

The following are excerpts from the Publicity Guide published by the Cleveland Federation for Community Planning and reprinted with their permission. This was submitted by Lori Holmes (Cleveland).

THE PRESS

Daily and weekly newspapers....wire services.

Newspapers provide one of the best means for an organization to get publicity. It is essential, therefore, to know how to get news into the papers. Keep in mind this basic fact--to make news, something has to happen.

Analyzing the Papers

Study the newspapers to see what kind of stories are used, which ones go into the news sections, which ones are found on the women's pages, and the kinds of editorials and features the paper uses. Having some background about the newspaper, you are better able to identify and examine story possibilities and maximize your publicity efforts.

Approaches to the Newspaper

The Feature Story tends to focus on an individual or a specific project and usually includes photographs. It has "human interest" and depending on its nature can appear anywhere in the paper--the women's pages, Sunday magazine section, etc. Some newspapers are receptive to features written by you, or they may be willing to assign a reporter to write it.

Releasing the Story

Beat Reporter. ...Get to know the beat reporter. Go to the reporter with your ideas for stories, and feel free to discuss a story possibility with the person even if you're not sure it's news. This may save you the time and effort of researching and writing a release--only to find that the newspaper doesn't see a story in it. Send releases directly to the beat reporter. You will stand a better chance of getting good and accurate coverage.

News which fits naturally into such special departments as society, sports, business, or religion should be sent there directly. Don't send copies of the same releases to two departments or to a department and the city desk. This duplication causes confusion and irritation; it does not increase your story's chance of appearing in print.

RADIO

Some Basic Considerations

Today's radio is the quickest, most economical, and most efficient tool you can use to tell your agency's story to the community. With imagination and forethought, you can use this medium very effectively.

First, determine what your message is. Then, consider the audience. Whom are you trying to reach? What is the best way to present your message to them? Your story might be of sufficient importance and concern to the general public to warrant a special program. Perhaps a representative of your agency would make an interesting guest on a radio "talk" show. On the other hand, a brief spot announcement might best serve your purpose.

Once you have made these basic considerations, call the public service director at the radio station, and suggest what you have in mind. The director will tell you about available time (air time should be scheduled well in advance) and possibly offer suggestions for programming.

Public Service Announcements (PSA's)

One of the easiest and most effective ways to reach radio listeners is through public service announcements. These are short messages that stations broadcast for non-profit organizations at no charge.

PSA's may be either live (read directly on the air by a station announcer from copy) or recorded (produced complete on tape by you or the station). In either case, you must begin with a script (or "copy") of what is to be said or done on the air.

Writing the PSA. The public service announcement is an excellent means of motivating people--prompting them to do something (e.g., go, give, volunteer). The PSA is not the medium to announce staff promotions, trustee elections, etc.

An effective PSA concentrates on communicating one basic idea to the listener. Don't confuse your audience by overloading your copy with a whole collection of ideas.

PSA's should run 10, 20 or 30 seconds. Sixty-second announcements may be used occasionally, but some stations consider these "programettes" rather than announcements and may want to treat them differently. A rough rule of thumb for copy timing is to allow about two and a half words to each second, or: 25 words for 10 seconds, 50 words for 20 seconds, 75 words for 30 seconds and so on.

(OVER)

(Remember to count the proper wordage when you use numbers. For example, a phone number read on the air comes out as seven words--seven--eight--one-two-nine--four--four.) You may also time your copy by reading it aloud.

Typing the PSA. Type the PSA's double spaced on 8½ by 11 bond paper. Put only one PSA on a page. Head each PSA in the following manner:

From: Public Relations Department
Blank Day Care Center, 871-9036

For Use: From May 1 - May 31, 1976

Skip several spaces and begin text.

Each line of the copy should be limited to a phrase or clause that can comfortably be pronounced in one breath. In this way, you establish the natural breaks in the text and enable the announcer to read it more smoothly.

The radio stations generally need only 1 copy of each PSA. Once it is determined where the PSA's can be used in the day's schedule, the station will make the required number of copies for the announcers.

Submitting the PSA. Except for emergency announcements, ALWAYS submit your copy at least one week to 10 days before you want it to be used. Most stations will accept PSA copy without advance scheduling. However, the better-known stations receive so many requests for public service time that it is a wise idea to call the public service director well in advance (a month's notice if you can) to make sure you can get the time.

Send your PSA's to the station's public service director. If no public service director is listed...address them to "Public Service Director, Station...." This will facilitate handling of your material.

Recorded PSA's. Some stations will also accept completely produced PSA's provided they have been professionally done and can easily be transcribed to tape-cartridge playback equipment. Production of announcements is definitely not a project for a home tape recorder. Many of the larger radio stations will help you produce a series of PSA's for a major campaign, making copies available for use on all stations. Don't be afraid to ask.

The Cover Letter. You should introduce your PSA's with a cover letter to radio station public service directors. This letter should explain the purpose of your announcements. It will also help the directors become familiar with your name and agency.

Follow-Up. If you need to know the extent of coverage your PSA received, you may request that the station send you a record of the number of times it was broadcast.

Thank You Letter. When you hear your PSA's over the air, or receive reports that particular stations have used your announcements, write and thank them for the coverage. Radio stations file these letters with the Federal Communications Commission to prove that they have been meeting their public service commitment to the community.

PROGRAMS

PROGRAMS
Most radio stations today are programmed around what's called a basic "format"--e.g., "good music," "contemporary," "talk," etc. A good programmer usually won't deviate from the established format for too many special programs, but will have opportunities for non-entertainment features designed into the schedule. If you're interested in developing program material for a certain station, be aware of how that station is programmed and what opportunities are available in the station's regular schedule.

You'll find a number of interview and feature shows on the air in Cleveland ranging in length from a couple of minutes to several hours and broadcast at almost all hours of the day and night. Try to make use of these opportunities. The station's program director or public affairs director will be able to help you do this, especially if you have taken the time to listen to how the director operates on the air and show an interest in working within the program.

FM STATIONS

The big "hip" FM station here (Cleveland) has taken copies of Meg, Cris, and Kay's albums, through a woman DJ connection, and we've begun a massive "call-in" campaign, but they've been putting us off with some nonsense about how all the DJ's must hear the album, plus the station manager, program director, etc. before it's ok'd for air play. Of course, they certainly don't do this with every album they get, the station is obviously "owned" by the big record companies, but I'm not sure what else we can do to pressure them. Any ideas? Has anyone else had a similar situation and licked it?

Lori Holmes

Distributing Mooncircles

I've been selling Mooncircles in some unusual places, so want to pass on the info to other distributors. My yoga teacher bought one and has been playing it in class a few times and several people in my class and another class have now bought one. It's really wonderful to do yoga to. I've also been selling to a bookstore that specializes in occult subjects and sells a few records--mostly Hindu chants and stuff like that. The man in that store referred me to a woman who does music therapy. She bought one copy, but the only cut she thinks she can use is 'Luna Muse' so she probably won't be buying anymore. But these are possibilities for people to try.

Judy Lerner (Baltimore)

PERSONALS

Judy Lerner - Tell Carol to drop me a line. I had tried to reach her via Gail's sister, but no luck.
Sandy

Lori Holmes, feminist pharmacist -- I'd really be interested in hearing about what you're doing in gynecological pharmacy. Barb Atkinson, 355 Whitney, Joliet, IL 60435

If anybody is coming to the Nat'l Rally for Equal Rights in Springfield, IL on Sunday, May 16th, I can provide housing for the weekend here in Joliet. Joliet NOW will be putting up 30 or 40 women and I'm planning a fine listening party to turn everyone on to Olivia. Please contact me if you are coming and need housing.

Barb Atkinson, 355 Whitney,
Joliet, IL (815)726-5908

Songwriters - Amistad, a women's band, is anxious to play non-sexist music if they can find any. None of the members have time to write music, so they play other people's songs. If you have songs (make sure they are copywrited--Sandy) you'd like to share with them, please contact them. All but one of the women are Chicana and play to primarily Southwest audiences. They play mostly rock, western, & Chicana music. Amistad means Friendship (for all you Gringas). If you know of any other Chicana groups, they would be interested in exchanging notes. Manager - Bev Martinez, 923 Arno, S.E. Albuquerque, New Mexico 87102

Holly Near Albums

If any of you are interested in getting any of Holly's records, they can be ordered from: Redwood Records

565 Doolin Canyon
Ukiah, California 95482

For informational purposes, her albums are not produced entirely by women and her back-up music is done by boys.

PRODUCTION GROUPS

Oven Productions

In addition to being the Cleveland area distributor, I'm also a member of Oven Productions, a feminist production company that is committed to get out all forms of woman's culture, including music, films, theater, art, literature, crafts, etc. Oven was started last Fall, and I joined in January. So far, Oven has produced concerts by Margie Adams, Medussa (a local group of dykes who do women's music in a wonderfully rowdy and fun style), Jean Mackie and Mary Trevor, and has produced a couple of "women's night out" at Godmother's (a gay bar, mostly women), where local women get a chance to perform. In addition, Oven produced a two-day film festival with the Nat'l Women's Film Circuit (Moonforce Media).

Coming up, we are planning a benefit "Spring Equinox Festival" for March 20 (workshops and crafts exhibits all day, with local performers entertaining at night), and concerts with Casse Culver on April 10, Holly Near on April 30 (which we're co-producing with the Campaign for a Democratic Foreign Policy, which includes men, but we're only working with women, and it still is a little strange--but they approached us to help them so we had no choice), and Cris Williamson on May 22 or 23.

Oven's goals right now are to begin paying more people--only one woman is paid, and she gets slave labor wages--and to buy our own sound system, which we can then also rent out to other women's groups and keep that \$\$ in the community.

One issue which really concerns us is the fact that when we do a concert, film festival, or whatever, it seems like everybody gets paid except the members of Oven Productions.... we pay people to perform, with the film festival we paid Moonforce, who paid the film-makers, etc., but we do all the footwork and since Oven Productions is in debt right now, the members of the group don't get paid, and it's nice to work for love (why else would we all be Olivia distributors?), but somehow this situation has to be evened out somehow. Anyone out there have any ideas? Anyhow, Oven's address is:

Oven Productions
P. O. Box 18440
Cleveland Heights, OH 44118

I'd also welcome other responses personally:

Lori Holmes
1686 Glenmont
Cleveland Heights, Oh 44118

Could women who know of local or regional performers who might be interested in coming to Cleveland, please contact Oven productions.

Santa Cruz, California

Another woman and myself produced a concert for the Wallflower Order, a women's dance collective from Eugene, Oregon. They are amazing, very talented women who will be performing with Holly Near in California, Holly tells me. I do not know how much touring, how far, etc. they are into doing, but if women are interested, I will happily pass on any information that I have.

Robin Linden
617 Pine Street
Santa Cruz, California 95062

New Distributors: We are growing by leaps and bounds. Hello and welcome to each of you. Hope you will write in and tell us about yourselves and also share with us any ideas or problems you have about distributing.

Janet Wasinger in Portland, Oregon
Spread the word from the Univ. of Massachusetts at Amherst.

Letter from National Women's Music Festival

Dear Sisters:

Yes! Planning for the 3rd Nat'l Women's Music Festival is well underway. Now that you've heard the good news, make sure that you mark the dates on your calendar now--June 15-20 at the University of Illinois campus, Urbana-Champaign.

As responsibilities pile up, anticipation of a powerful experience as women interact with music and the warm, sweet memories of the last 2 festivals urge us on.

The Nat'l Women's Music Festival, which is the only nation-wide festival for women musicians and music lovers, is a not-for-profit corporation of the State of Illinois and is dedicated to bringing meaningful music to women and celebrating feminist contributions to music. The format includes lots of time to learn from each other, jam and perform together, a large number of workshops filling the needs of the serious musician, the amateur, and the non-musician as well, and evening concerts which will showcase accomplished women playing all kinds of music. Feminist politics, professional musical skills, and alternative economic forms and content for the arts will be among the main themes of workshops, but you our sisters, will determine what is offered by what you propose to teach.

Women interested in performing at the Festival should send a tape and accompanying publicity as soon as possible to the post office address. Performers, who will not be paid beyond traveling expenses, will be chosen on the basis of musical excellence, feminist expression, and to represent a variety of musical styles (rock n roll, blues, jazz, and country are particularly welcome; you do not have to sing to perform and we may be able to match you up with other stray instrumentalists if you play an unusual instrument). Women with workshop topics should send us a typed description of the proposed workshop as soon as possible. Specific musical skill learning and industry advice are particularly welcome.

We encourage your ideas. If you were at last year's festival, we would appreciate comments and criticisms to help make the 3rd NWMF one that none of us will ever forget. Also, if you would be willing to be a contact woman in your area, we need you to help publicize. Let us hear from you!

Nat'l Women's Music Festival letter (continued)

Mark your calendars for April 1, the date by which we anticipate completing the highlights tape from the 1975 Festival (our 2nd). Meanwhile, tapes of the 1st festival and ravishing tee-shirts from both festivals are still available at the prices, respectively, of \$5.50 and \$4.

We need money! Any benefits you might be interested in conducting on our behalf, or contributions would be very much welcome.

Registration will begin 6 weeks before the June 15 opening date. Any inquiries or correspondence with us should be addressed to the below address.

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Nat'l Women's Music Festival, Box 2721, Station A, Champaign, Ill. 61820; phone:/333-6443

NOTE: MEG WILL BE PERFORMING AT THE FESTIVAL. Another Olive will also be there and she and Meg will be leading a series of workshops.

Is anyone going to the Festival? If so, how about an Olivia get-together?

Barb Atkinson, 355 Whitney, Joliet, Il. 60435

NEWS FROM GINNY

904 cassettes are ready and will be mailed shortly. If you don't have an order in and want some, please send in your order now.

If any of you have any High Risk 45's that you are not selling and have just sitting around, please send them to me. I desperately need them in L.A. immediately.

I've received several pleas for help in selling the Songbooks. Many distributors are having difficulties in marketing them. If you have any suggestions on how to increase their sales, please let me know and also send in your ideas to the newsletter.

A number of distributors have written really good letters about the questions I raised in the last newsletter. I would like to reply through the newsletter.

First, everyone seems to be in agreement about Olivia not using Women in Distribution (WinD) to help distribute our records. The main reason you all had (which we agree with) is that it would be competitive with you and that if we are going to handle our own distribution, we should handle our own distribution. They don't seem to be offering much that is helpful to us, and it was thought that WinD's major impact on sales would be on the small distributors who already have a hard enough time making any money. So we have told WinD that, for the time being at least, we will not be working with them.

The big/small distributor question really got into some other good issues, which I'll discuss later. There seem to be 3 schools of thought on the subject. One is to divide the country up into regions, with distributors reporting to a regional woman who would collate all the local information and send it on to us. The 2nd is to have small distributors send in reports less often than once a month. The 3rd is to hire another woman in LA and split the country, with each of us doing half the distributors. Each of these has good points and bad.

The problem with the 1st suggestion is that it will create a bureaucracy, adding an extra administrative level between you and us. On the other hand, breaking down into regions might enable the distributors in a particular region to get to know each other, talk about common problems and concerns, and work with each other.

The problem with the 2nd suggestion is that it makes inventory control hard and that it means that some stores will not pay their bills on time, since we often have to send out overdue statements to them anyway, and this way we won't even find out about the sales until more than a month after they're made (maybe even more than 2 months after). The advantage of this suggestion is that I would have to deal with about 2/3 as many reports per month as now.

The problem with #3 is that hiring someone is a very heavy thing, because we wouldn't just hire someone. For something as heavy as the distribution network, we would want to hire a woman who could become a member of the collective. Which means it would have to be someone whose politics and commitment we trust, and who we could work well with. In the past few months, we have felt a pressing need to hire more women. We are going to hire

Teresa Trull (musician) and Sandy Ramsey (distributor)--hopefully with the addition of these 2 women the work load will be manageable for awhile. Teresa will probably be working with Meg on the tape library and corresponding with musicians (as well as doing concerts and some other Olivia work of her choosing). Sandy will probably be working with me on distribution as well as whatever else fancies her tickle. So we are in the process of figuring out how to structure the work relationship so that everyone's expectations will be clear and the same, and we will all agree what must happen before either of these women will become part of the collective. We will be working on these things with Teresa and Sandy.

So it seems that the problem of big and small distributors will be taken care of by a number of means. We are checking with our accountant to see if she thinks we can go for a couple of months without having inventories. We would also like to encourage you to get together with other distributors in your area to compare notes and help each other out. I know that the New York state women are trying to get a series of meetings together. Also, the mid-west distributors are in the process of organizing a bunch of meetings for June, maybe, which one of us (me probably) will be at. If you all will help organize them, we will pay your transportation and send one of us to be there.

One final thing about this question--I don't think the dialogue is over, or that we've reached a final conclusion about the best way to proceed. If you continue to get brainstorms about it, you should continue to let us know. In any case, we are not going to get rid of any distributors because they are small. It became real clear to us from your letters that your relationship to Olivia is much more important than the number of records you sell, and it's also becoming clear to us how important our relationship with you is beyond the number of records you sell. I think that we can work out a system so that we can have as many distributors as want to be, and get all the work done.

The big question raised by the big/small problem is the amount of power you have in Olivia. Betsy York raised it in the last newsletter, also. As it stands now, the power you have is undefined. You certainly have input into our collective decision-making. But it is not formalized or guaranteed in any way. You know much more about distribution than we do, and yet there are certain policies that we (the collective) have made which we consider basic to our politics that we are unwilling to change, like using one-stops to distribute our records. (For those of you who don't know, one-stops are area distributors--almost always men--which stock all the record labels and from which many stores insist on buying their records. If we dealt with one-stops, you would sell to them, and they would sell to stores. We think using one-stops defeats the whole purpose of having our own distribution network, which is to keep distribution in the hands of women).

There are certain distributors who have more influence than others, and that is because we know them better (although we haven't even met all the ones we know) and trust them. The basis of power-sharing is political trust. We know that we have not done a very good job of explaining more than our basic politics to anyone, and we're starting to do that now with these articles that Jennifer and I are writing. We also know that we know very little about most of you, except that you have made some kind of commitment to the goals of Olivia.

It seems to me that the questions we should all be thinking about are: What kinds of power do you see yourselves wanting in Olivia? How can we all get to know each other politically, so we can learn to trust each other with power? Logistically, how can 60 women (and the number grows every day) who do not know each other, share power? How can we all be accountable to each other for the power we do exercise? Are you willing to make the kind of commitment to Olivia that we have made? Should you have to? Is it possible to? Should there be other qualifications for being a distributor besides wanting to be? For example, some kind of political qualifications. And how do we find out if someone is qualified?

I would like it if this discussion could be carried on in the newsletter, rather than through me. That way everyone will know what everyone else is thinking and it won't have to be summarized by me. Also, in the next issue of the newsletter we will be printing the article we just submitted to Plexus (a Berkeley feminist newspaper), which will run in their June issue.

A few little poots: The press kits are coming, tra la, tra la. There are no Kay Gardner posters, she said for the 8th time. We are working on a songbook of Cris's album, which will be simpler than Meg's because much of what is in Meg's is in Cris's album insert. BeBe K'Roche is going to try to write some stuff about themselves for the next newsletter, but they might not because they are busily getting ready for the start of recording which we will do at the end of May. Working with them so far has been very fine. It's our 1st experience with a band, and it's exciting. They have decided, for example, not to pay mechanical royalties to the songwriters because they have really developed the songs as a group, and the individual writer of the song should not get extra money. They have also brought in a woman named Linda Tillery (Twee) to produce the album for them, which means she will be in charge of the musical aspects. Linda has worked on a number of albums before, but has never had a chance to produce, and we're real excited about working with

her and giving her that chance. We will also be working with a new engineer named Sandy Stone, from Santa Cruz. We will be recording in a studio in San Francisco. BeBe has said that they prefer to have closed studio sessions, but that they would take each request for visitors as they come. What this means is that you should not plan to come out here this summer if your prime reason is to watch the recording, because, depending on how things go, they may not want other women in the studio. We hope to be out of the studio by the end of June.

A number of people have asked why we're not recording Margie Adam. We talked to her about recording last fall and asked her to be our 4th album, feeling that it was important to get out a kind of women's music that was not so closely identified with the kind that Meg and Cris do (white, middle-class, acoustic, solo). So we wanted to do BeBe and then do Margie this summer. She decided she didn't want to wait. That is the reason.

Meg and 1 other Olive from the collective will be attending the Nat'l Women's Music Festival in Champaign-Urbana from June 15-20. The mid-west distributors conference may happen around that same time, and Debbie, you should go ahead with plans for that time. We will also be sending someone to the Nat'l Lesbian/Feminist Organizing Conference in Bloomington, Indiana from July 2-5. If any of you are planning to be at either of these things, you should let us know so we can try to find each other.

I hate to do this again, but this month 15 reports came in after April 20, and 9 reports from March haven't come in at all. Please, please get your report in by the 10th of the month. Last call.

That's all from us.

Ginny

MORE NEW DISTRIBUTORS -- Hello - Hello

Tauni Waddington - Omaha, Nebraska

Lee Margot - San Diego, California

Cathy Burack - Wichita, Kansas

Amy & Sue - Ashland, Oregon

Nancy Rogers - Kalamazoo, Mich.

Shelly Stallion - Sausalito, California

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NEXT ISSUE - DEADLINE JUNE 15TH

1. Biographical sketched from anyone who hasn't sent one in and would like to share a little about herself with the women of Olivia.
2. Feedback on any past articles.
3. Personals
4. Information on production groups or performers looking for such groups.
5. Problems or suggestions regarding distribution.
6. Upcoming events in your community - a lot of women will be traveling around the country this summer and may want to attend a local or regional event if they know about it ahead of time.

Send to Sandy Ramsey, 4021 Donald, S.W., Albuquerque, N. M. 87105