

1940

BROADCAST MUSIC, INC.

1960

BMI

*

TWENTY
YEARS of
SERVICE
to MUSIC

**TWENTY
YEARS of
SERVICE
to MUSIC**



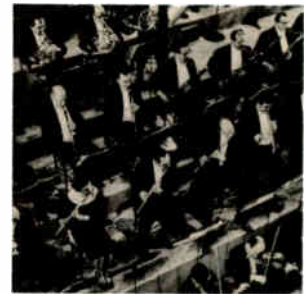
The United States copyright law provides that the authors and publishers of music have the right to be compensated when their music is performed publicly for profit. This right also exists under the laws of every major country of the world.

Broadcast Music, Inc.—better known as BMI—acquires these performing rights from independent writers and publishers, collects license fees from the organizations which perform music for profit, and, in turn, makes payment to the creators of the music which is used. As a performing rights licensing organization, BMI serves the composers, publishers and users of all types of music. BMI's services are available to all writers and publishers who desire to grant performing rights to it and to all persons who perform music and who wish to avail themselves of BMI's repertory.

BMI licenses the music of composers and publishers who are resident in every one of the United States. Through agreements with performing rights societies in other countries, it makes American music available throughout the world and brings the music of foreign countries to America.

On the twentieth anniversary of its founding, BMI looks back on two decades of unprecedented economic, technical, and cultural growth in American music. We at BMI think that the free, open competition that BMI brought to the performing rights licensing field has contributed significantly to that growth.

As BMI begins its third decade of service to music, we believe that many people may be interested in reviewing briefly the role that BMI has played in fostering the growth of this art and the manner in which economic competition and technical progress have combined to advance music in the United States.



CHAIRMAN OF THE BOARD

PRESIDENT

NEW YORK, NEW YORK
DATE OF PRESS, 1960



TWENTY YEARS OF SERVICE TO MUSIC

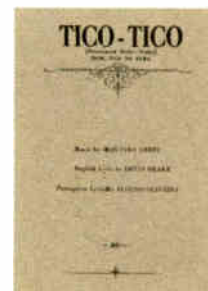
The three principal rights that composers of music have under our copyright law are the right to publish their music, the right to have it recorded, and the right to have it performed publicly for profit. BMI is concerned only with the performing right.

Until 1940, practically all performing rights in the United States were handled by one organization. Any composer or publisher who was not admitted to membership in that organization had no way of profiting from the performance of his works. It is, of course, impracticable for individual composers to negotiate performing rights licenses with all the thousands of establishments—radio and television broadcasters, restaurants, hotels, theaters, night clubs, ballrooms, skating rinks, background music services and many others—that utilize these rights commercially throughout the world.

Despite this, the only performing rights organization in existence twenty years ago severely limited its membership. During the five years preceding 1940, although many writers and publishers clamored for admission, few writers and practically no publishers were admitted to membership and thus permitted to share in the revenue from performing rights. The membership, furthermore, was restricted almost entirely to composers and to business enterprises in New York and Hollywood, with motion picture producers forming its most important single segment. Since only publishers who received performing rights money were truly active, practically all writers had to do business with those publishers, whether or not the writers were permitted to share in the distribution of this revenue.

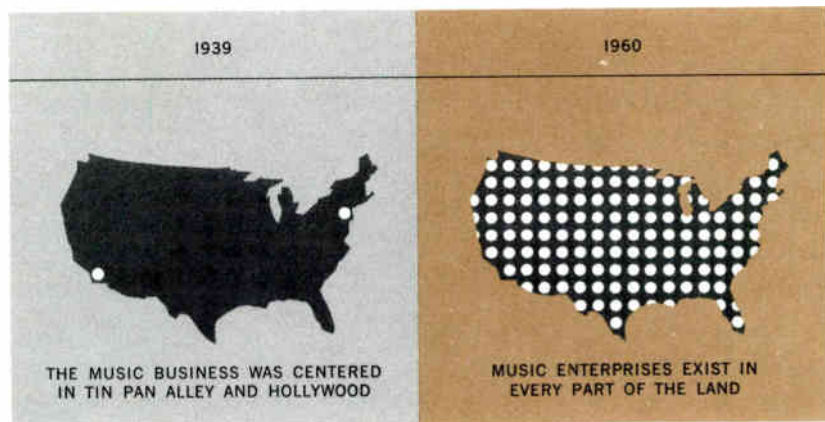
Just as the creators of music were frustrated by this monopoly, so the licensees of performing rights were oppressed by it. The sole organization in the performing rights field owned the rights to practically all the works of American and foreign origin that had been economically exploited for decades past. Because of this control, music users had to deal with the monopoly on its own terms or limit themselves to the music that was more than 56 years old and which had, by passage of time, gone into the public domain because it had lost its copyright protection.

This performing rights monopoly distributed the money it collected without objective standards or procedures. The only performances of which its distribution committees were even



vaguely aware, in making the distribution to its limited group of members, were those on country-wide broadcasts. As a result, music which was popular in sections of the country other than New York and Hollywood received little or no payment.

The only lasting solution to the problems inherent in this economic deadlock upon the production and use of music was, of course, the creation of competition in the field of performing rights.



BROADCAST MUSIC, INC. IS FOUNDED

In 1940, approximately 600 broadcasters brought this competition about by forming Broadcast Music, Inc. When BMI filed the Securities and Exchange Commission prospectus, on the basis of which its stock was sold, it said that no dividends were to be expected from the Company. No dividends have ever been paid. About 95% of the stock is in the hands of independent stations. Whether stockholders or not, all broadcasters have the same performing rights licenses from BMI.

BMI's stock is distributed among approximately 600 of the 4,000 licensed broadcasters in the United States. The average investment of these stockholders is about \$500. BMI has not sold stock since approximately the date of its formation. The minority of broadcasters who are BMI stockholders makes no greater use of BMI's repertory than do those broadcasters who do not own stock.

Today virtually all broadcasters have "blanket" licensing agreements with all performing rights organizations, under which they pay fees based on their gross income. Under these agreements the amount that the broadcaster pays is the same, no matter how much or how little of the music licensed by any organization is used.



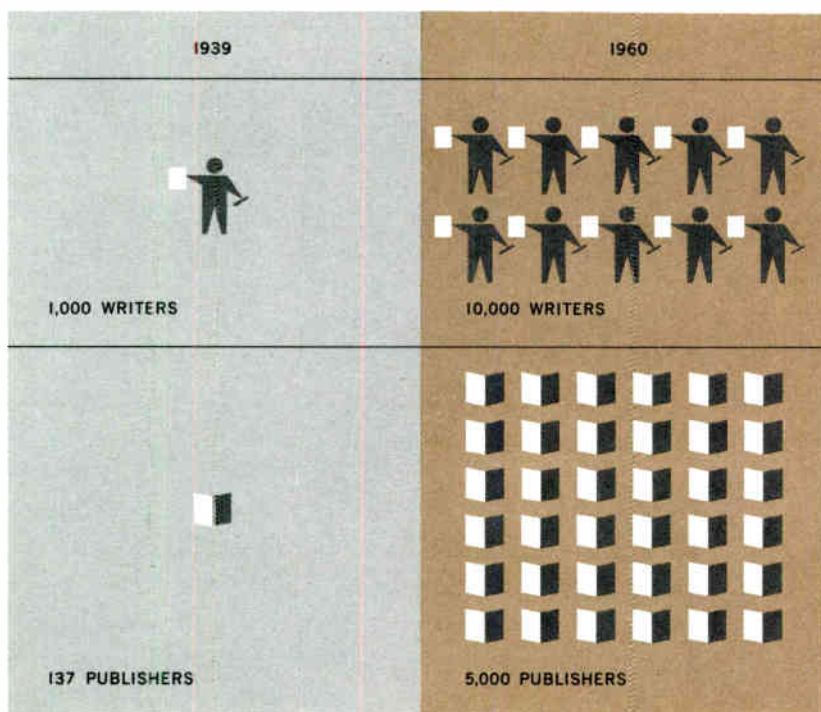
In order to achieve the classical feature of competition—a free and unrestricted market—BMI opened its doors to all the creators of music, including those who had previously been excluded from an opportunity to share in performing rights fees. It adopted a method of compensating these independent writers and publishers which would equitably credit them for actual performances, whether national, regional, or local. It offered nondiscriminatory contracts to all users of music.

THE RESULTS OF COMPETITION

The expanded opportunity for new writers and publishers created by BMI has sparked a continuing process of diversification, growth, and democratization of American music during the last two decades. New talents, particularly those from portions of our country outside of Tin Pan Alley and Hollywood, have found an audience. New music has been able to gain a hearing. New vitality has been brought to traditional forms of music.

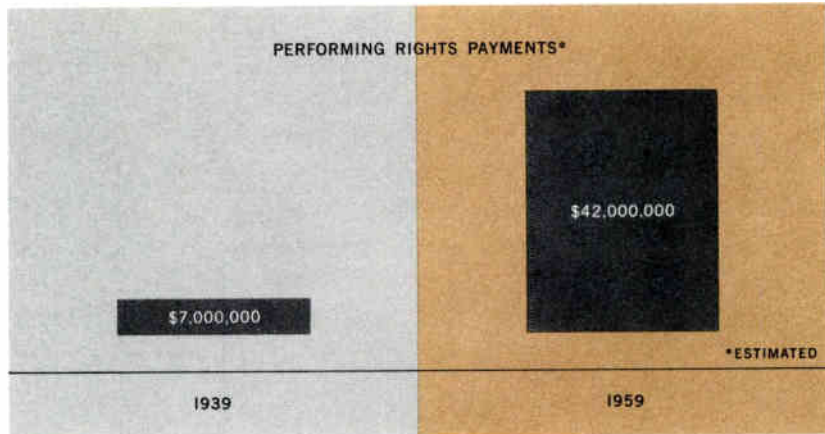
Today there are not 1,000 but some 10,000 writers, not 137 but approximately 5,000 publishers, who have an opportunity to share in performing rights revenue.

The industries dependent on music have also grown and diversified. A handful of recording companies centered in a few major markets no longer dominates the recording field.



WRITERS AND PUBLISHERS WHO CAN SHARE IN PERFORMING RIGHTS REVENUE

The fresh and vigorous atmosphere created by competition has brought economic advantages to all persons concerned with performing rights. The enterprises which perform music are better off with competition and with nondiscriminatory prices. At the same time, the amount of money paid by them to performing rights organizations has increased from about \$7 million in 1939 to some \$42 million in 1959, the twentieth year of competition. Most of this money, only about a quarter of which goes to BMI, is paid by the broadcasting industry, chiefly by television.



BMI's licensees include broadcasting stations, night clubs, restaurants, ballrooms, and all the other places where the licensee brings music to the public. The only rights that BMI obtains from writers and publishers is the right to perform their music publicly for profit. The writers and publishers retain all other rights in their works, including the publishing and recording rights.

All the royalties and payments that come from the sale of sheet music and recordings and from similar sources go directly to the writers and publishers. BMI receives no money from any of these sources. Indeed, when a popular composition becomes a hit, BMI pays out more money to its composer and publisher, since the success of the song is reflected in increased performances. In short, BMI does not receive a penny from publishers or writers. It is paid solely by the users of music and it pays out the great bulk of money that it receives to the independent creators of the music it licenses.

One result of its open-door policy and method of payment is that the BMI catalog contains music of all types. It includes a broad section of concert music; country and western music—an outgrowth of America's basic folk music; Latin

American music; sacred and gospel music; rhythm and blues music—including rock and roll; popular ballads, both American and European; and a growing amount of show music.

BMI has licensed many recent popular hits. Some of these tunes have come from experienced writers with many successful songs to their credit. Others have come from people throughout our country, who, prior to BMI's organization, would have had no chance of receiving payment for the performance of their songs. BMI has licensed songs that became hits, written by high school principals and elementary school teachers, by jazz musicians and by teen-agers, by an aeronautical engineer and by a gospel singer, by Juilliard-trained musicians and by single-string guitar-pickers, by full-time dance band musicians and by housewives, by researchers into the folk music of the Appalachians and sophisticated night club performers, by hallowed show business names and by one-time field hands. Indeed, the people who write America's song hits today are as varied as the people who enjoy them.

The open-door policy of BMI has provided these creators of music with an opportunity which otherwise would have been denied them.

Today music in America comes from all parts of the land. Such cities as Nashville, Seattle, Atlanta, Philadelphia, and Detroit have joined Hollywood and New York as homes of flourishing musical enterprises.

On February 9, 1960, a group representing composers and publishers affiliated with BMI presented officers and directors of the company with a bronze plaque which saluted BMI's 20 years of service to music in these words:

"For twenty years Broadcast Music, Inc. has held wide open the door of opportunity for authors, composers and publishers of all types of music.

"It has sought them out in every corner of the country.

"It has nurtured them and encouraged them and abetted their development in every honorable, meaningful, material and spiritual manner.

"And in so doing Broadcast Music, Inc. has immeasurably enriched all of American music.

"As music publishers, authors and composers who were thus enabled to make our own individual contributions to the musical wealth of our nation and the world, we, on the occasion of Broadcast Music, Inc.'s 20th anniversary, hereby express our deepest appreciation to BMI and all its officers, directors and employees."

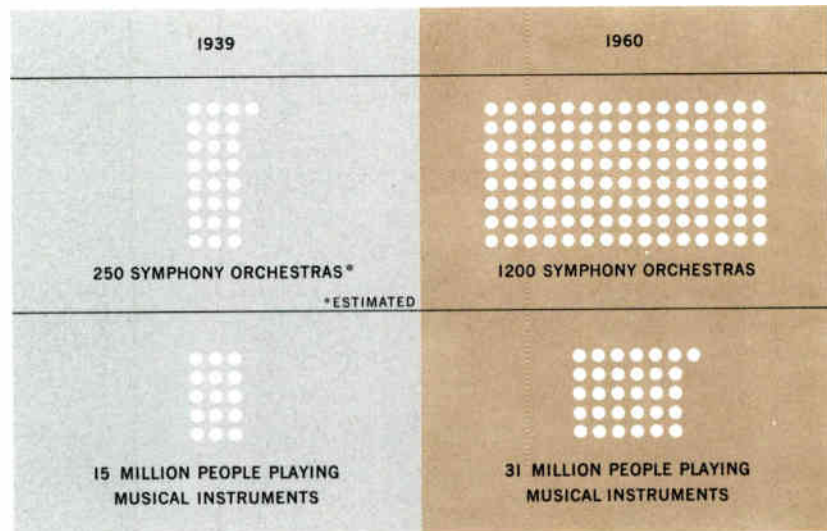
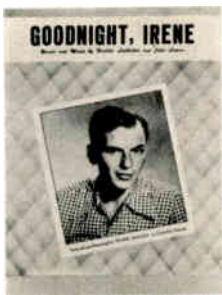
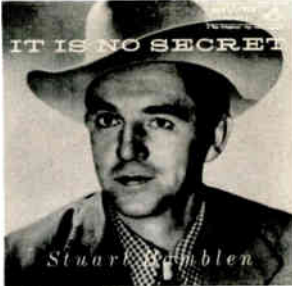


BMI AND MUSIC TODAY

As BMI enters its third decade in 1960, more music is created and listened to by more Americans than ever before in the nation's history. Public sources disclose some dramatic facts.

Live music attracts audiences in the millions. Altogether there are more than 73,000 instrumental organizations in the United States, with 26,000 orchestras and 47,000 bands. An average of eleven operas a day are produced somewhere in the country by its 727 operatic groups. And there are more symphony orchestras in the United States—some 1,200—than in all the other countries of the world combined.

Today the American people spend as much money at the box offices of concert halls as they do to attend baseball games. Thirty-one million of them play musical instruments, compared to half that total in 1939. More than 9,000,000 American children receive instrumental instruction in schools and from private teachers, compared to only 2,500,000 a decade ago. Advanced musical training and courses leading to degrees are offered in more than 250 institutions of higher education.



All of these factors have combined to create a cultural explosion. But another major factor in this greatly expanded musical interest and activity has been the technical improvement and innovation in the recording field. The long-playing 33 $\frac{1}{3}$ rpm recording eliminated the three- to four-minute limitations of playing time on the old 78 rpm recordings, opening the way for a completely new form of listening pleasure.

One significant product of this activity has been an increasing awareness of all kinds of music. For example, in 1960 1,262 of the nation's AM and FM stations programmed an average of 13,300 hours of concert music each week, or 10.5 hours per station per week.

High fidelity and stereophonic recordings and record players have been technical developments of the past two decades that have brought recorded music closer to live performance. Last year, Americans spent more than a quarter of a billion dollars on hi-fi equipment. The introduction of magnetic tape has made it possible to record music free of dependence upon elaborate recording studios. This has brought about a revolution in the economics of recording that has benefited everyone, from composer to listener.

Recorded music today brings to Americans a range of music which no previous generation could have envisioned. The names of composers long forgotten have become household familiars. Composers experimenting in the newest of techniques have become widely known. International popularity has been won for music developed in this country but which had its origins in the folk music of varied races and nations.

Practically our entire population has access to music through radio and television. Some 30,000,000 American families, representing well over half our total population, now own record players. That these millions can explore the many worlds of music has had great influence in broadening America's musical horizons.

In short, American musical taste is more diversified today than ever before, with a constantly increasing number of people participating in the creation and enjoyment of music.

PROGRAMS OF CULTURAL SERVICE

In addition to furnishing composers and publishers with an opportunity to be heard and paid, and providing performing rights licensees with a broad and varied catalog, BMI has interested itself in programs of purely cultural content.

The writing and publishing of concert music, for example, has always been a field in which there are only limited financial rewards. BMI has therefore stimulated interest in this music and increased financial support for it. The August, 1960, issue of *MUSICAL AMERICA* said of this BMI activity: "*Broadcast Music . . . is a business with a conscience, fully aware of the pressing need to make dollars work for contemporary composers and music. . . . In a scant 20 years since its founding,*





BMI has taken a mature and responsible stand on the side of contemporary and, most important, American musical thought. It has realized that only through realistic support of our writers, through money, performances, and recordings, can the composer of today find an opportunity to flourish and work for America's culture and stature in the world of art."

BMI has distributed more than a million copies of an annually revised brochure, CONCERT MUSIC, USA, outlining the increasing concert music activity in our country. Copies have been distributed all over the world by our government. Brochures dealing with the lives and music of many of the leading contemporary concert composers who have entrusted their performing rights to BMI have been prepared and distributed by BMI.



The extent of BMI's position in contemporary concert music in America is reflected in THE NEW MUSIC, Harper's Magazine, April, 1959. The article listed works of 45 contemporary American composers as the best introduction to American concert music today. Twenty-seven of these are writers whose music is licensed by BMI. Similarly, a selective bibliography published by the New York Public Library in 1959, SOME TWENTIETH CENTURY AMERICAN COMPOSERS, listed 15 leading contemporary composers. Ten of them license their performing rights through BMI.

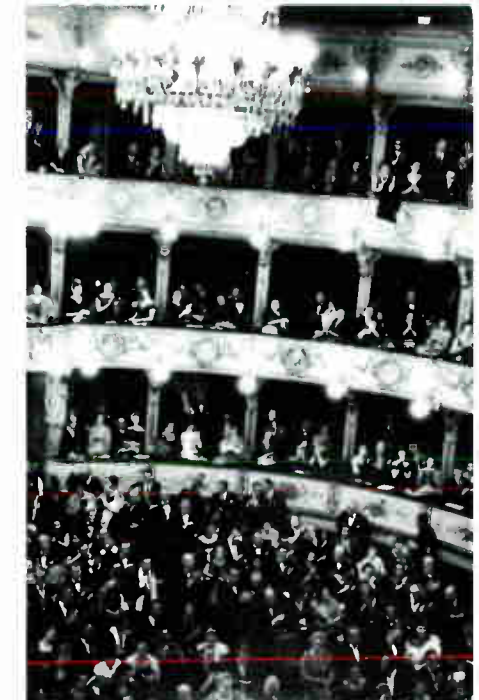


BMI's activities in the concert field were recognized in a resolution of the American Symphony Orchestra League's convention in June, 1960, citing the "*sincerely constructive policy of Broadcast Music, Inc. toward the advancement of music as a high art for twenty years.*"

Recognizing that jazz has been internationally accepted as a major art form, BMI prepares and distributes brochures dealing with the work of many of the outstanding jazz composers of our time. These have been made available in quantity to the United States Information Agency, to be used abroad in connection with its American music programs.

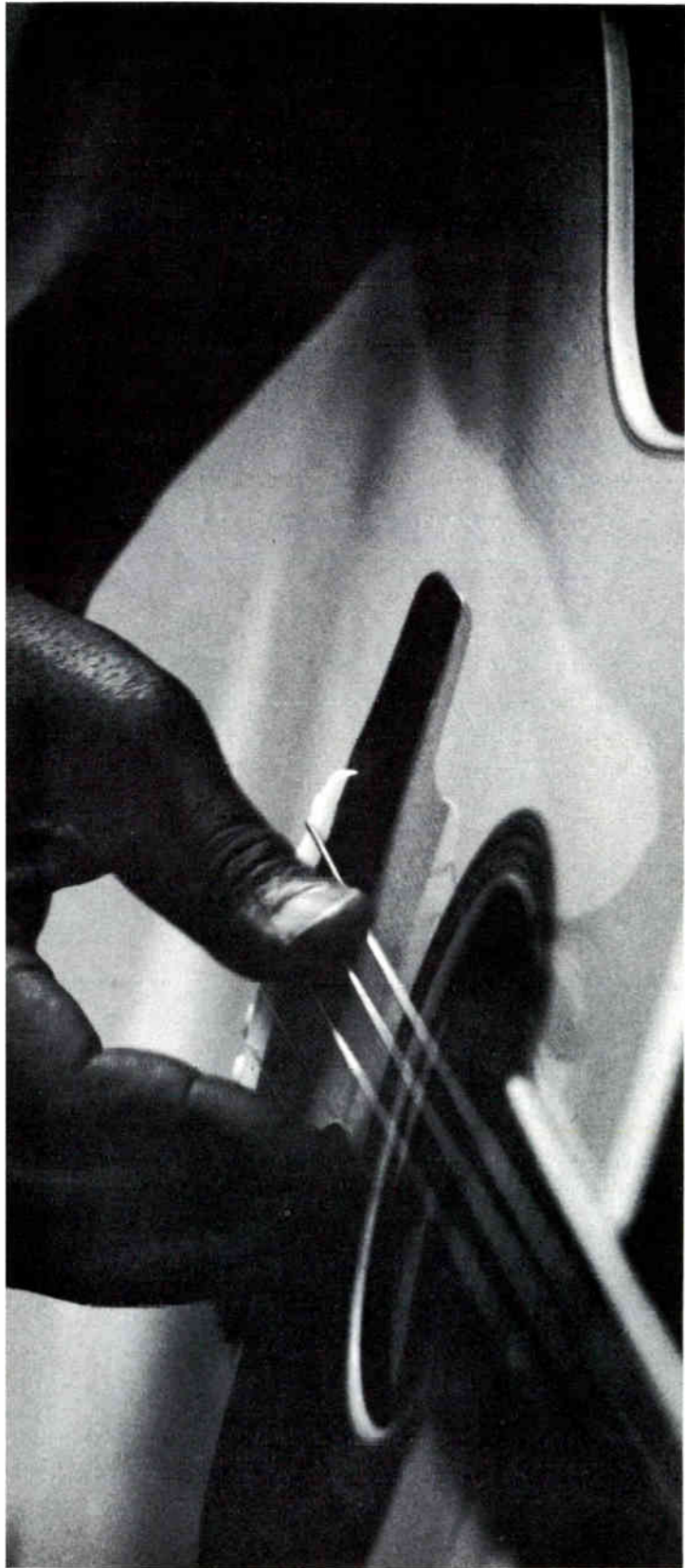


Because BMI believes that music and composers flourish best when all culture is given encouragement and support, it has answered requests for assistance from many organizations whose primary interest is not music. For more than five years, cooperating with libraries, it prepared a series of book review programs, using talks about the wide world of books by outstanding figures in many fields. These programs have been used by as many as 1,500 radio stations, by public libraries, schools and other groups.



Americans are making more music and listening to more music than ever before in their history.

Composers bring to BMI music which draws upon the thousands of influences that are America. Their music encompasses all forms, all styles, all dimensions. Their instruments range from the most basic to the most complex.



The hands of John Lee Hooker play the blues, "the American music which has circled the world."



The past, present, and future of jazz come alive in the work of composer and arranger Bob Brookmeyer.

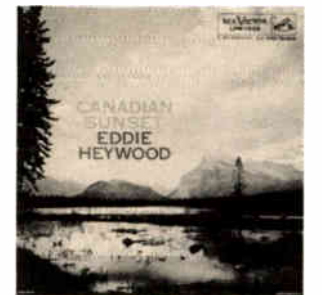
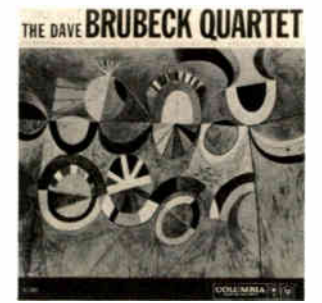
Responding to a request from the Society of American Historians for assistance in bringing about wider understanding of history through the mass media, BMI has prepared and distributed a series of 219 fifteen-minute radio programs called *THE AMERICAN STORY*. Each of these was written by an outstanding historian, and together they tell the story of the United States from the discovery of the continent to the organization of the United Nations. Published in book form by Channel Press, these have sold over 250,000 copies and were dividend selections of both the Book-of-the-Month Club and the Literary Guild. Public school systems have chosen *THE AMERICAN STORY* as a textbook, or as required reading. The book has been published abroad and has been utilized by our government overseas. Recently the United States Information Agency printed an Arabic translation. Late in 1960, a sequel, *THE UNFORGETTABLE AMERICANS*, was published by Channel Press.

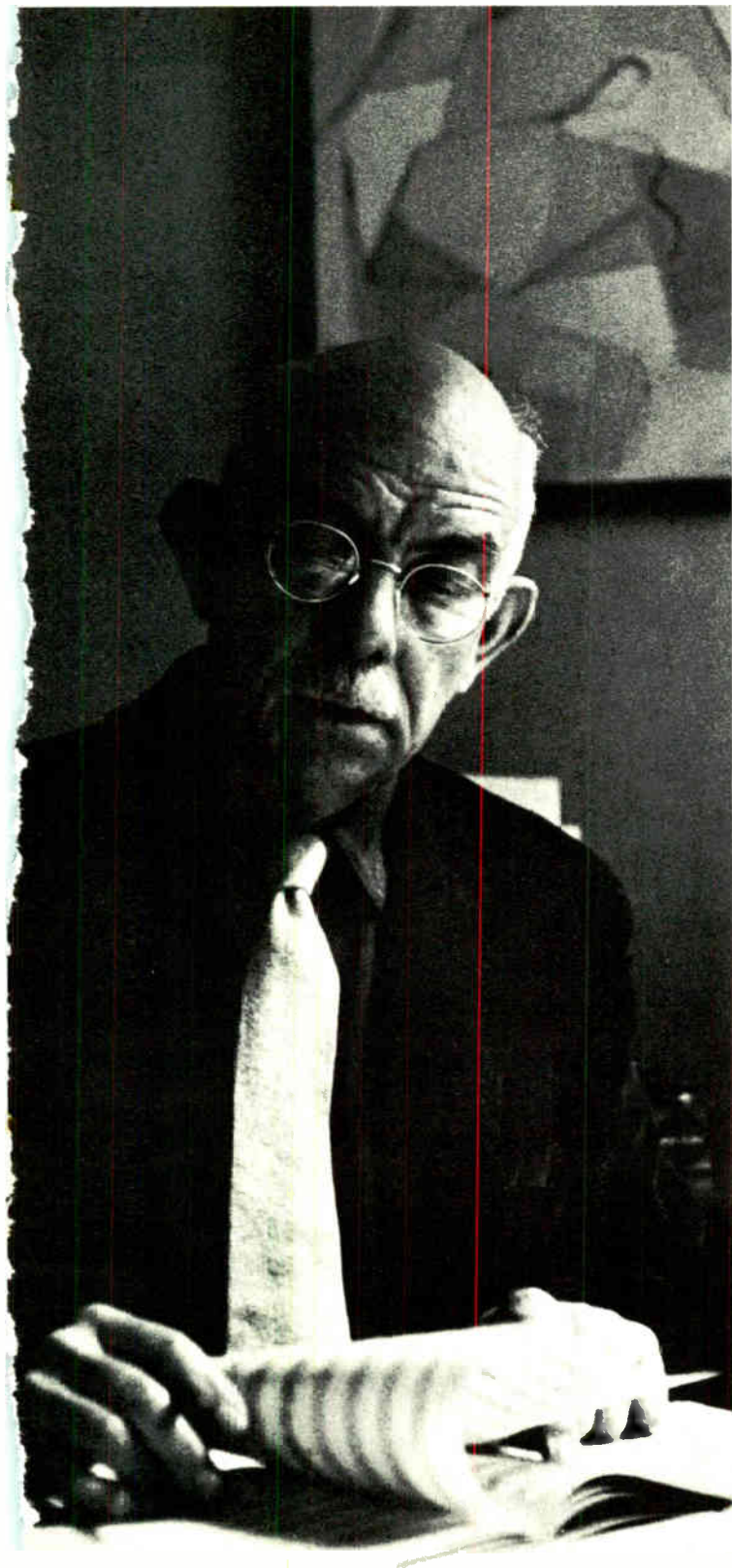
THE LINCOLN STORY was prepared to commemorate the Lincoln sesquicentennial year. Seventy-five programs were written and distributed to broadcasters as a public service, utilizing the talents of outstanding historians and public figures. This series will appear this year in book form as *LINCOLN FOR THE AGES*, published by Doubleday.

Cooperating with the American Association for the Advancement of Science and the American Council of Learned Societies, BMI prepared an award-winning series, *THE WORLD OF THE MIND*, which told the story of the various sciences and disciplines represented by the two groups.

These programs have been used by thousands of radio stations. In addition to preparing these program series, BMI has responded to many public service organizations, government groups and charities. It has prepared and distributed special programs for them.

For the future, BMI looks forward to serving many thousands more of the creators of music and many more of the businesses which use music as part of their service to the public. It will continue to deal justly and fairly both with the creators of music and with those enterprises which enable that music to be heard. It will continue to maintain its open-door policy for the benefit of all persons who wish to have an opportunity to gain the public ear and to be rewarded if their works win favor. It will continue to serve the public by making music from every part of our country and from all quarters of the world available for public performance.





Wallingford Riegger is regarded as "one of the liveliest musical minds . . . one of the keenest musical intelligences this country has yet produced."



Principal of an Arkansas high school, collector of America's musical past, Jimmy Driftwood wrote THE BATTLE OF NEW ORLEANS, sung around the world.



The young songwriting team of Jerry Leiber and Mike Stoller, not yet twenty-eight, had, in two years, twelve hit songs, eleven of them selling more than one million records each. Among them . . . CHARLIE BROWN, ALONG CAME JONES, and KANSAS CITY.



Harry Partch pursues a musical way all his own, building instruments to implement it, training musicians to play his music, seeking to enlarge the means of communication between human minds.

Triple crown winner—Pulitzer Prize, Tony Award of the American Theatre Wing, New York Drama Critics Award—**FIORILLO!**, with words and music by Jerry Bock and Sheldon Harnick, continues to delight audiences in New York and on tour.



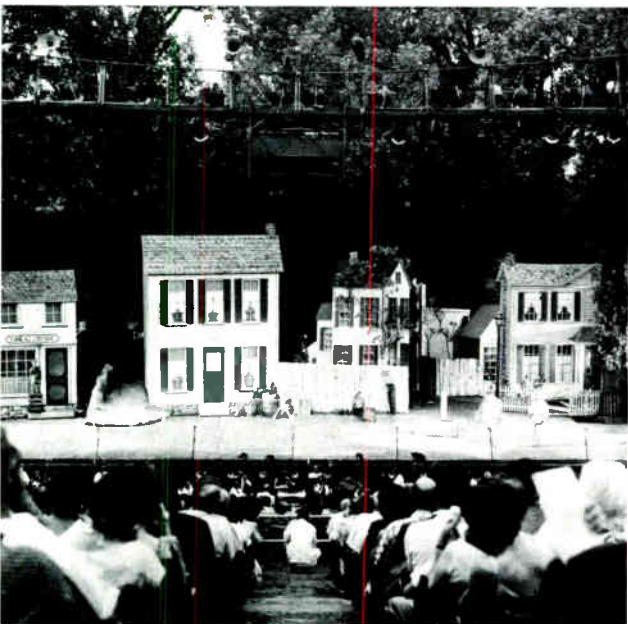
Americans attend the musical theater in greater numbers than ever, exploring the wide world of musical comedy, ballet, and opera. Composers who license their music through BMI are contributing to that world.



Stage-struck Rick Besoyan left California in the 1940's to make his mark on Broadway, where he worked as performer, musician and composer. His satire on the operettas he loves, *LITTLE MARY SUNSHINE*, was one of the 1959-60 season's major hits.



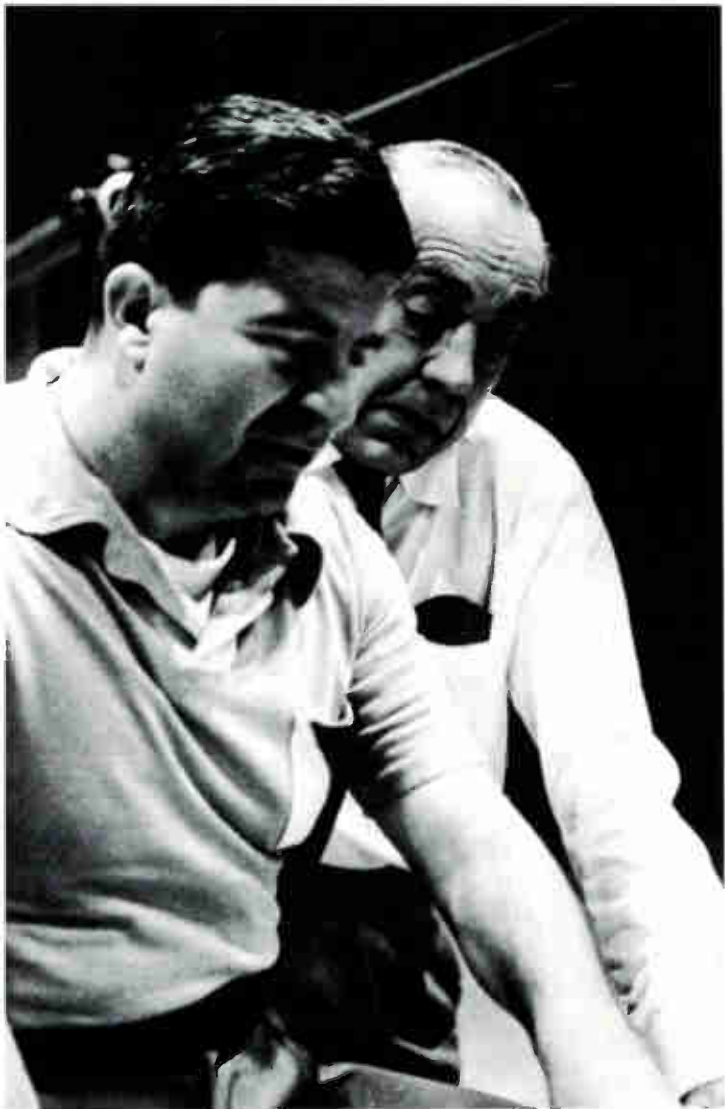
When choreographer Jerome Robbins heard a recording of a Robert Prince work, he immediately commissioned the young composer to write a ballet, to be premiered at the 1957 Spoleto Festival. The work, *NEW YORK EXPORT: OPUS JAZZ*, was an immediate triumph.



For his musical version of *TOM SAWYER*, composer Frank Luther went direct to the soil-flavored, grass-root folk music of the United States. In doing so, he gave fresh significance and new dimension to a great native saga, and delight to audiences of the St. Louis Municipal Opera's 1960 season.



In reporting on the 1959 Metropolitan Opera production of Alban Berg's monumental *WOZZECK*, Paul Henry Lang of the New York Herald Tribune said: "(It) should become one of the prides and showpieces of the Met's repertory; nothing less is acceptable if we are to consider ourselves a mature musical nation."



Among the many distinguished composers who create music for motion picture and television films are Lionel Newman, and Cyril Mockridge.



One-time symphony violinist Boudleaux Bryant had five songs on the Hit Parade in the space of a year, some written in collaboration with his wife, Felice. Among them were ALL I HAVE TO DO IS DREAM, DEVOTED TO YOU, PROBLEMS.

The people who write music
are as varied as the
people who enjoy it.



Gil Evans and Miles Davis are giants in the world of jazz composition, arrangement and performance.



Otis Blackwell earned his living as a pants presser, wrote music at night, and waited for recognition. Success came to this talented composer, singer and arranger, beginning in the mid-1950's. Mr. Blackwell's biggest hit to date has been FEVER.



Georges Auric and John Lewis discuss their mutual musical interests. Mr. Lewis, composer and pianist, is leader of The Modern Jazz Quartet. M. Auric, one of France's Les Six, occasionally writes popular songs as well. His best known work in this genre...THE SONG FROM MOULIN ROUGE.



Young Canadian-born Paul Anka meets a group of his Finnish fans during a world tour. At the time five of his songs were on the Japanese Hit Parade. His songs include DIANA, YOU ARE MY DESTINY, and LONELY BOY.



In his 49 years, Boston-born Alan Hovhaness estimates he has probably written 1,200 pieces, including 16 symphonies. Seen here during a world tour, he is rehearsing Indian musicians for a performance of his ARJUNA SYMPHONY, written for the Madras Musical Association. During the 1959-60 concert season his MYSTERIOUS MOUNTAIN was the most performed symphonic work by an American, according to a survey of 74 orchestras.



V. C. Gilbert was a full-time gill-net fisherman on the Columbia River when he improvised the story of the SHIFTING, WHISPERING SANDS for his future wife. They collaborated on the song, a recording of which sold more than one million copies in 1955.



One of the most influential of the traditional country song writers, Hank Williams was a musical legend even before his early death in 1952. But he lived long enough to see his songs achieve international popularity —among them, COLD, COLD HEART, JAMBALAYA, HEY, GOOD LOOKIN', YOUR CHEATIN' HEART.



Terry Gilkyson majored in music at the University of Pennsylvania. During his service with the Army, he collected many native songs and developed his own notable composing style. Among his successes are THE CRY OF THE WILD GOOSE, MARIANNE, GREENFIELDS, MEMORIES ARE MADE OF THIS.

Night club entertainers sing Alec Wilder's *WHILE WE'RE YOUNG* and *I'LL BE AROUND*; symphony orchestras play his *CARL SANDBURG SUITE*; choruses sing his *NAMES FROM THE WAR*, written with historian Bruce Catton; children learn about music from his *STORY OF THE ORCHESTRA*; college groups perform his operas; jazz musicians improvise on his instrumentals; chamber groups perform his many works. Music is music to Wilder, wherever it may lead him.



Peggy Glanville-Hicks is the first woman in the history of music to have an opera commissioned, produced and recorded . . . her *TRANSPPOSED HEADS*, based on the story by Thomas Mann. Most recent work on the agenda of this prolific composer, the opera *HOMER'S DAUGHTER*, with libretto by the British poet, Robert Graves.



In reporting the award of the 1960 Pulitzer Prize in Music for Elliott Carter's *SECOND STRING QUARTET*, *The New York Times* said of him . . . "one of the leading and most original creative minds this country has produced in music."



Roger Sessions, Ulysses Kay, Roy Harris, with Russian composer Tikhon Khrennikov, on the stage of Tchaikovsky Hall, Moscow. The occasion, a performance of their works by the Moscow State Radio Symphony Orchestra during a 1958 tour of Russia under United States State Department auspices as part of international cultural exchange.





BMI and the American Symphony Orchestra League annually co-sponsor Musicians' Workshops, which give promising young musicians an opportunity to meet contemporary composers and to study with outstanding major symphony artist-instrumentalists. Henry Cowell and Wallingford Riegger (above) discuss techniques during an orchestra reading by young musicians at a League Workshop in The Asilomar, Monterey, California.

The School of Jazz, Lenox, Massachusetts, is the first institution to offer a three-week session each summer in jazz performance and composition. BMI has supported the School's program with scholarships and with the establishment of the John Lewis Chair in Jazz Composition, the first of its kind in the world. Many distinguished jazz musicians and composers affiliated with BMI have served as faculty members. They have included John Lewis, director of the School, Gunther Schuller, J. J. Johnson, Dave Brubeck, Jim Hall, Ornette Coleman, Milt Jackson, Bob Brookmeyer, Kenny Dorham, and George Russell (with students during the 1960 session).





SCA—Student Composers Awards—was begun by BMI in 1951 to encourage the creation of concert music by young composers in secondary schools, colleges and conservatories. Grants enabling them to continue their musical education have been awarded to 61 talented young people in the United States and South America. William Schuman, Pulitzer Prize-winning composer affiliated with BMI and President of the Juilliard School of Music, is Permanent Chairman of the National Judging Committee. Many distinguished composers, conductors, performers and musicologists have served with him as judges.



SCA
WINNERS
(1952-1959)

SEYMOUR ALTUCHER
BRUCE ARCHIBALD
DOMINICK ARGENTO
JAN BACH
DAVID S. BATES
ROBERT BERNAT
WILLIAM BOLCOM
ALLEN BRINGS
RICHMOND H. BROWNE
FRANK PHILIP CAMPO
WILLIAM BAYARD CARLIN
ELNORA CASE
GENEVIEVE CHINN
RAMIRO CORTES
EUGENE CRAMER
GEORGE H. CRUMB
JED CURTIS
MARIO DAVIDOVSKY
ALVIN L. EPSTEIN
DAVID M. EPSTEIN
GEORGE C. FOREST
EDWIN A. FREEMAN
SAMUEL GALE
ROBERT GAULDIN
VIRGINIA GITTENS
PAUL GLASS
PHILIP M. GLASS
ELLEN GLICKMAN
JACK S. GOTTLIEB
MARJORIE GREIF
HIGO H. HARADA
JOHN HARBISON
BARRIE W. HEITKAMP
FREDERICK HEUTTE
MICHAEL M. HORVIT
GERALD HUMEL
DONALD JENNI
MICHAEL KASSLER
ALAN KEMLER
JACK NORMAIN KIMMELL
ROBERT LOMBARDO
TEO MACERO
DONALD MARTINO
DONAL R. MICHALSKY
LEON CLAYTON NEDBALEK
HENRY ONDERDONK
J. THEODORE PROCHAZKA
DAVID SERENDERO PROUST
THOMAS R. PUTSCHÉ
ARNO SAFRAN
MICHAEL SAHL
DONALD SCAVARDA
EARL K. SCOTT, JR.
JOSE SEREBRIER
HALE SMITH, JR.
ROLAND TROGAN
RODGER D. VAUGHAN
DAVID WARD-STEINMAN
WILLIAM WILDER
JEAN WINTERS
CHARLES WUORINEN

William Schuman presents a 1959 SCA award to 15-year-old Ellen Glickman of Brooklyn, New York. Miss Glickman, who was still in high school when she received her SCA prize, is continuing her musical education at the Juilliard School of Music.



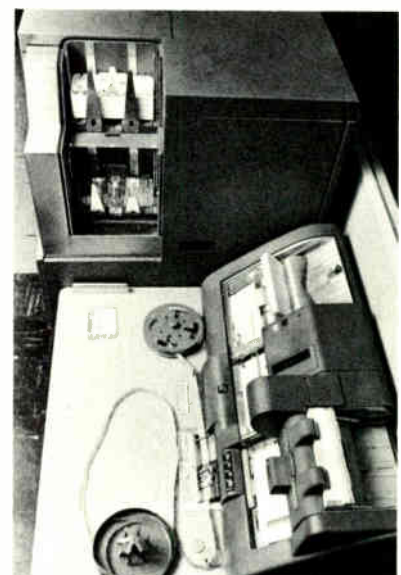
BMI'S METHOD OF PAYMENT: The more their music is used, the more BMI pays writers and publishers. In order to determine the extent of usage of the compositions it licenses, BMI does not limit itself merely to performances on country-wide networks. By means of a scientific sampling system, set up by Professor Paul Lazarsfeld of Columbia University, it also ascertains the usage of music in every section of the country by thousands of independent broadcasting stations. As a result, writers and publishers are not solely dependent upon the acceptance of their works in New York and Hollywood. Using batteries of electronic data processing machines and other business machines, BMI surveys about thirteen times as many hours of broadcasting and detects performances of four times as many songs as any other performing rights organization in our country.



Reports of music used by radio and television networks and by local stations are checked and BMI titles noted.



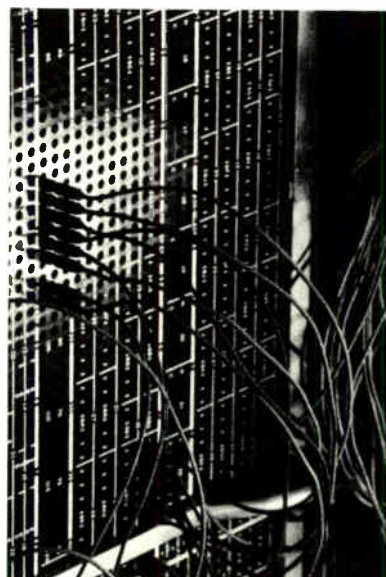
Electronic tapes are prepared with BMI titles coded for machine data processing.



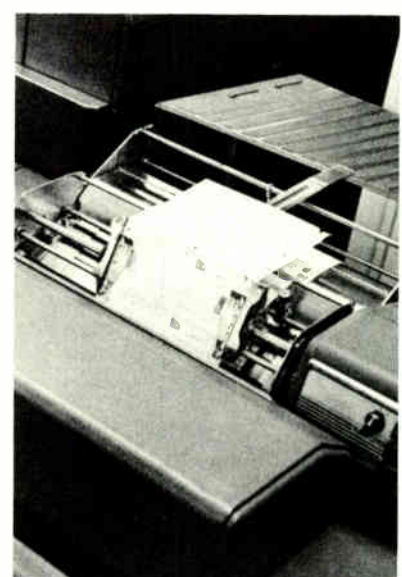
Individual punch cards for each performance are then prepared from these electronic tapes.



These performance cards are sorted in title order by composer and publisher.



IBM machines are wired in preparation for performance and payment reports.



Checks are automatically processed for performance payments to writers and publishers.

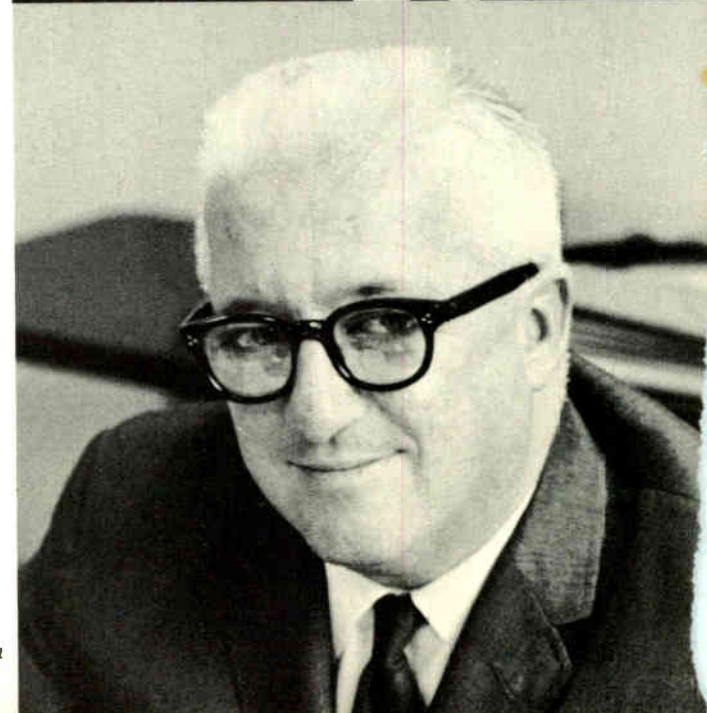
Sydney M. Kaye



Carl Haverlin



Robert J. Burton



BOARD OF DIRECTORS—1960

ALFRED R. BECKMAN *Washington, D. C.*
JOHN ELMER *Baltimore, Md.*
CARL HAVERLIN *New York, N. Y.*
HERBERT HOLLISTER *Boulder, Colo.*
LEONARD KAPNER *Pittsburgh, Pa.*
SYDNEY M. KAYE *New York, N. Y.*
DWIGHT W. MARTIN *Baton Rouge, La.*
PAUL W. MORENCY *Hartford, Conn.*
JOHN F. PATT *Cleveland, Ohio*
WILLIAM M. REGAN *New York, N. Y.*
J. LEONARD REINSCH *Atlanta, Ga.*
J. HAROLD RYAN *Miami Beach, Fla.*
G. RICHARD SHAFTO *Columbia, S. C.*
E. R. VADEBONCOEUR *Syracuse, N. Y.*

SYDNEY M. KAYE CHAIRMAN OF THE BOARD
CARL HAVERLIN PRESIDENT
ROBERT J. BURTON VICE PRESIDENT
JEAN GEIRINGER VICE PRESIDENT
GLENN R. DOLBERG VICE PRESIDENT
ROBERT SOUR VICE PRESIDENT
THEODORA ZAVIN ASSISTANT VICE PRESIDENT
RICHARD L. KIRK ASSISTANT VICE PRESIDENT
EDWARD J. MOLINELLI COMPTROLLER
ROBERT J. HIGGINS TREASURER AND ASSISTANT SECRETARY
OLIVER DANIEL DIRECTOR, CONTEMPORARY MUSIC PROJECTS
ISRAEL DIAMOND DIRECTOR, LOGGING
GEORGE GABRIEL DIRECTOR, NON-RADIO LICENSING
MILTON J. RETTENBERG DIRECTOR, MUSIC CLEARANCE
RUSSELL SANJEK DIRECTOR, PUBLIC INFORMATION

BMI



* BROADCAST MUSIC, INC., 589 Fifth Avenue, New York 17, N. Y.



PHOTO CREDITS *Don Hunstein 4-5/ H. B. Pflaum-Gebhardt 4/ Herb Snitzer 4/ Vernon L. Smith 16-17/ Peter Anderson 17/ Lawrence N. Shustak 18/ Don Hunstein 18/ Don Cravens 18/ Fred Lyon 18/ Eileen Darby 20/ Jerome Robbins 21/ Harold Fernan 21/ Louis Melancon 21/ Don Christlieb 22/ Gerald Holly 22/ Vernon L. Smith 22/ Popsie 23/ Jean-Pierre Leloir 23/ Hy Reiter 24/ Henry Scoffield 24/ Don Hunstein 24-25/ M. J. Dain 25/ Clemens Kalischer 26/ Miles Midloch 26/ Hy Reiter 27/ Lawrence N. Shustak 29/ Vernon L. Smith 28-29-30/ Hy Reiter 30/* BOOK DESIGN BY GEORGE MAAS

30

