

FIFTY-EIGHTH  
ANNUAL REPORT OF THE  
REGISTER OF COPYRIGHTS  
FOR THE FISCAL YEAR ENDING JUNE 30, 1955



COPYRIGHT OFFICE

*The Library of Congress*

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# The Copyright Office

## *Report to the Librarian of Congress by the Register of Copyrights*

SIR: The work of the Copyright Office for the fiscal year ending ending June 30, 1955, is summarized as follows:

### *Volume of Business*

Earned revenue during the fiscal year 1955 was the largest in the history of the Copyright Office, surpassing the previous high reached in the fiscal year 1954. Gross receipts amounted to \$941,365.75, of which \$715.06 proved to be uncollectible, and \$42,081.81 was refunded. Applied fees transferred into the Treasury of the United States were \$881,017, an increase of \$9,553.50 over fiscal 1954.

The steady increase in copyright registrations, which began in fiscal 1951, continued in fiscal 1955. Registrations rose from 222,665 in fiscal 1954 to 224,732 in fiscal 1955, an increase of 1 percent. Of these registrations, 13,257 were for foreign works deposited under Public Law 84 of the 81st Congress, an increase of 1,188 or 10 percent over last year.

There was also an increase in other activities such as the recording of assignments and other documents and of notices of use, the furnishing of certifications, and the supplying of copyright registration data.

Three of the classes accounted for 76 percent of all registrations made. Comparative totals of these classes for the fiscal years 1954 and 1955 follow:

<i>Class</i>	<i>1954</i>	<i>1955</i>
A (Books).....	51,763	54,414
B (Periodicals).....	60,667	59,448
E (Music).....	58,213	57,527
Totals.....	170,643	171,389

The Copyright Office turned over to the Library of Congress for addition to its collections a total of 216,445 items from copy-

right deposits, an increase of nearly 4 percent over 1954.

The activities of the Reference Division in seeking compliance with the copyright law continued to result in a marked increase in the number of registrations and in the value of materials obtained. These efforts were responsible for 14,262 registrations for which \$61,440 in fees and deposits valued at \$98,267 were received. In 1954 the compliance activity resulted in 11,887 registrations, with fees and value of deposits amounting to \$50,000 and \$61,106, respectively.

### *Universal Copyright Convention*

The history of the development of the Universal Copyright Convention has been recorded in the annual reports of the Register of Copyrights for the last several years. During the past year the final achievement of the years of preparatory work was in sight. On June 16, 1955, there was deposited with UNESCO in Paris the instrument of adherence by the twelfth country, which, under the terms of the Convention, will bring the Convention into force on September 16, 1955. The United States will then become, for the first time, a member of a system of international copyright protection that may achieve virtually worldwide adoption.

The 12 countries among which the Convention will become effective on September 16, 1955, listed in the order of their ratification or accession, are Andorra, Cambodia, Pakistan, Laos, Haiti, Spain, United States of America, Costa Rica, Chile, Israel, German Federal Republic, and the Principality of Monaco. In depositing its ratification, the United States,

pursuant to Article XIII of the Convention, gave notice that the Convention will also be applicable to the territories of Alaska, Hawaii, Puerto Rico, the Virgin Islands, and the Panama Canal Zone. Meanwhile, at the close of the fiscal year, a number of other countries were in the process of considering legislation or of completing administrative action necessary for adherence to the Convention, and additional adherences during the ensuing months were anticipated.

On the same date that the Convention goes into effect, September 16, 1955, Public Law 743, approved August 31, 1954, will also become effective. This act will modify the United States copyright law (Title 17, United States Code) in the particulars necessary to comply with the Convention.

Under the provisions of the Convention and the new law, the works of nationals of countries adhering to the Convention and works first published in such countries (except works by authors who are nationals or domiciliaries of the United States and any works first published in this country) will be given copyright protection in the United States, if all published copies bear the symbol © together with the name of the copyright claimant and the year date of first publication placed in such manner and location as to give reasonable notice of claim of copyright. For works protected under the Convention, it will not be necessary to make deposit or registration in the Copyright Office except as a prerequisite to the institution of an infringement action in the United States courts.

United States authors will obtain copyright protection in all the other member countries of the Convention if, in respect to those countries that would otherwise require formalities such as deposit or registration, all published copies of their works bear the specified form of notice.

Public Law 743 will also make two changes in our domestic law regarding works by United States authors. It will permit the use of the symbol © in the copyright notice for all classes of works.

And it will extend to works of United States authorship the privilege heretofore accorded to works of foreign authorship, of importing, after ad interim registration, up to 1,500 copies of English-language books and periodicals first published abroad.

### *Administrative Developments*

*Compilation of the Copyright Laws of the World.* The Copyright Office continued its cooperation with UNESCO and the United Kingdom Board of Trade in the important and valuable undertaking by UNESCO to publish an English-language compilation of the copyright laws and related decrees, orders, regulations, etc., together with the international copyright convention and treaties, of all the countries of the world. The Copyright Office is contributing translations of the laws and related material for 20 countries and is assisting in the editorial work on the entire compilation. This compilation is expected to be completed and published in looseleaf form during the next fiscal year. It is to be kept current thereafter by the periodic issue of looseleaf supplements.

*"Related Rights"*.—A draft international convention known as the "Rome Draft Convention," prepared under the auspices of the Berne Bureau (the Bureau of the International Union for the Protection of Literary and Artistic Works) with the participation of the International Labor Organization, is concerned with the problems of the so-called "related rights" (*droits voisins*), which would afford protection for performing artists, phonograph record manufacturers, and radio and television broadcasters. These problems have been the subject of discussion in many countries over an extended period. The Copyright Office has been analyzing the problems involved in this matter as they relate to copyright and has arranged to cooperate in legal and factual studies as an essential prerequisite to further development of pending proposals in the field of "related rights." In collaboration with other departments of the Federal Govern-

ment, the Copyright Office has participated in the organization of a panel or representatives of industries and groups in the United States most directly concerned with these problems, and two meetings of the panel, under the chairmanship of the Register of Copyrights, have been held. The Register also attended meetings held in Berne and Geneva in March 1955 at which the program for further development of a convention was considered.

*Design Protection.*—The Supreme Court decision in the case of *Mazer v. Stein*, 347 U. S. 201, discussed in last year's annual report, gave new impetus to the movement among bar and industry groups to develop legislative proposals for the protection of nonfunctional useful designs. The interested bar groups have organized a Design Coordinating Committee to study the problem. The Copyright Office has undertaken to collaborate with the Patent Office and the Coordinating Committee in pursuing this study in view of the overlap between the areas of the copyright and patent laws and the broad field of design. A comprehensive bibliography on the subject of design protection was prepared in the Copyright Office by Miss Barbara Ringer, Head of the Renewal and Assignment Section of the Examining Division, assisted by Mrs. K. M. Mott of that Section. It was distributed among the interested groups.

*Sale of Records as Publication of Recorded Work.*—The dicta in two recent court decisions, *Mills Music, Inc. v. Cromwell Music, Inc.*, 126 F. Supp. 54 (S. D. N. Y. 1954), and *Biltmore Music Corp. et al. v. Robert W. Kittinger* (S. D. Calif., Oct. 15, 1954), following a dictum in the 1950 decision in *Shapiro-Bernstein & Co., Inc. v. Miracle Record Co., Inc.*, 91 F. Supp. 473, have raised a problem of far-reaching import. In these decisions, reviewed more fully later in this report, the judges made statements to the effect that the sale of phonograph records of a musical composition would constitute publication of the composition. Heretofore, the contrary has generally been assumed by the

bar and the trade, and the acceptance of the dicta in these decisions might jeopardize rights which have been thought to exist in a great many musical compositions. In an effort to settle this question, members of the copyright bar have formed an ad hoc committee to develop proposals for resolving the legal issues on this point. The Copyright Office has given assistance to this committee by analyzing the legal problems involved and has been kept informed of the committee's deliberations.

*Copyright Cataloging.*—After an intensive review by the Cataloging Division of its rules for the cataloging and indexing of copyright registrations, a new code of rules was drafted and put into effect as of January 1, 1955, to coincide with the start of a new 5-year segment of the Office's card catalog. Meanwhile, a comprehensive study of the content of the catalog entries continues with the view of simplifying the entries insofar as is consistent with the requirements for adequate records and indexes of copyright registrations.

*Subject Correspondence Control.*—Another study begun during the year is designed to develop a system for the more effective control by subject of the Office's correspondence (letters, memoranda, reports, etc.) of subject significance. As a result of this study, a plan for the establishment and maintenance of a subject filing system has been proposed and is expected to be put into operation during the next fiscal year.

*Assignment Title Index.*—A project to fill a gap in the title index to the assignment records of the Office for the period 1927 through 1937, when no such title index was made, neared completion at the close of the fiscal year. Preparation of the index cards, numbering about 330,000, had been completed and the remaining task of integrating them into the permanent card file was under way. The closing of this gap will facilitate searches of the assignment records by the Office staff and the public.

*Bulletins of Court Decisions.*—*Bulletin* No. 29, the latest in the series of volumes

containing court decisions in copyright cases, was compiled and sent to the printer before the end of the fiscal year. The new volume, covering the court decisions during 1953 and 1954, is expected to come off the press in the fall of 1955. The Office has begun the preparation of a cumulative index of the court decisions published in Bulletins 17 through 29, covering the years 1909 through 1954.

*Revision of Forms and Circulars.*—With the Universal Copyright Convention and the amendments of the copyright law by Public Law 743 becoming effective on September 16, 1955, the Office began the important task of revising its application forms and its information circulars to reflect the changes to be brought about by the Convention and the amendments to the law. In preparing the new forms and circulars, other revisions that experience has shown to be desirable will be made.

### *Legal Developments*

*International relations.*—In addition to the Universal Copyright Convention, two other important developments in our international copyright relations occurred during the past fiscal year. On October 21, 1954, diplomatic notes were exchanged between the United States and India confirming the continuation after August 15, 1947, of the reciprocal copyright relations that had been established through the United Kingdom before India became independent; and a Proclamation was issued by the President affirming that citizens of India were entitled to the benefits of Title 17 of the United States Code, including mechanical musical rights, after August 15, 1947, as well as before that date. The second noteworthy event in our international relations was the deposit by Chile, on March 14, 1955, of its ratification of the Buenos Aires Convention of 1910, whereby Chile joined with 14 other Latin American countries and the United States as members of that Convention.

*Legislation.*—Although there were an unusually large number of copyright bills introduced in Congress during the past year, only one bill amending the copyright

law was enacted. This was Public Law 743, which has already been discussed in connection with the Universal Copyright Convention.

H. R. 5876, introduced by Congressman Emanuel Celler on April 27, 1955, in response to a communication from the Librarian of Congress to the Speaker of the House, would authorize the Register of Copyrights to accept the deposit of photographs in lieu of actual copies of certain classes of works where the deposit of copies is impractical because of their "size, weight, fragility or monetary value." This bill passed the House of Representatives on June 7, 1955, and awaits consideration by the Senate at the next session of the 84th Congress.

S. 125, introduced by Senator Everett M. Dirksen on January 6, 1955, would have directed the Register to accept an application for registration of a claim to copyright by the State of Illinois for an emblematic design. The Library of Congress suggested that the protection desired by the State of Illinois could be given more appropriately and more effectively by legislation along the lines of existing statutes protecting emblems of the Red Cross, the Boy Scouts, etc. The Senate Judiciary Committee adopted this suggestion and a revised bill, giving the State of Illinois the exclusive right to use the emblem in interstate commerce, was passed by the Senate on July 30, 1955, and by the House on August 1, 1955, and was approved by the President on August 11, 1955, becoming Public Law 339.

A number of bills to eliminate the so-called "juke-box exemption" in Section 1 (e) of the copyright law, which provides that the rendition of music on coin-operated machines shall not be deemed a public performance for profit, were introduced during the past year: S. 590 by Senator Harley M. Kilgore and nine other Senators on January 21, 1955; H. R. 4316 by Representative Frank Thompson, Jr., on February 23, 1955; H. R. 6654 by Representative James C. Murray on June 5, 1955; H. R. 6855 by Representative Philip J.

Philbin on June 15, 1955; and H. R. 6890 by Representative James J. Delaney on June 16, 1955. No action was taken on any of these bills during the first session of the Congress.

The annual reports for the last 2 years made mention of a growing movement among the bar and trade groups concerned with copyright for a comprehensive revision of the copyright law. A bill introduced by Representative Frank Thompson, Jr., on January 20, 1955, H. R. 2677, would provide for the appointment of a Commission composed of 7 Presidential appointees and 6 Members of Congress to conduct studies and make recommendations for revision of the copyright law. A similar bill, H. R. 5366, was introduced by Representative Charles C. Diggs, Jr., on March 30, 1955. Senator William Langer also introduced a similar bill, S. 1254, on March 2, 1955, but a few days later he asked for and received unanimous consent of the Senate for indefinite postponement of consideration of his bill. No action was taken on the Thompson or Diggs Bills. Meanwhile, the American Bar Association's Committee on Program for Revision of the Copyright Law considered the problem and issued a report recommending that studies be conducted by the Copyright Office with the assistance of an advisory committee of specialists and representatives of the various groups and industries concerned to be appointed by the Librarian of Congress. These studies would serve as the basis for the development of proposals for consideration by the Congressional committees in charge of copyright matters. In the Legislative Appropriation Act, 1956, Public Law 242, Congress approved a sum of \$20,000 to enable the Copyright Office to initiate studies as a part of a 3-year program for the general revision of the copyright law.

Several bills were introduced for the purpose of divesting all German and Japanese copyrights previously vested by the Alien Property Custodian and the Attorney General, namely: S. 2227 by Senator Kilgore on June 14, 1955, H. R. 6730 by Representative J. Percy Priest on June 8, 1955,

and H. R. 6970 by Representative Albert H. Bosch on June 23, 1955. These bills could automatically return all vested copyrights, with a few stated exceptions, to "the persons entitled thereto." The bills would also provide for the payment of claims, within certain limits, for sums received by the Government for the use of these copyrights while vested. No action was taken on any of these bills during the first session of the 84th Congress.

Two bills by Representative Kenneth B. Keating on which no action was taken in the 83d Congress were reintroduced by him in the 84th Congress on January 5, 1955. The first, H. R. 781, would provide for a statute of limitations on civil actions under the copyright law, and the second, H. R. 782, would revise the provisions of the present copyright law regarding the position of the copyright notice, one of the important problems to be considered in the general revision of the law. No action on either of these bills was taken.

A bill, H. R. 6716, to provide for the institution of infringement actions or the filing of claims against the United States for copyright infringement was introduced by Representative Shepard J. Crumpacker on June 8, 1955. In his statement on the floor, introducing this bill, Representative Crumpacker pointed out that there is no existing remedy for copyright proprietors, as there is for holders of patents, when the Government infringes their works. No action was taken on this bill.

S. 1954 by Senator Henry M. Jackson and H. R. 6254 by Representative Clair Engle were introduced on May 11 and 16, 1955, respectively, for the purpose of amending the organic act of Guam. These identical bills contain a provision extending the copyright laws of the United States to this territory. No action was taken on either bill.

H. R. 7300, introduced by Representative Frank Ikard on July 13, 1955, shortly after the close of the fiscal year, proposed an amendment to the Internal Revenue Code to afford tax relief with respect to sums recovered in infringement proceed-



ings. As originally introduced, this bill related to both copyright and patent infringements, but as enacted—Public Law 366, approved August 11, 1955—it related only to patent infringements.

*Litigation.*—As previously indicated, two court decisions during the past year have created doubts as to the validity of the assumption upon which the bar and trade have acted for many years, that the sale of phonograph records of a musical composition does not constitute publication of the composition. In a 1950 decision in the case of *Shapiro-Bernstein & Co., Inc. v. Miracle Record Co., Inc.*, 91 F. Supp. 473 (N. D. 111), Judge Igoe, in a dictum that was then unique, stated the view that the sale of phonograph records of an uncopyrighted musical composition was such a publication of the composition as would terminate the common law literary property rights of the composer.

The first of the 2 recent decisions bearing on this question, *Mills Music, Inc. v. Cromwell Music, Inc.*, 126 F. Supp. 54 (S. D. N. Y. 1954), involved the song "Tzena Tzena," which had been composed, performed, and recorded in Israel but, as the court found, had never been published. The Israeli recording company, contrary to the composer's wishes, arranged to have records of the song made and sold in the United States. The court held that the subsequent making and sale of records in the United States by the defendant company infringed the common law rights of the composer's assignee since the records previously sold had not been authorized by the composer. The court added, however, the dictum that if the composer had authorized the manufacture and sale of phonograph records in this country, their sale "would have constituted a publication of his composition \* \* \* capable of destroying his common law copyright." The court added further that a statutory copyright, if previously obtained, would not be affected by the manufacture and sale of records.

The second case relating to this question is an unreported decision of October 15, 1954, by the Federal District Court for the

Southern District of California in *Biltmore Music Corp., et al. v. Kittinger*. The facts in this case are complicated but in essence they appear to be as follows: A musician, without authorization by the copyright owner of a musical composition, made his own organ arrangement which he recorded for the defendant record manufacturer. He later recorded the same arrangement for another record manufacturer and assigned his rights in the arrangement to this second record manufacturer, who also obtained a license to use the original composition. The second record manufacturer assigned all his rights to the plaintiff, who registered a claim of statutory copyright in the arrangement and filed a notice of use. The plaintiff then sought to restrain the defendant from making and selling further copies of its records. In dismissing the complaint, the court held, without specifying the bases for its conclusions, that (1) the failure of the copyright owners of the original composition to file a notice of use precluded any recovery from the defendant for his recording of that composition; (2) the composer of the arrangement had authorized the defendant to make and sell records of his arrangement; (3) the failure of the plaintiff's assignor to file a notice of use in respect of the arrangement precluded any recovery from the defendant for its recording of the arrangement; and (4) since the arrangement had been published (presumably by the sale of records) before copyright was secured, the claim of copyright subsequently registered was invalid.

Another concept of long standing was shaken by the decision of the Federal Court of Appeals for the Second Circuit in *Shapiro, Bernstein and Co., Inc. v. Jerry Vogel*, 221 F. 2d 569, modified in 223 F. 2d 252. It has generally been thought that collaboration between the composer and lyricist was necessary to constitute a joint work of music and words. In this case the musical composition, "Twelfth Street Rag," had been composed by Euday L. Bowman as instrumental music alone. He assigned all his rights to a publisher who, several years later, arranged to have James S. Sumner write lyrics to accompany the

music. The opinion of the district court (115 F. Supp. 754), reviewed in last year's annual report, held that the music and lyrics together constituted a composite work, not a joint work, with the consequence that the owner of renewal copyright in the lyrics was not entitled to use the music together with the lyrics. The circuit court, overruling the district court, held that the music and lyrics together constituted a joint work, so that the separate owners of the renewal copyrights were each entitled to use the music and lyrics together, with an accounting between the two copyright owners for such use of the joint work.

*Capitol Records, Inc. v. Mercury Records, Inc.*, 221 F. 2d 657 (2d Cir. 1955), is a case of considerable interest with respect to the scope of copyright under the Constitution. The plaintiff had acquired from a German recorder, to whom the performing artist had assigned his rights, the exclusive right to make and sell in the United States phonograph records of a performance of public domain music. The plaintiff, having made and sold such records, sought to enjoin the defendant from making and selling copies of the same recording. The three circuit court judges agreed (1) that the recorded performance of a performing artist is a "writing" of an "author" under the Constitution and could therefore be given protection by Congress under the copyright law; (2) that Congress has not provided for the protection of performing artists in the copyright law; and (3) that performing artists have literary property rights in their performances under the common law. The majority of the Court held further, with Judge Learned Hand dissenting, that the sale of records of the performance did not terminate the performer's common law right, acquired by the plaintiff, to restrain the making and sale of unauthorized copies of the recording.

A novel and interesting case relating to the perplexing doctrine of "fair use" was *Loew's Inc. v. Columbia Broadcasting System, Inc.*, 131 F. Supp. 165 (S. D. Calif. 1955). This case involved an infringement action by the copyright pro-

prietor of the motion picture "Gaslight" against the broadcaster and performer of a radio and television parody of the motion picture. The court granted an injunction against the making of a film of the parody for television broadcast, holding that parody of the entire motion picture was not "fair use" of the copyrighted work. The court considered that the doctrine of "fair use" would be more liberally construed where the field of learning is concerned than where commercial exploitation and gain is involved.

In last year's annual report, reference was made to the case of *E. B. Marks Music Corp. v. Continental Record Co.*, 120 F. Supp. 275 (S. D. N. Y. 1954), in which the district court held that a musical composition copyrighted in 1902 did not, by virtue of renewal in 1929 and 1930, obtain the mechanical reproduction rights provided for in the law of 1909, for the reason that such rights were in the public domain at the time of the first publication of the composition. This opinion was upheld by the court of appeals in 222 F. 2d 488 (2d Cir. 1955). A petition for writ of certiorari was filed with the United States Supreme Court by the plaintiff on July 7, 1955.

A case of copyright interest in which a petition for writ of certiorari was rejected by the Supreme Court during the past year is *Warner Bros. Pictures, Inc. v. Columbia Broadcasting System, Inc., et al.*, 206 F. 2d 945 (9th Cir. 1954), *cert. denied*, 348 U. S. 971 (March 28, 1955). The dispute arose out of the contention by the plaintiff motion picture company that its acquisition of rights in the defendant Dashiell Hammett's copyrighted book *The Maltese Falcon* included the exclusive right to the use of the principal character under the name of Sam Spade. Defendant author had subsequently written a series of detective stories for broadcast which utilized the same principal character under the same name. The court dismissed the complaint, holding that, in the absence of a specific provision in the contract, his sale of the author's story did not preclude his using the same character and name in his later works.

*Miller v. Goody*, 125 F. Supp. 348 (S. D. N. Y. 1954), emphasized the importance of an often-ignored provision of Section 101 (e) of the copyright law. After the plaintiff had permitted others to make phonograph records of his musical composition, the defendant recording company made records of that composition but failed to file a notice of intention to use as provided in Section 101 (e) and failed to pay the statutory royalty fixed in Section

1 (e). The court, in accordance with Section 101 (e), awarded damages in the sum of three times the statutory royalty. The court reached the novel conclusion that since the defendant could still file the notice of intention to use and pay the statutory royalty for its records to be made thereafter, its matrices were not to be destroyed but were to be impounded until the damages had been paid and the notice had been filed.

*Statement of Gross Cash Receipts, Yearly Fees, Number of Registrations, Etc., for the Fiscal Years 1951-55*

Fiscal year	Gross receipts	Yearly fees applied	Number of registrations	Increases in registrations	Decreases in registrations
1951.....	\$847,399.13	\$797,960.50	200,354	.....	10,210
1952.....	847,106.20	803,168.50	203,705	3,351	.....
1953.....	894,811.56	865,302.50	218,506	14,801	.....
1954.....	913,663.78	871,463.50	222,665	4,159	.....
1955.....	941,365.75	881,017.00	224,732	2,067	.....
Total.....	4,444,346.42	4,218,912.00	1,069,962	.....	.....

*Number of Articles Deposited During the Fiscal Years 1951-55*

Class	Subject matter of copyright	1951	1952	1953	1954	1955
A	Books:					
	(a) Printed in the United States:					
	Books proper.....	22,544	23,246	87,262	93,216	98,284
	Pamphlets, leaflets, etc.....	62,370	59,782			
	Contributions to newspapers and periodicals.....	3,408	3,320	3,288	3,294	3,746
Total.....	88,322	86,348	90,550	96,510	102,030	
	(b) Printed abroad in a foreign language.....	6,502	6,282	7,156	6,954	6,846
	(c) English books registered for ad interim copyright.....	2,235	2,027	2,744	2,557	2,697
	Total.....	97,059	94,657	100,450	106,021	111,573
B	Periodicals.....	110,258	113,011	118,734	121,312	118,838
C	Lectures, sermons, etc.....	693	837	862	769	813
D	Dramatic or dramatico-musical compositions.....	4,604	4,243	4,333	3,990	4,020
E	Musical compositions.....	60,665	65,125	75,025	74,387	74,907
F	Maps.....	4,037	4,844	5,082	4,779	4,026
G	Works of art, models or designs.....	5,034	4,820	4,407	4,574	5,172
H	Reproductions of works of art.....	872	1,040	1,109	1,082	1,774
I	Drawings or plastic works of a scientific or technical character.....	1,484	1,554	1,448	1,992	2,043
J	Photographs.....	1,302	1,585	1,977	1,740	1,850
KK & K	Prints, labels and pictorial illustrations.....	31,095	29,301	30,291	29,772	28,581
L	Motion-picture photoplays.....	1,663	1,595	1,809	2,265	2,382
M	Motion pictures not photoplays.....	2,461	2,412	2,443	2,576	2,707
	Total.....	321,227	325,024	347,970	355,259	358,686

## Registration by Subject Matter Classes for the Fiscal Years 1951-55

Class	Subject matter of copyright	1951	1952	1953	1954	1955
A	Books:					
	(a) Printed in the United States:					
	Books proper.....	11, 272	11, 623	43, 631	46, 608	49, 142
	Pamphlets, leaflets, etc.....	31, 199	29, 891			
	Contributions to newspapers and periodicals.....	3, 408	3, 320	3, 288	3, 294	3, 746
	Total.....	45, 879	44, 834	46, 919	49, 902	52, 888
	(b) Printed abroad in a foreign lan- guage.....	3, 536	3, 382	3, 875	3, 697	3, 694
(c) English books registered for ad in- terim copyright.....	1, 118	1, 187	1, 553	1, 458	1, 578	
Total.....	50, 533	49, 403	52, 347	55, 057	58, 160	
B	Periodicals (numbers).....	55, 129	56, 509	59, 371	60, 667	59, 448
C	Lectures, sermons, addresses.....	693	837	862	769	813
D	Dramatic or dramatico-musical composi- tions.....	3, 992	3, 766	3, 884	3, 527	3, 493
E	Musical compositions.....	48, 319	51, 538	59, 302	58, 213	57, 527
F	Maps.....	1, 992	2, 422	2, 541	2, 390	2, 013
G	Works of art, models or designs.....	3, 428	3, 305	3, 029	3, 170	3, 456
H	Reproductions of works of art.....	453	520	579	572	900
I	Drawings or plastic works of a scientific or technical character.....	953	980	958	1, 300	1, 350
J	Photographs.....	770	995	1, 206	1, 049	1, 105
KK	Commercial prints and labels.....	11, 981	11, 770	12, 025	10, 784	10, 505
K	Prints and pictorial illustrations.....	3, 590	2, 891	3, 126	4, 103	3, 793
L	Motion-picture photoplays.....	835	798	907	1, 170	1, 216
M	Motion pictures not photoplays.....	1, 314	1, 281	1, 268	1, 386	1, 434
R	Renewals of all classes.....	16, 372	16, 690	17, 101	18, 508	19, 519
	Total.....	200, 354	203, 705	218, 506	222, 665	224, 732

*Summary of Copyright Business, Fiscal Year 1955*

Balance on hand July 1, 1954.....		\$180,338.63
Gross receipts July 1, 1954, to June 30, 1954.....		941,365.75
		<hr/>
Total to be accounted for.....		1,121,704.38
		<hr/>
Refunded.....	\$42,081.81	
Checks returned unpaid.....	715.06	
Deposited as earned fees.....	882,618.00	
Balance carried over to July 1, 1955:		
Fees earned in June 1955 but not deposited until July		
1955.....	\$74,222.00	
Unfinished business balance.....	17,390.26	
Deposit accounts balance.....	104,677.25	
	<hr/>	
	196,289.51	
	<hr/>	
		1,121,704.38
		<hr/>

*Fees Applied*

Registrations for prints and labels.....	10,505.00	63,030.00
Registrations for published works.....	135,654.00	542,616.00
Registrations for unpublished works.....	45,797.00	183,188.00
Registrations for renewals.....	19,519.00	39,038.00
	<hr/>	<hr/>
Total number of registrations <sup>1</sup> .....	211,475.00	
Fees for registrations.....		827,872.00
Fees for recording assignments.....	23,518.00	
Fees for indexing transfers of proprietorship.....	10,281.50	
Fees for notices of user recorded.....	5,032.50	
Fees for certified documents.....	2,544.00	
Fees for searches made.....	11,769.00	
	<hr/>	
		53,145.00
		<hr/>
Total fees earned.....		881,017.00

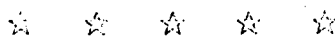
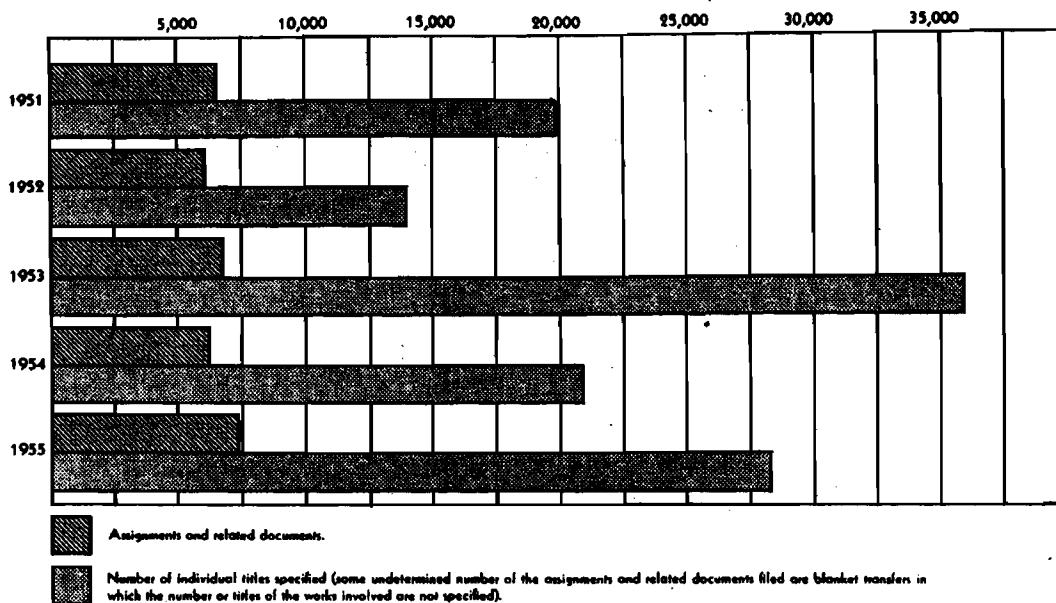
<sup>1</sup> Excludes 13,257 registrations made under Public Law 84.

Respectfully submitted,

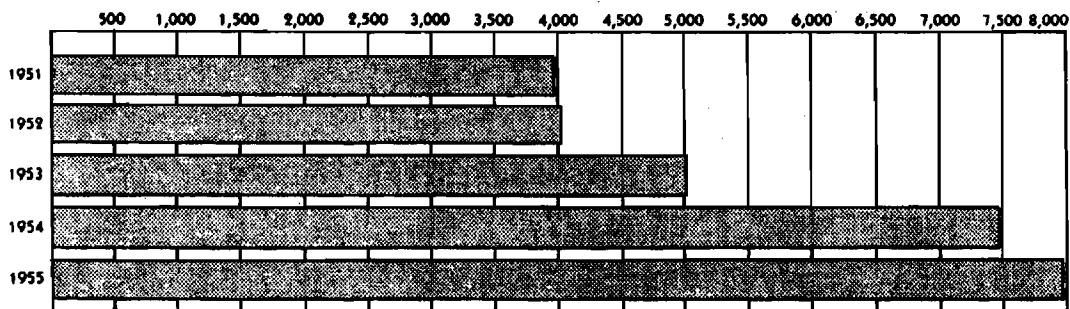
ARTHUR FISHER  
Register of Copyrights

WASHINGTON, D. C.  
September 9, 1955

ASSIGNMENTS AND RELATED DOCUMENTS RECORDED IN FISCAL YEARS 1951-55 AND  
NUMBER OF INDIVIDUAL TITLES SPECIFIED



NUMBER OF MUSICAL COMPOSITIONS FOR WHICH NOTICES OF USE WERE FILED  
IN FISCAL YEARS 1951-55



*Registrations by Subject Matter Classes in the Fiscal Year 1927 and Renewals by Subject Matter Classes in the Fiscal Year 1954*

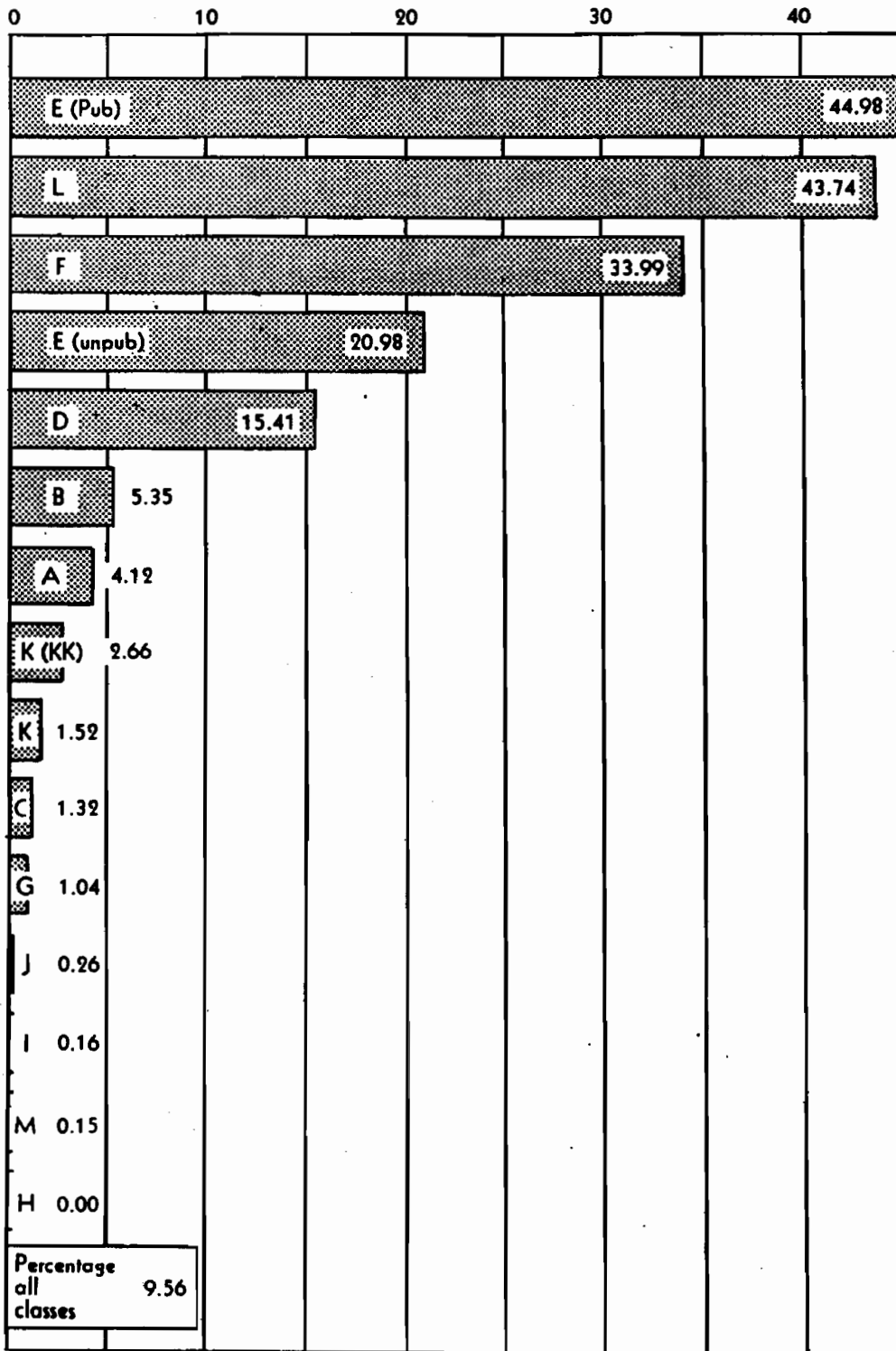
<i>Class</i>	<i>Subject matter of copyright</i>	<i>Registra- tions 1927</i>	<i>Renewals 1954</i>
A	Books, pamphlets, leaflets, etc., and separately registered contributions to periodicals.	*75,780	3,126
B	Periodicals.....	41,475	2,219
C	Lectures, sermons, addresses.....	302	4
D	Dramatic and dramatico-musical compositions.....	4,475	690
E (Pub)	Musical compositions (Published).....	17,251	7,761
E (Unpub)	Musical compositions (Unpublished).....	8,031	1,685
F	Maps.....	2,677	910
G	Works of art.....	2,575	27
H	Reproductions of works of art.....	0	0
I	Drawings or plastic works of a scientific or technical character...	1,229	2
J	Photographs.....	7,415	20
K	Prints and pictorial illustrations.....	14,883	227
K (KK)	Commercial prints and labels.....	**2,856	76
L	Motion-picture photoplays.....	1,271	556
M	Motion pictures, not photoplays.....	644	1
Total for all classes.....		180,864	***17,304

\*Excludes ad interim registrations.

\*\*Commercial prints and labels were registered in the Patent Office in 1927.

\*\*\*In addition, there were 1,204 renewals in 1954 for contributions to periodicals for which no separate registrations as contributions had been made originally.

PERCENTAGE OF RENEWALS IN THE FISCAL YEAR 1954  
IN RELATION TO REGISTRATIONS IN THE FISCAL  
YEAR 1927 BY SUBJECT MATTER



NOTE: These percentages are computed from the number of registrations and number of renewals given in the table on the opposite page. The subject matter included in the various classes is stated in that table.



*Publications of the Copyright Office*

Orders for the following publications may be addressed and remittances made payable either to the *Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.* or to the *Register of Copyrights, Library of Congress, Washington 25, D. C.*

**BULLETIN NO. 8.** Cloth, \$0.65.

Copyright in Congress, 1789-1904. A bibliography and chronological record of all proceedings in Congress in relation to copyright. 468 pp. 26 cm. 1905.

**BULLETIN NO. 14.** Paper, \$0.20.

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

**BULLETIN NO. 17.** Cloth, \$0.65.

Decisions of the United States courts involving copyright. 1909-1914. Second enlarged edition. vi, 279 pp. 24 cm. 1928.

**BULLETIN NO. 18.** Cloth, \$1.

Decisions of the United States courts involving copyright. 1914-1917. ix, 605 pp. 24 cm. Reprinted 1951.

**BULLETIN NO. 19.** Cloth, \$1.75.

Decisions of the United States courts involving copyright. 1918-1924. xi, 477 pp. 24 cm. Reprinted 1949.

**BULLETIN NO. 20.** Cloth, \$2.75.

Decisions of the United States courts involving copyright. 1924-1935. xiii, 947 pp. 24 cm. Reprinted 1949.

**BULLETIN NO. 21.** Cloth, \$0.75.

Decisions of the United States courts involving copyright. 1935-1937. vii, 355 pp. 24 cm. Reprinted 1954.

**BULLETIN NO. 22.** Cloth, \$0.75.

Decisions of the United States courts involving copyright. 1938-June 1939. vii, 327 pp. 24 cm. 1939.

**BULLETIN NO. 23.** Cloth, \$1.

Decisions of the United States courts involving copyright. 1939-1940. vii, 391 pp. 24 cm. 1943.

**BULLETIN NO. 24.** Cloth, \$2.

Decisions of the United States courts involving copyright. 1941-1943. ix, 683 pp. 24 cm. 1944.

**BULLETIN NO. 25.** Cloth, \$1.50.

Decisions of the United States courts involving copyright. 1944-1946. vii, 459 pp. 24 cm. 1947.

**BULLETIN NO. 26.** Cloth, \$1.75.

Decisions of the United States courts involving copyright. 1947-1948. x, 488 pp. 24 cm. 1949.

**BULLETIN NO. 27.** Cloth, \$2.

Decisions of the United States courts involving copyright. 1949-1950. x, 591 pp. 24 cm. 1952.

**BULLETIN NO. 28.** Cloth, \$2.50.

Decisions of the United States courts involving copyright. 1951-1952. xi, 587 pp. 24 cm. 1954.

**BULLETIN NO. 29.** Cloth, \$2.25.

Decisions of the United States courts involving copyright. 1953-1954. x, 529 pp. 24 cm. 1955.  
An index to Bulletins 17-29 (1909-1954) is in preparation.

Orders for all of the following publications should be addressed and remittances made payable to the *Register of Copyrights, Library of Congress, Washington 25, D. C.*

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**MOTION PICTURES, 1894–1912, 1912–1939, 1940–1949.** Buckram, 30 cm. (Catalog of Copyright Entries, Cumulative Series.) An unbroken record of motion-picture copyrights registered in this country between 1894 and 1949. Together, these three bibliographies list more than 75,000 films, both theatrical and nontheatrical, which form an extensive history of the motion-picture industry. xi, 192 pp. 30 cm., \$2.00; ix, 1,256 pp. 30 cm., \$18.00; ix, 599 pp. 30 cm., \$10.00, respectively.

**REGULATIONS OF THE COPYRIGHT OFFICE.** Free. (Cir. 96.)

(Code of Federal Regulations, Title 37, Chapter II.) 3 p.

**LIST OF SOME CODE PROVISIONS OTHER THAN TITLE 17, DEALING WITH OR RELATED TO COPYRIGHT.** Free. (Cir. 86.) 11 p.

**INFORMATIONAL CIRCULARS** on various subjects such as Radio and Television Programs, Transfer of Copyrights, Ad Interim Copyright, International Copyright Relations, etc., are available free upon request.

**THE COPYRIGHT OFFICE OF THE UNITED STATES OF AMERICA.** (Brochure.) Free. A general description of the organization and functions of the Copyright Office. 23 p. Reprinted 1954.