

American Broadcast and Music Organizations Amalgamate



THE following is an extract from a letter received from the head offices of the National Broadcasting Company, New York:

"In your issue of Friday, January 26, under 'Radio Round the World,' you refer to the National Broadcasting Company of the United States amalgamating with two prominent American music publishing houses, which are to 'select the works to be broadcast by the N.B.C.' While it is true that the National Broadcasting Company has formed the Radio Music Company, the idea of having the Radio Music Company select the works to be broadcast by the N.B.C. is entirely erroneous."

The paragraph referred to runs as follows: "With the idea of killing jazz and educating the public to appreciate fine music, a Determination of Broadcasting Company has been formed in New York. The National Broadcasting Company has amalgamated with two prominent American music publishing houses, with a combined capital of £1,320,000. These publishing houses will select the works to be broadcast by the N.B.C."

Enclosed with the letter published above was an article containing full details of the amalgamation. This in part we reproduce below. The new company apparently realises that, taken generally, the present trend of American music will lead nowhere, and that it is time an effort was made to stimulate interest in the higher forms of music.

Details of the Amalgamation.

THE organisation of a music publishing company effecting a merger of two nationally-known institutions with a great broadcasting system was announced recently simultaneously with the filing in Albany of the incorporation papers of the Radio Music Company. The new organisation effects a combination of two leading music publishers, Carl Fischer, Inc., and Leo Feist, Inc. The National Broadcasting Company enters the picture as a third incorporator.

M. H. Aylesworth, president of the National Broadcasting Company, is to be chairman of the board of the Radio Music Company.

The new company will amalgamate the working combination of the Fischer firm, a dominating factor in the publishing field in classical, standard and educational music, the Feist organisation with its leadership in the publication of popular music, and the agency regarded as the greatest influence of modern times in the dissemination of music of all kinds—radio broadcasting.

Aligned with the new music organisation will be the foremost American composers, it was announced, including not only the writers of popular music, but the musicians who are creating to-day what will be considered the classical compositions of the future. While

the music of all nations will be considered by the new firm, it will adopt a policy of encouragement and stimulus to American composers and native music, particularly compositions of the better class.

The Company's Policy.

"THE policy of the Radio Music Company will be dedicated to the improvement of music in general, the advancement of American culture and the promotion of education of young people in the art of music," Mr. Aylesworth said recently. He pointed out that the alliance between the new organisation and the broadcasters will assure composers of a real audience for their best efforts, and that in turn the radio audience will demand these best efforts.

The operating policy of the new organisation will be almost revolutionary, Mr. E. C. Mills, the new president, remarked when commenting on the Radio Music Company.

"While in the final analysis the Radio Music Company will be a commercial music-publishing venture," he continued, "nevertheless the scope of its activities will be so broad as to have the real objective not primarily in profits, but in making an active and intelligent use of the tremendous facilities (the NBC system) placed at its disposal for the purpose of enhancing and improving the whole trend of American music."

"The radio studios will be the proving grounds for the publications of the new company. The approval of the radio public has always had a great influence on the characteristics of published music, and the approval of this same public will be used to determine new publication policies. The new organisation already is at work on the most ambitious plans so far made for musical education courses."

Discouraging Jazz.

THAT the new firm will have its influence in putting jazz in the background of the American musical picture was also expressed by Mr. Mills.

"We have had perhaps too much jazz," he remarked, "and as there is no denying the influence of music upon the trend of the people's inclinations, it seems about time for someone to assume leadership in a movement away from the cacaphony of most music of the day."

"Popular music, so called, has had and always will have its proper place. The folk songs of a people are its popular music. Out of the war-time travail came jazz as we know it now. It expresses a musical motif born of fear, excitement and hurry. Contrary to the traditions of Stephen Foster, who wrote what are probably the greatest songs our nation has ever produced, the writers of to-day in the popular field seem to be determined to crowd into a composition all that there is of

nervous excitement and hysteria of the moment. To a large extent the life of a nation reflects its music, no less than the music itself is a reflection of the temper of the people. Is it not time for a return to sanity? I think we should go back to melody and let it

serve instead of noise to give us the inspiration which we expect from music. In the popular field, therefore, the Radio Music Company will have the definite objective of a finer product."



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