



Annual Report of the

Register of Copyrights

FOR THE FISCAL YEAR ENDING JUNE 30, 1957

SIXTIETH
ANNUAL REPORT OF THE
REGISTER OF COPYRIGHTS
FOR THE FISCAL YEAR ENDING JUNE 30, 1957



COPYRIGHT OFFICE

The Library of Congress

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for the fiscal year ending June 30, 1957

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The Copyright Office

Report to the Librarian of Congress by the Register of Copyrights

A Review and a Look Ahead

John Russell Young, who was Librarian of Congress in 1897 when the Copyright Office was established as a separate department in the Library, began his annual report for the fiscal year ending June 30, 1898, with a statement of copyright receipts. The report showed that in the first full year of operation the Copyright Office turned over to the U. S. Treasury \$55,926.50 and that the total number of entries of copyright from July 1, 1897, to September 30, 1898, was 98,391. This volume of business prompted Mr. Young to urge that a sufficient number of strong pasteboard boxes be provided to hold the copyright documents, which were accumulating at the rate of about 80,000 a year and which were then tied up in paper parcels heaped on the floor.

That was 60 years ago, during an era of gaslight illumination and on the threshold of great adventures in communication. Not many years later, in 1909, the American copyright law, substantially as it is known today, was enacted. In the years since then, in order to comprehend as "writings" all of man's ingenious ways of expressing himself, it has been necessary to interpret and stretch, sometimes almost to the breaking-point, even the law's most elastic language.

Those early records, it should be noted, were gradually taken from their neatly tied

paper parcels and placed in pasteboard boxes. These boxes were later replaced by metal filing cabinets, which in turn to some extent have been superseded more recently by visual indexes; but even now the record-keeping, like the law itself, has not been keeping pace with electronic developments.

The Copyright Office looks forward not only to an early transition to automation for handling its records but also to a modern law to cope with the ever-expanding modes of communication and reproduction of sights and sounds. Reaching toward that goal, the Copyright Office has entered upon the third year of its program of studies bearing on the drafting of a new United States copyright law.

Fiscal Facts and Figures

A favorite graph used by the Copyright Office (see chart on page 3) portrays, by towering columns resembling the Manhattan skyline, the steadily increasing volume of copyright registrations year after year, with only occasional setbacks shaded to form the streets and alleyways between the skyscrapers. Conforming to the pattern of the country's economic production, registrations in the Copyright Office have shown a gradual but uninterrupted climb during the past 5 years, peaked, for that period, by total registrations in fiscal 1957 of 225,807 (see chart on page 4). This

brings the total number of registrations since the present registry system was established to 9,188,314.

Earned revenues from fees have correspondingly increased, exceeding by \$11,000 the earnings for fiscal 1956 and reaching a new high in fiscal 1957 of \$892,612.50 (see table on page 12). To accomplish the work of the Copyright Office, including studies on revision of the law, \$1,287,547 was appropriated for the fiscal year.

An analysis of the 225,807 registrations by class of work shows that approximately 76 percent were for books and pamphlets, periodicals, and musical compositions, totaling 172,841 entries. While over-all registrations increased slightly over the previous year, there were large increases for domestic musical compositions, periodicals, and renewals. There were substantial decreases for scientific drawings, photographs, dramatic compositions, and commercial prints and labels; domestic book registrations fell, but foreign book registrations showed a surprising rise. The upward trend for works of art has continued since the famous Supreme Court decision of 1954 (*Mazer v. Stein*) upholding the copyrightability of a statuette embodied in a lamp base. Copyright protection is increasingly sought for designs as "works of art," regardless of whether applied to an article of utility.

There were significant increases in all the recording functions of the Copyright Office. Almost 25 percent more notices of use (of musical compositions on mechanical instruments) were recorded, and 12 percent more assignments and other documents were recorded during fiscal 1957 than during fiscal 1956.

Approximately 3 percent of the applications filed during the fiscal year were rejected, nearly 85 percent being passed without correspondence. Most rejections were in connection with published works lacking notice of copyright, uncopyrightable items, and works other than books, periodicals, or musical compositions, although many renewal applications had to be rejected because of untimely filing.

During the year 8,449 searches of varying lengths were made for facts of record involving 31,668 titles, as against 8,576 searches involving 33,338 titles in fiscal 1956, an unusual year that saw the highest number of titles searched in the history of the Office. The total fees received for searches made in the last fiscal year amounted to \$11,733 as compared with \$13,494 in fiscal 1956.

Copyright index cards now number some 20 million, of which 667,591 were added during the year.

Acquisitions for the Library of Congress

More than half of the works deposited for copyright registration were transferred immediately to the Library for addition to its collections or use in exchange. Such transfers amounted to 200,952 copies, consisting principally of books, pamphlets, periodicals, maps, published music, prints, and motion pictures. The total number of items deposited was 356,263 (see table on page 12).

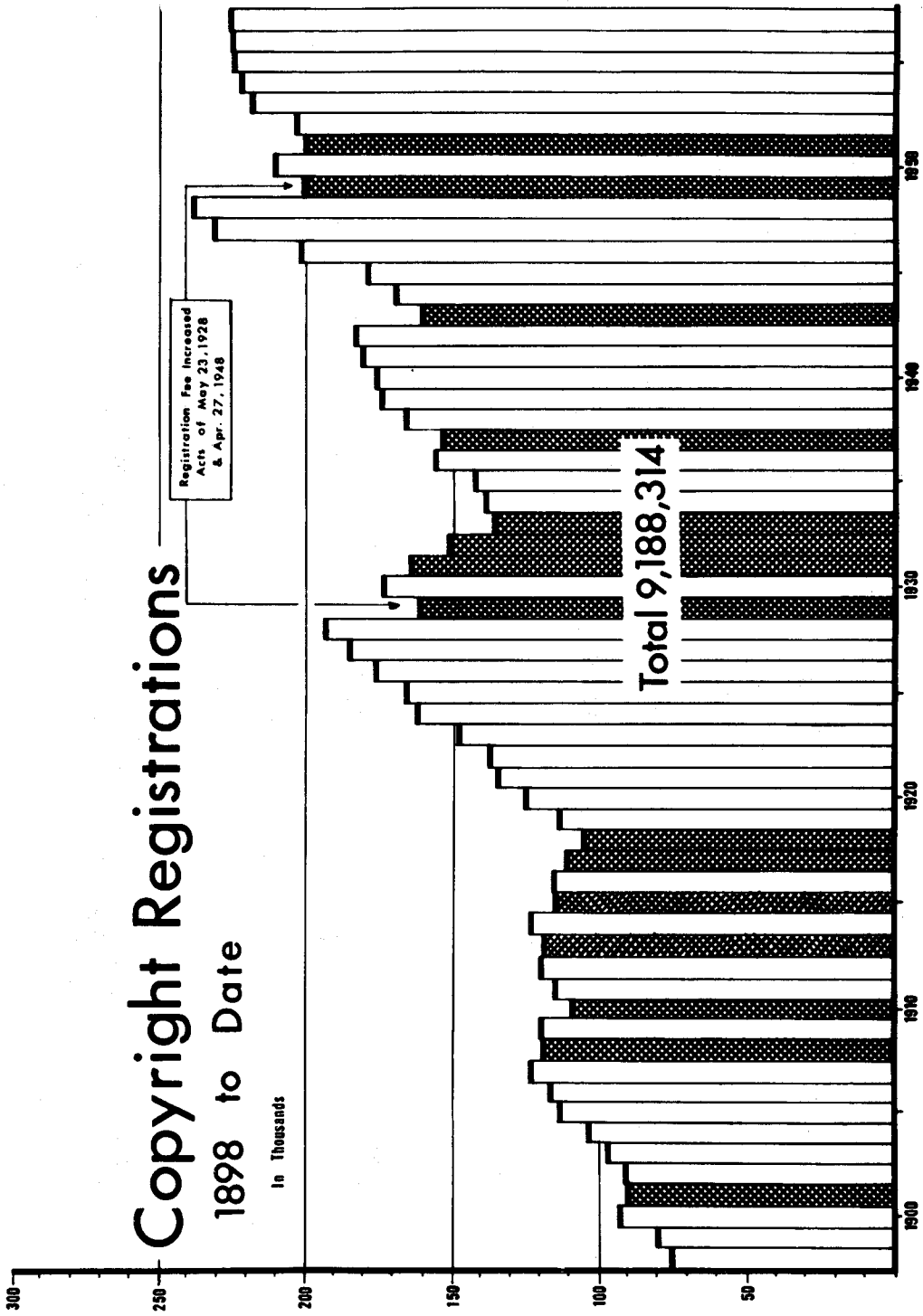
Notable among the year's acquisitions for the Library was the copyright deposit of part of the *Sky Survey Atlas*, a joint achievement of the National Geographic Society and Palomar Observatory, consisting of some 1,700 photographic prints valued at \$2,000.

The Compliance Section of the Reference Division, in effecting compliance with the deposit provisions of the copyright law and acting on Library requests, was instrumental in obtaining 12,514 registrations, deposits valued at \$174,581, and \$54,570 in fees, a substantial increase over fiscal 1956. The greatest gains were in the number of maps, periodicals, and television films so secured.

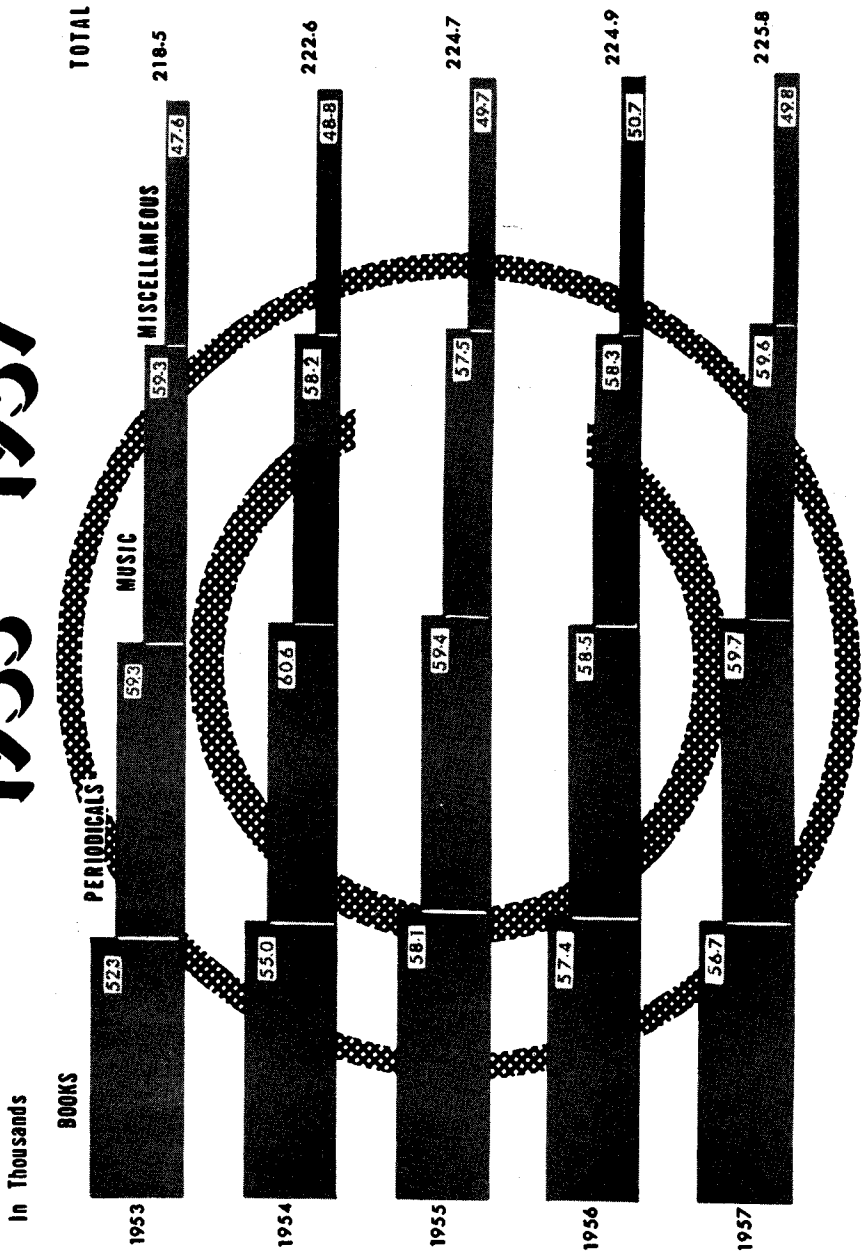
The Year's Developments

ADMINISTRATIVE

Following an analysis of uses made of the copyright records and catalogs, time studies of operations, various experiments, and correspondence, a number of changes were effected during the year. Cataloging



TOTAL REGISTRATIONS 1953 - 1957



units and work were reorganized so as to centralize cataloging editorial work. Arrangements were made to catalog all registrations directly by electric typewriters onto multilith mats, thus providing uniform and durable index cards. Twenty catalogers were transferred to the Descriptive Cataloging Division of the Library to facilitate the operations of the Library staff involved in cataloging materials received through copyright and added to the collections. Cataloging procedures in the Copyright Office were adopted to fit the specific needs of the Office. The cataloging of certain works for the Library of Congress formerly done by the Copyright Office was also transferred to the Descriptive Cataloging Division. Working space was reallocated for several units; a number of visible card files were installed; 62 new printed form letters were adopted and more informational material was published to save correspondence; and certain functions of the Office were shifted from one division to another in order to free qualified personnel for research studies. The Subject Control Unit established in fiscal 1956 and the Copyright Library have provided helpful resources for serving members of the staff engaged in research.

In registering claims to copyright the Office continued during the year to be a depository of many items of cultural interest reflecting the trends of the times. "Rock 'n' roll" momentarily gave way to the Calypso rage in the music submitted, tributes to the late James Dean were numerous, and, of course, the current idol Elvis Presley inspired some creative activity. Perhaps most symptomatic of the electronic age was the application submitted for *Push Button Bertha*, a musical composition produced by a robot called Datatron.

Although the copyright law does not mention television or even radio—and it is sometimes difficult to fit material for these mediums into the law's provisions—television scripts, animated cartoons, and motion pictures of all kinds came to the Copyright Office in great quantity. Some of

the many problems in this field might be solved, at least in part, if there were provisions in the copyright law adequately covering material intended for broadcasting and telecasting.

The privilege of depositing photographs in lieu of three-dimensional works of art and certain drawings and prints, as provided for in an amendment to the copyright law last year, has not been as widely used as anticipated. Some photographs were deposited for this purpose, however, and this relieved storage facilities to some extent. More and more costume jewelry is being deposited and many proprietors are finding it more economical to deposit the jewelry itself than photographic reproductions. The storing of such products presents increasingly difficult space and custodial problems.

Gaps in the copyright law challenge more and more the ingenuity of creative people. Barred by the familiar "no" to copyright registration for unpublished poems, slogans, exclusively functional designs, ideas for television programs or contests, new ways of making things, and phonograph or tape recordings, the originators have endeavored to prove that "where there's a will, there's a way." Jingle and doggerel artists sell their services for commercial exploitation, and, rendered into song, their output reaches the Copyright Office in the form of "singing commercials" registrable as musical compositions; slogans become the "literary matter" and new designs appear as illustrations in copyrighted advertisements; ideas are described narratively and published as "books" or presented in "lectures"; and many scripts submitted do not reveal the real means of dissemination, such as by phonograph or tape recordings. These devices are not, however, invariably and ultimately successful.

THE LAW

Laws Passed and Bills Proposed.—Many bills affecting copyright or the Copyright Office were proposed during the year but only three became law. Two of the laws of the 2d Session of the 84th Con-

gress—P. L. 705, a provision for reimbursing the Post Office for postage-free mail, and P. L. 896, making the Federal laws applicable to Guam—were signed in time to be mentioned in last year's report; the third, P. L. 821, which became law on July 27, 1956, authorized the Postmaster General to detain mail for temporary periods in certain cases, exempting, however, copyrighted works registered in the Copyright Office.

Principal proposals for legislative action during fiscal 1957 were concerned with: a statute of limitations for civil actions; further definition of "public performances for profit," in one bill by excepting certain mechanical renditions in hotels, and in another bill by removal of the juke-box exemption; changing the copyright notice provisions; the return of property rights to former enemies; royalties and the Internal Revenue Code; infringement of copyrights by the Government; and designs. In view of the expected general revision of the copyright law in the near future, few substantive changes were pressed, but efforts to fill gaps in the present law were evident.

More specifically but briefly, the bills introduced in the 85th Congress, 1st Session, were as follows:

H. R. 277¹ would amend section 115 of Title 17, U. S. Code, to provide a 3-year statute of limitations for commencing a civil copyright action. This is similar to H. R. 781 of the 84th Congress, 1st Session, discussed in last year's report.

H. R. 673 and H. R. 4572 would provide that reception of radio or television programs or the playing of phonograph records in hotels shall not constitute public performance for profit.

H. R. 287 would amend section 19 of Title 17 with respect to the forms and location of the notice of copyright. This bill is identical with H. R. 287 and H. R. 6608, introduced in the 84th and 83rd Congresses, respectively.

S. 600, S. 1302, H. R. 4416, H. R. 5647, H. R. 5814, H. R. 6083, and H. R. 8600

¹ Signed by the President as P. L. 85-313 on September 7, 1957.

are similar and would amend the War Claims Act of 1948 and the Trading With the Enemy Act, directing the return to former enemies of private property seized by the United States during World War II. Certain copyrights now vested would be affected by this amendment.

H. R. 4952² and S. 1434 are identical and would amend the Internal Revenue Code relating to foreign tax credits. These amendments would affect the income status of copyright royalties from United Kingdom sources. The President vetoed similar bills in 1956.

Further amendment of the Internal Revenue Code is proposed by H. R. 5478 and H. R. 8960² in the definition of copyright royalties for determining whether a corporation is a personal holding company.

S. 1870 would amend section 1(e) of Title 17 to remove the exemption in favor of coin-operated machines and would absolve from liability for copyright infringement proprietors of establishments not controlling the selection of location for such machines.

H. R. 6716 and H. R. 8419, which are similar, would amend Title 28 of the United States Code relating to actions for infringements of copyrights by the United States. The amendment would permit such copyright infringement actions to be brought in the United States Court of Claims.

H. R. 7780 would provide in the Department of Health, Education and Welfare for a loan service of captioned films for the deaf and would authorize the loan of films made available to the Library of Congress under the copyright laws. H. J. Res. 385 is similar to H. R. 7780 with the exception that the Library of Congress is substituted for the Department of Health, Education and Welfare.

A bill of incidental interest is H. R. 5782, for the relief of Mrs. Edmund L. Gruber, in the sum of \$10,000 as full settlement of all claims of Mrs. Gruber against the

² On August 16, 1957, two Internal Revenue bills affecting copyrights were passed by the House, namely, H. R. 4952 and H. R. 8960.

United States on account of the adoption of "The Caisson Song," composed by her late husband, Edmund L. Gruber, as the official song of the United States Army; this is in lieu of copyright benefits which were not available.

H. R. 8873 was introduced "by request" on July 23, 1957 (after the close of the fiscal year) as prepared by the Coordinating Committee on Designs of the National Council of Patent Law Associations, working in collaboration with advisers from the Patent Office and the Copyright Office. Representative Edwin E. Willis, in introducing the bill, stated "that the purpose of introducing this legislation at this time is to provide an opportunity for studies by interested groups so that any suggestions or recommendations that they may wish to submit may be studied by the sub-committee [on Patents, Trademarks, and Copyrights, chaired by Mr. Willis] when it takes up the measure for consideration in the next session of Congress."

Of the aforementioned bills introduced only two had by the end of the year been reported out of the Committee to which referred; namely H. R. 4952³ relating to copyright royalties from United Kingdom sources and the Internal Revenue Code, and H. R. 277⁴, on the statute of limitations for civil copyright actions.

Judicial Decisions.—If there has been any noticeable trend in decisions of the courts during the past year, so far as rights relating to literary and artistic properties are concerned, it has been the tendency by litigants to try to bridge the gaps in statutory protection by other available remedies, such as unfair competition, fraud, breach of contract, or various property rights, and "common law copyright." This has seemed particularly true of originators of ideas and designs and of performers. Where the Federal statute is silent, State laws have

been invoked increasingly; where the Federal law is not clear, the courts have injected interpretations dictated by custom or reasonableness. All this has led to confusion in concepts and has accented the need for revision of the copyright law. This is not to say, however, that copyright is necessarily the only resort for all problems affecting literary and artistic property.

Illustrative of this tendency are cases involving designs—designs for fashion, textiles, and some costume jewelry, which lack satisfactory statutory protection.

Christian Dior, the eminent Parisian designer, brought suit in a New York State court for piracy of his original dress designs, which were displayed at a special showing "by invitation only" and under conditions agreed to by the invitees. Deciding in favor of the designer, the court said: "the conclusion here reached . . . does not impose shackles on the arteries of enterprise. It simply quarantines business conduct which is abhorrent to good conscience and the most elementary principles of law and equity." *Dior et al. v. Milton et al.*, 155 N. Y. S. 2d 443, 110 U. S. P. Q. 563 (Sup. Ct. N. Y., Spec. Term, N. Y. County, July 30, 1956; aff'd by the App. Div., Nov. 8, 1956).

Similar circumstances prompted a New York designer to bring an action for unfair competition alleging breach of trust and confidence, but the court in that case said that there was insufficient proof that the property right in the creations displayed had not been lost by publication. *Richard J. Cole, Inc. v. Manhattan Modes Co., Inc.*, 157 N. Y. S. 2d 259, 112 U. S. P. Q. 193 (Sup. Ct. N. Y., App. Div., Dec. 11, 1956).

A textile design advertised as the "Border Poodle Pattern" but lacking either patent or copyright protection, was reproduced on fabric without permission from the originator, who sued, though unsuccessfully, on the charge of "breach of trust and appropriation by fraudulent and unfair means." *Q. E. D. Textiles, Inc. v. Coleport Fabrics, Inc.*, 112 U. S. P. Q. 306 (Sup. Ct. N. Y., Jan. 26, 1957).

Aside from the difficulties of determining

³ H. R. 4952 was passed by the House on August 16, 1957.

⁴ H. R. 277 was passed by the Senate on August 19 and was signed by the President on September 7, 1957 as P. L. 85-313, amending sec. 115 of Title 17 of the U. S. Code effective one year from date of approval.

when a piece of costume jewelry is an original work of art entitled to copyright protection, compliance with the copyright formalities presents problems. Where jewelry has been the subject of litigation, the charge of copyright infringement invariably has been reinforced by counts of unfair competition, and in two cases affecting jewelry which were decided in Federal courts last year the copyright notice on the jewelry was questionable. In *Trifari, Krussman & Fishel, Inc. v. B. Steinberg-Kaslo Co. et al.*, 144 F. Supp. 577, 110 U. S. P. Q. 487 (D. C. S. D. N. Y., July 12, 1956), one notice was on a detachable tag and another notice lacked the claimant's full name. The notice was missing from some copies in *Kramer Jewelry Creations, Inc. v. Capri Jewelry, Inc.*, 143 F. Supp. 120, 111 U. S. P. Q. 151 (D. C. S. D. N. Y., July 2, 1956).

Further relaxation continues in judicial rulings dealing with requirements as to notice of copyright and publication. In *Hirshon v. United Artists Corp.*, 242 F. 2d 640, 113 U. S. P. Q. 110 (Ct. of App., D. C., Apr. 4, 1957), the court ruled on the pleadings, remanding for further proceedings, that under the circumstances of the case the distribution of 2,000 copies of the song for "plugging purposes" but not marked "Professional Copy," bearing a notice with an advanced year date and the name of the (unrecorded) assignee, did not invalidate the copyright since there had been no general publication.

For a lengthy discussion on the problem of publication, as well as the copyrightability of a legal form, the case of *Continental Casualty Co. v. Beardsley*, 113 U. S. P. Q. 181 (D. C. S. D. N. Y., Apr. 4, 1957) is noteworthy.

In another case involving an advanced date of publication the Supreme Court denied a petition for a writ of certiorari on a holding that an "innocent misstatement or clerical error, alleging a date of publication later than the actual date, unaccompanied by fraud or intent to extend the statutory period of copyright protection, does not invalidate the copyright." *Ad-*

visers, Inc. v. Wiesen-Hart, Inc., 238 F. 2d 706, 111 U. S. P. Q. 318 (Ct. of App., 6th Cir., Nov. 27, 1956); 353 U. S. 949, May 6, 1957.

Adopting a rule of reasonableness as to the degree of proximity necessary for the name of the copyright proprietor to "accompany" the symbol for copyright and the year date, the District Court for the Eastern District of Pennsylvania said, ". . . it may be fairly concluded that the placement of the symbol and the name is left wholly to taste or discretion so long as the purpose of the statute is fulfilled by so placing them in relation to each other as to give reasonable notice of the claim of copyright and of the claimant's identity." *Glenco Refrigeration Corp. v. Raetone Commercial Refrigeration Corp. et al.*, 149 F. Supp. 691, 113 U. S. P. Q. 155; (D. C. E. D. Pa., Mar. 26, 1957).

In the case of *Frank M. Shaw, Inc. v. C. H. Cleworth & Associates, Inc.*, 110 U. S. P. Q. 394 (Sup. Ct. N. Y., Spec. Term, N. Y. County, July 2, 1956), it was held that works in the public domain may under some circumstances be entitled to protection from piracy. The court declared it unfair competition to duplicate a brochure originated by someone else in the same trade, even though the material utilized was in the public domain because of publication without notice of copyright.

Interference with a contractual relationship and unfair competition, independent of copyright—although a copyrighted work was involved—was the basis of a novel State court decision. In *Young v. Hickerson, Inc.*, 159 N. Y. S. 2d 612 (Municipal Ct. of N. Y., Bor. of Manhattan, 4th Dist., Feb. 11, 1957), the court held that a copyright notice on a photograph was sufficient to apprise an infringer of the existence of proprietary rights and the contractual relationship between the photographer and the photographed person and gave the plaintiff judgment for breach of this contract.

Several cases during the past year have dealt with the gap in Federal statutory protection for recorded performances. The

noted concert pianist, Walter Giesekeing, brought suit under the New York Civil Rights Law for the unauthorized use of his name on allegedly inferior recordings and for unfair competition in allegedly obtaining tape reproductions of performances not recorded for that purpose. The court held that a "performer has a property right in his performance that it shall not be used for a purpose not intended, and particularly in a manner which does not fairly represent his services. The originator, or his assignee of record, of performances of an artist does not, by putting such records on public sale, dedicate the right to copy or sell the record." *Walter Giesekeing v. Urania Records, Inc.*, 115 N. Y. S. 2d 171 (Sup. Ct. N. Y., July 6, 1956).

In the case of *Nelson v. Radio Corporation of America*, 148 F. Supp. 1 (D. C. S. D. Fla., Feb. 7, 1957), there was also some discussion of a common-law property right in renditions of musical selections. A vocalist hired by the late Glenn Miller felt wronged by commercial recordings which attributed the singing to his predecessor. However, because of the master-servant relationship between the plaintiff and Glenn Miller, the latter having assigned all rights in the selections, it was held that the vocalist had no "voice" in the matter of label credit.

The need for a statute of limitations for civil actions was demonstrated by the defense of laches in the case of *Greenbie v. Noble et al.*, 113 U. S. P. Q. 115 (D. C. S. D. N. Y., Apr. 3, 1957). There the court explored the laws of three States to ascertain where the cause of action arose, where each infringement occurred, and how to apportion damages among the three defendants on the basis of infringements barred by the local statutes.

There were many other cases perhaps equally significant in legal annals, but those mentioned illustrate some of the needs to be considered in revising the law. A compilation of copyright cases reported through December 1956, to be published by the Copyright Office as Bulletin 30 in its series of bulletins on the copyright law, had

been sent to press by the end of the fiscal year.

Revision Studies.—The program of studies looking to the general revision of the copyright law, initiated last year, entered its second phase during fiscal 1957, with substantial progress being made toward the completion of objective studies of major problems of substance involved in a comprehensive revision of the present law. In general, these studies have been designed to cover, on each problem, the historical development and present posture of the law, the problems that have arisen under the present law, the proposals heretofore made for revision of the present law, the corresponding law in foreign countries, an analysis of the issues to be resolved in revising the law, and a summary of alternative possibilities for resolving these issues.

Preliminary drafts of study reports on six major subjects were completed and circulated, during this second year of the contemplated 3-year program, to a panel of specialists who are familiar with the operations and problems of the various groups and industries concerned, and the comments and views of those specialists were invited. These six study reports covered the following subjects: (1) compulsory license for the mechanical recording of music, (2) damages for copyright infringement, (3) duration of copyright, (4) the so-called "moral rights" of authors, (5) the scope of "writings" under the copyright clause of the Constitution, and (6) the unauthorized duplication of sound recordings. An additional problem, that of the copyright renewal system, was submitted to members of the panel in the form of a series of questions designed to obtain information based on their experience and a tentative expression of their views.

The comments and views of the panel of specialists on the first of these study reports, that dealing with the compulsory license, were assembled and circulated among them near the end of the fiscal year for their further comment. A varying number of comments on the other study reports were received from them before the

end of the year; and on each report, in turn, their comments will be assembled and circulated in the same manner, after which the several study reports will be put in final form and made available for distribution to all interested persons, whose comments will be invited.

The same procedure is to be followed for subsequent study reports. At the close of the fiscal year a report on a seventh major study, dealing with the divisibility of copyright, had been completed and was being reproduced for preliminary circulation to the panel of specialists; and 14 additional studies were in various stages of progress. A number of briefer studies on problems of somewhat less importance are also planned for the new fiscal year.

The Register and other representatives of the Copyright Office participated in several meetings of bar groups and other organizations held during the year, at which the program for general revision of the copyright law was discussed.

Besides legal studies, economic and administrative aspects of the law are also being explored. Beginning in the fiscal year 1956, the Copyright Office has had a professional economist on its staff to develop factual information about the industries on which copyright impinges (those which exploit copyright materials for profit) and their economic organization, practices, and inter-relationships in the creation and distribution of copyright material. These studies reveal some measure of the relative importance of the copyright industries in the economy of the United States. It has been estimated, for example, that to the national income of about \$300 billion in 1954, the industries in which copyright plays a leading role contributed over \$6 billion. This study calls for further analysis and consideration in appraising the interest of the many groups concerned with the formulation of a new copyright law.

"NEIGHBORS AND RELATIONS"

Neighboring Rights.—The Copyright Office continued during the year to follow closely the development of projects by

UNESCO, the Berne Bureau (the Bureau of the International Union for the Protection of Literary and Artistic Works), and the International Labor Organization for the formulation of draft proposals for the international protection of performing artists, producers of sound recordings, and broadcasters. The proposed rights of these three groups in their performances, recordings, and broadcasts are generally referred to as "neighboring" or "related" rights, that is, neighboring on or related to copyright. Some of the problems involved in these projects are also matters to be considered in the program of studies for general revision of the copyright law.

The Copyright Office assembled and supplied to UNESCO, in response to its request, data pertinent to the neighboring rights proposals on the law in the United States, and the organization and practices of the industries in the United States, for use by UNESCO in its joint studies with the Berne Bureau of the law and industry practices in various countries.

In July 1956 the representatives of private organizations of performers, recorders, and broadcasters, meeting under the sponsorship of the International Labor Organization, prepared a draft convention dealing with the rights of those three groups. In March 1957 a committee of individual copyright experts, convened jointly by UNESCO and the Berne Bureau, prepared another draft of an international agreement on the rights of those groups. The Register of Copyrights and Arpad Bogsch of the Copyright Office staff attended the latter meeting. The three sponsoring organizations—ILO, UNESCO, and the Berne Bureau—have agreed to submit the two drafts to the governments of their member countries for comment.

The Register and members of his staff, together with representatives of the Department of State and other agencies of the Federal Government, held several meetings during the year with attorneys and others familiar with the groups and industries in the United States particularly concerned with the "neighboring rights"

proposals to discuss current developments and exchange views.

International Relations.—Culturally, barriers between nations in this atomic era are receding. All people have something to say to each other, and copyright is a common bond. This is evident in the recognition that is being given to international instruments designed to fortify these personal rights among the peoples of the earth.

During the past fiscal year 8 more nations ratified or acceded to the Universal Copyright Convention signed at Geneva, Switzerland, in 1952, bringing the total number to 27. In the order of adherence, the 8 countries are: Iceland, Portugal, Italy, Mexico, Ecuador, Cuba, Austria, and Great Britain.

On April 2, 1957, President Eisenhower signed a proclamation whereby the mechanical recordings of musical works of Brazilian nationals will be protected in the

United States. Although the United States and Brazil have enjoyed reciprocal copyright relations since 1915, this is the first time that mechanical reproduction rights have been assured Brazilian nationals.

The Copyright Office continued to assist UNESCO in collecting supplementary material for the *Compilation of Copyright Laws and Treaties of the World* published by UNESCO and the Bureau of National Affairs in looseleaf form in 1956.

“Domestic Relations.”—The Copyright Office has continually sought new means of serving its public more effectively, through the facilities of its Public Office, to which some 4,000 visitors came and nearly 11,000 persons telephoned last year for copyright information or guidance in filing applications; through its correspondence and records, its publications program of free dissemination of copyright information, its relations with Congress, the press,

Registration by Subject Matter Classes for the Fiscal Years 1953-57

Class	Subject matter of copyright	1953	1954	1955	1956	1957
A	Books:					
	(a) Printed in the United States:					
	Books, pamphlets, leaflets, etc.	43, 631	46, 608	49, 142	49, 373	48, 811
	Contributions to newspapers and periodicals	3, 288	3, 294	3, 746	3, 490	3, 214
	Total	46, 919	49, 902	52, 888	52, 863	52, 025
A	(b) Printed abroad in a foreign language	3, 875	3, 697	3, 694	3, 115	2, 915
	(c) English books registered for ad interim copyright	1, 553	1, 458	1, 578	1, 454	1, 777
	Total	52, 347	55, 057	58, 160	57, 432	56, 717
B	Periodicals (numbers)	59, 371	60, 667	59, 448	58, 576	59, 724
C	Lectures, sermons, addresses	862	769	813	771	1, 003
D	Dramatic or dramatico-musical compositions	3, 884	3, 527	3, 493	3, 329	2, 764
E	Musical compositions	59, 302	58, 213	57, 527	58, 330	59, 614
F	Maps	2, 541	2, 390	2, 013	2, 242	2, 084
G	Works of art, models or designs	3, 029	3, 170	3, 456	4, 168	4, 557
H	Reproductions of works of art	579	572	900	785	914
I	Drawings or plastic works of a scientific or technical character	958	1, 300	1, 350	1, 132	699
J	Photographs	1, 206	1, 049	1, 105	1, 408	964
K	Prints and pictorial illustrations	3, 126	4, 103	3, 793	3, 306	3, 409
		12, 025	10, 784	10, 505	9, 491	8, 687
L	Motion-picture photoplays	907	1, 170	1, 216	1, 659	1, 967
M	Motion pictures not photoplays	1, 268	1, 386	1, 434	1, 353	1, 231
		17, 101	18, 508	19, 519	20, 926	21, 473
		218, 506	222, 665	224, 732	224, 908	225, 807

the bar, libraries, and copyright industries; and through active participation of many of its staff members in professional organizations. All of these relationships have

aimed at closer understanding and broader knowledge in the sphere of copyright and should aid all concerned in preparing a new and better copyright law.

Statement of Gross Cash Receipts, Yearly Fees, Number of Registrations, etc., for the Fiscal Years 1953-57

Fiscal year	Gross receipts	Yearly fees applied	Number of registrations	Increases in registrations
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
1956.....	930,351.82	881,612.50	224,908	176
1957.....	938,408.70	892,612.50	225,807	899
Total.....	\$4,618,601.61	\$4,392,008.00	1,116,618

Number of Articles Deposited During the Fiscal Years 1953-57

Class	Subject matter of copyright	1953	1954	1955	1956	1957
A	Books:					
	(a) Printed in the United States:					
	Books, pamphlets, leaflets, etc..	87,262	93,216	98,284	98,746	97,622
	Contributions to newspapers and periodicals.....	3,288	3,294	3,746	3,490	3,214
	Total.....	90,550	96,510	102,030	102,236	100,836
	(b) Printed abroad in a foreign language.....	7,156	6,954	6,846	5,823	5,326
	(c) English books registered for ad interim copyright.....	2,744	2,557	2,697	2,504	3,028
	Total.....	100,450	106,021	111,573	110,563	109,190
B	Periodicals.....	118,734	121,312	118,838	117,122	119,390
C	Lectures, sermons, etc.....	862	769	813	771	1,003
D	Dramatic or dramatico-musical compositions.....	4,333	3,990	4,020	3,862	3,260
E	Musical compositions.....	75,025	74,387	74,907	75,815	76,825
F	Maps.....	5,082	4,779	4,026	4,484	4,167
G	Works of art, models or designs.....	4,407	4,574	5,172	6,664	7,520
H	Reproductions of works of art.....	1,109	1,082	1,774	1,554	1,814
I	Drawings or plastic works of a scientific or technical character.....	1,448	1,992	2,043	1,779	1,111
J	Photographs.....	1,977	1,740	1,850	2,387	1,647
K	Prints, labels and pictorial illustrations.....	30,291	29,772	28,581	25,590	24,188
L	Motion-picture photoplays.....	1,809	2,265	2,382	3,293	3,933
M	Motion pictures not photoplays.....	2,443	2,576	2,707	2,518	2,215
	Total.....	347,970	355,259	358,686	356,402	356,263

SUMMARY OF COPYRIGHT BUSINESS, FISCAL YEAR 1957

Balance on hand July 1, 1956.....		\$202, 625. 34
Gross receipts July 1, 1956 to June 30, 1957.....		938, 408. 70
		<hr/>
Total to be accounted for		1, 141, 034. 04
		<hr/> <hr/>
Refunded.....	\$41, 278. 91	
Checks returned unpaid.....	1, 162. 00	
Deposited as earned fees.....	890, 019. 00	
Balance carried over to July 1, 1957:		
Fees earned in June 1957 but not deposited until July		
1957.....	\$75, 159. 00	
Unfinished business balance.....	22, 522. 73	
Deposit accounts balance.....	110, 892. 40	
	<hr/>	
	208, 574. 13	
	<hr/>	
		1, 141, 034. 04
		<hr/> <hr/>

Fees Applied

Registrations for prints and labels.....	8, 687	52, 122. 00
Registrations for published works.....	136, 973	547, 892. 00
Registrations for unpublished works.....	46, 636	186, 544. 00
Registrations for renewals.....	21, 473	42, 946. 00
	<hr/>	<hr/>
Total number of registrations ¹	213, 769	
Fees for registrations.....		829, 504. 00
Fees for recording assignments.....	\$25, 406. 00	
Fees for indexing transfers of proprietorship.....	15, 018. 50	
Fees for notices of user recorded.....	8, 249. 00	
Fees for certified documents.....	2, 702. 00	
Fees for searches made.....	11, 733. 00	
	<hr/>	
		63, 108. 50
		<hr/>
Total fees earned.....		892, 612. 50

¹ Excludes 12,038 registrations made under Public Law 84.

Respectfully submitted,

ARTHUR FISHER
Register of Copyrights.

WASHINGTON, D. C.,
September 30, 1957

PUBLICATIONS OF THE COPYRIGHT OFFICE

Copyright Law of the United States of America, (Title 17, United States Code) (Bulletin 14) 1956 edition. 46 p. Paper. 25 cents.

Decisions of the United States Courts Involving Copyright. A series containing substantially all copyright cases, as well as many cases involving related subjects in the field of literary property, decided during the years 1909-1954 by the Federal Courts, including some decisions of the State Courts of the United States. Cloth.

1909-14 (Bulletin 17) \$1.75
 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) \$1.50
 1947-48 (Bulletin 26) \$1.75
 1949-50 (Bulletin 27) \$2.00
 1951-52 (Bulletin 28) \$2.50
 1953-54 (Bulletin 29) \$2.25
 1955-56 (Bulletin 30) In process
 Cumulative Index, 1909-1954 (Bulletins 17-29)
 \$1.75

Complete Set, Including Index \$26.65
 Prices Subject to Change

Orders for the above 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.

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

Catalog of Copyright Entries. Each part of the *Catalog* is published in semiannual numbers covering, respectively, the periods January-June and July-December. These catalogs contain the claims of copyright registered during the particular periods for which they are issued. The prices given below are for the year.

Part 1—Books and Pamphlets Including Serials and Contributions to Periodicals. \$5.00.

Part 2—Periodicals. \$2.00.

Parts 3-4—Dramas and Works Prepared for Oral Delivery. \$2.00.

Part 5—Music. \$7.00.

Part 6—Maps and Atlases. \$1.00.

Parts 7-11A—Works of Art, Reproductions of Works of Art, Scientific and Technical Drawings, Photographic Works, Prints and Pictorial Illustrations. \$2.00.

Part 11B—Commercial Prints and Labels. \$2.00.

Parts 12-13—Motion Pictures and Filmstrips. \$1.00.

Annual Subscription Price, all parts. \$20.00.

Motion Pictures:

1894-1912, Identified from the Records of the United States Copyright Office by Howard Lamarr Walls. 1953. 92 p. Buckram. \$2.00.

1912-1939, a Cumulative Catalog listing works registered in the Copyright Office in Classes L and M between August 24, 1912 and December 31, 1939. Copyright Office Cumulative Series. 1951. 1,256 p. Buckram. \$18.00.

1940-1949, a Cumulative Catalog listing works registered in the Copyright Office in Classes L and M between January 1, 1940 and December 31, 1949. Copyright Office Cumulative Series. 1953. 598 p. Buckram. \$10.00.

These three volumes together list nearly 80,000 motion pictures produced since the beginning of the motion-picture industry.

Dramatic Compositions Copyrighted in the United States, 1870-1916. Over 60,000 titles alphabetically arranged, with complete index to authors, translators, proprietors, etc. 2 vols. 1918. 3,547 p. Cloth. \$4.00.

Copyright in Congress, 1789-1904. A bibliographical and chronological record of all proceedings in Congress in relation to copyright. (Bulletin 8.) 1905. 468 p. Cloth. 65 cents.

Regulations of the Copyright Office. (Code of Federal Regulations, Title 37, Chap. II) (Cir. 96). 3 p. Free.

List of Some Code Provisions Other Than Title 17, Dealing With or Related to Copyright. (Cir. 86). 11 p. Free.

The Copyright Office of the United States of America. A general description of the organization and functions of the Copyright Office. 23 p. Free.

Informational circulars of a general or specific nature, the latter dealing with various subjects

such as Radio and Television Programs, Transfer of Copyrights, Ad Interim Copyright, International Copyright Relations, etc., available upon request stating specific need. Free.

Orders for the following microfilm should be addressed and remittances made payable to the Chief, Photopublication Service, Library of Congress, Washington 25, D. C.

A Compilation of the Regulations Concerning Copyright 1874-1956. The regulations of the Copyright Office from 1874 to 1956. \$6.50.