

The ELECTRONIC MUSIC REVIEW
Electronic Music Studio
Tape Distribution Service

THE INDEPENDENT ELECTRONIC MUSIC CENTER, INC.
Trumansburg, New York 14886, U. S. A.

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June 16, 1966

Electronic Music Studio
Tulane University
New Orleans, Louisiana 70112

Dear Sirs:

Enclosed is a questionnaire which the IEMC is distributing to all electronic music studios. We ask that each recipient answer by September 20, 1966. The results of this survey will be published as a complete directory of electronic music studios in the first issue (January 1967) of the ELECTRONIC MUSIC REVIEW.

Also enclosed is the list of studios receiving this questionnaire. We would appreciate your response to the requests prefacing this list.

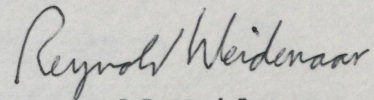
Other enclosures consist of a copy of the IEMC prospectus and a copy of "Information for Contributors to the ELECTRONIC MUSIC REVIEW." In case anyone at your studio would be interested in contributing material to the REVIEW, I should mention that the final deadline for submission of manuscripts for the first issue is September 1, 1966.

The IEMC is furthermore engaged in the process of establishing an electronic music tape distribution service. In the event that you would be interested in distributing tapes through the IEMC, please inform us what duplication, distribution, and performance restrictions, conditions, etc., you would wish to have placed on your tapes. We are presently gathering such regulations from various sources to incorporate them into several regulatory codes which will govern the different levels of distribution: to electronic music studios, to radio stations and organizations, to educational institutions, to concert organizations, and to the general public. The codes will be enforceable by means of requiring each prospective purchaser to sign a legal contract agreeing to abide by the code governing the particular tape(s) he wishes to obtain. In case of an infraction the IEMC would therefore be in a position to initiate a lawsuit.

The IEMC would appreciate receiving the addresses of electronic music composers who might not presently be contacted through a studio, and also the addresses of other persons interested in electronic music.

Finally, should you desire to receive additional copies of any of the enclosed materials, please feel free to request same. Your studio will automatically receive a copy of the first issue of the REVIEW.

Sincerely,



Reynold Weidenaar
Resident Director

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Enclosures