

2000 IMPORT AND EXPORT MARKET FOR GRAMOPHONE RECORDS AND SIMILAR SOUND RECORDINGS IN NEW ZEALAND pdf

1: Phonograph record - Wikipedia

// *The Import and Export Market for Gramophone Records and Similar Sound Recordings in United States* /// *Import and Export Market for Articles and Manufactures of Carving and Moulding Materials in Algeria* / Inc Icon Group International.

Music Early in its life, the Gramophone Company established subsidiary operations in a number of other countries in the British Commonwealth, including India, Australia and New Zealand. In 1901, the year the company was formed, it opened the legendary recording studios at Abbey Road, London. It continued to operate the label with moderate success until 1925, when it was retired and replaced by the EMI Records imprint, so if you see any Columbia Records manufactured outside North America between 1901 and 1925, they are rare indeed. In 1988, following a series of major takeovers that saw CBS Records acquired by the Sony Corporation of Japan, EMI sold its remaining rights to the Columbia name to Sony and the label is now operated exclusively throughout the world by Sony Music Entertainment; except in Japan where the trade mark is owned by Columbia Music Entertainment, EMI released its first LPs in 1901 and its first stereophonic recordings in 1925 first on reel-to-reel tape and then LPs, beginning in 1931. In 1966, Angus McBean took a matching group photograph featuring the boys in long hair and beards to contrast with the earlier clean cut image in order to show that the boys could have appeal across a wide range of audiences. The photo was used instead for the cover of the Beatles second greatest-hits double-disc compilation entitled "1" aka "The Blue Album". The two compilations were released in 1967. During the era of the long-playing record LP, very few U.S. From the late 1950s to the early 1960s, the company enjoyed huge success in the popular music field under the management of Sir Joseph Lockwood. For the emerging progressive rock genre including Pink Floyd, who had debuted on Columbia, EMI established a new subsidiary label, Harvest Records two years later. Six months after completing the buyout of Chrysalis, Thorn EMI bought Virgin Records from Richard Branson in one of its highest-profile and most expensive acquisitions in record music history. Aftermath of demerger from Thorn Due to the increasing divergence of business models, Thorn EMI shareholders voted in favour of demerger proposals on 16 August 2007. Between the years 2000-2007, EMI then completely and totally divested itself from the c-pop market, and after that, all Hong Kong music artists previously associated with EMI have had their music published by Gold Label, a concern unaffiliated with EMI and with which EMI does not hold any interest. This was the first time EMI had licensed any of its catalogue to a streaming music website. Apple Records, the record label representing the The Beatles, launched a suit against EMI for non-payment of royalties on 15 December 2007. A legal settlement was announced on 12 April 2008 and terms were undisclosed. The higher-quality, DRM-free files became available worldwide on iTunes on 30 May 2008, and are expected to appear on other music download services as well in the near future. Following the transition, several important artists including Radiohead walked away from the label, while other artists such as Paul McCartney had seen the writing on the wall and left ahead of the takeover. The Terra Firma takeover is also reported to have been the catalyst behind a lawsuit filed by Pink Floyd over unpaid royalties. Stone has said that after EMI was taken over by Terra Firma, her relationship with the label has gone sour and that there is "no working relationship". She also commented on the difficulties she had while recording her second solo album Overpowered. In 2009, EMI withdrew from the South-East Asian market entirely, forcing its large roster of acts to search out contracts with other unaffiliated labels. As a result, the South-East Asian market is now the only region in the world where EMI is no longer in operation, although the record label does continue to operate in Hong Kong and Indonesia which is currently named Arka Music Indonesia. In July 2009, there were reports that EMI would not sell CDs to independent album retailers in a bid to cut costs, but in fact only a handful of small physical retailers were affected. The group was put up for sale and final bids were due by 5 October 2009. The European Commission approved the deal, however, under the condition that the merged company divest itself of one third of its total operations to other companies with a proven track record in the music industry. As is often the case in the music industry, the

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publishing arm and record label are very separate businesses. EMI administered the publishing rights of over 1.

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2: The Compo Company

// Import and Export Market for Gramophone Records and Similar Sound Recordings in South Africa / Inc Icon Group International // Import and Export Market for Articles and Manufactures of Carving and Moulding Materials in Bangladesh / Inc Icon Group International.

Early history[edit] Edison wax cylinder phonograph c. In the s, these tracings were first scanned by audio engineers and digitally converted into audible sound. Phonautograms of singing and speech made by Scott in were played back as sound for the first time in Along with a tuning fork tone and unintelligible snippets recorded as early as , these are the earliest known recordings of sound. In , Thomas Edison invented the phonograph. Unlike the phonautograph, it could both record and reproduce sound. Edison first tried recording sound on a wax-impregnated paper tape, with the idea of creating a " telephone repeater" analogous to the telegraph repeater he had been working on. Although the visible results made him confident that sound could be physically recorded and reproduced, his notes do not indicate that he actually reproduced sound before his first experiment in which he used tinfoil as a recording medium several months later. The tinfoil was wrapped around a grooved metal cylinder and a sound-vibrated stylus indented the tinfoil while the cylinder was rotated. The recording could be played back immediately. The Scientific American article that introduced the tinfoil phonograph to the public mentioned Marey, Rosapelly and Barlow as well as Scott as creators of devices for recording but, importantly, not reproducing sound. A decade later, Edison developed a greatly improved phonograph that used a hollow wax cylinder instead of a foil sheet. This proved to be both a better-sounding and far more useful and durable device. The wax phonograph cylinder created the recorded sound market at the end of the s and dominated it through the early years of the 20th century. Both the records and the machine were adequate only for use as a toy or curiosity, due to the limited sound quality. In the United States in , under the Berliner Gramophone trademark, Berliner started marketing records of 7 inches diameter with somewhat more substantial entertainment value, along with somewhat more substantial gramophones to play them. Johnson eventually improved it. In , inch disc records were introduced, followed in by inch records. These could play for more than three and four minutes, respectively, whereas contemporary cylinders could only play for about two minutes. Despite these improvements, during the s discs decisively won this early format war , although Edison continued to produce new Blue Amberol cylinders for an ever-dwindling customer base until late in By , the basic patents for the manufacture of lateral-cut disc records had expired, opening the field for countless companies to produce them. Analog disc records dominated the home entertainment market until they were outsold by digital compact discs in the late s which were in turn supplanted by digital audio recordings distributed via online music stores and Internet file sharing. A picture of a hand-cranked Berliner Gramophone shows a governor. It says that spring drives replaced hand drives. The speed regulator was furnished with an indicator that showed the speed when the machine was running so that the records, on reproduction, could be revolved at exactly the same speed Sensitivity and frequency range were poor, and frequency response was very irregular, giving acoustic recordings an instantly recognizable tonal quality. A singer practically had to put his or her face in the recording horn. Lower-pitched orchestral instruments such as cellos and double basses were often doubled or replaced by louder instruments, such as tubas. Standard violins in orchestral ensembles were commonly replaced by Stroh violins , which became popular with recording studios. Even drums, if planned and placed properly, could be effectively recorded and heard on even the earliest jazz and military band recordings. The loudest instruments such as the drums and trumpets were positioned the farthest away from the collecting horn. Soft or distant sounds that were previously impossible to record could now be captured. Volume was now limited only by the groove spacing on the record and the amplification of the playback device. Victor and Columbia licensed the new electrical system from Western Electric and began issuing discs during the Spring of To claim that the records have succeeded in exact and complete reproduction of all details of symphonic or

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operatic performances Electrical recording and reproduction have combined to retain vitality and color in recitals by proxy. A German product introduced in 1905, these flexible all-plastic discs were a European alternative to rigid-based lacquer acetate discs. Electrically amplified record players were initially expensive and slow to be adopted. In 1925, the Victor company introduced both the Orthophonic Victrola, an acoustical record player that was designed to play electrically recorded discs, and the electrically amplified Electrola. The Orthophonic had an interior folded exponential horn, a sophisticated design informed by impedance-matching and transmission-line theory, and designed to provide a relatively flat frequency response. Its first public demonstration was front-page news in The New York Times, which reported: The audience broke into applause John Philip Sousa [said]: The new instrument is a feat of mathematics and physics. It is not the result of innumerable experiments, but was worked out on paper in advance of being built in the laboratory The new machine has a range of from 5, [cycles], or five and a half octaves The spring motor was replaced by an electric motor. The old sound box with its needle-linked diaphragm was replaced by an electromagnetic pickup that converted the needle vibrations into an electrical signal. The tone arm now served to conduct a pair of wires, not sound waves, into the cabinet. The exponential horn was replaced by an amplifier and a loudspeaker. Sales of records declined precipitously during the Great Depression of the 1930s. Around 1940, a shellac-based material was introduced and became standard. Formulas for the mixture varied by manufacturer over time, but it was typically about one-third shellac and two-thirds mineral filler finely pulverized slate or limestone, with cotton fibers to add tensile strength, carbon black for color without which it tended to be an unattractive "dirty" gray or brown color, and a very small amount of a lubricant to facilitate release from the manufacturing press. Columbia Records used a laminated disc with a core of coarser material or fiber. Less abrasive formulations were developed during its waning years and very late examples in like-new condition can have noise levels as low as vinyl. Beginning in 1945, Nicole Records of the UK coated celluloid or a similar substance onto a cardboard core disc for a few years, but they were noisy. In the United States, Columbia Records introduced flexible, fiber-cored "Marconi Velvet Tone Record" pressings in 1945, but their longevity and relatively quiet surfaces depended on the use of special gold-plated Marconi Needles and the product was not successful. Thin, flexible plastic records such as the German Phonycord and the British Filmophone and Goodson records appeared around but not for long. In the US, Hit of the Week records were introduced in 1945 They were made of a patented translucent plastic called Durium coated on a heavy brown paper base. A new issue debuted weekly, sold at newsstands like a magazine. Although inexpensive and commercially successful at first, they fell victim to the Great Depression and US production ended in 1945 Durium records continued to be made in the UK and as late as in Italy, where the name "Durium" survived into the LP era as a brand of vinyl records. In 1945, RCA Victor introduced vinyl plastic-based Victrolac as a material for unusual-format and special-purpose records. In 1945, RCA began using Victrolac in a home recording system. By 1945, the 7-inch From onwards, 10-inch records Victor, Brunswick and Columbia also issued 10-inch popular medleys, usually spotlighting a Broadway show score. Other sizes also appeared. In 1945, Victor offered a series of 10-inch Fewer than fifty titles were issued and the series was dropped in due to poor sales. In 1945, A short-lived British firm called Neophone marketed a series of single sided 10-inch 50 cm records, offering complete performances of some operatic overtures and shorter pieces. Pathe also issued 10-inch Total groove length in turn depends on how closely the grooves are spaced, in addition to the record diameter. At the beginning of the 20th century, the early discs played for two minutes, the same as cylinder records. But at the second session, on April 30, the two 10-inch recordings were longer: Vaudeville stars Gallagher and Shean recorded "Mr. Shean", written by themselves or, allegedly, by Bryan Foy, as two sides of a 10-inch 78 in for Victor. The limited duration of recordings persisted from their advent until the introduction of the LP record in 1945 In the 78 era, classical-music and spoken-word items generally were released on the longer 10-inch 78s, about 4-5 minutes per side. For example, on June 10, 1945, four months after the February 12 premier of Rhapsody in Blue, George Gershwin recorded an abridged version of the seventeen-minute work with Paul Whiteman and His Orchestra. Generally the sleeves had a circular cut-out exposing the record label to view. Records could be laid on a shelf

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horizontally or stood on an edge, but because of their fragility, breakage was common. German record company Odeon pioneered the album in when it released the Nutcracker Suite by Tchaikovsky on 4 double-sided discs in a specially designed package. The practice of issuing albums was not adopted by other record companies for many years. By about , [note 1] bound collections of empty sleeves with a paperboard or leather cover, similar to a photograph album, were sold as record albums that customers could use to store their records the term "record album" was printed on some covers. These albums came in both inch and inch sizes. The covers of these bound books were wider and taller than the records inside, allowing the record album to be placed on a shelf upright, like a book, suspending the fragile records above the shelf and protecting them. Most albums included three or four records, with two sides each, making six or eight tunes per album. When the inch vinyl LP era began in , each disc could hold a similar number of tunes as a typical album of 78s, so they were still referred to as an "album", as they are today. This series came in heavy manilla envelopes and began with a jazz album AP-1 and was soon followed by other AP numbers up through about AP The stylus is in contact with the surface. In , RCA Victor launched the first commercially available vinyl long-playing record, marketed as program-transcription discs. There was also a small batch of longer-playing records issued in the very early s: There were also a couple of longer-playing records issued on ARC for release on their Banner, Perfect, and Oriole labels and on the Crown label. All of these were phased out in mid In the late s, radio commercials and pre-recorded radio programs being sent to disc jockeys started being pressed in vinyl, so they would not break in the mail. In the mids, special DJ copies of records started being made of vinyl also, for the same reason. Beginning in , Dr.

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3: The Beatles Price Guide

// The Import and Export Market for Gramophone Records and Similar Sound Recordings in Hong Kong // // The Import and Export Market for Musical Instruments, Parts and Accessories in Ireland /.

The pressing plant opened in in Kilbirnie then moved to Lower Hutt in . The studio eventually closed its doors in , with EMI shutting their pressing plant and studio facilities and relocating head office to Auckland. They shipped their vinyl pressing and cassette duplicating equipment to Australia. Although HMV had been recording in the Wakefield Street facilities for some years originally in the cafeteria! Gramophonium was absorbed by EMI in and began recording the next year in Rotorua. HMV, as it was commonly known, commenced pressing locally in in NZ and recorded the regular New Zealand artist releases in a variety of locations throughout the s. In the early s the company was keen to expand what they called "Local Productions" and also to take in custom recording work for smaller independent labels including Joe Brown distributed by HMV. In time the studio would become the primary source of local recordings in Wellington, including backing tracks for some NZBC television shows. In EMI got their first Ampex stereo machines, transforming their recording technique by allowing the studio and producers to "bounce" down tracks and add overdubs. The recordings grew increasingly complex. An 8-track machine was added in . They lost 80 per cent of their clients after the shift. EMI at the Hutt became basically a manufacturing unit. The decisions which EMI attributes to the rise in CD and cassette sales, means that all vinyl records sold here will have to be imported. Several of the major labels, whose parent companies have pressing plants overseas, already import many or all of their albums. But for the indies, who will have to send their tapes overseas to be pressed, the closure means greatly increased costs in administration and freight, which could result in higher record prices and fewer local albums being released. How many do you get pressed? What if something takes off, how long are you out of stock? If Skank Records want to do their own thing how are they going to do it? It could worry me if those small labels all ended up being cassette labels, because a lot of people like records. Also, although the death knell for the 7-inch single has been sounded for some time, that is the most convenient medium for radio to use. So they are now in a reliant situation. There was one time when the van driving the records up from Lower Hutt overturned on the D esert R dâ€™. Is there any chance that another pressing plant will be started? Modern pressing equipment would be available from American companies that have closed â€™ because of the decline in vinyl production. Looking back the sixties seem like a golden age in New Zealand recording. There were a number of local record labels releasing a steady stream of singles, plus the occasional album. These received generous radio and television exposure, sold in impressive numbers and had a high profile on the pop charts. During this period there were very few recording studios operating in the country and the majority of homegrown hits came out of the HMV Studios in Wellington. Frank Douglas worked at the studio as a recording engineer from its inception to the day it closed in . In conversation Douglas always stresses the team spirit that made the studio tick. But his former colleagues are quick to credit him with a vital role in its success. As one of them said, "Frank was HMV. How did you become a recording engineer? I started off as a radio serviceman apprentice and served my five year apprenticeship and came out registered. I spent one year servicing at Columbus Radio Centre in Wellington, and Columbus had a studio called Tanza which they needed an engineer for. I was offered the position and transferred there. I more or less learned my craft from a fellow named Terry Patterson, who was the manager at that stage. We had a record label Tanza Records that had been going since the late forties. It was all 78s in those days. In those days what did recording engineering involve? It was all valve. Basically all you had was a microphone channel. We had 8, and you connected 8 microphones to these. You had bass and treble controls and you had to mix each channel while you recorded. You either had to get it right the first time or do it again, so it was pretty hard really, compared to nowadays. You just recorded everything at once and hoped to heaven it turned out right. You had to trust your ears. There were usually one or two people who had a say in the balance, but once we got the

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balance right we just went and recorded straight through. If there was a mistake then we had to go over it again; sometimes you did the same thing maybe 50 times. Was this on to magnetic tape? It was magnetic tape in Before that you would do it straight on to disc. How did you come to work for EMI? EMI originated in Britain but had branches throughout the world – there were probably up to 50 or 60 EMI outlets worldwide. Grant Gillanders Collection NB: What spurred them to take over a studio in Wellington? Basically to see if there was a profit in local productions, which there was. Did you find you needed to develop new techniques to record the pop groups and singers? I used to do a lot of disc cutting as well so of course you would hear everything that came from overseas. We developed our own little techniques of echo and repeated echo and those things that were popular back then. Who designed and built it? There was a chap named Brian McIllwaine who worked with me in those days, and he and I built it together. It consisted of a huge steel pipe bent around a frame, and a sheet of steel anchored to it, with a loudspeaker driving this sheet of steel with a crystal pickup on top to pick up vibrations – and it really worked well. We used it on a lot of stuff. The early Maria Dallas recordings. From early 64 to probably 68, it was used. Once EMI entered the picture did the nature of your work change much? Yes, with Lotus we were basically doing radio commercials and radio programme production. When EMI bought into it there was a chap called Alec Mowat who was more or less in charge of local repertoire. He was really keen on local artists and basically if anyone came in who he thought might have a reasonable chance, we went ahead and did an audition tape. If it turned out right we went ahead and made a recording. Usually it was a 7-inch single, double-sided, and if the single took off we did an LP. And EMI provided the budget? Yes, EMI had a budget for these things. We were probably doing 80 per cent of the local production at that stage. There were all these different labels. We also started doing work for television when it started. They would go out live, with the backings performed. When did the studio progress from the mono recorder with the eight channel desk? In about we got the first Ampex stereo machine. When we went to stereo we had to build a new mixer for a start. We actually had two stereo machines come to think of it. We used to dub from one machine to the other and each time we dubbed we would add an extra section in, either a vocal or an instrument or whatever. Some of the early recordings had six or eight dubs on them, from tape to tape to tape to tape to tape. The evidence is still around, what we achieved with it. All those early ones like the Maria Dallas, Dinah Lee material, all of that was dub to dub to dub. All of that early stuff was usually four or five dubs before we got a master. Did you go to any lengths to try and get separation within the instruments, as they do these days? Yes, we used to screen things off. But what we used to aim for was an overall sound – not individual sounds – a pleasant group backing sound. Were you far behind the overseas studios in terms of technology? Probably, at that stage, five or six years really. They would do things the same way. We used to get various people coming over from Britain to discuss recording sessions and how they did it, and you would pick up an awful lot of knowledge that way. There were no books on the subject, hardly any information at all. It was just a matter of perseverance half the time. There was the enthusiasm in those days and it just all happened. Were you working alone at this point?

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4: AUSTRALIAN and NEW ZEALAND 78 labels - Dates and Images.

Gramophone's (later EMI's) Australian and New Zealand subsidiaries dominated the popular music industries in those countries from the s until the s, when other locally owned labels (such as Festival Records) began to challenge the near monopoly of EMI.

Compo-Decca also issued a series unrelated to, but duplicating, Starr numbers, as well as some other issues which may have duplicated much earlier numbers in various series. In , the Compo Company, for unknown reasons, completely reorganized their stable of labels. The Lucky Strike and Microphone labels disappeared, to be superseded by Crown, Royal and, somewhat later, Sterling, introduced in as 35 cent competition for Bluebird. All of the new labels and the continued Domino label were numbered in a new series; at first, a prefix was added for each label 1-Domino, 2-Sterling, 3- Royal. The previous Domino numbers, used after the series reached as far as possible , were dropped, although the two numberings seem to have co-existed for a short while. Apex, meanwhile, having reached and thus exhausted available numbers, started a series. Canadian and miscellaneous recordings appeared on a series for the budget labels, while Apex continued the series. Finally, the Starr label dropped English-language material entirely, releasing only Montreal-recorded French-Canadian material. The Compo labels for this period are of great interest to collectors as the American Record Corporation, from whom most of the material came, stepped up an apparent policy of supplying Compo with alternate takes of records when they were available, so that some sides by jazz-oriented bands, such as Ben Pollack, appeared in versions long thought to be unissued, on the Canadian pressings. Most of the budget pressings coupled one current hit with an earlier studio band side, with the latter side often not used for an Apex issue. Judging from the number of surviving records, the budget labels sold fairly consistently at their 50 and 35 cent prices. The Apex records, however, apparently all but ceased to sell, as the records in the series are fairly scarce - more so as time went on. Of course, records in general were selling somewhat less than enthusiastically during the period, particularly expensive records. It could be also that customers were gradually discovering that the bargain labels offered exactly the same material and performances that the more expensive Apex label used. This would be particularly true, as through , the pseudonyms began to be replaced by the identities used on U. And Apex issues of the same sides. It is not known why the numbers were changed, as there were numbers remaining in the old series and labels, or even prefixes, stayed as before. The arrangement continued until Almost immediately thereafter, Compo made arrangements to manufacture Brunswick and Melotone records in Canada. The Brunswick records, duplicating American issues in all respects except label details, appeared in February , replacing the Apex label, which was not to appear again until although the Apex trademark was prominent on letterheads during the time! The Melotone label was simply added to the group of budget labels, possibly superseding Domino, which disappeared at about this point. The prefixes were dropped at the end of and all labels bore identical credits and catalog numbers. Obviously, expensive records were not selling well, even when of the calibre of the s Brunswick material. It is quite possible that Compo decided it was simpler to import the small quantity of Brunswicks rather than go to the expense of making dies and printing labels in Lachine. The cheaper labels continued to sell steadily, although possibly not in great quantity. In the meantime, the record business across North America was declining. All of the independents had vanished. Columbia, after bankruptcy, was acquired by A. American Record Corporation and used for classical issues. Crown was defunct, and the Paramount group had been acquired by Gennett, who in turn was all but non-functional, issuing only a handful of records on the Champion label. However, there were developments in store. Jack Kapp, who had been an executive with the Brunswick operations, was working with the owners of the British Decca firm to obtain financing for a new record company. His idea was to sell records by first-line artists at a budget price. Cheap records had been available; however, most used either untried artists or artists whose popularity was dropping. When a well-known artist appeared it was often in disguise! Kapp, as a member of the Brunswick management, was

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acquainted with most of the Brunswick artists. In the fall of , the new 35 cent Decca records appeared, with an all-star line-up of primarily ex-Brunswick performers, including Bing Crosby, Guy Lombardo and the Mills Brothers among others. The idea, after a shaky start, proved eminently successful so much so that A. In Canada, Herbert Berliner, seeing the figurative handwriting on the wall, began negotiations with the new firm. Finally, at the beginning of , Compo began pressing Decca records, dropping all of the previous labels except, oddly enough, Melotone. The Canadian Melotone label, which was to continue well past its U. Popular material was issued until on a series, which lasted only a few numbers beyond Champion, while country material from Decca was issued on a series until at least . When the pressing of Decca began, Compo quit pressing any records from other U. There was still a small but steady amount of recording being done in Montreal, primarily of traditional country- oriented material. The series, which had gone from Apex to Brunswick, now became a series on Canadian Decca. As the decade of the s was entered, the record business was vastly improved and the future appeared to be positive. Shortly into the s, however, events changed abruptly. First, the progress of the war in the Pacific cut off virtually all sources of shellac, the major ingredient in records of the time. But supplies were still minimal. As if this were not enough of a problem, in mid, the musicians, feeling justly that the proliferation of records and juke-boxes was reducing opportunities for jobs involving live music and that the lump-sum payment for most recording work failed to make up for lost income, elected to go on strike in the U. While the strike did not extend into Canada, virtually all of the records issued here were American pressings, a supply cut off by the strike. At first, since the material for record manufacture was all but unavailable anyway, there was little pressure on the recording industry. However as shellac became more available and new songs were heard in films and musicals and on the radio, the pressure began to increase. Since Compo depended on Decca for its U. In any case, in , Compo decided to remedy the situation by recording popular material in Canada. In order to avoid any confusion, the Canadian Apex label was revived, and the Canadian series transferred back to Apex from Decca. The first releases were recorded by Max Boag, who had previously cut a number of waltz records for use in skating rinks; they appeared under the "nom de disque" of Harry Glenn. Judging from their availability today, they sold fairly well. However, Decca, in the U. From on, the renewed availability of shellac and the new technology of vinyl and other plastic records, along with the return to prosperity of the recording industry, created a tremendous expansion of the record industry. From until the launch of the Canadian-pressed Columbia line in , there had been only two firms in the record business in Canada, and only three in the U. Suddenly there were literally hundreds of record companies in the U. The expansion in Canada was not quite so drastic, but several new labels appeared in and , drawing material primarily from the new American labels. Like the major U. As well, Compo pressed Canadian versions of several of the U. Varsity the post-war version appeared credited to the Compo Company, while most others were uncredited, leaving it as yet undetermined if they were sold, merely distributed or only pressed by Compo. Some, such as the Tempo and Gavotte labels, both sold by Gordon V. Thompson, a Toronto music publisher, are known to have been custom-pressed by Compo for other firms. The flood of independent records increased as time went on, however, and in Compo elected to join the competition and widen its range of U.

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5: International Shipping Prohibitions | HubPages

A phonograph record (also known as a gramophone record, especially in British English, or record) is an analog sound storage medium in the form of a flat disc with an inscribed, modulated spiral groove. The groove usually starts near the periphery and ends near the center of the disc.

Groove Music and Spotify: We know that access to the best streaming experience, the largest catalog of music, and a variety of subscriptions are top of your list. On January 1, , the Groove Music Pass streaming service was discontinued. If your Pass subscription went beyond December 31, , we will give you or already gave you a prorated refund or a Microsoft gift card see timing details below. What happened to the Groove Music Pass? The Groove Music Pass streaming service was discontinued on January 1, On December 31, , the option to stream, purchase, and download music from Groove Music was discontinued. What was Groove Music Pass content? Groove Music Pass content was music and music videos that could be streamed or downloaded during your Groove Music Pass subscription. I pre-paid for an annual Groove Music Pass. What were my options? Your recurring annual Groove Music Pass continued through December 31, If you canceled your annual Groove Music Pass subscription before December 31, , then: I was a monthly Groove Music Pass subscriber. What are my options? As of October 2, , you can no longer redeem your Groove Music Pass. This offer is valid until December 31, I was a Groove Music Pass subscriber. Will my subscription automatically transfer to Spotify? I got my Groove Music Pass as part of a promotional offer. Am I eligible for a refund? Will I still be able to play music I downloaded with Music Pass? As of December 31, , all Groove Music Pass content is unplayable, including streaming music, downloaded tracks, and music videos. Will I still be able to play music I purchased from the Microsoft Store? Get more info about playing your music on iOS and Android devices. Can I still download all my purchased music? When Microsoft announced the discontinuation of the Groove Music Pass streaming service on October 2, , we notified customers that purchased music would be available to download until December 31, Unfortunately, that window has now passed. When Microsoft announced the discontinuation of the Groove Music Pass streaming service on October 2, , we notified customers that music would be available to download until December 31, Will I still be able to play my local music files? Will I still be able to play music from OneDrive? How does this affect me? Nothing has changed for you. Can I still move my music to Spotify? When Microsoft announced the discontinuation of the Groove Music Pass streaming service on October 2, , we notified customers that Groove Music Pass content would be available to move to Spotify until January 31, What happened to my music after I moved it to Spotify? Music you own and that is stored locally on your hard drive or on OneDrive is untouched and will continue to be playable through the Windows 10 and Xbox Groove Music apps. When moving my music to Spotify, I was asked to give Groove access to some information. What did you ask for and why? To effectively move your music to Spotify, there were five pieces of information we needed temporary access to. After moving your music to Spotify, all the data we accessed from Spotify was deleted. What happened to it? If you used a Windows 10 PC to move your music, we stored a list of the songs we were unable to move in a file on your computer named GrooveMigration. The file is in your music library folder, which for most people is found at C: Music you own and that is stored on your hard drive or OneDrive can still be played with the Windows 10 Groove Music app. Did playlists I followed move to Spotify? What happened to that? What did you do about the Groove Music Pass customers who are over their OneDrive free storage plan limit? Microsoft followed up directly with the small number of Groove Music Pass customers in this situation and provided options to take care of their needs. Does Spotify stream from OneDrive? What other music streaming apps are available for Windows?

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6: Port Manteaux Word Maker

"For The Record - a history of the recording industry in New Zealand", Bryan Staff & Sheran Ashley () One or two of some rarer items taken from items offered for sale on eBay and elsewhere.

How is the liquor in Johannesburg? They are being arrested for concoctions brewed in their homes. Yiwo lo umvozo wokubhunguka. Their repertoire represented six languages: Singer followed this early in by sending another group to London under the leadership of Daniel Marivate and also recorded Miss Nomvula Mazihuko. This lasted until , when Gallotone set up its own facility. The Woodie Brothers from North Carolina were allocated a coupling and there was a side by Grayson and Whitter a popular duo from the Appalachian Mountains. It appears that the Old Time Music recordings were sold to black as well as white purchasers. Releases of his records were also popular in other areas of Africa. He spent time with Paul Robeson, the celebrated black American actor and singer, who was living in the city. In addition, Caluza was engaged by the School of Oriental and African Studies to help with the teaching of Zulu phonetics. This heralded the formation of Electrical and Musical Industries in Britain. The new organisation merged the world-wide activities of the Gramophone Company with the recording and other businesses controlled by Columbia in Britain and elsewhere. At the same time, changes also took place in the recording of African music by these companies. There was a trend towards making recordings on location in Africa. During , or early in , Odeon the German marque controlled by Columbia in Britain had sent a team to Nigeria. The recordings they obtained are recognised as the earliest examples of local music styles. It is possible that the same organisation began making records at other locations in West Africa at that time. This may be another reason why Zonophone withdrew from the West African market. In South Africa, there was also a change in direction for Zonophone. In March HMV launched a new series aimed at black purchasers. These were followed by 23 more Caluza records ending GU The next items in this series were from recordings made in Johannesburg in November by the Bantu Glee Singers led by Nimrod Makanya. Singer began making location recordings in South Africa during the same period, although their first successful masters were not obtained until about This policy of distributing recordings made by a US affiliate to other parts of the world was continued by EMI. During the s, these activities included another North American fashion, contemporary Cuban music. The spectacular success of Cuban music world wide during the s can be attributed to one musical composition. His piece was intended originally for the famous Cuban actress, singer and pianist, Rita Montaner. This was the son. The widespread island interest in this musical style was consolidated by regular recordings made by US gramophone companies in their drive to sell products in Latin America. By the end of the decade, the market for recordings of Cuban music had become a mainstay for the Spanish-American catalogues of Columbia, Victor and their rivals. This was issued in their general ethnic series Victor Just over a year later 26 July , the company recorded another version. This band had arrived in New York from Cuba during the spring of They opened at the Palace Theatre on 26 April. The aggregation included a full Cuban rhythm section with African-derived percussion instruments. In addition, more conventional brass and string instruments were played in an unconventional manner. He had made his first recordings with a Sexteto under his leadership in Havana in September It was not until 2 July that they obtained a suitable coupling for The Peanut Vendor. In this period, and until the late s, it seems that Cuban musicians looked primarily to Spain for transatlantic recognition of their national songs and dances. In Paris, however, a change in attitude towards music from the Caribbean was signalled by the end of the s on the arrival of an exciting band of musicians from Martinique. Led by the prominent clarinettist Alexandre Stellio, their recordings for French Odeon, on 16 October , register the beginning of the popularity of the biguine as a song and dance form in France. Three months later on 25 January , a Cuban band led by Eduardo Castellanos also recorded for the same company. Cuban music, however, was not to capture the imagination in Paris for more than a year. A multi-instrumentalist, Rico played flute, clarinet and saxophone with equal facility. The major change in fortune for Cuban musicians in

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Paris took place in His brief was to play jazz and biguines. A Cuban-born banjo player who had changed to playing guitar, Barreto was struck by the success of black creole music from a sister island in the Caribbean. Montmartre cabarets switched to playing Cuban music en masse. This was organised by French Columbia. The music was a mixture of biguines and rumbas and was played by a band that included Filiberto Rico, on clarinet or flute, and Marino Barreto the brother of Emilio Barreto on piano. The success of Don Barreto and his records was noticed by Decca in Britain. Two months later, they flew the band from France for a session in London, which took place on 15 July. Raymond Gottlieb, a Frenchman, replaced Marino Barreto on piano, but the band was otherwise the all-Cuban group that had recorded for Columbia. Asi Pare, one of the biguines, had been recorded by Stelio for Odeon in It should be remembered that titles and rhythm descriptions for such pieces are not always finite. Juramento s another tune designated rumba by Decca, was described as a bolero when recorded by the trio led by its composer, Miguel Matamoros, in New York in Many of his sides for this company were released in Britain, including all but one of the items he cut in London in July Evidence from recordings shows that there was an influx of Cuban musicians to Europe during , and this is confirmed by contemporary recollection. His band travelled from New York for engagements in various European locations including London. They played major seasons in Monte Carlo and the French capital. On release, these were designated rumbas, using the contemporary catch-all description for Cuban music. While in France, Azpiazu also provided the music for a film made by the celebrated Argentine tango singer Carlos Gardel. Another Cuban musician who returned home during this period was the composer and pianist Ernesto Lecuona. He was taken ill whilst touring in Spain. This added greatly to the pool of Cuban performers active in Europe. In , the influence of Cuban music in Britain was not particularly significant. Nine 78 rpm records were issued at this time. They had been recorded in the USA or Cuba. Throughout and , this group began to build a reputation as interpreters of Cuban music in various European locations. In addition, the impression they created in London played a significant part in raising the status of Cuban music in Britain. Earlier in , on 27 June, two Trinidad recording artists of long standing had arrived at Southampton. These were Lionel Belasco and Sam Manning. Just over one month following their arrival Belasco had assembled an orchestra of local black musicians and, together, they recorded a session for UK Decca on 9 August. Manning sang on four of the 12 titles. With titles in Spanish and English, it seems that these pieces were aimed at the growing market for Latin American music. For the occasion he used Juan Harrison as vocalist on Habanerita a rumba that had been sung by Manning at the Decca recording date. This was active between and and, in , featured Harrison as one of the vocalists. After settling in France in he visited Britain as a member of various bands, but did not move to the United Kingdom until He appeared as a comedian. By the spring of the following year, his presence on the show had attracted the attention of a British-based reporter for the Sunday Guardian in Trinidad 17 March Last reports traced for this endeavour are a week at the Blackburn Grand, beginning 27 May There were four sides. The accompaniment reflected both black music from North America and Hawaiian guitar patterns. Sam Manning had first recorded this piece for Okeh in New York in and the earlier performance is one that had been issued in Britain three years later Parlophone R The song had similar swinging accompaniment and was also performed in a style similar to Hawaiian music. The lyrics appear to have been in Trinidad Hindi reflecting the East Indian-American population in the island. To confuse matters further, the title of the song might also be connected with Rada, the name used by African-Americans conscious of their Dahomian ancestry. Rada was also an African-American religious cult in Trinidad. The Venezuelan paseo is a dance tempo designated on many early calypso records. Factors such as these demonstrate the complex development of African- American music in the English-speaking West Indies. During the s, however, it was often jazz that provided a means of employment for black musicians from the West Indies domiciled in Britain. In this respect, Leslie Thompson, the Jamaican trumpet player who settled in Britain in , was one of several performers who came together during late and early The result was the formation of a band to play contemporary US black swing music. Other musicians initially involved in this idea were Cyril and Happy Blake brothers from Trinidad, who had been in Europe since the early s. Bowen arrived in December. In May

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he was joined by four musicians from Trinidad whom Johnson had met whilst he was in the Caribbean. Many of these performers received their training from military or police bands in the Caribbean. They proved capable of playing in several styles of African-American music.

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7: How the U.S. economy turned six good jobs into bad ones

In early , the series was unaccountably dropped and a similar series phased in, with a series paralleling the series, used as a catch-all for Compo's own recordings and sides from miscellaneous U.S. sources; primarily the new Crown label (which was unrelated to the Canadian label of the same name).

The new Music Maker. Music Maker gives you the room you need to bring your ideas to life. And now you can even customize Music Maker to fit your personal style. Simply pick one of the Music Maker editions and select the sounds, features and instruments which matter most to you. And no matter what you choose, your Music Maker is guaranteed to come equipped with a new professional sound engine and free updates. Pro audio sound engine The new Music Maker audio engine is actually the same engine used by countless professional music producers in our pro DAW Samplitude. Real multicore performance More creative freedom: With multicore support, your computer can now make optimal use of all of its CPU cores. Make as much music and use as many instruments and sounds as you like! More premium effects Put to the test by professionals: From vintage sounds to authentic digital mastering tools based on real analog equipment. A huge selection of sounds. Discover the Music Maker Store. Music Maker â€” The original for making your own music Making music with Music Maker is incredibly easy. Download the latest version today for free or purchase one of our popular special editions and join a community of over 2. The new Music Maker principle: The choice is yours. Choose your favorites from among thousands of sounds. Select the software instruments you need. You can even pick the functions you need to customize your version further. First, create your own Music Maker. Then, create your own music. Select your Edition Plus Edition: Install Music Maker and enter the serial number in the Store. And new ones are being added all the time. Your Music Maker version - your style.

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8: Prohibited Items

It might be the last shop standing record shop in Delhi, but New Gramophone Records was actually established in, what's now, Pakistan's Lahore, in Following the Partition of India, the shop relocated to its current spot, atop a shoe shop, in the bustling, hyperactive Chandni Chowk district.

The building is now owned by Warner Music UK. The new vertically integrated company produced sound recordings as well as recording and playback equipment. It also manufactured broadcast television cameras for British television production companies as well as for the BBC. Their best-remembered piece of broadcast television equipment was the EMI colour television camera, which became the mainstay of much of the British television industry from the end of the s until the early s. Exports of this piece of equipment were low, however, and EMI left this area of product manufacture. Blumlein and radar[edit] Alan Blumlein , an engineer employed by EMI, conducted a great deal of pioneering research into stereo sound recording many years prior to the practical implementation of the technique in the early s. He was killed in whilst conducting flight trials on an experimental H2S radar set. Photomultipliers[edit] The company was also for many years an internationally respected manufacturer of photomultipliers. Subsequently, development and manufacturing activities were sold off to other companies and work moved to other towns such as Crawley and Wells. It manufactured integrated circuits electrolytic capacitors and, for a short period in the mids, hand-held calculators under the Gemini name. During the s and s, its roster of artists included Arturo Toscanini , Sir Edward Elgar , and Otto Klemperer , among many others. It continued to operate the label with moderate success until , when it was retired and replaced by the EMI Records imprint, making records with the Columbia Records label manufactured outside North America between and rare. In , following a series of major takeovers that saw CBS Records acquired by the Sony Corporation of Japan, EMI sold its remaining rights to the Columbia name to Sony and the label is now operated exclusively throughout the world by Sony Music Entertainment ; except in Japan where the trade mark is owned by Columbia Music Entertainment. EMI released its first LPs in and its first stereophonic recordings in first on reel-to-reel tape and then LPs, beginning in Trade ad of congratulations to the Beatles for their Grammys. In , Angus McBean took a matching group photograph featuring the boys in long hair and beards to contrast with the earlier cleancut image to show that the boys could have appeal across a wide range of audiences. The two compilations were released in From the late s to the early s, the company enjoyed huge success in the popular music field under the management of Sir Joseph Lockwood. For the emerging progressive rock genre including Pink Floyd , who had debuted on Columbia, EMI established a new subsidiary label, Harvest Records , two years later. Six months after completing the buyout of Chrysalis, Thorn EMI bought Virgin Records from Richard Branson in one of its highest-profile and most expensive acquisitions in record music history. Between the years â€”, EMI then completely and totally divested itself from the c-pop market, and after that, all Hong Kong music artists previously associated with EMI have had their music published by Gold Label , a concern unaffiliated with EMI and with which EMI does not hold any interest. This was the first time EMI had licensed any of its catalogue to a streaming music website. Apple Records , the record label representing The Beatles , launched a suit against EMI for non-payment of royalties on 15 December These were to be issued in AAC format, which gave higher quality for the same bitrate compared with the ubiquitous MP3 format. The higher-quality, DRM-free files became available worldwide on iTunes on 30 May , and were expected to appear on other music download services soon thereafter. Following this decision, Universal Music Group also announced sales of DRM-free music which was described as an experiment. Stone has said that after EMI was taken over by Terra Firma, her relationship with the label had soured and that there is "no working relationship". She also commented on the difficulties she had while recording her second solo album Overpowered. In , EMI withdrew from the South-East Asian market entirely, forcing its large roster of acts to search out contracts with other unaffiliated labels. As a result, the South-East Asian market was the only region in the world where

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EMI was not in operation, although the record label continued to operate in Hong Kong and Indonesia which is currently named Arka Music Indonesia. The European Commission approved the deal, however, under the condition that the merged company divest itself of one third of its total operations to other companies with a proven track record in the music industry. These labels were operated separately under the name "Parlophone Label Group", pending their sale.

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9: EMI - Wikipedia

The sale also broke the previous record for a similar item, the entertainment magazine reported. The UK Parlophone copy of the album includes a high gloss cover and vinyl gatefold sleeve. According to the Hollywood Reporter it was believed to have been autographed by all four Beatles near its release in June

Playing cards, except in complete decks properly wrapped. Exclusion s Many types of merchandise, unless sent as unsolicited gifts, require import licenses that the addressees must obtain from the British Board of Trade. Articles, goods infringing British trademarks or copyright laws. Cards decorated with mica or ground glass or similar materials unless they are placed in envelopes. Citizens Band Radios, walkie-talkies, microbugs, and radio microphones that are capable of transmitting on any frequency between Articles, prints, paintings, cards, films, videotapes, etc. Foods or beverages to which any preservative or other substance has been added must comply with the British regulations for importation. Animal products including dry sausage and dried milk require import license issued by appropriate UK Agricultural Department. Cans of condensed milk require a label in the Greek language indicating the directions for its use. Used clothing, bedding, and rags require Certificate of Disinfection. Exclusion s Tape, adhesive strips, or gummed paper should not be used to seal registered items unless the signature or name of the sender is written or stamped on the tape. Guatemala Feeding bottles and feeding bottles with glass tubes. Guinea Foreign products, natural or manufactured, having markings, labels, or wrappings of any kind that may give the impression that they are of French origin. Weights and measures not of the metric system. Tinned fish, vegetables, and plums must bear special inscription. Guyana Clocks, watches, or other articles bearing any imitation of a British assay mark. Most food including, meats, fish, vegetables, nuts, fruit, bakery products, and confectionery. Exclusion s If addressees in Haiti fail to pay the import duties after acceptance and verification of their shipments, the contents may be sold at auction by the customs authorities. Haiti Articles, documents, pamphlets, posters, books, printed papers contrary to the country. Honduras Used Clothing requires two Certificates of Disinfection for enclosing with the items and endorsing the outer packaging. Hungary Import license required for used clothing. Exclusion s All merchandise imported by mail must be accompanied by an invoice in duplicate. Iceland Icelandic coins and banknotes, as well as any values payable in Icelandic currency. Meat products including sausages. Wireless receivers and their accessories, parts, or batteries. Used clothing requires Certificate of Disinfection. Exclusion s Perishables or edible substances are admitted only by airmail. India Consumer electronic items, except hearing aids and life-saving equipment, apparatus, and appliances and parts thereof. Works of art including photographs ; forms ruled or printed; account and manuscript books; labels; advertising matter except trade catalogs and circulars ; almanacs in sheets or in cards; and other cards, as well as waste paper and old newspaper for packing, are considered to be merchandise, and may be liable to customs duty. Addresses are required to obtain special authorization from the Indonesian authorities for importing luxury items: Indonesia Books and periodicals printed in any Indonesian language and published outside of Indonesia, except educational books approved by the Indonesian Department of Commerce. Cloth and batik designs and sarongs. Cocoa leaves, dried, undried, or powdered. Indonesian national currency rupiahs. Used articles including clothing. Iran Books, newspapers, printed matter, writing, records, pictures, emblems, and any other articles contrary to the country. Radio systems that are equipped with a single sideband; upper sideband; lower sideband; beat frequency oscillator; continuous air wave band; police band; or an FM band having a frequency range of 76 to 87 MHz. The importation of foods, cosmetics, hygiene products, and beverages is subject to permission from the Ministry of Health of the Islamic Republic of Iran. The importation of seeds, insecticides, etc. The importation of animal foods is subject to permission from the Veterinary Organization of the Islamic Republic of Iran. The importation of certain telecommunication products wireless phones, transmitting and receiving sets, and other similar items is subject to permission from the Ministry of Information and Communications of the Islamic Republic of Iran.

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Uncles Bakery (Compass Point Early Readers) Sat subject test its history The Public Press, 1900-1945 (The History of American Journalism) The challenge to civilisation. Relocation of Energys supercomputer International private sewage disposal code 2009 Houses are fields Principles of flow in diperse systems Brodsworth, Yorkshire The JAMES BOND OFFICIAL MOVIE Poster Book Deconstructing pain: a deterministic dissection of the molecular basis of pain Clifford J. Woolf One hundred years of the Royal Jersey Agricultural and Horticultural Society, 1833-1933 Subject catalog to the Library of the Government Printing Office, Public Documents Division, 1900-1950 Little Fur Family Fur Edition Beatrice Wood retrospective Add a editable field to A telephone call for Genevieve Snow Carmel Bird Dictionary of Marxist thought Globalizing regulation : reaching beyond the borders of chemical safety Veerle Heyvaert History as a visual art in the twelfth-century renaissance Love, Healing, Dynamic Balance, and Causality/t928 Criticisms and rejoinders Kombucha: Tea Mushroom What Every Parent Needs to Know About the 1st, 2nd and 3rd Grades Heart of the dragonfly Research on Human Subjects GAAP Financial Statement Disclosures Manual, 2007-2008 Sage ings for introductory sociology My Life and the Paradise Garage P Future preconditional Charlton Parish Register 1787-1812 Power! Not programs! Within mem/returning forward Gutenberg and the genesis of printing. The Art of Baron von Lind V. 2. The guardians. Wanted, a girl for the horses Rousing the nation WHOLE NUMBERS AND NUMERATION Great casseroles!