# 72nd ANNUAL REPORT OF THE REGISTER OF COPYRIGHTS

For the fiscal year ending June 30

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"To promote the Progress of Science and useful Arts . . . ."

*Report to the Librarian of Congress*

*by the Register of Copyrights*

# THE COPYRIGHT OFFICE

In the spring of 1969 the Copyright Office moved from the Library of Congress Annex Building on Capitol Hill to Building No. 2 of Crystal City Mall, at 1921 Jefferson Davis Highway in Arlington, Va. The Office began operations in its new location on April 1.

The copyright registration function had been centralized in the Library of Congress in 1870, when the Library was in the Capitol Building. The Copyright Office had grown to be a department of the Library by the time the Main Library Building was opened in 1897, moving to the first floor of the Annex Building when the latter was occupied in 1939.

Originally, the Office occupied the entire first floor of the Annex. The south entrance had been intended to be the entrance to the Copyright Office, as the *Annual Report of the Librarian of Congress* for the fiscal year 1937 indicated:

> On the south front [of the Annex Building] a handsome flight of steps rises to the first floor, which is given over to the Copyright Office. This separate entrance lends dignity to that government agency in keeping with its important function.

During World War II, however, part of the space occupied by the Copyright Office was taken for war-related activities, and was retained after the war to accommodate the expansion of other Library functions. The south entrance, closed during the national emergency because of a shortage of guards, was not reopened.

Since that time, the Office staff has grown substantially to deal with the increasing volume of registrations. This growth, which was accompanied by a similar growth in the other programs of the Library, and the delay in final authorization for the proposed James Madison Memorial Building, made it necessary for the Library to seek rented space for the Copyright Office. The space selected consists of the lower five floors of a modern high-rise structure, part of a complex of privately owned buildings located approximately three miles south of downtown Washington.

In its new quarters the staff, consisting of some 325 employees, has considerably more space, nearly all of which was intended for offices, in contrast to the former location, where much of the area occupied by the Copyright Office was originally intended for book stacks.

As a result of careful planning, the move was carried out with a minimum of disruption. Included in the transfer were 6,000 pieces of furniture and equipment, 14,000 volumes of

record books, 9,000 reference volumes (including the Copyright Office Library), 7,000 linear feet of correspondence, and some 25 million catalog cards.

A side effect of the above was the loss of more than 45 employees who found it impractical to pay the additional transportation costs and who either took positions in other departments of the Library or found work elsewhere. While most of these positions have now been filled, the loss of this number of trained employees, particularly those with long experience, has inevitably made itself felt. Other adverse aspects of the move include delays and inconveniences caused by the physical separation of the Copyright Office from the collections and bibliographic resources of the Library, essential to the work of the Office. The collections of deposit copies retained by the Copyright Office could not be housed at Crystal Mall, and their temporary retention at the Annex has caused other problems.

On the other hand, the areas for the public and the card catalog are more spacious and provide better lighting, and in general the public facilities and service have been improved by the move. Through an arrangement with the Post Office, the address to which mail is to be sent remains the same: Register of Copyrights, Library of Congress, Washington, D.C. 20540.

## Program for General Revision of the Copyright Law

The general revision program, which for more than a decade has been the focal point of intensive effort by the Copyright Office, was stalled throughout fiscal 1969. The substantial momentum achieved by House passage of the bill on April 11, 1967, gradually dwindled and it became apparent that Senate action would not be forthcoming before the end of the 90th Congress. This disappointing delay was the result of a complex combination of circumstances and conflicts but there is no question that the root problem was the issue of cable television. In the history of American copyright law it is hard to think of an issue that has occasioned more widespread, intense, and highly publicized controversy.

Last year's report reviewed the decision of the Supreme Court in *United Artists Television, Inc.* v. *Fortnightly Corp.*, 255 F. Supp. 177 (S.D.N.Y. 1966), *aff'd*, 377 F. 2d 872 (2d Cir. 1967), *rev'd*, 392 U.S. 390 (1968), in which at least certain kinds of cable television systems were held free of liability for copyright infringement. This decision was handed down just before the beginning of the fiscal year, but it had become clear even earlier that, whatever conclusion the Court reached, legislative progress on the general revision bill could not be expected until the impact of the ruling upon various industries had been absorbed and evaluated. It was perhaps a hopeful sign that negotiations of any sort continued, and that the whole revision program did not collapse.

Recognizing the inevitability of carrying the revision bill over into the 91st Congress, both Houses passed the fourth of a series of joint resolutions extending the duration of expiring second-term copyrights. The new law, which was signed by President Johnson on July 23, 1968, extended through December 31, 1969, copyrights that were due to lapse at the end of 1968. The program for general revision entered the 91st Congress with a noise that, if not exactly a whimper, was certainly far from a bang.

On January 22, 1969, Senator John L. McClellan, chairman of the Subcommittee on Patents, Trademarks, and Copyrights of the Senate Judiciary Committee, introduced a new revision bill S. 543. This version was essentially the same as the 1967 bill, not including the amendments added on the House floor. An innovation was a new title II, establishing a National Commission on New Technological Uses of Copyrighted Works. This measure, in the form of a separate bill, had been passed by the Senate in October 1967 but had not been acted upon by the House.

In a statement accompanying the new bill Senator McClellan explained that the text of the 1967 version had been retained in order to permit the subcommittee to resume its consideration of general revision at the point

where it had been suspended by adjournment of the 90th Congress. At the same time, he reaffirmed his intention to seek affirmative subcommittee action on the bill as soon as possible in the 91st Congress.

The remainder of the fiscal year was spent in continuous meetings, discussions, and maneuvering on the cable television problem. The issues were clarified and areas of possible future compromise were suggested, but as the year ended it was obvious that agreement was a long way off. A series of meetings and drafts on the issue of library photocopying proved equally unsuccessful in resolving that issue.

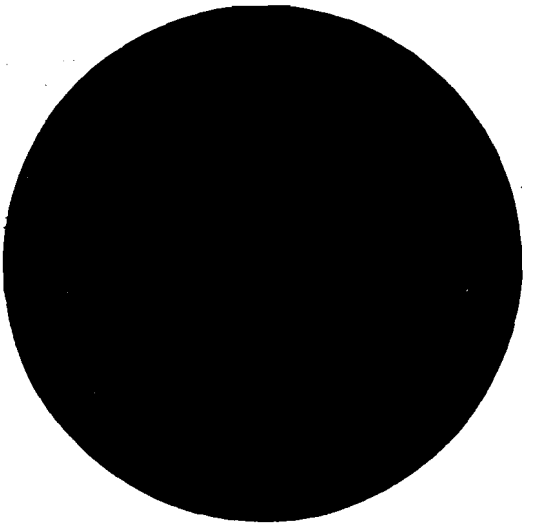
On April 3, 1969, Senator Harrison A. Williams, Jr., introduced a proposed amendment to S. 543 which, among other things, was intended to give performers and record producers a right to royalties for the public performance and broadcasting of sound recordings. The new proposal, which was a substantially revised version of an earlier amendment introduced by Senator Williams in 1967, was cosponsored by Senators George Murphy, Edward W. Brooke, Thomas Dodd, Vance Hartke, Stephen M. Young, and Hugh Scott. Like its predecessor, the amendment proved controversial.

Viewing the situation of general revision as of July 1, 1969, an objective observer could construe the frustrations of the preceding year as either a process necessary to finding solutions or as the beginning of a process of disintegration. It is too soon to predict which path the present revision program will take, but two conclusions seem clear. First, the events of the year dramatized more effectively than ever the inadequacies of the 1909 statute to deal with the copyright problems of today. Moreover, unless the present revision package succeeds in the 91st Congress, it will be necessary to reevaluate the entire legislative program and adopt new approaches.

## The Year's Copyright Business

Fiscal 1969 showed only slight variations from the previous year in overall totals. Earned fees ($1,879,831) were up less than one percent, and registration (301,258) were down less than one percent.

*Percentage Distribution of Registrations, 1969*

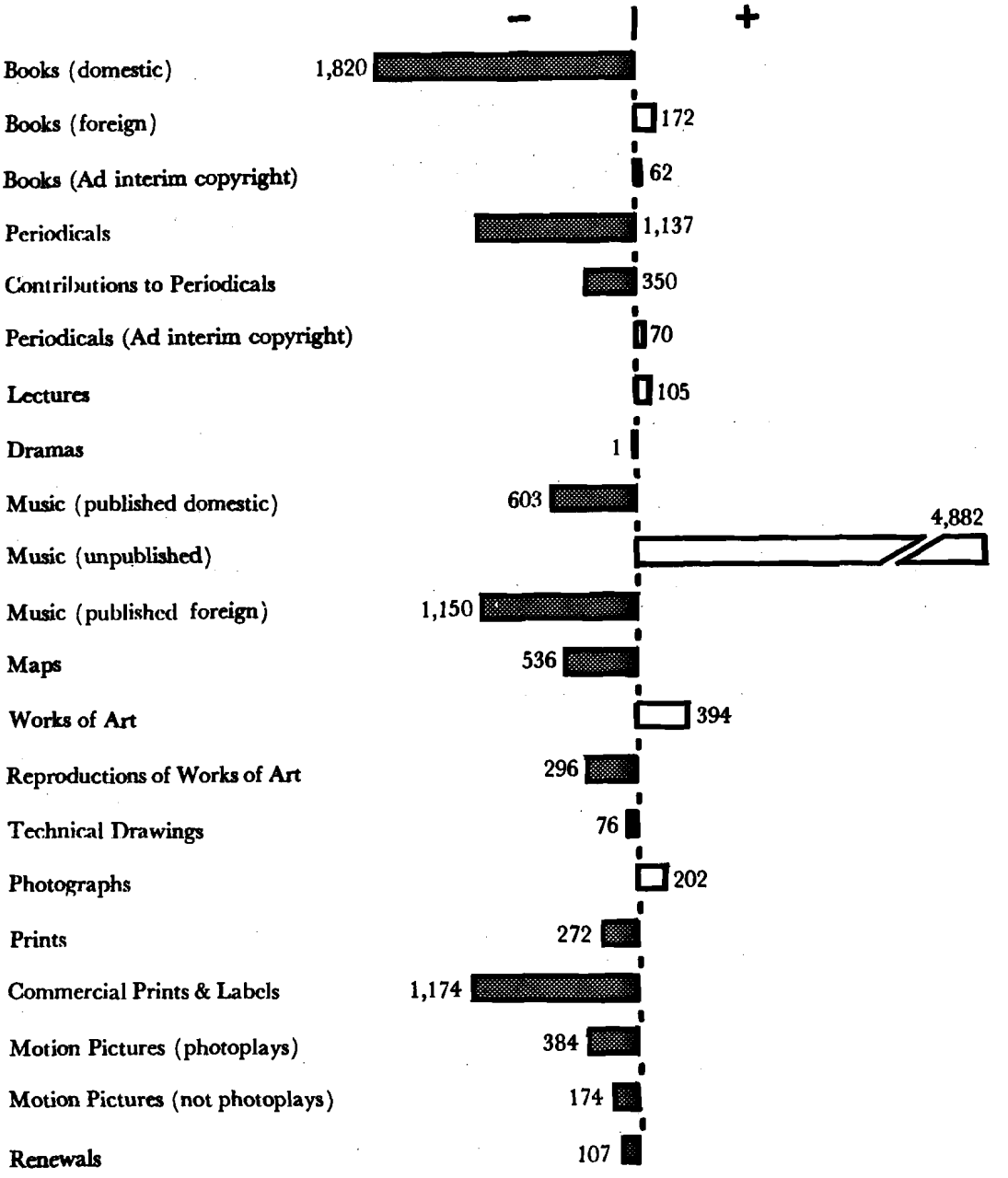


*Miscellaneous* includes contributions to periodicals, lectures, dramas, works of art, reproductions of works of art, technical drawings, photographs, prints, commercial prints and labels, maps, and motion pictures.

Registrations for music increased four percent over fiscal 1968, a sizable upsurge in unpublished music more than offsetting a decline in published music. Books and periodicals each decreased slightly, the former by two percent and the latter by one percent. The total for renewals remained virtually unchanged. Among the small classes showing increases were works of art, eight percent, lectures, 10 percent, and photographs, 28 percent. There were decreases in art reproductions, 11 percent, technical drawings, 12 percent, and prints, nine percent. Registrations for commercial prints and labels continued to decline, this year falling 20 percent below fiscal 1968. Motion pictures went down 19 percent. Foreign registrations decreased four percent, owing largely to a sharp decline in the number of foreign musical compositions received.

Of the total almost 327,000 applications

*Comparative increase or decrease of registrations, 1969 using 1968 as a base year*



for registration and documents for recordation dealt with by the Examining Division, 86 percent were acted upon without correspondence. Rejections amounted to three percent, and the remaining 11 percent required correspondence before favorable action could be taken.

The Service Division handled for deposit more than 111,000 separate remittances and processed 331,000 pieces of incoming and 345,000 pieces of outgoing mail. It also prepared and filed 275,000 cards relating to material in process and made 58,000 searches in connection with pending material.

Of the 1.8 million catalog cards prepared and distributed by the Cataloging Division some 750,000 were added to the Copyright Card Catalog, 236,000 went to subscribers to the Cooperative Card Service, 70,000 were supplied to other departments of the Library of Congress, and 764,000 were used in the production of the printed *Catalog of Copyright Entries.*

Reference search work, which has more than doubled since 1960, continued to be one of the areas of greatest growth in the Office. The number of hours of paid reference search work increased over the previous year by 24 percent. Fees for this work, which exceeded 14,500 hours, totaled $72,600 and account in large part for the increase in earned fees during a year when registrations declined. Searches completed numbered 13,000 and involved 162,000 titles. One of the principal factors in this growth is the number of requests by firms that reprint, or reproduce in microform, previously published books and periodicals.

## Official Publications

Continued progress was made during the year toward current publication of all parts of the *Catalog of Copyright Entries,* which has been in arrears for several years because of shortages in staff and funds for printing. Sixteen issues compiled in fiscal 1968 were published during the current year. An additional 16 issues were prepared; of these, seven were published, eight are in press, and one was not sent to the printer because of a lack of funds.

The Copyright Office has begun renumbering its many information circulars as they are reprinted, in order to bring the numbering into a logical pattern. Among the circulars revised and reissued during the year with attractive covers were *General Information on Copyright* (circular 1), *International Copyright Protection* (circular 38), and *Copyright for Musical Compositions* (circular 50).

## Copyright Contributions to the Library of Congress

More than 476,000 articles were deposited for registration during the fiscal year, and 293,000 articles were transferred for the collections of the Library of Congress or were offered to other libraries and institutions through the Exchange and Gift Division of the Processing Department.

Registrations obtained by compliance action totaled almost 17,000. The amount in fees received as the result of such action exceeded $100,000, and the value of deposit copies made available for the collections of the Library of Congress through compliance work is estimated at more than $730,000.

## Administrative Developments

Applications for registration often raise questions for which no ready answer is available. Moreover, for some time there has been a need for research in developing areas of copyright law. To deal with matters of this kind, a legal staff, consisting at present of four attorneys, has been established in the Examining Division and will be directly responsible to the Chief and Assistant Chief of that division. This group should be of great assistance in making special studies and in formulating new examining practices.

During the year a survey was completed of the personnel classification structure in the

Cataloging Division. As a result, promotion ladders have been established for the employees in virtually all the line operations. Subprofessional positions have been provided in each section of the division to relieve the trained catalogers of much of the more routine, repetitive work. Two units, Editing and Composing, were created in the Editing and Publishing Section to reflect the distinct tasks performed.

In fiscal 1968 Congress had approved the first part of a projected five-year program to microfilm for security purposes the primary copyright records from 1870 to 1967. During fiscal 1969 the position of Program Management Officer was created in the Cataloging Division, a staff was provided to prepare the materials for microfilming by the Library of Congress Photoduplication Service, and approximately 2 million exposures were made.

## Legislative Developments

Apart from the revision program, a number of other significant bills were put forward dealing with copyright and related matters.

Bills for the protection of original designs were again introduced. A bill introduced by Senator Philip A. Hart had been passed by the Senate in an earlier Congress but had not been acted upon by the House. The design bills introduced in the 91st Congress were similar to the earlier measure. They were H.R. 3089, introduced on January 13, 1969, by Representative Gerald R. Ford; H.R. 4209, introduced on January 23 by Representative William L. St. Onge; and S. 1774, introduced on April 3 by Senator Hart.

On February 5, 1969, Representative John D. Dingell introduced H.R. 6205, a bill to require any recording of a song or other verbal material set to music and sold in interstate commerce to be accompanied by a printed copy of the words thereto. The bill states that in the case of recordings "of verbal material under unexpired copyright, this Act applies only with respect to recordings of verbal material copyrighted after the date of enactment of this Act."

Largely as a result of steps taken by the Federal Communications Commission following the *Southwestern* and *Fortnightly* cases, a number of measures were introduced that deal with the cable antenna television issue and the functions of the Commission in relation to that issue. H. Res. 84 was introduced on January 3, 1969, by Representative Lionel Van Deerlin to provide for an investigation of the Federal regulation of CATV; and similar resolutions, H. Res. 201, H. Res. 248, and H. Res. 284, were subsequently introduced by Representatives Jeffery Cohelan, Charles W. Sandman, Jr., and George A. Goodling, respectively. Another measure on the same subject, having as its objects Congressional hearings and the halting of Commission action, was introduced on January 15 by Representative William A. Barrett in the form of H. Con. Res. 87. And Representative Samuel S. Stratton placed in the hopper two bills: H.R. 10268 of April 17, which would nullify the interim procedures of the Commission involving community antenna television stations; and H.R. 10510 of April 23, which would grant authority to the Commission with respect to CATV only in cases where a television broadcasting station "is failing as a direct result" of certain activities by a CATV system.

Other measures having implications in the field of copyright are a series of bills introduced in both the Senate and the House to establish a National Commission on Libraries and Information Science. In addition, H.R. 8809 was introduced on March 12 by Representative Roman C. Pucinski to provide for a "National Science Research Data Processing and Information Retrieval System."

Bills of interest in cognate areas include those for the general revision of the patent laws. They are S. 1246, introduced on February 28, 1969, by Senator John L. McClellan; S. 1569, introduced on March 17 by Senator Everett M. Dirksen; and H.R. 12280, introduced on June 18 by Representative Bob Wilson. Also dealing with patents is S. 1064, a bill introduced on February 28 by Senator Birch Bayh, which would extend the term of patent protection for a person to whom a patent was granted while he was on active

duty in the military or naval forces; the period of extension would generally be equal to the length of the inventor's service during which the patent was in force. On April 3 Senator J. W. Fulbright introduced S.J. Res. 90, which would authorize the holding of "a diplomatic conference to negotiate a Patent Cooperation Treaty in Washington, District of Columbia, in fiscal year 1970."

A bill to encourage the development of "novel varieties of sexually reproduced plants" by making protection available to those who develop them and to provide for a Plant Variety Protection Office was introduced on September 4, 1969, in the form of H.R. 13631 by Representative Graham Purcell.

S. 766, a bill to make certain amendments in the Federal trademark statute, was introduced on January 29, 1969, by Senators McClellan and Scott; and S. 1568, another bill on the same subject, was introduced on March 17 by Senator Dirksen.

No final action had yet been taken by Congress on any of these measures when this report went to press.

## Judicial Developments

An action for declaratory judgment and mandatory registration was filed on August 7, 1968, against the Register of Copyrights, in the U.S. District Court for the District of Columbia. The suit, *Thomasville Furniture Industries, Inc.* v. *Kaminstein,* Civil Action No. 1959–68, concerned eight applications for registration of claims to copyright in three-dimensional designs applied to articles of furniture. The Copyright Office had rejected the claims on the grounds that the works revealed nothing identifiable as "a work of art" within the meaning of the copyright law. On September 26 the Department of Justice, on behalf of the Register, filed an answer. On January 3, 1969, the case was brought to a close when the plaintiff filed a stipulation dismissing the case with prejudice. Thus, at the end of the fiscal year as at the beginning, there were no actions pending against the Register.

### *Subject Matter of Copyright and Scope of Rights*

An interesting question was presented by the case of *Time, Inc.* v. *Bernard Geis Associates,* 159 U.S.P.Q. 663 (S.D.N.Y. 1968), which involved the motion picture film by Abraham Zapruder of the assassination of President Kennedy. In rejecting defendants' assertion that the film contained nothing copyrightable and that it consisted of frames which are "simply records of what took place, without any 'elements' personal to Zapruder," the court pointed out that the film had many elements of creativity: "Zapruder selected the kind of camera (movies, not snapshots), the kind of film (color), the kind of lens (telephoto), the area in which the pictures were to be taken, the time they were to be taken, and (after testing several sites) the spot on which the camera would be operated."

The copyrightability of catalogs depicting merchandise and advertising sheets for chemical products was also the subject of litigation. In the case of *Blumcraft of Pittsburgh* v. *Newman Brothers, Inc.,* 159 U.S.P.Q. 166 (S.D. Ohio 1968), the principle, which had been stated in a number of earlier cases, was reiterated: advertising catalogs are copyrightable material, but users are free, so far as the copyright law is concerned, to copy in their catalogs the merchandise of their competitors, the restriction being limited to copying the copyright owner's representation of the merchandise in his catalog. In *National Chemsearch Corp.* v. *Easton Chemical Co.,* 160 U.S.P.Q. 537 (S.D.N.Y. 1969), "sales sheets containing praiseful descriptions, directions for use, illustrative photographs, and other textual encouragements to purchase" were held to be copyrightable.

On the other hand, there were two significant opinions dealing with works held not to be subject to statutory copyright protection. An architectural casting that consisted of a filigree pattern "formed entirely of intercepting straight lines and arc lines" was held not to possess the "minimal degree of creativity required of a work of art," in the case of *Tennes-*

*see Fabricating Co.* v. *Moultrie Mfg. Co.*, 159 U.S.P.Q. 363 (M.D. Ga. 1968). An "artificial flower model" consisting of a standard shape of flower pot from which rose a stem topped by a flower, below which were two leaves and a bow, was held on a motion for preliminary injunction to show no more than "an aggregation of well known components" that comprise an "unoriginal whole," in *Florabelle Flowers, Inc.* v. *Joseph Markovits, Inc.*, 296 F. Supp. 304 (S.D.N.Y. 1968).

Oral statements of Ernest Hemingway were the subject of litigation in *Hemingway* v. *Random House, Inc.*, 160 U.S.P.Q. 561 (N.Y. Ct. App. 1968), which was decided under the principles of common law copyright. In his book *Papa Hemingway*, A. E. Hotchner quoted numerous statements made by Hemingway in the course of oral conversations with Hotchner. In deciding this suit, brought by Hemingway's widow, the New York Court of Appeals, affirming the ruling of the lower State courts, declared that for any common law right in informal spoken dialog to be recognized, "it would, at the very least, be required that the speaker indicate that he intended to mark off the utterance in question from the ordinary stream of speech, that he wished to adopt it as a unique statement and that he wished to exercise control over its publication." The court went on to suggest that "there should be a presumption that the speaker has not reserved any common law rights unless the contrary strongly appears," and to hold that Hemingway's words and conduct "left no doubt of his willingness to permit Hotchner to draw freely on their conversation."

A question of growing importance is whether certain computer programs are the subject of patent or copyright protection or whether they should be covered by some hybrid form of protection. In an opinion having an important bearing on this issue, *In re Prater and Wei*, 159 U.S.P.Q. 583 (1968), the Court of Customs and Patent Appeals upheld process and apparatus claims of a patent dealing with the spectrographic analysis and production of data on the proportions of "various gases in a mixture of gases." The late Judge Arthur M. Smith, speaking for the court in a posthumous opinion, stated that patent protection for a process disclosed as a sequence or combination of steps was not precluded "by the mere fact that the process could alternatively be carried out by mental steps."

### *Government Publications*

A provision of the copyright law (17 U.S.C. § 8) specifies that no copyright shall subsist in "any publication of the United States Government." This provision, which has been the subject of some litigation and much discussion, was dealt with in *Scherr* v. *Universal Match Corp.*, 160 U.S.P.Q. 216 (S.D.N.Y. 1967). The case involved a statue entitled *The Ultimate Weapon*, which was created by the plaintiffs as a part of their assigned duties while they were soldiers at Fort Dix. The court stated that "in all discussions of the problem there seems to be unanimous, albeit tacit, agreement that 'publications of the United States Government' refers to printed works." The court stated further, however, that any copyright interest in such a work would inure to the benefit of the Government, since the case would fall within "the 'works made for hire' rule of 17 U.S.C. § 26," which makes the employer the author in the case of works made by employees for hire.

A ruling of interest dealing with data developed in connection with a contract with a Government agency is an opinion of the Comptroller General of the United States, No. B–167020, dated August 26, 1969. The opinion concerns data developed, partly at its own expense, by a company having a contract with the Air Force for certain computer services for Project LITE, which provides such legal information as citations to statutes and to certain legal decisions through electronic computerization. The opinion declared that, even though the contract did not cover the situation where material is produced by a mixture of private and public funds, the Government "will get unlimited rights to such data," since it could not be said that it was "developed at private expense." The opinion also indi-

cated that the company did not act in a timely manner, inasmuch as a subsequent contract using the data had already been awarded when protest was first made.

### *Notice of Copyright and Publication*

The name of the copyright owner is a necessary part of the notice of copyright, and difficult cases concerning the sufficiency of the name sometimes arise, particularly where business organizations use in the notice less than their full name. In *Tennessee Fabricating Co.* v. *Moultrie Mfg. Co.,* 159 U.S.P.Q. 363, (M.D. Ga. 1968), it was ruled that "TFC CO." was not sufficient because it was "not the plaintiff's name nor the name by which plaintiff is known in the industry."

In the case of most pictorial and sculptural works, the copyright law requires, in effect, that the notice shall appear "on some accessible portion" of the work. In *Scherr* v. *Universal Match Corp.,* 160 U.S.P.Q. 216 (S.D. N.Y 1967), a notice facing skyward on the upper part of a statue, so that the notice was 22 feet from the ground, and "impossible for anyone on the ground to see," was held to be inadequate.

On the question of whether a statue not reproduced in copies is published by public display, a matter upon which there are two lines of authority, the court in the *Scherr* case concluded that divestitive publication had occurred, inasmuch as the statue "was displayed without restriction as to either persons or purpose and without adequate notice."

In a case arising under the California Civil Code, it was ruled in *Wallace* v. *Helm,* 161 U.S.P.Q. 121 (Cal. Super. Ct. 1969), that plaintiff's architectural drawings were not placed in the public domain by his building the house based on them or by delivering to the occupant of the house a copy of the plans solely for the latter's use and not for reproduction.

Numerous cases, particularly in the Second Circuit, have held that if fabric bearing a design and a notice of copyright (the notice being usually on the selvage) leaves the hands of the copyright owner with the notice intact, the later removal of the notice by the purchaser, usually a garment maker, does not prejudice the rights of the copyright owner. Lace, however, which ordinarily has no selvage and to which the notice is usually affixed by means of a label, presented a special problem in the case of *American Fabrics Co.* v. *Lace Arts, Inc.* 291 F. Supp. 589 (S.D.N.Y. 1968). The court refused to grant a preliminary injunction, pointing out that the notice "consisted merely of labels upon the *samples,*" and that some of the lace itself, bearing no notice, was apparently sold by the copyright claimant "directly to department stores for resale by the yard to home sewers."

### *Registration*

Judge Learned Hand had rendered the decision in 1958 in *Vacheron & Constantine-Le Coultre Watches, Inc.* v. *Benrus Watch Co.,* 260 F. 2d 637 (2d Cir.), that registration in the Copyright Office was a condition precedent to bringing an action for infringement. In the case of *Loomskill Inc.* v. *Rubin Levine & Co.,* 159 U.S.P.Q. 676 (S.D.N.Y. 1968), this holding was followed, the court concluding that an action could not be maintained, even though plaintiff had "deposited two copies of the copyrighted work." The court stated that "in order to complete registration, it is necessary for the plaintiff to obtain a registration certificate."

The increasing list of cases that have emphasized the weight of the certificate of registration was added to during the year by the holdings in several cases that the certificate is prima facie evidence of the validity of the copyright. Two such cases were *United Merchants and Manufacturers, Inc.* v. *K. Gimbel Accessories, Inc.,* 294 F. Supp. 151 (S.D.N.Y. 1968), and *Marcus Brothers Textile Corp.* v. *Acadia Co.,* 161 U.S.P.Q. 774 (S.D.N.Y. 1969), both of which involved fabric designs. And of particular note was the statement in *Geisel* v. *Poynter Products, Inc.,* 295 F. Supp. 331 (S.D.N.Y. 1968), which dealt with contributions to periodicals, that as a result of their holding certificates of registration, "at least prima facie, Liberty Magazine owned

the copyright in 1932 and defendant Liberty Library Corporation owns the renewed copyright without reservation." In *Pantone, Inc.* v. *A. I. Friedman, Inc.*, 294 F. Supp. 545 (S.D.N.Y. 1968), the court ruled that "the certificate was at least prima facie evidence, or a presumption, of copyright validity," and that various "immaterial and inconsequential" differences between the certificate and the evidence did not invalidate the registration.

It was stated in the case of *Tennessee Fabricating Co.* v. *Moultrie Mfg. Co.*, 159 U.S.P.Q. 363 (M.D. Georgia 1968), concerning an item for which registration was made as a published work, that the certificate "is not prima facie evidence of publication with notice of copyright since publication is not a fact stated in the certificate of registration." And in *Scherr* v. *Universal Match Corp.*, 160 U.S.P.Q. 216 (S.D.N.Y. 1967), the court took the view that, although the certificate was prima facie evidence of the validity of the copyright, defendants rebutted this presumption by showing that the notice of copyright was affixed in such a location as to fail to apprise the public that copyright was claimed.

Where a fabric design was registered in Class H as a "reproduction of a work of art," even though it could have been registered in Class G as "a work of art," it was held in *Peter Pan Fabrics, Inc.* v. *Dan River Mills, Inc.*, 161 U.S.P.Q. 119 (S.D.N.Y. 1969), that registration in Class H was at most "a mere error which does not 'invalidate or impair the copyright protection.' "

An unusual contention was made by plaintiff in the case of *Higgins* v. *Woroner Productions, Inc.*, 161 U.S.P.Q. 384 (S.D. Fla. 1969). Plaintiff put forward as his only showing of defendant's access to his works the evidence that the works were registered in the Copyright Office and later transferred to the Library of Congress, and that the president of the defendant corporation was in Washington, D.C., after that date. The court found the proof of access inadequate, stating that "a bare physical possibility of access is insufficient."

### *Ownership and Transfer of Rights*

The question in *Dolch* v. *Garrard Publishing Co.*, 289 F. Supp. 687 (S.D.N.Y. 1968), was whether a grant by the author to the publisher of "the exclusive right of publication," with design and quality of materials to be "consistent with the educational purposes for which the material is intended," granted the publisher the right to publish in paperback form. After reviewing the circumstances surrounding the formulation of the contract, the court held that the paperback rights were included in the grant.

In *Hellman* v. *Samuel Goldwyn Productions*, 301 N.Y.S. 2d 165 (App. Div., 1st Dep't 1969), an action concerning certain rights in *The Little Foxes*, it was held on appeal, in a split decision, that a 1940 contract in which Miss Hellman divested herself completely of "motion picture rights, including right to televise such motion picture," but not the right "to broadcast the motion picture version," gave the transferee the right to license exhibition by a television network of the motion picture. Essentially the result turned upon a determination by the majority of the court that the phrase "to broadcast the motion picture version" referred to radio broadcasts that would advertise the film.

The problem in *Bevan* v. *Columbia Broadcasting System, Inc.*, 293 F. Supp. 1366 (S.D.N.Y. 1968), concerned the joinder of parties in an action for alleged infringement of the play *Stalag 17* by the television series *Hogan's Heroes*. Plaintiffs had conveyed to Paramount Pictures Corporation the motion picture rights and certain "sequel" motion pictures rights but had retained all other rights. In their suit against CBS for infringement by the latter's TV series, plaintiffs moved to have Paramount joined as a defendant on the grounds that the joinder was necessary in order that complete relief might be granted to plaintiffs. The decision of the court was against the joinder, on the theory that to accede would be to draw Paramount into a controversy in which it had no part. The court also held that Paramount could not be joined under the rules

relating to pendent jurisdiction, since the Federal copyright action was against another party, that is, the network.

The principle that only the author or his "assignee" can maintain an action for infringement was the source of the difficulty in *First Financial Marketing Services Group, Inc.* v. *Field Promotions, Inc.*, 286 F. Supp. 295 (S.D.N.Y. 1968). The author had transferred to plaintiff the ownership of the copyright "throughout the United States, except in the State of Ohio." The court declared that according to the instrument in question plaintiff was holder "of something less than full ownership," unless it could be shown that plaintiff was "assignee of full copyright ownership," and that the author was "plaintiff's licensee, on a lease-back arrangement, for the State of Ohio."

The important question of the ownership and status of contributions to periodicals was dealt with, at least in some of its aspects, in *Geisel* v. *Poynter Products, Inc.*, 295 F. Supp. 331 (S.D.N.Y. 1968). The case concerned certain cartoons created by plaintiff, whose pen name is Dr. Seuss, and published in the 1930's in *Liberty Magazine*. After hearing the testimony of expert witnesses as to custom and usage at that time in magazine publishing, the court decided that the contract had been for the sale of all rights "without reservation of any rights in plaintiff."

An important distinction with regard to assignments was illustrated by the case of *Prather* v. *Neva Paperbacks, Inc.*, 410 F. 2d 698 (5th Cir. 1969). The holding was, in essence, that the words "all right, title, and interest" in an instrument do not convey "the right to sue for past trespass or infringement," and that express language is required to cover "accrued causes of action for prior infringement."

Who is the owner of the literary rights in the lectures of a university professor? In *Williams* v. *Weisser*, 273 A.C.A. 807 (Cal. Dist. Ct. App. 1969), the answer given in an action by an assistant professor of anthropology at the University of California at Los Angeles against an unauthorized seller of transcriptions of his lectures was that "university lectures are *sui generis*," and that ordinarily, and in this case, "the teacher, rather than the university, owns the common law copyright in his lectures."

The tax aspect of the purchase and later resale of the motion picture rights in literary or dramatic works by a person whose ordinary activity was that of "producer of musical plays on Broadway" was considered by the U.S. Tax Court in *Martin* v. *Commissioner of Internal Revenue*, 159 U.S.P.Q. 276 (1968). The majority of the court took the position that, since customarily a producer of musicals did not purchase and hold rights of the kind in question, the profit from such a transaction was taxable as a capital gain rather than as income, the reason being that the rights in question were not held "primarily for sale to customers in the ordinary course of taxpayer's trade or business."

### *Infringement and Remedies*

The commonly used test of infringement in the case of pictorial works—whether "the ordinary observer would be disposed to regard the aesthetic appearance of the plaintiff's and defendant's work as being the same"—was used in issuing preliminary injunctions in three cases: *United Merchants and Manufacturers, Inc.* v. *K. Gimbel Accessories, Inc.*, 294 F. Supp. 151 (S.D.N.Y. 1968), *Marcus Brothers Textile Corp.* v. *Acadia Co.*, 161 U.S.P.Q. 774 (S.D.N.Y. 1969), and *Concord Fabrics, Inc.* v. *Marcus Brothers Textile Corp.*, 409 F. 2d 1315 (2d Cir. 1969), *rev'g* 296 F. Supp. 736 (S.D.N.Y. 1969).

Conversely, in *Marcal Paper Mills, Inc.* v. *Scott Paper Co.*, 290 F. Supp. 43 (D.N.J. 1968), the judge found that "no ordinary observer would . . . consider that defendant's label was taken from the copyrighted sources." And in *Mattel, Inc.* v. *S. Rosenberg Co.*, 296 F. Supp. 1024 (S.D.N.Y. 1968), involving two lines of dolls sold by both plaintiff and defendant, the court found detailed similarities in one line but considerable differences in the other line, and granted a preliminary injunction as to the former but not the latter.

In the case of *Pantone, Inc.* v. *A. I. Fried-*

*man, Inc.*, 294 F. Supp. 545 (S.D.N.Y. 1968), the plaintiff's work consisted of a 72-page booklet, each page bearing "carefully selected colors which are arranged in a fashion to provide a range of selection" derived from certain basic colors. In holding for plaintiff, the court stated that "the work distributed by defendant constitutes a substantial copying of the essential features of plaintiff's arrangement."

During the year there were two interesting cases holding officers of infringing corporations jointly and severally liable, along with the corporations, as participants in the infringements where the individuals had in fact been a moving cause in the act of infringement: *Morser* v. *Bengor Products Co.*, 283 F. Supp. 926 (S.D.N.Y. 1968); and *Chappell & Co.* v. *Frankel*, 285 F. Supp. 798 (S.D.N.Y. 1968). Judge Levet, however, took the position, following as a precedent *Edward B. Marks Music Corp.* v. *Foullon*, 171 F. 2d 950 (2d Cir. 1949), that the question of liability of individuals jointly and severally with corporate bodies should be applied solely to "infringement," and not to liability under the compulsory licensing provisions of the statute in the case of *Leo Feist, Inc.* v *Apollo Records N.Y. Corp.*, 300 F. Supp. 32 (S.D.N.Y. 1969).

Also dealing with the compulsory licensing provisions was *Pickwick Music Corp.* v. *Record Productions, Inc.*, 272 F. Supp. 39 (S.D.N.Y. 1968), in which it was held that the notice of intention to use should have been filed "before the musical works were actually reproduced," and that the attempt to file it "four days before litigation is self-serving and no defense whatsoever."

In a case dealing with proof of infringement, plaintiff's motion for summary judgment was granted in *Rodgers* v. *Living Room Lounge, Inc.*, 291 F. Supp. 599 (D. Mass. 1968), on the basis of an uncontested affidavit of an employee of one of the performing rights societies that he heard and "made written notation of the time and manner of the performance" and that he "had heard the named musical compositions many times and was able to recognize and identify them." In the case of *Criterion Music Corp.* v. *Tucker*, 45 F.R.D. 534 (S.D. Ga. 1968), in connection with a request for admission as to whether certain musical compositions were played, the holding was that it was the duty of defendant in whose place of business the infringement was alleged to have occurred "to admit or deny the request if he should receive information on the subject."

It was held in *Tempo Music, Inc.* v. *Myers*, 407 F. 2d 503 (4th Cir. 1969), that the American Society of Composers, Authors and Publishers (ASCAP), as agent for the plaintiff copyright owners, was under a duty to advise the defendant of the society's obligation under a 1950 consent judgment "to maintain and keep current and make available for inspection during regular working hours, a list of all musical compositions in the ASCAP repertory," and "to advise that such service was available upon request" when a communication was made by defendant "which could have been fairly interpreted as a request for aid in avoiding infringement."

In a common law action for infringement of a manuscript book on Victorian silverware, *Turner* v. *Century House Publishing Co.*, 159 U.S.P.Q. 699 (N.Y. Sup. Ct. 1968), it was held that access and similarities are not necessarily indicative of infringement if in fact plaintiff and defendant both copied from common sources.

The doctrine of fair use was applied in *Time, Inc.* v. *Bernard Geis Associates*, 159 U.S.P.Q. 663 (S.D.N.Y. 1968), the case of a writer who copied without authorization a number of frames from the Zapruder film of the assassination of President Kennedy, the court noting that "there is a public interest in having the fullest information available on the murder of President Kennedy." In the course of the opinion the court referred in connection with the question of fair use, to the copyright revision bill and to the Report of the Committee on the Judiciary of the House of Representatives (H. Rept. No. 83, 90th Cong., 1st Sess.).

The distinction between copyright and the ownership of the physical object embodying the work was an important element in *Inde-*

*pendent News Co.* v. *Williams,* 273 F. Supp. 375 (E.D. Pa. 1968), *aff'd,* 160 U.S.P.Q. 4 (3rd Cir. 1968), a case regarding the resale by defendant of comic books he had purchased from wastepaper dealers.

In a case concerning commercial labels, *Alberto-Culver Co.* v. *Andrea Dumon, Inc.,* 295 F. Supp. 1155 (N.D. Ill. 1969), defendant sought to invoke the Sherman Act as the basis for a counterclaim in a copyright infringement action. In rejecting the contention the court indicated that, although such a counterclaim may be appropriate in certain patent infringement actions, defendant is not, as a result of this particular action, "in danger of being forced out of business, being deprived of a real opportunity to compete by virtue of accepting a restrictive patent license or defending the litigation."

Petitions to set aside orders of the Federal Communications Commission regulating cable antenna television systems were rejected in *Black Hills Video Corp.* v. *Federal Communications Commission,* 399 F. 2d 65 (8th Cir. 1968). The court held, among other things, that the Commission rule prohibiting duplication of programs by bringing in distant signals on the same day that they are presented by a local station was not, as plaintiff contends, inconsistent with the copyright law, since the Supreme Court in *Fortnightly Corp.* v. *United Artists Television, Inc.,* 392 U.S. 390 (1968), has ruled "that CATV, like viewers and unlike broadcasters, does not perform the programs it receives and carries."

There were several opinions during the fiscal year involving variously damages, profits, and attorney's fees. In *Runge* v. *Lee,* 161 U.S.P.Q. 770 (C.D. Cal. 1969), defendant's net profits were $64,253 but the jury awarded plaintiff damages in the amount of $80,000; the court ruled that the plaintiff was "entitled to an award of the higher of the two." In *Morser* v. *Bengor Products Co.,* 293 F. Supp. 926 (S.D.N.Y. 1968), which concerned the infringement of a copyrighted novelty coin, the court determined that "in view of the inexpensive product involved," the minimum statutory allowance of $250 "justly compensates the plaintiff and discourages further infringement by defendants." In *Smith* v. *Little, Brown & Co.,* 396 F. 2d 150 (2d Cir. 1968), the court stated, in affirming the decision of the district court, that the latter was correct in permitting defendant to treat the royalties paid the author of the infringing book as an element of its costs in computing the profits which plaintiff was entitled to recover and pointed out that it was "open to plaintiff to bring suit against the author for such royalties." And in *Ellicott Machine Corp.* v. *Wiley Mfg. Co.,* 297 F. Supp. 1044 (D. Md. 1969), an action involving patent infringement, misappropriation of trade secrets, and copyright infringement, the court exercised its discretion by refusing attorney's fees to the lawyers for defendant, who had prevailed on the copyright question, because of defendant's "unclean hands" in connection with the trade secrets issue.

Contempt proceedings arising out of an infringement of plaintiff's copyrighted fabric design after the issuance of a preliminary injunction was the subject dealt with in *Cone Mills, Inc.* v. *Levine & Co.,* 286 F. Supp. 323 (S.D.N.Y. 1968), in which the court ruled that "lack of wilfulness on the part of defendants" is an insufficient excuse.

Alleged custom and practice as to the acceptance of "fake books" by the music industry was declared by the court in a criminal action, *United States* v. *Slapo,* 285 F. Supp. 513 (S.D.N.Y. 1968), to be incapable of serving "to repeal criminal laws," and was held to be no defense.

### *Unfair Competition and Other Theories of Protection*

While it is axiomatic that names and titles, as such, are not protected under the copyright law, they are in certain circumstances protectible under the common law principles of unfair competition. However, in *Geisel* v. *Poynter Products, Inc.,* 295 F. Supp. 331 (S.D.N.Y. 1968), the plaintiff, widely known as Dr. Seuss, was unsuccessful in preventing the use of his name in connection with dolls based on cartoons bearing the signature Dr. Seuss, as to which he had sold all rights; the

basis of the decision was that there was no palming off or other deception, if the cartoons were his and if the dolls were truthfully advertised as based upon the cartoons. In *Gordon* v. *Warner Bros. Pictures, Inc.* 161 U.S.P.Q. 316 (Cal. Dist. Ct. App. 2d Cir., Div. 3, 1969), involving the title *The FBI Story,* the appellate court held, in reversing the lower court, that the 1964 U.S. Supreme Court cases of *Sears, Roebuck & Co.* v. *Stiffel,* 376 U.S. 225, and *Compco Corp.* v. *Day-Brite Lighting, Inc.,* 376 U.S. 234, which indicated that State law could not restrict freedom to copy what Federal patent and copyright laws leave in the public domain, did not prevent the protection of titles under the principles of unfair competition, inasmuch as the Supreme Court had specified that a State may impose liability on those who "deceive the public by palming off their copies as the original."

The imitation of the performances of well-known singers was the subject of consideration in *Sinatra* v. *Goodyear Tire & Rubber Co.,* 159 U.S.P.Q. 356 (C.D. Cal. 1968), and *Davis* v. *Trans World Airlines,* 160 U.S.P.Q. 767, (C.D. Cal. 1969), the former being brought by Nancy Sinatra and the latter by the members of the Fifth Dimension. In each case the lyrics of a hit song were, with proper copyright permission, modified in order to advertise defendant's product or service, and then were sung by unidentified performers in such a manner as to imitate the recorded performance of that song by plaintiff. In both cases the suits were based on claims of unfair competition, and in both instances the rulings were for defendants on the grounds (1) that there was no cause of action under the law of unfair competition since there was no palming off, the public not having been misled into thinking that the commercials were the product of plaintiffs, and (2) that imitation alone does not give rise to a cause of action.

In two other cases involving copying, *Paulsen* v. *Personality Posters, Inc.,* 299 N.Y.S. 2d 501 (Sup. Ct. 1968), and *Pearson* v. *Dodd,* 410 F. 2d 701 (D.C. Cir. 1969), the former brought under the New York Civil Rights Law for an unauthorized reproduction of a photograph of a popular entertainer and mock candidate for the presidency, and the latter for conversion of documents in the files of a U.S. Senator, the holdings were for defendants, the underlying consideration in both cases apparently being a careful regard for freedom of the press.

A highly significant recent decision by the U.S. Supreme Court was *Lear, Inc.* v. *Adkins,* 395 U.S. 693 (1969). The Court granted certiorari to consider the doctrine of licensee estoppel, as pronounced in *Automatic Radio Mfg. Co.* v. *Hazeltine Research, Inc.,* 339 U.S. 827 (1950), "in the light of our recent decisions emphasizing the strong Federal policy favoring free competition in ideas which do not merit patent protection. *Sears, Roebuck* v. *Stiffel Co.,* 376 U.S. 225 (1964); *Compco Corp.* v. *Day-Brite Lighting, Inc.,* 376 U.S. 234 (1964)." The Court decided that the doctrine of licensee estoppel, according to which a licensee is prohibited from denying the validity of his licensor's patent, should be overturned for the reason that it "would undermine the strong Federal policy favoring the full and free use of ideas in the public domain." On the question of "the extent, if any, to which the States may properly act to enforce the contractual rights of inventors of unpatented secret ideas," the case was referred back to the State courts from which it came.

That this case will have a profound effect in the copyright field there is little doubt. Indeed, in *Golden West Melodies, Inc.* v. *Capitol Records, Inc.,* 274 A.C.A. 786 (2d Dist., Div. 1 1969), the decision of the lower court was reversed on the basis of the *Lear* case, the appellate court holding, in effect, that a party to a royalty contract is not estopped from contesting the validity of the copyright of the musical composition in question.

## International Copyright Developments

The crisis in international copyright resulting from the Stockholm Conference of 1967 and the Protocol Regarding Developing Countries that was integrated into the Berne Con-

vention at the Conference produced some significant developments in fiscal 1969. Extraordinary sessions of the Intergovernmental Copyright Committee (of the Universal Copyright Convention) and of the Permanent Committee of the Berne Union were held concurrently and, to some extent, jointly, at Paris from February 3 to 7, 1969. The two committees adopted identical resolutions establishing an International Copyright Joint Study Group "for the study of the entire situation of international relations in the field of copyright" and accepted the invitation of the United States to hold the first session of the Group in Washington in the fall of 1969. At the same time, the Intergovernmental Committee accepted in principle the proposal to amend the Universal Convention to suspend the so-called "Berne safeguard clause" to permit developing countries to leave the Berne Union without retaliatory sanctions. For this purpose it established a subcommittee to study the problems posed by this proposal, including "whether any link between the Berne Union and the UCC could or should be substituted for the safeguard clause." Barbara A. Ringer, the Assistant Register, was a U.S. delegate at both meetings, and the Register of Copyrights was Head of the U.S. Delegation at the June subcommittee meeting.

Vital issues affecting the future of international copyright were involved in both meetings, and in the discussions and exchanges surrounding them. The fate of the Stockholm Protocol was at stake, as was the future interrelationship between the Berne and Universal Conventions. In the final analysis, the basic problem was how to offer concessions to developing countries in the copyright field without eroding traditional copyright concepts and without destroying the equilibrium between the two conventions. The results of the successful Washington meeting of the Joint Study Group in September–October 1969 indicate that this problem is on the way to a solution.

There were three other international meetings of importance dealing with copyright and related subjects.

On July 1, 1968, a Committee of Experts on the Photographic Reproduction of Protected Works met at Paris under the joint auspices of UNESCO and the United International Bureaux for the Protection of Intellectual Property (BIRPI). The participants, invited in their private capacities, were nationals of 12 member countries of UNESCO or BIRPI. Melville Nimmer, professor of law at the University of California at Los Angeles, and Gerald J. Sophar, executive director of the Committee to Investigate Copyright Problems, attended from the United States.

After an examination and discussion of the copyright problems raised by the reproduction of works by photocopying and analogous processes, the Committee pointed out that it is the role of national legislation to prescribe the conditions for reproduction. The Committee adopted a number of recommendations, including the suggestion that nonprofitmaking libraries be allowed to "provide one copy free of copyright for each user provided that such copy, in the case of a periodical, shall not be more than a single article, and, in the case of a book, not more than a reasonable portion."

On September 23, 1968, a Committee of Experts on Translators' Rights from 15 countries was convened in Paris by the Director-General of UNESCO to study the situation of translators in law and in practice. Attending from the United States was Walter J. Derenberg, executive director of the Copyright Society of the U.S.A. The Committee, after considering the various problems affecting translators, recommended that due account be taken in national legislation and international conventions of certain principles, including the concept that, "as a general rule and for copyright purposes," a translation be regarded as "made under a contract for commissioned work, and not as a service contract." Another principle recommended by the Committee was that it "should be acknowledged that, even in the case of a lack of the author's permission, the translator (or his assigns) may prohibit the use of his own translation and that, if he has carried out an unauthorized translation in good faith, he is not liable to any penalty, without prejudice for the original author to prohibit the use of the translation."

A conference under the auspices of BIRPI was held in Geneva in October 1968 to discuss problems of copyright and neighboring rights in the field of communications satellites. The Assistant Register of Copyrights was the U.S. delegate, and there were several American observers representing broadcasting and copyright interests.

Australia became a party to the Universal Copyright Convention effective May 1, 1969, and Malta and Tunisia acceded to it effective November 19, 1968, and June 19, 1969, respectively. In addition, Tunisia acceded to Protocols 1, 2, and 3. There are now 58 members of the Universal Copyright Convention.

The nations of Swaziland and Equatorial Guinea achieved independence, and the present status of their copyright relations with the United States is unclear.

No additional countries adhered to the Berne Convention for the Protection of Literary and Artistic Works in fiscal 1969, but it was learned in August 1968 that Malta had acceded to it on May 29, bringing the number of members to 59. The International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations, commonly known as the Neighboring Rights Convention, remained unchanged with 10 members.

Respectfully submitted,

ABRAHAM L. KAMINSTEIN
*Register of Copyrights*

### *International Copyright Relations of the United States as of June 30, 1969*

This table shows the status of United States copyright relations with other independent countries of the world. The following code is used:

| | |
|---|---|
| UCC | Party to the Universal Copyright Convention, as is the United States. |
| BAC | Party to the Buenos Aires Convention of 1910, as is the United States. |
| Bilateral | Bilateral copyright relations with the United States by virtue of a proclamation or treaty. |
| Unclear | Became independent since 1943. Has not established copyright relations with the United States, but may be honoring obligations incurred under former political status. |
| None | No copyright relations with the United States. |

| Country | Status of copyright relations |
|---|---|
| Afghanistan | None. |
| Albania | None. |
| Algeria | Unclear. |
| Andorra | UCC. |
| Argentina | UCC, BAC, Bilateral. |
| Australia | UCC, Bilateral. |
| Austria | UCC, Bilateral. |
| Barbados | Unclear. |
| Belgium | UCC, Bilateral. |
| Bhutan | None. |
| Bolivia | BAC. |
| Botswana | Unclear. |
| Brazil | UCC, BAC, Bilateral. |
| Bulgaria | None. |
| Burma | Unclear. |
| Burundi | Unclear. |
| Cambodia | UCC. |
| Cameroon | Unclear. |
| Canada | UCC, Bilateral. |
| Central African Republic | Unclear. |
| Ceylon | Unclear. |
| Chad | Unclear. |
| Chile | UCC, BAC, Bilateral. |
| China | Bilateral. |
| Colombia | BAC. |
| Congo (Brazzaville) | Unclear. |
| Congo (Kinshasa) | Unclear. |
| Costa Rica | UCC, BAC, Bilateral. |
| Cuba | UCC, Bilateral. |
| Cyprus | Unclear. |
| Czechoslovakia | UCC, Bilateral. |
| Dahomey | Unclear. |
| Denmark | UCC, Bilateral. |
| Dominican Republic | BAC. |
| Ecuador | UCC, BAC. |
| El Salvador | Bilateral by virtue of Mexico City Convention, 1902. |

| Country | Status of copyright relations |
|---|---|
| Equatorial Guinea | Unclear. |
| Ethiopia | None. |
| Finland | UCC, Bilateral. |
| France | UCC, Bilateral. |
| Gabon | Unclear. |
| Gambia | Unclear. |
| Germany | Bilateral; UCC with Federal Republic of Germany. |
| Ghana | UCC. |
| Greece | UCC, Bilateral. |
| Guatemala | UCC, BAC. |
| Guinea | Unclear. |
| Guyana | Unclear. |
| Haiti | UCC, BAC. |
| Holy See (Vatican City). | UCC. |
| Honduras | BAC. |
| Hungary | Bilateral. |
| Iceland | UCC. |
| India | UCC, Bilateral. |
| Indonesia | Unclear. |
| Iran | None. |
| Iraq | None. |
| Ireland | UCC, Bilateral. |
| Israel | UCC, Bilateral. |
| Italy | UCC, Bilateral. |
| Ivory Coast | Unclear. |
| Jamaica | Unclear. |
| Japan | UCC. |
| Jordan | Unclear. |
| Kenya | UCC. |
| Korea | Unclear. |
| Kuwait | Unclear. |
| Laos | UCC. |
| Lebanon | UCC. |
| Lesotho | Unclear. |
| Liberia | UCC. |
| Libya | Unclear. |
| Liechtenstein | UCC. |
| Luxembourg | UCC, Bilateral. |
| Madagascar | Unclear. |
| Malawi | UCC. |
| Malaysia | Unclear. |
| Maldive Islands | Unclear. |
| Mali | Unclear. |
| Malta | UCC. |
| Mauritania | Unclear. |
| Mauritius | Unclear. |
| Mexico | UCC, BAC, Bilateral. |
| Monaco | UCC, Bilateral. |
| Morocco | Unclear. |
| Muscat and Oman | None. |
| Nauru | Unclear. |
| Nepal | None. |
| Netherlands | UCC, Bilateral. |
| New Zealand | UCC, Bilateral. |
| Nicaragua | UCC, BAC. |
| Niger | Unclear. |
| Nigeria | UCC. |
| Norway | UCC, Bilateral. |
| Pakistan | UCC. |
| Panama | UCC, BAC. |
| Paraguay | UCC, BAC. |
| Peru | UCC, BAC. |
| Philippines | Bilateral; UCC status undetermined. |
| Poland | Bilateral. |
| Portugal | UCC, Bilateral. |
| Rumania | Bilateral. |
| Rwanda | Unclear. |
| San Marino | None. |
| Saudi Arabia | None. |
| Senegal | Unclear. |
| Sierra Leone | Unclear. |
| Singapore | Unclear. |
| Somalia | Unclear. |
| South Africa | Bilateral. |
| Southern Yemen | Unclear. |
| Soviet Union | None. |
| Spain | UCC, Bilateral. |
| Sudan | Unclear. |
| Swaziland | Unclear. |
| Sweden | UCC, Bilateral. |
| Switzerland | UCC, Bilateral. |
| Syria | Unclear. |
| Tanzania | Unclear. |
| Thailand | Bilateral. |
| Togo | Unclear. |
| Trinidad and Tobago | Unclear. |
| Tunisia | UCC. |
| Turkey | None. |
| Uganda | Unclear. |
| United Arab Republic (Egypt) | None. |
| United Kingdom | UCC, Bilateral. |
| Upper Volta | Unclear. |
| Uruguay | BAC. |
| Venezuela | UCC. |
| Vietnam | Unclear. |
| Western Samoa | Unclear. |
| Yemen | None. |
| Yugoslavia | UCC. |
| Zambia | UCC. |

*Total Registrations, 1870–1969*[1]

| | | | | | |
|---|---|---|---|---|---|
| 1870 | 5,600 | 1904 | 103,130 | 1938 | 166,248 |
| 1871 | 12,688 | 1905 | 113,374 | 1939 | 173,135 |
| 1872 | 14,164 | 1906 | 117,704 | 1940 | 176,997 |
| 1873 | 15,352 | 1907 | 123,829 | 1941 | 180,647 |
| 1874 | 16,283 | 1908 | 119,742 | 1942 | 182,232 |
| 1875 | 15,927 | 1909 | 120,131 | 1943 | 160,789 |
| 1876 | 14,882 | 1910 | 109,074 | 1944 | 169,269 |
| 1877 | 15,758 | 1911 | 115,198 | 1945 | 178,848 |
| 1878 | 15,798 | 1912 | 120,931 | 1946 | 202,144 |
| 1879 | 18,125 | 1913 | 119,495 | 1947 | 230,215 |
| 1880 | 20,686 | 1914 | 123,154 | 1948 | 238,121 |
| 1881 | 21,075 | 1915 | 115,193 | 1949 | 201,190 |
| 1882 | 22,918 | 1916 | 115,967 | 1950 | 210,564 |
| 1883 | 25,274 | 1917 | 111,438 | 1951 | 200,354 |
| 1884 | 26,893 | 1918 | 106,728 | 1952 | 203,705 |
| 1885 | 28,411 | 1919 | 113,003 | 1953 | 218,506 |
| 1886 | 31,241 | 1920 | 126,562 | 1954 | 222,665 |
| 1887 | 35,083 | 1921 | 135,280 | 1955 | 224,732 |
| 1888 | 38,225 | 1922 | 138,633 | 1956 | 224,908 |
| 1889 | 40,985 | 1923 | 148,946 | 1957 | 225,807 |
| 1890 | 42,794 | 1924 | 162,694 | 1958 | 238,935 |
| 1891 | 48,908 | 1925 | 165,848 | 1959 | 241,735 |
| 1892 | 54,735 | 1926 | 177,635 | 1960 | 243,926 |
| 1893 | 58,956 | 1927 | 184,000 | 1961 | 247,014 |
| 1894 | 62,762 | 1928 | 193,914 | 1962 | 254,776 |
| 1895 | 67,572 | 1929 | 161,959 | 1963 | 264,845 |
| 1896 | 72,470 | 1930 | 172,792 | 1964 | 278,987 |
| 1897 | 75,000 | 1931 | 164,642 | 1965 | 293,617 |
| 1898 | 75,545 | 1932 | 151,735 | 1966 | 286,866 |
| 1899 | 80,968 | 1933 | 137,424 | 1967 | 294,406 |
| 1900 | 94,798 | 1934 | 139,047 | 1968 | 303,451 |
| 1901 | 92,351 | 1935 | 142,031 | 1969 | 301,258 |
| 1902 | 92,978 | 1936 | 156,962 | | |
| 1903 | 97,979 | 1937 | 154,424 | | |

[1] Figures from 1870 through 1897 are for the calendar year; figures for 1898 and later are for the fiscal year.

*Registrations by Subject Matter Classes, Fiscal Years 1965–69*

| Class | Subject matter of copyright | 1965 | 1966 | 1967 | 1968 | 1969 |
|---|---|---|---|---|---|---|
| A | Books (including pamphlets, leaflets, etc.) | [1] 76,098 | 77,300 | 80,910 | 85,189 | 83,603 |
| B | Periodicals (issues) | [1] 78,307 | 77,963 | 81,647 | 81,773 | 80,706 |
| | (BB) Contributions to newspapers and periodicals | 2,095 | 1,717 | 1,696 | 2,026 | 1,676 |
| C | Lectures, sermons, addresses | 848 | 911 | 996 | 1,050 | 1,155 |
| D | Dramatic or dramatico-musical compositions | 3,343 | 3,215 | 3,371 | 3,214 | 3,213 |
| E | Musical compositions | 80,881 | 76,805 | 79,291 | 80,479 | 83,608 |
| F | Maps | 3,262 | 1,933 | 2,840 | 2,560 | 2,024 |
| G | Works of art, models, or designs | 5,735 | 5,164 | 4,855 | 5,296 | 5,630 |
| H | Reproductions of works of art | 3,241 | 2,595 | 2,586 | 2,785 | 2,489 |
| I | Drawings or plastic works of a scientific or technical character | 1,239 | 867 | 695 | 628 | 552 |
| J | Photographs | 860 | 677 | 722 | 734 | 936 |
| K | Prints and pictorial illustrations | 2,927 | 3,081 | 2,740 | 3,109 | 2,837 |
| | (KK) Commercial prints and labels | 7,509 | 6,285 | 5,862 | 5,972 | 4,798 |
| L | Motion-picture photoplays | 2,536 | 1,983 | 1,771 | 1,450 | 1,086 |
| M | Motion pictures not photoplays | 1,216 | 906 | 925 | 1,472 | 1,298 |
| R | Renewals of all classes | 23,520 | 25,464 | 23,499 | 25,774 | 25,667 |
| | Total | [1] 293,617 | 286,866 | 294,406 | 303,451 | 301,258 |

[1] Adjusted figure.

*Number of Articles Deposited, Fiscal Years 1965–69*

| Class | Subject matter of copyright | 1965 | 1966 | 1967 | 1968 | 1969 |
|---|---|---|---|---|---|---|
| A | Books (including pamphlets, leaflets, etc.) | [1] 150,453 | 152,632 | 159,954 | 168,452 | 164,958 |
| B | Periodicals | 156,092 | 155,382 | 162,763 | 162,988 | 160,707 |
| | (BB) Contributions to newspapers and periodicals | 2,095 | 1,717 | 1,696 | 2,026 | 1,676 |
| C | Lectures, sermons, addresses | 848 | 911 | 996 | 1,050 | 1,155 |
| D | Dramatic or dramatico-musical compositions | 3,816 | 3,590 | 3,780 | 3,599 | 3,563 |
| E | Musical compositions | [1] 102,548 | 97,622 | 101,071 | 101,704 | 103,164 |
| F | Maps | 6,523 | 3,863 | 5,680 | 5,120 | 4,047 |
| G | Works of art, models, or designs | 10,196 | 9,123 | 8,549 | 9,016 | 9,688 |
| H | Reproductions of works of art | 6,482 | 5,120 | 5,122 | 5,440 | 4,811 |
| I | Drawings or plastic works of a scientific or technical character | 1,925 | 1,369 | 1,075 | 992 | 839 |
| J | Photographs | 1,460 | 1,109 | 1,186 | 1,239 | 1,565 |
| K | Prints and pictorial illustrations | [1] 5,854 | 6,162 | 5,453 | 6,212 | 5,671 |
| | (KK) Commercial prints and labels | [1] 15,017 | 12,570 | 11,707 | 11,909 | 9,595 |
| L | Motion-picture photoplays | 5,034 | 3,886 | 3,469 | 2,828 | 2,100 |
| M | Motion pictures not photoplays | [1] 2,258 | 1,742 | 1,725 | 2,841 | 2,471 |
| | Total | [1] 470,601 | 456,798 | 474,226 | 485,416 | 476,010 |

[1] Adjusted figure.

*Number of Articles Transferred to Other Departments of the Library of Congress, Fiscal Years 1965–69* [1]

| Class | Subject matter of articles transferred | 1965 | 1966 | 1967 | 1968 | 1969 |
|---|---|---|---|---|---|---|
| A | Books (including pamphlets, leaflets, etc.) | 68,218 | 68,470 | 66,046 | 105,329 | 90,435 |
| B | Periodicals | 162,194 | 164,522 | 169,963 | 172,193 | 169,671 |
| | (BB) Contributions to newspapers and periodicals | 2,095 | 1,717 | 1,696 | 2,026 | 1,676 |
| C | Lectures, sermons, addresses | 0 | 0 | 0 | 0 | 0 |
| D | Dramatic or dramatico-musical compositions | 356 | 816 | 394 | 313 | 221 |
| E | Musical compositions | 25,081 | 23,847 | 23,430 | 24,485 | 25,021 |
| F | Maps | 6,523 | 3,994 | 5,697 | 5,127 | 4,102 |
| G | Works of art, models, or designs | 204 | 177 | 234 | 160 | 173 |
| H | Reproductions of works of art | 296 | 545 | 444 | 598 | 714 |
| I | Drawings or plastic works of a scientific or technical character | 0 | 142 | 0 | 2 | 2 |
| J | Photographs | 2 | 8 | 44 | 37 | 28 |
| K | Prints and pictorial illustrations | 81 | 257 | 464 | 643 | 819 |
| | (KK) Commercial prints and labels | 9 | 8 | 57 | 38 | 350 |
| L | Motion-picture photoplays | 559 | 230 | 294 | 88 | 52 |
| M | Motion pictures not photoplays | 217 | 414 | 280 | 746 | 132 |
| | Total | 265,835 | 265,147 | 269,043 | 311,785 | 293,396 |

[1] Extra copies received with deposits and gift copies are included in these figures. This is the reason that in some categories the number of articles transferred exceeds the number of articles deposited, as shown in the preceding chart.

*Summary of Copyright Business, Fiscal Year 1969*

| | | |
|---|---|---|
| Balance on hand July 1, 1968 | | $452,748.97 |
| Gross receipts July 1, 1968, to June 30, 1969 | | 2,011,372.76 |
| Total to be accounted for | | 2,464,121.73 |
| Refunded | $87,598.07 | |
| Checks returned unpaid | 2,949.89 | |
| Deposited as earned fees | 1,870,476.71 | |
| Balance carried over July 1, 1969: | | |
| Fees earned in June 1969 but not deposited until July 1969 | $168,832.84 | |
| Unfinished business balance | 77,231.60 | |
| Deposit accounts balance | 254,802.00 | |
| Card service | 2,230.62 | |
| | 503,097.06 | |
| | | 2,464,121.73 |

*Summary of Copyright Business, Fiscal Year 1969—Continued*

| | Registrations | Fees earned |
|---|---|---|
| Published domestic works at $6 | 191,526 | $1,149,156.00 |
| Published domestic works at $4 [1] | 7 | 28.00 |
| Published foreign works at $6 | 4,287 | 25,722.00 |
| Unpublished works at $6 | 69,209 | 415,254.00 |
| Renewals at $4 | 25,867 | 102,668.00 |
| Total registrations for fee | 290,696 | 1,692,828.00 |
| Registrations made under provisions of law permitting registration without payment of fee for certain works of foreign origin | 10,562 | |
| Total registrations | 301,258 | |
| Fees for recording assignments | | 46,038.50 |
| Fees for indexing transfers of proprietorship | | 31,141.00 |
| Fees for recording notices of intention to use | | 198.50 |
| Fees for recording notices of use | | 20,923.00 |
| Fees for certified documents | | 6,132.50 |
| Fees for searches made | | 72,585.00 |
| Card Service | | 9,984.80 |
| Total fees exclusive of registrations | | 187,003.30 |
| Total fees earned | | 1,879,831.30 |

[1]These claims were received in the Copyright Office before the increase of fee rates in November 1965.

*Gross Cash Receipts, Fees, and Registrations, Fiscal Years 1965–69*

| Fiscal year | Gross receipts | Fees earned | Registrations | Increase or decrease in registrations |
|---|---|---|---|---|
| 1965 | $1,274,813.94 | $1,208,014.66 | 293,617 | +14,630 |
| 1966 | 1,624,081.45 | 1,470,249.12 | 286,866 | −6,751 |
| 1967 | 1,892,419.54 | 1,812,096.15 | 294,406 | +7,540 |
| 1968 | 1,940,758.60 | 1,865,488.82 | 303,451 | +9,045 |
| 1969 | 2,011,372.76 | 1,879,831.30 | 301,258 | −2,193 |
| Total | $8,743,446.29 | $8,235,620.05 | 1,479,598 | |

# Publications of the Copyright Office

The publications listed below may be obtained free of charge from the Register of Copyrights, Library of Congress, Washington, D.C. 20540.

**General Information on Copyright.** Circular 1. 11 pages. 1969.

**The Copyright Office.** Circular 1A. 2 pages. 1969.

**Regulations of the Copyright Office.** (Code of Federal Regulations, Title 37, chapter II.) Circular 96. 17 pages. 1969.

Circulars on specific copyright subjects are available. These include:
Assignments and Related Documents
Audiovisual Material
Authors' Publishing and Recording Arrangements
Books and Pamphlets
Cartoons and Comic Strips
Choreographic Works
Computer Programs
Contributions to Periodicals
Copyright Notice
Dramatico-Musical Works
Fair Use
Games
How to Investigate the Copyright Status of a Work
International Copyright Relations
Letters, Diaries, and Similar Personal Manuscripts
Looseleaf Publications
Motion Pictures
Musical Compositions
New Versions and Reprints
Periodicals
Pictorial, Graphic, and Sculptural Works
Poems and Song Lyrics
Prints and Labels
Radio and Television Programs
Renewal of Copyright

**Annual Report of the Register of Copyrights.** Copies are available for the fiscal years beginning with 1962. Certain earlier Reports are also available.

**Bibliography on Design Protection.** Compiled and edited by Barbara A. Ringer. 70 pages. 1955.

**Bibliography on Design Protection. Supplement 1959.** 160 pages. 1959.

**Copyright Bibliography.** By Henriette Mertz. 213 pages. 1950.

**Copyright-Related Laws and Regulations.** A listing of some provisions in the United States Code, Statutes at Large, and the Code of Federal Regulations dealing with or related to copyright (exclusive of 17 USC, the copyright law, and 37 CFR II, the regulations of the Copyright Office). Compiled by Marjorie G. McCannon. 31 pages. 1968.

For information about obtaining copies of the committee prints and hearings listed below, which are not available from the Government Printing Office, write to the Register of Copyrights, Library of Congress, Washington, D.C. 20540.

**Copyright Law Revision Studies.** Studies prepared for the Subcommittee on Patents, Trademarks, and Copyrights of the Committee on the Judiciary, U.S. Senate.

Studies 1–4. 142 pages. 1960. 40 cents.
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

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

Studies 7–10. 125 pages. 1960. 35 cents.
7. Notice of Copyright
8. Commercial Use of the Copyright Notice
9. Use of the Copyright Notice by Libraries
10. False Use of the Copyright Notice

Studies 11–13. 155 pages. 1960. 45 cents.
11. Divisibility of Copyrights
12. Joint Ownership of Copyrights
13. Works Made for Hire and on Commission

Studies 14–16. 135 pages. 1960. 35 cents.
14. Fair Use of Copyrighted Works
15. Photoduplication of Copyrighted Material by Libraries
16. Limitations on Performing Rights

Studies 17–19. 135 pages. 1960. 40 cents.
17. The Registration of Copyright
18. Authority of the Register of Copyrights to Reject Applications for Registration
19. The Recordation of Copyright Assignments and Licenses

Studies 20–21. 81 pages. 1960. 25 cents.
20. Deposit of Copyrighted Works
21. The Catalog of Copyright Entries

Studies 22–25. 169 pages. 1960. 45 cents.
22. The Damage Provisions of the Copyright Law
23. The Operation of the Damage Provisions of the Copyright Law: An Exploratory Study
24. Remedies Other Than Damages for Copyright Infringement
25. Liability of Innocent Infringers of Copyright

Studies 26–28. 116 pages. 1961. 35 cents.
26. The Unauthorized Duplication of Sound Recordings
27. Copyright in Architectural Works
28. Copyright in Choreographic Works

Studies 29–31. 237 pages. 1961. 60 cents.
29. Protection of Unpublished Works
30. Duration of Copyright
31. Renewal of Copyright

Studies 32–34. 57 pages. 1961. 25 cents.
32. Protection of Works of Foreign Origin
33. Copyright in Government Publications
34. Copyright in Territories and Possessions of the United States

Subject Index to Studies 1–34. 38 pages. 1961. 15 cents.

Hearings on the Revision Bill. Subcommittee on Patents, Trademarks, and Copyrights of the Committee on the Judiciary, U.S. Senate. In 7 parts, including a combined subject and name index.

89th Cong., 1st sess., pursuant to S. Res. 48 on S. 1006. August 18, 19, and 20, 1965. 242 pages. 1967.

89th Cong., 2d sess., pursuant to S. Res. 201 on S. 1006. August 2, 3, 4, and 25, 1966. CATV hearings. 252 pages. 1966.

90th Cong., 1st sess., pursuant to S. Res. 37 on S. 597. Parts 1–4. 1383 pages. 1967.

Index of Hearings. Combined subject and name index. 151 pages. 1968.

To order the publications listed below address orders and make remittances payable to the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Copyright Law of the United States of America. (Title 17, United States Code), Bulletin 14. This is a pamphlet edition of the copyright law including the Regulations of the Copyright Office and the text of the Universal Copyright Convention. 83 pages. 1969. 45 cents.

Copyright Enactments. Laws Passed in the United States since 1783 Relating to Copyright. Bulletin 3, revised. Looseleaf in binder. 150 pages. 1963. $2.

Catalog of Copyright Entries. 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. Beginning with vol. 20, no. 1, 1966, Third Series of the Catalog, the annual subscription price for all parts of the complete yearly Catalog is $50. For the preceding 19 volumes of the Third Series, the annual subscription price for all parts is $20. The prices given in brackets are for the issues preceding vol. 20. Write to the Superintendent of Documents for information about additional charges for mailing the Catalogs to foreign countries.

Part 1—Books and Pamphlets Including Serials and Contributions to Periodicals. $15[$5]
Part 2—Periodicals. $5[$2]
Parts 3–4—Dramas and Works Prepared for Oral Delivery. $5[$2]
Part 5—Music. $15[$7]
Part 6—Maps and Atlases. $5[$1]
Parts 7–11A—Works of Art, Reproductions of Works of Art, Scientific and Technical Drawings, Photographic Works, Prints and Pictorial Illustrations. $5[$2]
Part 11B—Commercial Prints and Labels. $5[$2]

Parts 12–13—Motion Pictures and Filmstrips. $5 [$1]
Annual Subscription Price, all parts. $50[$20]

Catalog of Copyright Entries, Cumulative Series.

*Motion Pictures 1894–1912.* Works identified from the records of the United States Copyright Office by Howard Lamarr Walls. 92 pages. 1953. $2.

*Motion Pictures 1912–1939.* Works registered in the Copyright Office in Classes L and M. 1256 pages. 1951. $18.

*Motion Pictures 1940–1949.* Works registered in the Copyright Office in Classes L and M. 599 pages. 1953. $10.

*Motion Pictures 1950–1959.* Works registered in the Copyright Office in Classes L and M. 494 pages. 1960. $10.

These four volumes list a total of over 100,000 motion pictures registered since the beginning of the motion picture industry.

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 and State courts.

1909–14 (Bulletin 17) Out of print
1914–17 (Bulletin 18) $2.50
1918–24 (Bulletin 19) $2.50
1924–35 (Bulletin 20) $3.75
1935–37 (Bulletin 21) $0.75
1938–39 (Bulletin 22) $2.00
1939–40 (Bulletin 23) $2.25
1941–43 (Bulletin 24) $2.75
1944–46 (Bulletin 25) $2.25
1947–48 (Bulletin 26) $1.75
1949–50 (Bulletin 27) $2.75
1951–52 (Bulletin 28) $2.75
1953–54 (Bulletin 29) $2.50
1955–56 (Bulletin 30) $4.50
1957–58 (Bulletin 31) $2.75
1959–60 (Bulletin 32) $3.00
1961–62 (Bulletin 33) $2.75
1963–64 (Bulletin 34) $2.75
1965–66 (Bulletin 35) $3.75
1967–68 (Bulletin 36) $5.25.

Cumulative Index, 1909–1954 (Bulletins 17–29) $1.75.

Complete set, including Index $55.
Prices are subject to change.

Report of the Register of Copyrights on the General Revision of the U.S. Copyright Law. 87th Cong., 1st sess. House Committee Print. 160 pages. July 1961. 45 cents.

Copyright Law Revision, Part 2. Discussion and Comments on Reports of the Register of Copyrights on the General Revision of the U.S. Copyright Law. 88th Cong., 1st sess. House Committee Print. 419 pages. February 1963. $1.25.

Copyright Law Revision, Part 3. Preliminary Draft for Revised U.S. Copyright Law and Discussions and Comments on the Draft. House Committee Print. 457 pages. September 1964. $1.25.

Copyright Law Revision, Part 4. Further Discussions and Comments on Preliminary Draft for Revised U.S. Copyright Law. 88th Cong., 2d sess. House Committee Print. 477 pages. December 1964. $1.25.

Copyright Law Revision, Part 5. 1964 Revision Bill with Discussions and Comments. 89th Cong., 1st sess. House Committee Print. 350 pages. September 1965. $1.

Copyright Law Revision, Part 6. Supplementary Report of the Register of Copyrights on the General Revision of the U.S. Copyright Law: 1965 Revision Bill. 89th Cong., 1st sess. House Committee Print. 338 pages. May 1965. $1.

Hearings on the 1965 Revision Bill. Subcommittee No. 3 of the Committee on the Judiciary, House of Representatives. 89th Cong., 1st sess., on H.R. 4347, H.R. 5680, H.R. 6831, H.R. 6835. May–September 1965. In 3 parts, including an appendix of letters and other statements, as well as a combined subject and name index. 2056 pages. 1966. Part 1, $2; Part 2, $2.25; Part 3, $2.

Copyright Law Revision. Report of the House Committee on the Judiciary. 89th Cong., 2d sess., H. Rept. 2237. 279 pages. 1966. 65 cents.

Copyright Law Revision. Report of the House Committee on the Judiciary. 90th Cong., 1st sess., H. Rept. 83. 254 pages. 1967. 60 cents.