensive listing of motion pictures yet produced in the United States. With the assistance of temporary personnel made available early in 1952, work was started on a supplementary volume of motion pictures covering the period 1940 through 1949. With this supplementary volume in existence, data regarding approximately 70,000 motion pictures produced in a period of 38 years will be conveniently available for use in research.

The publication of a monthly catalog, *Notice of Use of Music on Mechanical Instruments*, was undertaken on an experimental basis. Originally part of the *Catalog of Copyright Entries* from 1909 to 1928, it was discontinued in the latter year. Now, with mechanical recordings of music soaring to unprecedented highs, the record of the notice of use assumes importance under section 1 (e) of the copyright law.

Significant Examining Developments

In February the Copyright Office registered, as a dramatic composition, a claim to copyright in Hanya Holm's choreography for "Kiss Me Kate." The application was accompanied by a microfilmed

copy of the dances scored in a notation system originated by Rudolf von Laban. Although the Office action in registering the claim was described in the press as one which was entirely unprecedented and of "enormous significance," it actually involved no basic departure from our established practice. Only the nature of the deposit was new. The Office had never registered a claim to copyright in a work scored in Laban notation. Laban notation, however, is no more than a shorthand system for setting down exact body positions and movements in a dance. The movements constituted the "work" which was deposited and since they were "dramatic" (they helped to tell the Spewack version of "The Taming of the Shrew"), the work qualified for registration in Class D. It is sometimes overlooked that pantomimes have been adjudged dramatic compositions and are listed in our Regulations among the kinds of works registrable in Class D.

The last thorough study of prints and labels was made in 1940, when the registration function in this field was transferred from the Patent Office. The Lanham Trade-Mark Act, however, which provides for entry of certain labels on the Supplemental Register in the Patent Office, has been in operation since 1947 and it seemed advisable to ascertain to what extent there might be an overlapping of authority for the registration of labels. No policy changes have as yet been made as a result of the study, though some clarification and restatement of office procedures is clearly desirable. It is apparent, for example, that the fact that a work is used as a label does not entitle it to copyright registration if it does not embody sufficient copyrightable pictorial or textual matter.

Opinion of the Comptroller General

In July 1951, an opinion of the Acting Comptroller General solved one of the Office's recurrent problems. The question was: May the Register of Copyrights record an assignment of copyright to the United States at the request of another

Government agency without requiring the payment of the statutory fees therefor? Applying the canon of statutory interpretation that the sovereign is not affected by statutory provisions unless expressly named therein or included by necessary implication and noting the fact that the term "person" does not, in common usage, include the sovereign, the Acting Comptroller General concluded that there appeared to be no legal objection to recording such assignments without requiring a fee.

The Legal Staff

During the past year, a change in the structure of the Legal Staff resulted from the necessity for more specialization and coordination of the legal work of the Copyright Office. As a result of this change, it is possible to perform a wider range of functions than heretofore and, at the same time, keep the Register of Copyrights closely advised on a day-to-day basis on the currency of all legal matters. The Legal Staff at present consists of a Principal Legal Advisor, who serves both as an administrative coordinating officer and as a legal specialist, a Senior Attorney, who deals with various current legal questions of domestic and foreign law and supervises the preparation of Office publications of a legal nature, and two full-time attorneys, who are concerned primarily with background legal research. In addition, the Legal Staff utilizes the services of several legal examiners in the Examining Division on a part-time basis to perform legal research, thus supplementing the small staff of attorneys in the Register's Office.

A new procedure set up during the past year involved the establishment of a legal docket. By the use of this docket it is possible to keep close administrative control over all legal problems assigned to the various staff members. A weekly report is made by each attorney, which is of further assistance in determining the progress and development of the individual problems.

A monthly bibliographical bulletin intended primarily to assist the personnel of

the Office in the acquisition of, and of information concerning, current legal literature, recent court decisions, and other relevant matters was produced on an experimental basis.

International Copyright

An important phase of the work of the Legal Staff has been in the field of reciprocal copyright relations with a number of foreign countries. As an aftermath of World War II, changes took place in the political status of certain countries, including Japan, Germany, Burma, India, Pakistan, and Indonesia. This raised questions concerning the continued existence of previously established copyright relations with those countries or their mother countries. The Office has been working in close association with the Department of State to explore the problems and to bring about a satisfactory solution to them.

Under Section 9 of Title 17, U. S. C., the President issued three new proclamations that extended the time for compliance with formalities of registration for works of nationals of Finland, Italy, and Denmark that were (1) first produced or published outside the United States on or after September 3, 1939, or (2) were subject to renewal of copyright since that date. These agreements are self-terminating at the end of one year. The Finnish proclamation was dated November 16, 1951, the Italian proclamation, December 12, 1951, and the proclamation in favor of Denmark, February 4, 1952.

The treaty of peace with Japan, which was ratified by the Senate on March 20, 1952, contained a provision that affects the copyright relations of the United States and Japan. Under the provision, the United States is permitted a period of one year from the coming into effect of the treaty to decide whether the copyright treaty of 1905 should be continued in force. Unless the United States notifies Japan within that time limit, the treaty shall be regarded as abrogated. The opportunity has thus been presented for the initiation

of negotiations for a much more desirable reciprocal copyright arrangement with Japan to replace the 1905 treaty to which United States authors have long objected because of the provision thereof that translations could be made and published without their authorization.

In connection with Unesco copyright activities, mention should be made that in June 1951, the Fourth Committee of Experts met in Paris and prepared a preliminary draft of the proposed Universal Copyright Convention. The Paris draft was discussed in New York with the Copyright Panel of the U. S. National Commission for Unesco on August 15, 1951, and on January 21, 1952. The January meeting followed the successful conclusion of a meeting of copyright experts of the American Republics at the Pan American Union, held January 14-17, 1952, at which the United States was represented by Dr. Luther H. Evans, delegate, and Messrs. Roger Dixon, Arthur Fisher, Sydney M. Kaye, and John Schulman, as advisors. The meeting at the Pan American Union adopted resolutions calling the attention of the member Governments of the Organization of American States to the importance of being represented at the Intergovernmental Conference in Geneva in August 1952 and to specific language proposed for Article XVI of the Convention. The proposed Article XVI provides that the Universal Convention will not abrogate existing conventions, but where there are any differences, the most recent convention will govern.

In February 1952, the United States transmitted its answer to Unesco's request for observations on the draft of the Universal Copyright Convention. The proposed answer was discussed with the Panel at the January meeting in New York. In June preparations for the August Intergovernmental Conference in Geneva were continued, and materials were prepared for review with the U. S. Delegation and the Panel in July 1952. Mr. A. L. Kaminstein participated actively in the analysis

of these problems and the drafting of working papers.

Legislation

On May 10, 1951, Congressman Emanuel Celler introduced H. R. 4059, a bill to remove the domestic manufacturing requirements for the acquisition of copyright by certain foreign nationals. Lengthy hearings were held on January 28 and 30 and on February 1, 1952. The bill was favorably reported with amendments by Subcommittee No. 3 of the House Judiciary Committee on February 28, 1952. The full Judiciary Committee on March 25, 1952, voted not to report the bill to the floor of Congress. The primary purpose of this bill was to provide certain modifications of the manufacturing requirements of the law to pave the way for United States adherence to the proposed Unesco Universal Convention. Until this or similar legislation passes the Congress, the United States may not be able to ratify this Convention.

The only significant copyright bill during the past year which was enacted by the Congress was H. R. 3589*, introduced on April 6, 1951. It amends section 1 (c) of the copyright law to afford recording and performance rights in nondramatic literary works. Thus a gap in the present law caused by the development of improved technical devices has been filled and an inequity to authors and proprietors of these nondramatic literary works corrected.

An important and controversial bill in the field of copyright, H. R. 5473, was presented to the Congress on September 25, 1951. It was designed to remove the present exception in section 1 (e) of the copyright law whereby phonograph records played on juke-boxes are not subject to the public-performance-for-profit royalties afforded for the rendition of all other forms

*It became Public Law 575, 82d Congress, when signed by the President on July 17, 1952. Effective date is January 1, 1953.

of musical compositions. After three separate sets of hearings and considerable testimony from many branches of industry, the Subcommittee, in the last days of the session, recommended to the full Judiciary Committee that a substitute proposal be considered, namely, that the present royalty of two cents a composition provided for in section 1 (e) be increased to three cents. The interesting feature of this report was that a minority of the Subcommittee urged that this problem be given more study with the view of protecting the composer of musical compositions in his right to obtain royalties from public performance of his compositions on records played on juke-boxes, and at the same time, to protect the small businessman who owned only a single juke-box in connection with his restaurant or tavern.

At the request of the Copyright Office, Congressman Joseph Bryson of South Carolina introduced H. R. 8273 on June 18, 1952. It provided that when the last day for making any deposit or application, or for paying any fee, or for delivering any other material to the Copyright Office falls on Saturday, Sunday, or a holiday within the District of Columbia, such action may be taken on the next succeeding business day. This bill passed the House but, because it did not reach the Senate until the closing days of the session, it failed to be reported out of the Senate Judiciary Committee. It is anticipated, however, that the bill will be reintroduced at the next session of Congress, and it is hoped that, being of a noncontroversial nature, it will be passed.

A private relief bill, H. R. 7356, introduced on April 1, 1952, proposed to create a renewal copyright in a book published by the University of Chicago Press which had lapsed into the public domain because of failure to file a timely renewal application. On June 18, 1952, the Subcommittee reported the bill adversely, and on June 24, 1952, the House Judiciary Committee tabled the bill.

Significant Copyright Cases

In last year's report mention was made of the case of *Stein et al. v. Expert Lamp Company*, 96 F. Supp. 97 (N. D. Ill. 1951), affirmed, 188 F. 2d 611 (7th Cir. 1951). A later related case, *Stein et al. v. Rosenthal et al.*, 103 F. Supp. 227 (S. D. Cal., 1952), held: "Protection is not dissipated by taking an unadulterated object of art as copyrighted and integrating it into commercially valuable merchandise." As in the earlier case the work involved was a lamp, the base of which was a sculptured figure.

The court expressed a liberal doctrine in regard to the notice provisions of the copyright law in *National Comics Publications, Inc. v. Fawcett Publications, Inc., et al.*, 191 F. 2d 594 (2d Cir. 1951). Judge Learned Hand held that "any notice is sufficient which gives the substance of what is prescribed in Section 19."

There was an interesting hint in *G. Ricciardi & Co. v. Haendler*, 194 F. 2d 914 (2d Cir. 1952), that distinctive and artistic typography might possibly be copyright subject matter. In this case, however, the issue was unfair competition. It was held that the photographing of the printed score of an opera which was in the public domain was not unfair competition.

In *Foreign & Domestic Music Corp. v. Licht et al.*, 196 F. 2d 627 (2d Cir. 1952), the court held that reproduction on the "sound track" for a motion-picture film of the words and music of a copyrighted song infringed the copyright and that such reproduction amounted to making a copy.

A liberal view of the notice, "new matter," and of assignment provisions of the copyright law was expressed in *Wrench v. Universal Pictures Company, Inc., et al.*, 104 F. Supp. 374 (S. D. N. Y., 1952). The court sustained assignee's copyright in the book publication of a story previously published in a magazine which was copyrighted in assignor's name, even though the notice in the book lacked the date of publication of the earlier magazine version and thus might have been regarded as post-

dated and the assignee had substituted her name in the notice prior to recordation of the assignment document. The court held

that the book contained substantial new matter entitled to separate copyright and thus the book was a new work.

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
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
1952.....	847, 106. 20	803, 168. 50	203, 705	3, 351	
Total.....	3, 988, 290. 67	3, 773, 003. 47	1, 053, 934		

Number of Articles Deposited During the Fiscal Years 1948 to 1952

Class	Subject matter of copyright	1948	1949	1950	1951	1952
A	Books:					
	(a) Printed in the United States:					
	Books proper.....	19, 572	20, 508	22, 648	22, 544	23, 246
	Pamphlets, leaflets, etc.....	71, 594	67, 854	68, 770	62, 370	59, 782
	Contributions to newspapers and periodicals.....	5, 963	3, 815	4, 437	3, 408	3, 320
	Total.....	97, 129	92, 177	95, 855	88, 322	86, 348
	(b) Printed abroad in a foreign language.....	2, 545	2, 644	5, 893	6, 502	6, 282
	(c) English books registered for ad interim copyright.....	683	595	1, 571	2, 235	2, 027
	Total.....	100, 357	95, 416	103, 319	97, 059	94, 657
B	Periodicals.....	119, 398	108, 374	110, 872	110, 258	113, 011
C	Lectures, sermons, etc.....	1, 263	1, 036	1, 008	693	837
D	Dramatic or dramatico-musical compositions.....	6, 659	5, 720	4, 969	4, 604	4, 243
E	Musical compositions.....	85, 359	58, 087	65, 791	60, 665	65, 125
F	Maps.....	2, 855	4, 627	3, 273	4, 037	4, 844
G	Works of art, models or designs.....	5, 055	4, 349	5, 904	5, 034	4, 820
H	Reproduction of works of art.....	609	469	620	872	1, 040
I	Drawings or plastic works of a scientific or technical character.....	2, 336	1, 603	1, 947	1, 484	1, 554
J	Photographs.....	2, 945	1, 891	1, 939	1, 302	1, 585
KK & K	Prints, labels and pictorial illustrations....	34, 563	35, 577	35, 233	31, 095	29, 301
L	Motion-picture photoplays.....	1, 254	1, 330	1, 528	1, 663	1, 595
M	Motion pictures not photoplays.....	1, 914	2, 111	2, 141	2, 461	2, 412
	Total.....	364, 567	320, 590	338, 544	321, 227	325, 024

Registration by Subject Matter Classes for the Fiscal Years 1948 to 1952

Class	Subject matter of copyright	1948	1949	1950	1951	1952
A	Books:					
	(a) Printed in the United States:					
	Books proper	9, 786	10, 254	11, 323	11, 272	11, 623
	Pamphlets, leaflets, etc.	35, 797	33, 929	34, 383	31, 199	29, 891
	Contributions to newspapers and periodicals	5, 963	4, 140	4, 438	3, 408	3, 320
	Total	51, 546	48, 323	50, 144	45, 879	44, 834
	(b) Printed abroad in a foreign lan- guage	2, 545	2, 644	3, 710	3, 536	3, 382
	(c) English books registered for ad- interim copyright	683	595	1, 040	1, 118	1, 187
	Total	54, 774	51, 562	54, 894	50, 533	49, 403
B	Periodicals (numbers)	59, 699	54, 163	55, 436	55, 129	56, 509
C	Lectures, sermons, addresses	1, 263	1, 036	1, 007	693	837
D	Dramatic or dramatico-musical compo- sitions	6, 128	5, 159	4, 427	3, 992	3, 766
E	Musical compositions	72, 339	48, 210	52, 309	48, 319	51, 538
F	Maps	1, 456	2, 314	1, 638	1, 992	2, 422
G	Works of art, models or designs	3, 938	3, 281	4, 013	3, 428	3, 305
H	Reproductions of works of art	309	239	326	453	520
I	Drawings or plastic works of a scientific or technical character	1, 619	1, 063	1, 316	953	980
J	Photographs	1, 844	1, 134	1, 143	770	995
KK	Commercial prints and labels	10, 619	13, 233	13, 320	11, 981	11, 770
K	Prints and pictorial illustrations	6, 686	4, 358	4, 309	3, 590	2, 891
L	Motion-picture photoplays	632	667	782	835	798
M	Motion pictures not photoplays	999	1, 096	1, 113	1, 314	1, 281
RR	Renewals of commercial prints and labels	20				
R	Renewals of all classes	15, 796	13, 675	14, 531	16, 372	16, 690
	Total	238, 121	201, 190	210, 564	200, 354	203, 705

Summary of Copyright Business, Fiscal Year 1952

Balance on hand July 1, 1951.....	\$165,085.17
Gross receipts July 1, 1951, to June 30, 1952.....	847,106.20
Total to be accounted for.....	1,012,191.37
Refunded.....	\$32,604.83
Checks returned unpaid.....	659.10
Deposited as earned fees.....	791,925.00
Balance carried over to July 1, 1952:	
Fees earned in June 1952 but not deposited until July 1952..	\$75,483.50
Unfinished business balance.....	24,477.03
Deposit accounts balance.....	87,041.91
	<u>187,002.44</u>
	<u>1,012,191.37</u>

Fees Applied

Registrations for prints and labels.....	\$11,770 at \$6.00	70,620.00
Registrations for published works.....	121,482 at 4.00	485,928.00
Registrations for unpublished works.....	43,696 at 4.00	174,784.00
Registrations for renewals.....	16,690 at 2.00	33,380.00
Total number of registrations.....	¹ 193,638	
Fees for registrations.....		764,712.00
Fees for recording assignments.....	\$17,978.50	
Fees for indexing transfers of proprietorship.....	5,312.50	
Fees for notices of user recorded.....	2,690.50	
Fees for certified documents.....	1,870.00	
Fees for searches made.....	10,605.00	
		<u>38,456.50</u>
Total fees earned.....		803,168.50

¹ Excludes 10,067 registrations made under Public Law 84.

Respectfully submitted

WASHINGTON, D. C.
October 31, 1952

ARTHUR FISHER,
Register of Copyrights

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. 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, 20c.

Copyright Law of the United States of America. (Title 17 of the United States Code.) 1953.

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.

BULLETIN NO. 27. Cloth, \$2.00.

Decisions of the United States courts involving copyright. 1949–1950. x, 591 pp. 8°. 1952.

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.

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