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Number 6

A Compromise on Broadcasting Musical Rights

WHEN some few months ago the American Society of Authors, Composers and Publishers swung down the gauntlet to radio broadcasting concerns by withholding all permits and demanding compensation for the use of their copyrighted music, the action precipitated a little war which has been going on longer and larger proportions to a temporary armistice was eventually declared. This was brought about by the Music Publishers' Association of the United States through the efforts of its special committee on radio broadcasting, the last named organization recommending that all publishers, whether or not members of the A. S. C. A. P., permit the broadcasting of copyrighted music without charge pending such time when the radio situation shall have been stabilized and placed on a commercial basis. In its report issued during the week ending May 19, Mr. M. E. Tompkins, of G. Schirmer, Inc., chairman of the special radio committee, stated:

“Our Association, which has been in existence since 1850, represents particularly the so-called ‘standard’ publishers, which make up a majority of its forty-nine members, as distinguished from publishers of popular music, although a number of the latter are also members.

“Our committee has been carefully investigating the broadcasting of copyrighted music since last November. In our report, just adopted by the Association, we point out that music publishers are vitally interested in radio broadcasting as a great future user of music and that our rights in the use of our copyrighted music in public performances must be protected. However, we appreciate the fact that radio broadcasting is still in a胚胎 and experimental state and that, while ultimately it will have to be placed on a commercial basis if it is to develop its potentialities, nevertheless the commercial side of the broadcasting problem has not yet been solved.

“In view of these facts and also because we desire to cooperate in developing the music possibilities of radio, we believe that we should allow the use of our copyrighted musical compositions for broadcasting without charge for the present and without prejudice in our rights.”

While the action of the Music Publishers' Association does not bind its members, but merely recommends, it is understood that most of the large standard publishers in its membership will follow the recommendations of the Association. The following representatives are publishers that have definitely decided to follow the recommendations: Carl Fischer, G. Schirmer, Inc.; C. H. Ditson Co., John Church Co., Fanny & Co., and Mills, Hayden & Ellerside, Inc., of New York City; Oliver Ditson Co., and B. F. Wood Music Co., of Boston; Paul A. Schmitt, of Minneapolis, and Clayton Symon, of Chicago.

“The action of the Music Publishers' Association will make available over the radio a great quantity of the best modern music by orchestra, band, choral and individual performers and copyrighted arrangements and orchestrations of the world's best music of all time.

“The decision of the publishers was based largely upon the following facts and conditions with respect to radio broadcasting according to the report of the committee:

“The outstanding fact about radio broadcasting from the standpoint of both willingness and ability of broadcasting stations to agree at present to some practical form of compensation for use of copyrighted musical compositions in their failure, as yet, to find a method of collecting a proper share of the expenses of broadcasting from its beneficiaries, that is from either the various elements of the radio industry or the receiving public. This, of course, does not in any way affect the merits of the question, but it is clear that it does prevent appealing difficulties to the broadcasting companies.

“While the possibilities of the radio as a transmitter of educational and current information matters are undoubtedly great, it is generally expected by those who have investigated this question, including radio experts themselves, that entertainment must comprise the popular feature of it. Music has been found essential to the success of nearly every form of public entertainment, and in this radio broadcasting appears to be no exception. Music is the one broadcasting possibility of almost universal appeal.

“Up to the present time the music broadcasted by radio has not generally speaking, been of a sufficiently high quality to be a factor of importance in creating a further public interest and demand for music itself. Excepting the occa-
sional feature of radio, it is very doubtful if the musical side of it would as yet have had any great public appeal. Much of the music broadcasted is merely that of a phonograph or reproducing piano, and not a little of which is really for advertising purposes. With rare exceptions, it is not great music that have performed over the radio.

“It is not unreasonable to expect, however, that ultimately such scientific perfection of radio broadcasting and receiving (Continued on Page 7)
Playing the Movies

A talk with Milton Charles, Organist, Torchi Theater, Chicago

By A. E. Schorrman

Since the days of earlier musical directors, when the organ was the focal point of the rather drab services of the day and the music was thought to be a rest from the harsh realities of the world outside, the organ has come to be looked upon as a symbol of beauty and elegance. It has become a means of expression, not only for the musicians who play it, but for the audience who listen to it. The organ is a symbol of the power of music to move and inspire, to touch the hearts of those who hear it.

Milton Charles

Charles, a native of Los Angeles, began his musical career at an early age, playing on a small organ in a Baptist church. He went on to study at the Los Angeles Conservatory of Music and later at Juilliard School of Music in New York. He has been the organist at the Torchi Theater in Chicago for over 20 years, and his performances are renowned for their technical skill and emotional depth.

Charles's playing is characterized by a deep sense of Americanism, a blend of the classical and the contemporary, and a strong sense of rhythm. He is particularly known for his interpretations of American composers such as Copland, Barber, and Sessions.

Charles's performances are not just a showcase of his technical prowess, but also a reflection of his deep understanding of the music and his ability to convey the emotions it evokes. His playing is a testament to the power of music to transcend boundaries and bring people together.

The Merit of Melody

By Franklin W. Brown

Only that which has merit is destined to live. Melody is a great, enduring element in music, and whereas there is a time somewhere when you can hardly call a piece musical, some so-called futuristic composers, though they may think that harmony—those masses of chord sequences, solid or broken—is sufficient and, indeed, anything but out of place in the rhythm of life, the rhythm of life is not the most important. The harmony, moreover, is not as important, not as good.

But it is merely the melody that people want, and after all judgment of the public turns out best in the long run. A new thought may be in the head, but if it is worth anything it soon catches on to the popular fancy.

Music is not played among the various levels of society, whereas once it was considered to be a luxury. Over a more persistent and universal need, national or personal, melody, melody. The pleasure of listening, the infinite capacity of the human mind to be moved by music, has become a part of the fabric of our lives.

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MELODY

Men Who Manage Much Moving

VICTOR G. BOEHNLEIN

The Carroltonian MARCH

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Melody

the fine arts, when there is the melodious temperament, there is already the way. And what “returns” so soon? For every hour of labor there is a royal reward. Nothing is more to be feared. There, existing in the most subjective mind and only waiting for realization, are the records of all past performances and memories. Your every earnest effort in music study counts and all roads lead finally to the desired attainment.

How easily you learn your new piece when it is a pronounced melody—the hunting air, the rhythmic song, that you sing so readily as you go about your daily task! Thus you turn drudgery into an interesting exercise, even making some mental occupation become something fine—every task a perfect work of art! That is the way to put in a bright color where before there was dull gray and drab.

Take up music, let it be ever so casually, and a new thrill is born. Life is discovered to be beautiful after all, and all ugliness disappears as the outer enveloping epiphrases of experience—just skin deep.

Melody owes music study the fact that serious affairs of our program made it out to be. Even if some portions of the new piece seem difficult, let there be a thread of melody and, lo! the hard places are easily surmounted. Of course, elasticity is a relative term. What would please one would not please another. However, there comes a time in the ear of the uninitiated, when delight is discovered in all sorts of music, and even in primitive tunes the germ of greater things.

Some of the masters have taken hold of simple gypsy airs and transcribed them into purposes of grandeur, but there had to be the ever pulsating one—melody as the principal theme constantly recurring. Robinson took "I Dream Too," and out of it came forty pages of wonderful variations.

We have of late discovered in East a source of musical subjects—colorful and astringent, breathing of in- cease, power, and love— and all this has lent its own peculiar influence to our Western artistic world; Oriant and Orient, finding through melody a moving ground, an international language whereby long misunderstandings shall disappear and the sacred heart of man discovered to be of the same color and character the world over. So does melody, sweet melody, broadcast its vibrations in the space, oscillating waves until the whole cosmos is enveloped.
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HARRY NORTON

Piano Allegro

MELODY

Laconia Lands the Laurel

FRANKLIN COLIER, the very clever arranger and accompanist on the staff of the Boston Herald, has a new and exciting new piece of the year. It has a certain amount of interest in the form of a new song which has been written by the famous composer, HARRY NORTON.

The song is called "Laconia Lands the Laurel," and it is the second in a series of songs which Mr. Norton has written for the Herald staff. The first in the series, "Laconia on the Hudson," was published earlier this year.

The melody of "Laconia Lands the Laurel" is based on a popular New England folk song, "Old Ironsides." The lyrics are by a well-known New England poet, and the music is arranged by Mr. Norton.

The song is a sentimental ballad, telling the story of a young man who leaves home to go out into the world and make his way. The melody is simple and sweet, with a touch of pathos that makes it very appealing.

The lyrics tell the story of the young man's journey, and of his eventual return home, bringing with him the laurel wreath that symbolizes his success. The song ends with the young man singing, "Laconia, my home, I've found my way, I've won my laurel wreath," as the crowd shouts "Hooray!"

The song is a reminder of the beauty and promise of the New England landscape, and of the values that make that region so special. It is a song of hope and inspiration, and it is sure to become a favorite among New Englanders.

The song can be heard on the Herald's website, and is also available on CD. It is a beautiful piece of music, and it is sure to bring smiles to the faces of all who hear it.
The Greater Lose as the Lesser Loom

PAGE 23

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The Greater Lose as the Lesser Loom

Hatred, envy, and especially personal fear, are not quite as old as the race, but they are as ancient as the race itself. They make the world go round, and they are the source of much of its misery. It is said that the first men who lived in the Garden of Eden were not very happy there. They had to work hard for their living, and they had to pay for their mistakes. They had to contend with the forces of nature, and they had to fight with each other for the possession of the land. They had to be always on guard against the attacks of the wild beasts, and they had to be always on guard against the attacks of the human beings who lived around them.

But the Garden of Eden was not the only place where men lived. There were other places in the world where men lived, and they had to contend with the same forces that the people in the Garden of Eden had to contend with. They had to be always on guard against the attacks of the wild beasts, and they had to be always on guard against the attacks of the human beings who lived around them.

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Don't miss Page 1

You may not believe it, but there always has to be a blend of the known and the new in the world of music. After all, the best way to keep people interested is by introducing them to something they've never heard before. Similarly, some of the most successful songs are hybrid creations that take elements from different genres and blend them together in a way that's both familiar and exciting.

This blend of old and new is particularly evident in the music of today's up-and-coming artists. They take inspiration from a wide range of sources, from classical composers to contemporary pop stars, and incorporate it into their own unique sound. This approach not only keeps the music fresh and relevant, but it also allows them to connect with audiences who might not have been interested in classical music before.

Moreover, this blending of genres can have a positive impact on society as a whole. By breaking down the barriers between different musical traditions, it helps promote understanding and appreciation of diversity. It shows that there are no limits to what music can be, and that creativity knows no bounds.

In conclusion, the world of music is constantly evolving, and the best way to keep up with what's new and exciting is by keeping an open mind and embracing the blend of old and new that defines the music of today. So, don't be afraid to step out of your comfort zone and explore new sounds and styles. Who knows, you might just discover your new favorite artist or genre!
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