

## Background to Copyright stamps

### Copyright Law

The history and laws relating to copyright are very complex, and cover a scope far beyond that of this book. The various types of copyright, notably composers' assorted rights in the composition and performers' rights in the performance, are further complicated by various local country regulations and international cross-border agreements. The Bibliography at the end of this book lists some useful general references for the interested reader.

The very earliest stamps seem to have appeared in Europe shortly after the Berlin Copyright Convention of 1908. However relevant information is scant. The vast majority of stamps covered in this book were for the collection of mechanical rights in the UK and Australasia. Much more is known about these rights and so that aspect will be outlined in some detail here.

### Mechanical Rights

Mechanical rights in a composition deal with its reproduction in a medium which requires mechanical interpretation to reveal that composition. Mechanical media covers cylinders, music on piano rolls and of course disc records.

Conversely where the notes (or lyrics) are readable to a person, Mechanical copyright does not prevail, but General copyright does. This covers media such as books, sheet music, photographs and (importantly) the lyrics printed on piano rolls.

The UK Copyright Act of 1911 was a landmark for establishing composer's rights, and ensuring some recompense from the rapidly growing market in mechanical music.

Section 19 "*Provisions as to mechanical instruments*" is reproduced below in its entirety.

19.-(1) Copyright shall subsist in records, perforated rolls, and other contrivances by means of which sounds may be mechanically reproduced, in like manner as if such contrivances were musical works, but the term of copyright shall be fifty years from the making of the original plate from which the contrivance was directly or indirectly derived, and the person who was the owner of such original plate at the time when such plate was made shall be deemed to be the author of the work, and, where such owner is a body corporate, the body corporate shall be deemed for the purposes of this Act to reside within the parts of His Majesty's dominions to which this Act extends if it has established a place of business within such parts.

(2) It shall not be deemed to be an infringement of copyright in any musical work for any person to make within the parts of His Majesty's dominions to which this Act extends records, perforated rolls, or other contrivances by means of which the work may be mechanically performed, if such person proves -

- (a) that such contrivances have previously been made by, or with the consent or acquiescence of, the owner of the copyright in the work; and
- (b) that he has given the prescribed notice of his intention to make the contrivances, and has paid in the prescribed manner to, or for the benefit of, the owner of the copyright in the work royalties in respect of an such contrivances sold by him, calculated at the rate herein-after mentioned:

Provided that -

- (i) nothing in this provision shall authorise any alterations in, or omissions from, the work reproduced, unless contrivances reproducing the work subject to similar alterations and omissions have been previously made by, or with the consent or acquiescence of, the owner of the copyright, or unless such alterations or omissions are reasonably necessary for the adaptation of the work to the contrivances in question; and.
- (ii) for the purposes of this provision, a musical work can be deemed to include any words so closely associated therewith as to form part of the same work, but shall not be deemed to include a contrivance by means of which sounds may be mechanically reproduced.

(3) The rate at which such royalties as aforesaid are to be calculated shall -

- (a) in the case of contrivance sold within two years after the commencement of this Act by the person making the same, be two and one-half per cent. ; and
- (b) in the case of contrivances sold as aforesaid after the expiration of that period five per cent.

on the ordinary retail selling price of the contrivance calculated in the prescribed manner, so however that the royalty payable in respect of a contrivance shall, in no case, be less than a half-penny for each separate musical work in which copyright subsists reproduced thereon, and, where the royalty calculated as aforesaid includes a fraction of a farthing, such fraction shall be reckoned as a farthing:

Provided that, if, at any time after the expiration of seven years from the commencement of this Act, it appears to the Board of Trade that such rate as aforesaid is no longer equitable, the Board of Trade may, after holding a

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public inquiry, make an order either decreasing or increasing that rate to such extent as under the circumstances may seem just, but any order so made shall be provisional only and shall not have any effect unless and until confirmed by Parliament; but, where an order revising the rate has been so made and confirmed, no further revision shall be made before the expiration of fourteen years from the date of the last revision.

- (4) If any such contrivance is made reproducing two or more different works in which copyright subsists and the owners of the copyright therein are different persons, the sums payable by way of royalties under this section shall be apportioned amongst the several owners of the copyright in such proportions as, failing agreement, may be determined by arbitration.
- (5) When any such contrivances by means of which a musical work may be mechanically performed have been made, then, for the purposes of this section, the owner of the copyright in the work shall, in relation to any person who makes the prescribed inquiries, be deemed to have given his consent to the making of such contrivances if he fails to reply to such inquiries within the prescribed time.
- (6) For the purposes of this section the Board of Trade may make regulations prescribing anything which under this section is to be prescribed, and prescribing the mode in which notices are to be given and the particulars to be given in such notices, and the mode, time, and frequency of the payment of royalties, and any such regulations may, if the Board think fit, include regulations requiring payment in advance or otherwise securing the payment of royalties.
- (7) In the case of musical works published before the commencement of this Act, the foregoing provisions shall have effect, subject to the following modifications and additions:-
  - (a) The conditions as to the previous making by, or with the consent or acquiescence of, the owner of the copyright in the work, and the restrictions as to alterations in or omissions from the work, shall not apply:
  - (b) The rate of two and one-half per cent. shall be substituted for the rate of five per cent. as the rate at which royalties are to be calculated, but no royalties shall be payable in respect of contrivances sold before the first day of July, nineteen hundred and thirteen, if contrivances reproducing the same work had been lawfully made, or placed on sale within the parts of His Majesty's dominions to which this Act extends before the first day of July, nineteen hundred and ten:
  - (c) Notwithstanding any assignment made before the passing of this Act of the copyright in a musical work, any rights conferred by this Act in respect of the making, or authorising the making, of contrivances by means of which the work may be mechanically performed shall belong to the author or his legal personal representatives and not to the assignee, and the royalties aforesaid shall be, payable to, and for the benefit of, the author of the work or his legal personal representatives:
  - (d) The saving contained in this Act of the rights and interests arising from, or in connexion with, action taken before the commencement of this Act shall not be construed as authorising any person who has made contrivances by means of which the work may be mechanically performed to sell any such contrivances, whether made before or after the passing of this Act, except on the terms and subject to the conditions laid down in this section:
  - (e) Where the work is a work on which copyright is conferred by an Order in Council relating to a foreign country, the copyright so conferred shall not, except to such extent as may be provided by the Order, include any rights with respect to the making of records, perforated rolls, or other contrivances by means of which the work may be mechanically performed.
- (8) Notwithstanding anything in this Act, where a record, perforated roll, or other contrivance by means of which sounds may be mechanically reproduced has been made before the commencement of this Act, copyright shall, as from the commencement of this Act, subsist therein in like manner and for the like term as if this Act had been in force at the date of the making of the original plate from which the contrivance was directly or indirectly derived:

Provided that -

- (i) the person who, at the commencement of this Act, is the owner of such original plate shall be the first owner of such copyright; and
- (ii) nothing in this provision shall be construed as conferring copyright in any such contrivance if the making thereof would have infringed copyright in some other such contrivance, if this provision had been in force at the time of the making of the first-mentioned contrivance.

The 1911 Act was followed by gazetted General Regulations from the Board of Trade which defined how the royalties payable under the act would be

collected, from the 1<sup>st</sup> July 1912. Again, these are reproduced in their entirety, with 4(f) being particularly noteworthy.

### PAYMENT OF ROYALTIES

4.-(a) Unless otherwise agreed, royalties shall be payable by means of adhesive labels purchased from the owner of the copyright and affixed in the manner provided by these Regulations.

After the person making the contrivances has given the prescribed notice of his intention to make or sell the contrivances, the owner of the copyright shall by writing sent by registered post intimate to him some reasonably convenient place within the United Kingdom from which adhesive labels can be obtained and on demand in writing and tender of the price shall supply from such place adhesive labels of the required denominations at a price equal to the amount of royalty represented thereby.

Subject to these Regulations no contrivance shall be delivered to a purchaser until such label or labels denoting the amount of royalty have been affixed thereto, or in the case of cylinders, to which it is not reasonably practicable to affix the labels, until such label or labels have been affixed to a carton or box enclosing the cylinder.

(b) In cases where royalties are payable by means of adhesive labels if at any time labels of the required denominations are not available: either because -

- (i) after the expiration of five days from the date of the prescribed notice of the intention of the person making the contrivances, to make or sell such contrivances the owner of the copyright has not duly sent to the person making the contrivances an intimation of some reasonably convenient place within the United Kingdom from which such labels can be obtained; or -
- (ii) the owner of the copyright refuses or neglects to supply such labels within three days after demand duly made,

contrivances may be delivered to purchasers without having labels affixed thereto or to the carton or box enclosing the same; and the amount of royalties shall be a debt due from the person making the contrivances to the owner of the copyright and the person making the contrivances shall keep an account of all such contrivances sold by him.

(c) For the purposes of this Regulation "the date of the prescribed notice" means -

- (i) in cases where the notice is required to be sent by registered post, the date when the notice would in ordinary course of post be delivered;
- (ii) in cases where the notice is required to be advertised in the *London Gazette* the date of such advertisement.

(d) In cases where royalties are payable on contrivances made before the commencement of the Copyright Act, 1911, the person making such contrivances may give notice of his intention to sell them, containing *mutatis mutandis* the same particulars as given in the same manner as is prescribed by these Regulations in the case of the notice required by Section 19 (2) of the Copyright Act, 1911.

(e) Where royalties are by agreement payable in any other mode than by means of adhesive labels the time and frequency of the payment shall be such as are specified in the agreement.

(f) The adhesive label supplied as aforesaid shall be an adhesive paper label, square in shape, the design to be entirely enclosed within a circle and the side of the label not to be greater than  $\frac{3}{4}$  inch in length. The label shall not bear the effigy of the Sovereign or any other person, nor any word, mark, or design such as to suggest that the label is issued by or under the authority of the Government for the purpose of denoting any duty payable to the Government.

### ORDINARY RETAIL SELLING PRICE

5. The ordinary retail selling price of any contrivance shall be calculated at the marked or catalogued selling price of single copies to the public, or, if there is no such marked or catalogued selling price, at the highest price at which single copies are ordinarily sold to the public.

In the first two years following the commencement date, some rate reductions applied. Compositions published prior to 1 July 1910 enjoyed a 12 month royalty-free period, and all other items were rated

at 2.5% through until 1 July 1914. After that, new compositions were rated at 5% while items first published prior to 1 July 1912 remained at 2.5%

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Other countries soon followed suit with their own Acts and Regulations, for instance Australia in 1913 and New Zealand a year later. Not surprisingly, their Acts and Regulations were very similar to the UK.

As competition forced popular record prices lower in the 1920s, composer organisations agitated for an increase in the royalty rate, and the minimum payment. The Board of Trade established the Copyright Royalty (Mechanical Musical Instruments) Inquiry, which reported back in 1928. This resulted in the UK Copyright Act of 26<sup>th</sup> June 1928 which raised the rates to 3.125% and 6.25% respectively, with the minimum amount becoming  $\frac{3}{4}$ d.

Australia remained with the old rates for a long time, with the rate in the 1968 Copyright Act still being 5%, although the minimum had risen to 1c. The 1969 Regulations following this Act still allowed for the use of “adhesive labels”, although they were now restricted to “one-half of one inch” per side, and “shall not be in a form that resembles a postage stamp”.

A perceived weakness in the Act, for composers, was that once they had granted permission to one publisher to create mechanical copies of their work, any other publisher could also do the same, as long as the prescribed royalty was paid. This reflects a *common* law system approach, and is known as ‘compulsory licensing’. The composers felt that they had relinquished some degree of control over their works, which in fact they had.

Copyright persisted until 50 years after the death of the composer, at which time the composition became “public domain”, and no longer subject to copyright. This explains why recordings of most classical compositions bear no copyright stamp. The length of this term now varies considerably from country to country.

European countries took a different approach, using a *civil* law system where considerations of natural justice viewed the composer’s (or author’s) work as an expression of their personality, giving them absolute rights to control economic exploitation of that work and its expression. This is reflected in the various terms associated with copyright stamps from many European countries such as France’s *droit d’auteur*, or Italy’s *diritto di edizione*. The various rates applicable in those countries are not known, but the paucity of European stamps bearing a value suggests they were not fixed in the manner of those countries using a common law approach.

The United States, in 1909, adopted a common law approach but also simplified the financial aspects by setting a fixed rate of 2c per composition. The rate lasted until the end of 1977!

The 2c, or 4c, royalty on a record was added to the normal selling price, rather than being absorbed as was the case in the UK and Australasia.

Canada’s copyright law was based heavily upon that of the UK, including explicit reference to the use of stamps. However, to date, no Canadian mechanical copyright stamps have been sighted.

### Other copyrights

For General copyright, the rate appears to have remained fixed at 10% of the retail price of the publication. Therefore, a book retailing at 3/- would require a  $3\frac{3}{5}$ d stamp (10% of 36 pence is 3.6d). This explains the predominance of R.L. Stevenson stamps denominated in fifths of a penny.

The rates applicable for performers’ copyright, or radio broadcasting (see AMCO’s issues for example) are not known.

Significant further research is required into the Acts and various copyright regulations of all the countries where the stamps were used, at least to arrive at a clear picture of what rates applied over time, and under what conditions.

In the United States between 1860 and 1890, stamps were issued to be affixed to various products to show that the manufacturer had permission from the patent owner to utilise that patent, and a fee had been paid for the privilege. These license, or royalty, stamps<sup>1</sup> are very similar in both purpose and usage to mechanical copyright stamps.

### Interpreting the value on the stamps

In the UK and Australasia, the retail price of the record drove the value of the stamps to be applied. In the common situation where both sides of the disc required a royalty payment, the amount due on the ‘contrivance’ would be divided in two.

While the 1911 Act stipulated that the royalty would be rounded up to the nearest farthing, this was interpreted to apply only to the total due on the contrivance (not per composition), meaning individual compositions could receive payments ending in a half-farthing (an eighth-penny). Therefore in the situation requiring a payment of 2.5%, each side would require a stamp representing a half of 2.5% of the retail price (once rounded up to the nearest farthing and with a minimum of  $\frac{1}{2}$ d).

In the more common situation where the 5% rate applied, each side would require a stamp

<sup>1</sup> Catalogued in *Springer’s Handbook of North American Cinderella Stamps*, 6<sup>th</sup> Edition, 1973.

representing half of 5% of the record's retail price (again after being rounded).

Records priced at 1/6d and below would always require the minimum value of 1/2d a side. This was problematic for the very budget lines, such as the small diameter series sold through chains like Woolworths for 6d, as it left little room for profit if a

full 1d in royalties were due. For this reason, these records often have a copyright tune on one side, and a non-copyright tune on the other, usually 'adapted' such that the copyright belonged to the recording company. As an illustration of the normal situation, the 4/- record illustrated in Figure 1. below, at the 5% rate, attracted a total royalty of 2 1/2d, or 1 1/4d per side.



Figure 1. Zonophone Celebrity record of 1923.

The table below shows a set of record retail prices, with the corresponding stamp value for one side, as they applied between 1912 and 1928 in the UK. Similar tables can be constructed for other rates.

Record	Price	Pence, at 5%	Rounded up to nearest farthing	Per side, for double sided disc	Stamp value
Mimosa 6" (1925)	6d	0.30	0.50	0.500	1/2d
Kalliope (1913)	1/-	0.60	0.75	0.500	1/2d
Cinch (1913)	1/1d	0.65	0.75	0.500	1/2d
Regal (1916)	1/6d	0.90	1.00	0.500	1/2d
Broadcast 8" (Australia, 1928)	2/-	1.20	1.25	0.625	5/8d
John Bull (1913)	2/6d	1.50	1.50	0.750	3/4d
Minstrel (1914)	3/-	1.80	2.00	1.000	1d
Herald (1914)	3/6d	2.10	2.25	1.125	1 1/8d
Zonophone GO series (1923)	4/-	2.40	2.50	1.250	1 1/4d
HMV B series (1925)	5/-	3.00	3.00	1.500	1 1/2d
Columbia 12" dark blue (1920)	7/-	4.20	4.25	2.125	2 1/8d
HMV C series (1925)	7/6d	4.50	4.50	2.250	2 1/4d
HMV D series (1925)	10/-	6.00	6.00	3.000	3d
HMV DB series (1925)	12/6d	7.50	7.50	3.750	3 3/4d
HMV DM series (1925)	17/6d	10.50	10.50	5.250	5 1/4d
HMV DO series (1925)	20/-	12.00	12.00	6.000	6d

Table 1. Record retail prices and corresponding stamp values

## Background

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The value of the stamp does not always correspond to that expected, given the retail price of the record, and the rate applicable at the time. In instances where the copyright owner of both compositions was the same, a single stamp representing the whole of the royalty due might be used, instead of one per side. In the case of joint compositions, both parties would receive their individual share. If they were represented by different stamp-issuing agents, then multiple stamps from different issuers would appear on that side of the record. The split of the royalty between the joint composers may not be 50/50, meaning the stamps would be of different values. One or more parties may have negotiated with the record company not to require the use of stamps at all. And so on. Stamps are also found bearing fractional values expressed in  $\frac{1}{12}$  penny or even  $\frac{1}{16}$  penny!

Matters become virtually impossible to interpret with the advent of multi-track records in the early 1950s, where multiple tracks per publisher would have their collective royalty value reflected in a single stamp for each publisher. These would frequently be mixed with printed indicia, and publishers' stamps bearing no value at all. Finally the individual tracks would often not indicate which publisher held the copyright.

Piano rolls attracted mechanical royalties at the same rate as records, that is usually 5% until 1928, and 6.25% thereafter, in the UK. Thus a roll retailing at 4/- would bear a 2 $\frac{1}{2}$ d stamp. Many had the added complication of being 'word rolls', meaning the lyrics were printed on the roll so as to scroll down the right-hand side. Printed lyrics were subject to General copyright. What appeared to have occurred (at least in Australasia) was that word rolls generally bore a stamp (or stamps) covering both copyrights, and representing 10% of the roll's sale price, thus 8d for a 6/6d rolls, 9d for a 7/6d roll and so on. Exceptions to this observation are not uncommon, however.

In the United States in 1917-20, some word rolls bore a 6c stamp (12c on rolls costing \$1 or more) representing only the copyright on the printed lyrics. The 2c per composition mechanical copyright still applied, but additional stamps were not used.

It can only be hoped that more research into the remaining archives of the various companies involved will shed more light on the various practices driving the actual values seen on the stamps.

## How the royalty system worked.

The files of The Incorporated Society of Authors, Playwrights and Composers, held in the Manuscripts section of the British Library, hold ledgers of their Copyright division's letters. These shed much light on the way the system functioned in the first years of the new UK regulations.

Copyright agencies, such as Universal Copyrights Ltd, or Copyrights Ltd, would write to the Society requesting stamps, on behalf of a named record company, such as Sound Recording Co (who issued the early Imperial and Grammavox records, among others), or J.E. Hough Co (generally better known as Edison-Bell, who produced the well-known Winner record).

For instance, from November 12<sup>th</sup> 1912, here is a reply to a letter from Copyrights Ltd:

Dear Sirs,

I beg to thank you for your letter of Oct 31<sup>st</sup>, and for your a/c of the Universal Music Co's unstamped rolls of Mr Gordon Davson's "Saints & Sinners".

I hope to let you have stamps for Mr Granville Bantock's "English Scenes: No 1 Pastorale" by Monday.

Followed on November 12<sup>th</sup> by:

I have pleasure in forwarding 10 stamps at 2 $\frac{1}{2}$ d re Granville Bantock.

In a similar vein from July 14<sup>th</sup> 1913, to Universal Copyrights Ltd:

Sending you herewith 400  $\frac{3}{4}$ d stamps re "The Geisha" Selection by Thomas A. Edison Co, and 50  $\frac{1}{2}$ d stamps re "The Geisha" Selection by Sound Recording Co.

These would be the first type stamps for Sidney Jones, composer of *The Geisha*.

Especially in the earlier years, the number of stamps of a particular value requested by a record company tended to be quite small. Other letters through July of 1913 to Copyrights Ltd regarding  $\frac{1}{2}$ d and  $\frac{3}{4}$ d stamps for Gordon Davson and C. Villiers Stanford show numbers supplied in the range 75 to 300 only.

The stamps would be supplied to the record company, where staff would tear them from the sheet and affix them to the recordings. Stamps are occasionally found with two imperforate sides, implying that strips were cut from the sheet to speed up this process.

Some record companies eventually set aside explicit blank space on their labels for the

anticipated stamp, the Zonophone label previously illustrated being a good example.

THE MECHANICAL-COPYRIGHT PROTECTION SOCIETY, Ltd., 9a, Sackville Street, London, W.1.							
in account with							
M The Incorporated Society of Authors. No. _____ for the Quarter ended _____ 192							
Folio	Date	TITLE OF WORK		No. of Stamps	Royalty	Gross Total £ s. d.	Manufacturer
	1925.	<u>SUMMARY</u>					
	Jan. 6. 1924.	Son of Mine	Wallace	55	$\frac{3}{4}$	✓ 3. 5 $\frac{1}{4}$	Parlo.
	Oct. 23	Son of Mine	"	55	"	✓ 3. 5 $\frac{1}{4}$	"
	Nov. 6	do.	"	55	"	✓ 3. 5 $\frac{1}{4}$	"
	Aug. 14	do.	"	25	"	✓ 1. 0 $\frac{3}{4}$	Gramo.
	June 16.	do.	"	100	"	✓ 6. 3	Parlo.
	" 24	do.	"	25	"	✓ 1. 6 $\frac{3}{4}$	"
	Jan. 31	do.	"	550	"	✓ 1. 14. 4 $\frac{1}{2}$	"
	Aug. 14	The Rebel	"	25	"	✓ 1. 0 $\frac{3}{4}$	Gramo.
						2. 14. 7	

Figure 2. MCPS summary statement

The summary statement shown in Figure 2, for The Incorporated Society of Authors, Playwrights & Composers, from The Mechanical-Copyright Protection Society in 1924-25, shows the series of stamps ordered for two compositions by William Wallace<sup>1</sup>. The series of  $\frac{3}{4}$ d stamps were for pressings by Parlophone (retailing at 2/6d each), while the two August 14<sup>th</sup> orders for 25  $\frac{1}{2}$ d stamps for The Gramophone Co's cheaper pressings (1/6d or less).

Where stamps were not used (the label bearing no stamp, or just a printed indicium), the copyright holder needed to trust the record company to report the actual number of copies produced, and remit the appropriate sum. The larger companies were in a better position to earn (or request) that trust, such that towards the end of the stamp-use period, it was mainly recordings from small independent record companies which tended to still bear stamps.

Stamp usage peaked in the 1920s, then faded fairly quickly such that by the late 1930s there were only a few companies still issuing them in the UK and Europe. The large publishers in Australia (J. Albert & Son, Allan & Co, and D. Davis) continued strongly well into the 1950s, and even into the 1960s in the case of J. Albert & Son. The last true stamp-like issues would be the Chappell Group Control (set **X022**), and Mecolico Statutory Royalty (set **100**), both of the early 1980s. The occasional subsequent issues were in a die-cut peel-and-stick format.

<sup>1</sup> Probably the type **2b** as illustrated on page 101

## Printed Indicia

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### Printed Indicia

From the mid-1920s, record companies began to use printed indicia on their labels, rather than adhesive stamps. These indicia were often very similar in design to the stamps.



**Figure 3.** 1932 4-in-1, bearing printed indicia for Irwin Dash and Lawrence Wright.

In a few rare circumstances, these indicia also bore a value, as shown below. These may be thought of as the equivalent of revenue stamped paper, perhaps.



**Figure 4.** 1928 Broadcast 8" bearing the printed indicium for B. Feldman and a value of 1/2d. The design is the same as the contemporaneous type 5.

A single example is known of a printed copyright indicium on a piano roll, which also happens to include a value. The stamp in Figure 5, below is identical in appearance to the D. Davis type 4a of the period.



Figure 5. 1926 Q.R.S roll bearing a D. Davis 8d printed stamp,

As stamps became less commonly used, there was a corresponding increase in the use of indicia, especially noticeable in the early multi-track LP records where there could be many miniature versions of designs familiar from the stamps of the period.



Figure 6. 1966 Kiwi LP bearing printed indicia for Chappells, Alberts, Allans & Southern Music.

Eventually the indicia were replaced with just the name of the music publisher holding the copyright.

## Usages

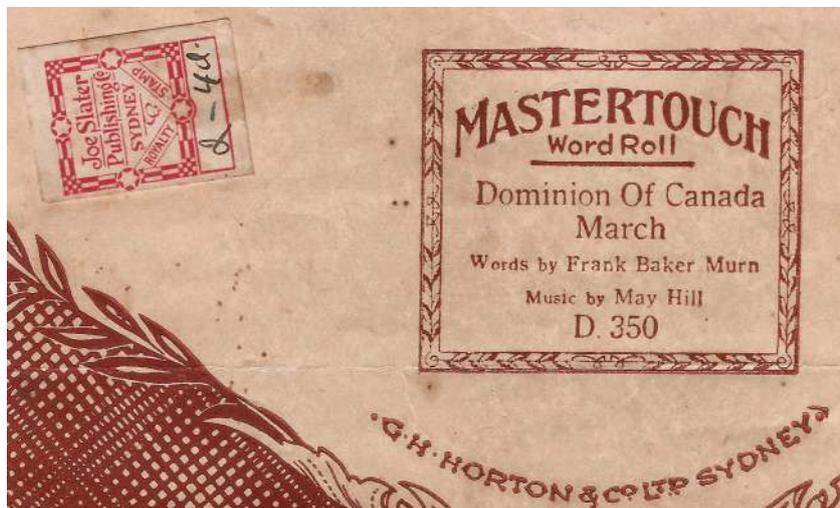
### Usages of the stamps

The stamps were not only stuck onto the labels of 78rpm records. Illustrated below are a variety of other items 'on piece'.



**Figure 7.** Agence Générale d'Édition Phonographique type 4 040, on Pathé cylinder box, c1912.

The stamps could obviously not be stuck to the cylinders themselves. Instead they are found affixed onto the base of the cylinder's case as above, the outside of the case or, rarely, the inside of the lid.



**Figure 8.** Joe Slater type 1 011 4d on Mastertouch piano roll, c1925.

The 4d stamp is paying the royalty on the music only (the roll sold at 6/6d, so 5% was 3.9d before rounding), with no stamp used to show any royalty on Frank Baker Murn's lyrics.



**Figure 9.** Chappell & Co, type **1b 020** 1 1/2d, on the back of a Hardy's record postcard, early 1950s.  
(Postcard view 75% actual size)

The postcard sold at 2/-, which at the 6.25% rate applicable at the time, gave the 1 1/2d rate as shown.

## Usages

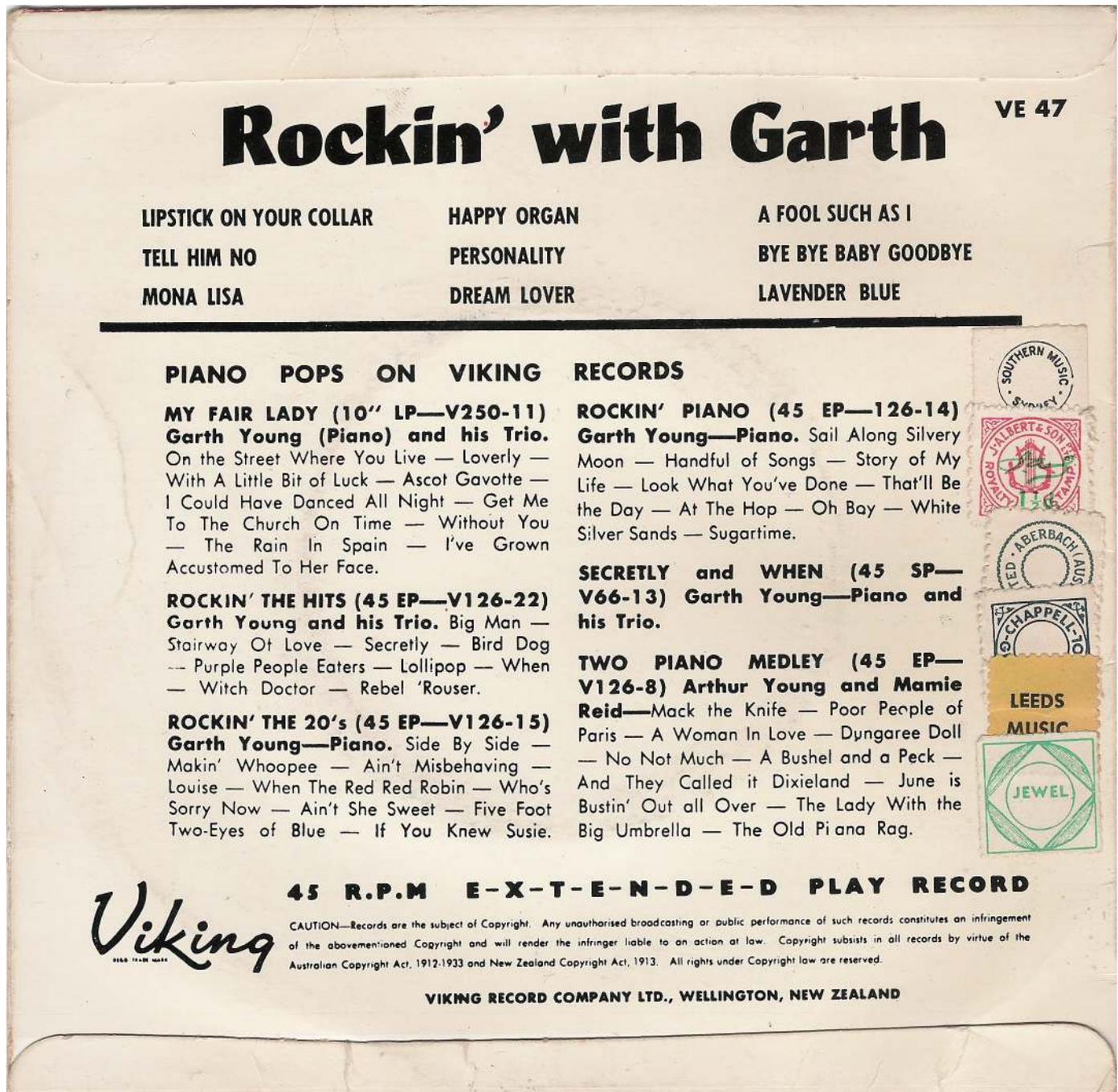
Because of their higher retail price, EPs and LPs tended to bear higher value stamps, where any value was actually shown. Multi-track items would further frequently require several stamps from a variety of issuers.



**Figure 10.** J. Albert & Son type **6g 571B 9d**, on 45rpm EP label. 2-record set, priced at 30/-, each record bearing a 9d stamp.



**Figure 11.** Five different Australian music publishers' stamps on Planet Records 10" LP label, Australia, 1950s.

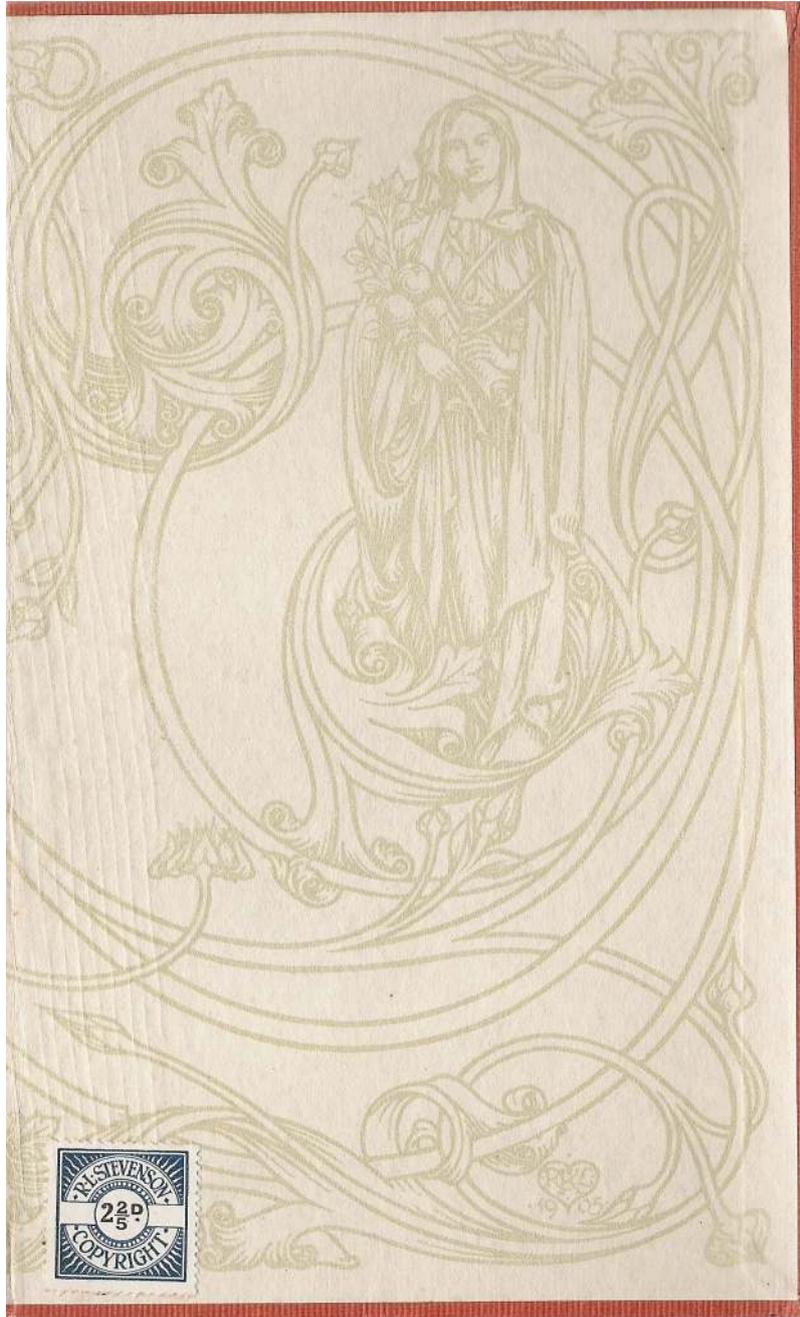


**Figure 12.** Six different Australian music publishers on the back of the sleeve of this 45rpm Viking EP, New Zealand, late 1950s. The stamps, with the exception of the UK Chappel Group Control item, have come from Australia however.

## Usages

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Stamps for General copyright were also affixed to the items to which they corresponded, namely books, sheet music and piano 'Word Rolls'.



**Figure 13.** R.L. Stevenson type **1 010B** 2 <sup>2</sup>/<sub>5</sub>d, affixed to the inside back cover of a J.M. Dent & Sons Ltd 2/- Everyman edition of *In The South Seas & Island Nights' Entertainments*, late 1920s.



Figure 14. G. Ricordi type AM2 on back page of Chilean sheet music for *Amigos de Ayer*, pub. Casa Amarilla, 1930s.



Figure 15. Two Consolidated Music Corporation type 1 6c stamps for M. Witmark & Sons on US Q.R.S. \$1.00 word roll, 1917.