

The Copyright Stamps Newsletter

#3 July 2011

Greetings from a wintry Wellington!

There are plenty of newly uncovered issuers in this third newsletter. Many have been found searching records for sale through Ebay and other online sites. Several images have been taken from Bernd Meyer-Rähnitz's new publication on the licencing of gramophone records in Germany – *Label-Logos für die Lupe* – reviewed later in this issue. Indeed there are so many that the new items found from currently recorded issuers will have to be held over to a later newsletter.

An interesting new find

In a recently purchased pile of 78s was this item. The record was nothing special, and given the state of the fairly common D. Davis & Co Ltd 1¼d stamp (badly cut by a runaway needle), it nearly made it into the discard pile.

Luckily a closer look showed it to be a very rare inverted signature. Davis used 5 different signatures across their sheets of these stamps, and this one is different from the only other 1¼d inverted signature known to me. Given its fragile state, this is one stamp I won't be soaking off the record!



New Issuers

Most are known only from the image reproduced here, so many are not fine condition. Nonetheless, it is important that they be placed on record (as it were ☺).

C.F. BODRO

Italy, Music Publisher



Milano

Date unknown

Perf 12



Roma

Ex Pathe 6841, c.1926

Arturo de BASSI

Argentina, Composer



Derechos / de autor / A. De Bassi / B Aires
c.1912
Perf 11½
Thin soft paper.



Columbia T520, US export pressing
c.1912



De Bassi, c.1937

DERBY

Germany, Record company



(ex Meyer)
DRC (Derby Record Company)
Late 1920s
Perf 9½

DERECHOS AUTORALES

Argentina



DERECHOS AUTORALES /
<signature> / PAGADOS

Signature of Antonio Reynoso in
centre.

c.1913



Columbia T703, US export pressing, c.1913

DERECHOS de AUTOR

Argentina



DERECHOS de AUTOR /
<signature> / BUENOS AIRES

Handstamped signature of Vincente
Greco in black, printed signature
indecipherable.

c.1913

Perf unknown



ATLANTA 173, Argentinian pressing, c.1913

DERECHOS de AUTOR

Argentina



DERECHOS / DE AUTOR / PAGADOS

D. R. Co. B. in corners in red letters.

On ATLANTA 19, c.1913



DERECHOS DE AUTOR around central signature.

On DISCO NACIONAL ELECTRA 1015, Argentinian pressing, c.1920

DERECHOS FONOGRAFICOS

Argentina



Indecipherable signature in centre.

Handstamped "BRUNETTI" reading up at left.

c.1913

Perf 11½



ATLANTA 178, Argentinian pressing, c.1913

DEUTSCHER ARBEITER SÄNGERBUND

Germany



(ex Meyer)

German Workers' Song Federation
c.1911



ODEON 2442, German pressing, c.1911

DISQUES BROADCAST

France



S.A. DES DISQUES BROADCAST
DROITS RÉSERVÉS

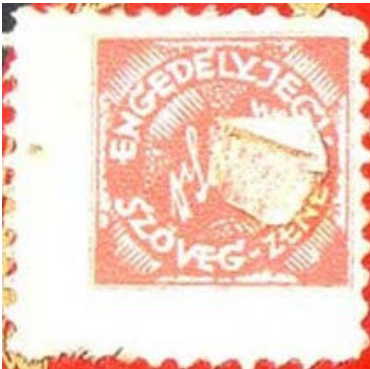
Broadcast was a Vocalion label from
1927-1934.



Broadcast 8" 2174, pressed in France,
c.1930

ENGEDELYJEGI SZOVEG-ZENE

Hungary



Trans: Authorised lyrics-music
Signature possibly that of the
composer, Dr Sandor Jenó.



Parlophone B.13130, 1930s

A. FILIPPI

Italy, Composer



Initials AF in opposite corners,

The instrument in the centre is some
form of lyre.



Odeon C18017, Italian pressing

GORI

Italy, Music Publisher



A rare triangular shape.

Gustavo Gori was a music publisher in Turin.



Columbia T528, US export pressing, c.1912. Presumably the record was imported into Italy and the stamp applied there.

Nikos HATZIAPOSTOULOU

Greece



COMPOSITIONES
GREQUES /
N. HATZIAPOSTOULOUS
ATHENES



ODEON A154117, pressed in Germany for sale in Greece.



Nikos Hatziapostolous

MEDINA

Unknown – Argentina?



DERECHOS / DE AUTOR /
PAGADOS / MEDINA ??



Columbia T651, US export pressing, c.1912.

Angel MONTEVERDI

Argentina



DERECHOS DE AUTOR PAGADOS /
ANGEL MONTEVERDI

Signature indecipherable
Pre-WW1



Favorite i-484034, German pressing (Linden), c.1914

PLEYEL

France



Pleyel et Cie were a Parisian company specialising in pianolas, who had a close relationship with Stravinsky.



Columbia L2173, pressed in France, 1928

SANTA LUCIA

Italy, Music Publisher



Parlophon B7576, pressed in Italy, c.1928



Parlophon B7521, pressed in Italy, c.1928

Casa Editrice Musicale, Napoli.
Possibly shop labels rather than copyright stamps.

T.I.C.

Argentina



The meaning of the initials T.I.C. are not known.
Perf 11.



ERA 61628, pressed in Germany for export to Argentina, c.1915
El Gaucho Relámpago (Carlos Nasca) owned the ERA label.

VOX

Germany, Record company



(ex Meyer)
Handstamped Copyright



VOX 6306, pressed in Germany, 1926

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Book Review: *Label-Logos für die Lupe – Lizenzen auf Grammophon-Schallplatten in Deutschland*, Bernd Meyer-Rähnitz, 2011 Albis International, 122 pages, 70 euros.



Bernd Meyer-Rähnitz is a collector and researcher of 78rpm records, and a keen publisher of monographs on the music, musicians and records of that era.

His latest book can be translated to *Copyright labels under the Magnifying-glass*, and covers all aspects of collecting royalties on 78rpm records in Germany, plus ancillary items such as record shop advertising labels.

It is written in German (which I don't read) so what I have gleaned so far is thanks to use of the Internet language translation site Babelfish.

What I can say is that the book is copiously illustrated in full colour with examples of royalty stamps, label imprints, shop stickers and other items found stuck to the records. A highlight is his use of actual stamps and stickers stuck throughout the book.

Meyer-Rähnitz starts with an extensive history of copyright in Germany, focussing on the record companies and the main collecting agencies, notably Ammre & BIEM. This is followed by the situation post-1933, then post WW2.

A discussion of the stamps by issuer starts on page 24, with tables aligning the number overprints and hand-stamps commonly found, with the various record labels they are found on.

The many record companies operating in Germany are covered in A to Z fashion, from Artiphon to Vox, basically illustrating every stamp known to Meyer.

This section is followed by a detailed examination of the stamps issued by the big collecting agencies Ammre, BIEM & GDT. There are plenty not noted in my 2007 book. A typical page from Ammre is shown opposite – the top left two stamps being actual examples stuck in.

By page 70 Meyer-Rähnitz is onto the stamps of foreign companies from Almeco to Lawrence Wright. This is followed by a long section illustrating the many label imprints used instead of stamps.

Pages 95-101 cover the Nachrichtenkontrolle period in occupied Germany post-WW2, with a mix of adhesive labels and inscriptions. Ten pages of shop advertising stickers follows, still with some actual samples, sorted by themes such as illustrating gramophones or musical instruments, Music Houses, Radio etc.

Back-material includes references, acknowledgements, abbreviations, an index and a list of his other publications available or in preparation.

Meyer-Rähnitz has already issued a 9-page addendum, available from his website www.albis-international.de.

Just 50 copies of this book were produced – limited it appears by the availability of stamps to stick in – which in part explains the relatively high price. The quality is worth it, however, especially if you can read German.



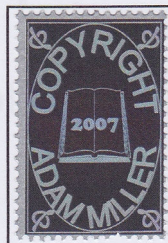
PUZZLER #3



The Gramophone Company's 1912 pressing 09255 "The Conundrum" or "Let the Needle Decide" was an early puzzle record. It offered 4 tracks recorded concentrically, with each requiring the minimum 1/2d in royalties. Hence 4 different stamps from Francis, Day & Hunter, Mecolico, The Gramophone Co and The Copyright Protection Society. The tracks were "The Grizzly Bear Rag", "Ho Jolly Jenkin", "Because" and "I want to sing in Opera".

In my 2007 book I decided to have a personal copyright stamp printed and affixed to each copy. Albis International do the same in all their books apparently. The publication year is handstamped in red.

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Update. The BARD stamp listed in Newsletter #2 is for the publishing firm of Julius Bard, Berlin.