

# Olivia Records Information Sheet

As women redefine ourselves we are redefining our culture, and we are creating new music that accurately reflects our lives. We are women--we are strong sometimes, in pain sometimes, in love sometimes, angry sometimes, excited about our growth and change, learning to share our lives with other women, learning to take financial, emotional, and physical risks, and learning to count on the help and support of the growing community of woman-identified women who are taking small steps every day to build a world in which we can live with comfort and trust.

Olivia Records is a national women's recording company. It was started by a group of women in Washington, DC, in January 1973. It was the result of a decision made by that group to create a business which would serve the needs of women--one in which women could be paid for doing the kind of work we wanted to do.

We decided to produce records because we knew that a feminist enterprise should create a product that women wanted and needed. And we knew that music was a powerful force in helping women change and take control of their lives.

We established Olivia with four goals in mind: 1. to make women's music (music that speaks honestly and realistically about women's lives) available to the public; 2. to provide talented woman-oriented musicians with access to the recording industry and control over their music; 3. to provide training for women in all aspects of the recording industry; 4. to provide jobs for large numbers of women, with reasonable salaries and in unoppressive situations.

Collective work is important to Olivia Records. We feel that the ideas of any one woman are amplified and elaborated when they're expressed in a group. Since each woman must be a product of her own background, we've learned that group work keeps one woman's viewpoint--limited as it must be--from providing the sole context for decision-making. Of course, it also spreads the work around and provides a structure for sharing skills. We've learned from each other that sharing the same understandings about women and the same goals for ourselves and all women is the basis for political trust that has seen us through a multitude of crises.

We are a collective in the process of expansion. Five of us have been involved with Olivia since its beginnings. Now several other women are joining us because there's a lot more work to do and because we've always planned for Olivia's decision-makers to include more women of varied class and race backgrounds. We are involved as a group in ongoing discussion of Olivia Records and feminism. We are concerned with integrating feminist principles into a money-generating enterprise. We are concerned with the building of a mass movement dedicated to the eradication of oppression rooted in sexism, racism, and classism. We are concerned with woman-identification and the commonality of women's struggles everywhere.

We envision an economic institution in which women work cooperatively. We feel that in a really creative structure, the collective can be the vehicle for a woman to have a real voice in determining her own working conditions, acquisition of skills, and salary.

As we expand and start to include more women, we will involve them in decision-making. Every department (e.g. engineering, promotion, graphic arts) will make the decisions that affect its work. All employees will be able to participate in general company decision-making. All financial books will be open to any member of the company. We will have an apprentice program in each department so that women can learn new skills while receiving a salary.

We want to pay women on the basis of need, instead of on the basis of the value

## OLIVIA RECORDS DISTRIBUTION INFORMATION

### I. Introduction

This packet of information is designed specifically for Olivia Records distributors, a network of women (some individuals, some small groups, some collectives) throughout the US who wholesale, retail, and promote Olivia records in their communities. Olivia distributors are more than saleswomen. They are occasionally concert producers, radio show interviewees, and organizers of women's cultural/political events.

Just as important, Olivia distributors are representatives of Olivia Records in their communities. We need to keep good contact with the women in feminist communities all over the country, and we depend heavily on our distributors to make this happen. We would like them (you) to be able to join with us in helping to explain and /or respond to questions about what Olivia is doing and why. We would also like you to take upon yourself part of the responsibility of making sure that Olivia is accountable to its stated politics and purposes.

Being an Olivia distributor involves a great deal of responsibility. There are monthly report forms (see below) that must be filled out correctly every month. There is a certain amount of other paper work that must be done correctly. You will be responsible for large numbers of records and large amounts of money. The money to make those records and the money you collect from selling records comes right out of the pockets of women, and should be taken good care of. If at any time you feel you can't handle the responsibility, you should let us know immediately and we will find someone to take over for you. It's better for us to have no distributor in a city than to have one who can only do half a job.

Most distributors have full time jobs in addition to the Olivia work, and we don't ask for a full time commitment to Olivia. We do ask that you seriously consider the amount of work involved with being a distributor and the amount of time you have to give and make a decision on that basis.

### II. The History and Goals of Olivia

As women redefine ourselves we are redefining our culture, and we are creating new music that accurately reflects our lives. We are women--we are strong sometimes, in pain sometimes, in love sometimes, angry sometimes, excited about our growth and change, learning to share our lives with other women, learning to take financial, emotional, and physical risks, and learning to count on the help and support of the growing community of woman-identified women who are taking small steps every day to build a world in which we can live with comfort and trust.

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We established Olivia with four goals in mind:

1. to make women's music (music that speaks honestly and realistically about women's lives) available to women.
2. to provide talented woman-oriented musicians with access to the recording industry and control over their music.

3. to provide training for women in all aspects of the recording industry.
4. to provide jobs for large numbers of women, with reasonable salaries and in unoppressive situations.

We are a collective of 5 women. We have known each other for at least 3 years. We spent our first 6 months together ironing out our politics and deciding what we wanted Olivia to be. We all have specialties (some learned on the job), but we all know a little bit about everything involved in Olivia Records. We are:  
 Jennifer Woodul--promotion, bookkeeping, office, listens to tapes;  
 Kate Winter--graphic design and production, legal beagle;  
 Judy Dlugacz--studying recording engineering, handles technical matters;  
 Ginny Berson--distribution, promotion, bookkeeping;  
 Meg Christian--musician, tours regularly for Olivia, listens to all tapes sent in by musicians.

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We envision an economic institution in which women work cooperatively. We feel that in a really creative structure, the collective can be the vehicle for a woman to have a real voice in determining her own working conditions, acquisition of skills, or salary.

As we expand and start to include more women, we will involve them in decision-making. Every department (e.g. engineering, promotion, graphic arts, etc.) will make the decisions that affect its work. All employees will be able to participate in general company decision-making. All financial books will be open to any member of the company. We will have an apprentice program in each department so that women can learn new skills while receiving a salary.

We want to pay women on the basis of need, instead of on the basis of the value the society places on the work. Society says that a musician is more valuable than a bookkeeper; those of us who keep the books know that's not true.

Olivia Records does not "own" its recording artists. Musicians have one-record contracts. Beyond that, the relationship of each artist to Olivia is up to the artist. Some may want to work with the company on a regular basis; some may prefer to work with us only once, or only occasionally.

The recording artist participates in budget discussions and decisions concerning her record. In the studio, she always has final control of how her music goes onto the record. The only limitation placed on the kind of music recorded is that it not be sexist, racist, classist, or ageist. We want to produce a variety of records reflecting all different kinds of women's music and musicians.

We are currently seeking donations to help us buy our own studio. A studio will enable us to produce records at a lower cost than renting commercial studio time, and it will give us a place to train technical people. It will also free the musicians from the time-is-money feeling that makes them want to get into and out of

the studio as fast as they can. Until we have our own studio, and probably for a while thereafter, we will be unable to produce as many records as we would like. Our hiring program won't begin in earnest until then, because we won't be generating enough income.

At the point when Olivia has more money than it needs for its own healthful sustenance, that money will be used to help other feminist businesses get started. This organization is not for personal profit.

We are eager to help other women who want to start feminist businesses in any ways we can. We received a lot of help from women not in the collective when we were starting out, and we know how important it is to share skills and information. We want to do business with other feminist companies whenever we can.

Eventually, we would like women to have control over the entire recording process. This means we envision woman-owned pressing plants, processors, masterers. In the meantime, in March 1975 we moved the entire company to Los Angeles in order to be closer to those aspects of the industry. The area also offers a high concentration of women musicians.

We have a tape library of women's music which consists of tapes sent to us by many women musicians. Tapes are included by permission of the musician. Any woman can have her music made a part of the library. We strongly suggest that it be copyrighted. Any woman who wants her tape included in the library should write to us first so she can fill out a form to accompany her tape. We will make these forms available to you so you can pass them out if you want them.

Any woman who wants a sample of this music can send us a blank cassette, indicating the kind of music she's interested in. In this way, women musicians can get their music out to other musicians who might perform it, and to women in general.

The tape library also provides another service to musicians. Musicians call us, asking for new material and for the names of other musicians they can make music with.

We also publish song-books of the music we record so that many women can learn to play it and sing it.

We want Olivia to be responsive to women's needs and reflective of women's lives. We invite suggestions, criticisms, and any reactions to our products.

### III. The Politics of Olivia Records

We do not expect everyone who works with Olivia to share our politics, but we do expect everyone to be able to represent them.

The women who make up the Olivia collective are lesbian/feminists. Included in that ideology is an understanding of class and race oppression and a commitment to struggle around those issues in the same way we struggle around sexism. We believe that lesbianism is the logical extension of feminism--that woman-identification is the key to feminism; that women who love women and who commit all their energy to women have a greater stake in building a world in which all women can live in comfort and safety. We believe that heterosexuality is the main patriarchal institution which oppresses women.

We are separatists. We do not work with men voluntarily. We have to rent their studio time and use their pressing plants because we don't have our own. Occasionally men are allowed to attend concerts we produce because there are some women who are still unwilling to attend concerts without men. We believe that men with feminist consciousness should be doing the anti-sexist organizing among men. Women's energy should be concentrated on women.

Although we believe that lesbianism is political, we do not believe that lesbianism by itself is enough. We want to do more than create occasional safe spaces for lesbians. We want to build a world in which women control everything, and in order to do that women need to take positive political action beyond having a woman lover.

We believe that women with privilege should share their privilege. That means that women with access to money should make sure that some of that money gets into the hands of women who don't have the connections to get money. At Olivia, we hire and pay on the basis of need. The women who have the hardest time getting good jobs in the patriarchy will have the easiest time getting good jobs at Olivia. That means lesbians, Third World women, and lower and working class women. Whenever women with privilege are hired, because they have specific necessary skills, they will be expected to teach those skills to other, less-privileged women.

We are interested in bringing our music and our politics to all women. We believe we need many more lesbians and feminists than there are now if we are going to build the world we want. That's why we sell our records in male-owned stores, allow them to be played by male disc jockeys, and occasionally allow men at concerts.

Olivia Records is not a capitalist business. Although we make a profit on our product, that profit is used not to make a few women at the top rich, but to build the business so that we can hire more women, put out more records, and help other feminist businesses get started. Decisions are made collectively. We consider ourselves accountable to each other and to the larger community of woman-identified women for every decision we make. We publish our financial report annually in the feminist press. We ask for feedback on every product we put out. We answer every letter that is sent to us. We know that our support comes from the feminist community, and we respect that support and feel accountable for it.

#### IV. Money

Unfortunately, we can only pay you a commission. Some day we hope to be able to pay you a salary, but we don't have enough money to do that now. The commission you receive for each sale is listed on the product information pages.

You never have to put out your own money to get records. We just send you records, and you sell them, sending us the money you collect.

Do NOT deduct your commission from the money you send in. All that money must be entered in the books and then we write you a check.

#### V. The Distribution Network

Olivia Records is interested in putting good women's music into the hands of women. And we want women to be the ones who get the music from the musician to the record buyer. Therefore, we have made a very deliberate choice not to use other established male-owned distribution networks. All our distributors are women. Any woman who wants to be a distributor in her community can be by contacting us, agreeing to take on the responsibilities involved, and being willing to make a commitment to Olivia

and to staying in her community for a period of time.

#### A. Male-owned record stores

Because we are anxious to get our music out to women who would not normally walk into a feminist store, we sell our records through male-owned stores. It is our hope that women will buy our records in the store, like the music, go to a concert by the musician, and there learn that there is a women's community and women's stores where she can fill in the rest of her record collection (as well as her life). In other words, we allow our products to be sold in male-owned stores with the expectation that once we have brought our message to women where they are, they will be willing to come to us the next time.

There may be, at some time, some records which we will produce or distribute which, at the request of the featured musician, we will only sell through women's stores.

Occasionally the men who own the stores or buy the records from you will give you a hard time, because you're a woman, or because they don't understand what women's music is, or because they're men. Do not feel like you have to put up with whatever they dish out. It is important to us to get our records in their stores, but it is just as important that we don't contribute to our own oppression along the way. Use your own judgement. If they're too piggy for you to deal with, don't. Working for Olivia should not be something that you hate to do, and if it is, then something is very wrong. Eventually, they will want our records bad enough so they'll have to come to you, and if they don't, that's their loss.

Under no circumstances do male-owned stores get a better deal than women's stores. If a male store tells you, for example, that they want the records for 2¢ less than you're selling to everyone else, the answer is no.

#### B. One-stops

One-stops are warehouses which carry many different record labels and sell all of them to stores. Many stores will only buy their records through one-stops. We do not sell to one-stops. The reason is that they are usually owned by men, and they are just another distributor. They would take another cut of the record, which would drive up the retail price. They control the inventory. If we wanted to deal with one-stops, we wouldn't need our own distribution network. If a store tells you they only buy from a one-stop, tell them they have to buy Olivia records from you, and if they don't want to, then they'll have to do without our records.

### VI. Product Information

LF 901 45 rpm Meg Christian sings "Lady"; Cris Williamson sings "If It Weren't For The Music"

Recorded: October 1973

Released: May 1974

Retail Price: \$1.50

Consignment Price: \$1.25

Wholesale Price: \$.95

Commission: 15% of selling price.

LF 902 Album Meg Christian: I KNOW YOU KNOW

Recorded: October 1974

Released: April 1975

Retail Price: \$5.50

Consignment Price: \$3.65

Wholesale Price: \$3.30

Commission: 60¢ per record on retail; 40¢ per record on consignment; 30¢ per record on wholesale.

LC 902 Cassette of Meg Christian: I KNOW YOU KNOW  
Same rates and commissions as album LF 902

LF 903 45 rpm Meg Christian sings "Morning Song" and "Goodbye Joanna". These are two songs off the album (LF 902). This record is not for sale--it is for promotion only. If, however, there are women who cannot afford the album and the 903, you can sell it for \$1.00. Your commission is 15¢.

SB 902 Songbook I KNOW YOU KNOW: A SONGBOOK AND SCRAPBOOK OF THE ALBUM  
Released: October 1975  
Retail price: \$3.50  
Consignment price: \$2.50  
Wholesale price: \$2.10  
Commission: 10% of selling price

LF 904 Album Cris Williamson: THE CHANGER AND THE CHANGED  
Recorded: Summer 1975  
Released: November 1975  
Retail price: \$5.50  
Consignment price: \$3.65  
Wholesale price: \$3.30  
Commission: 60¢ on retail, 40¢ on consignment, 30¢ on wholesale

LC 904 Cassette of Cris Williamson: THE CHANGER AND THE CHANGED  
Same rates and commissions as album LF 904.

LF 905 45 rpm Cris Williamson sings "Hurts Like The Devil" and "Sweet Woman". These are two songs off the album (LF 904). This record is not for sale--it is for promotion only. If, however, there are women who cannot afford the album and want the 905, you can sell it for \$1.00. Your commission is 15¢.

Records not on the Olivia label but distributed by Olivia

HR 45 rpm High Risk (4 member group) does "The Common Woman (Nadine)" words by Judy Grahn, music by Virginia Rubino; and "Degradation" by Bobi Jackson, with Rubino on keyboard, Sandy Ajida on percussion, Cindy Mason on Sax, Bobi Jackson on bass and vocal. "Common Woman" has same instrumentation with poem read by Sandy Ajida.

Release date: August 1975

Retail price: \$2.00

NO CONSIGNMENT

Wholesale price: \$1.20

Record label: Sister Love Productions

Commission: 10 % of selling price

Note: This record is so expensive because it has a beautiful 4 color cover painted by a woman named Max. Also, this record may be out of print. A limited number of copies were pressed. If we don't send you any, its because we don't have any.

KG Kay Gardner: MOONCIRCLES

Release date: November 1975

Retail price: \$5.50

Consignment price: \$3.65

Wholesale price: \$3.30

Record label: Urana Records, a division of Wise Woman Enterprises

Commission: 10% of selling price.



## VII. How Distribution Works

A. Retail--retail sales are made to individuals. They must be paid for. We will not bill for retail sales. When you make a retail sale, you should fill out a receipt with the name and address of the record buyer and send it in with the money--that way we can put the record purchaser on our mailing list. The only time you don't have to fill out a receipt is when you are selling records at a concert. Then there are too many people and it's too confusing. We will send you a receipt book. At the moment, I can't think of any reason why you need to make a carbon of the receipt, but if you want one for yourself, feel free.

B. Wholesale--(also known as bulk rate)--a wholesale sale is made to a store or feminist institution which is going to resell the records at the retail rate. Wholesale rates are not available to any woman who wants to buy a bunch of records and then resell them at a higher price to her friends. The wholesale price is 60% of the retail price, but many stores charge less than the 40% mark-up. In other words, the wholesale price for LF 902 is \$3.30, and the suggested retail is \$5.50. Some stores sell LF 902 for \$3.99, and there is nothing we can do about that. (It is usually male-owned stores that can afford to cut their prices because of their volume). Some stores may want to sell the records for more than \$5.50. There is also nothing we can do about that, although you should try to discourage that.

If you can, try to get the store to pay you when you deliver the records. Many stores will not do that. Then you tell them that our terms are Net 30 days, which means that within 30 days of the date they receive the records, they must pay for them. Some stores will tell you that their policy is to pay every 60 or 90 days. That's ok, as long as they tell you.

We say that a store must place a minimum order of 10 records (in any combination) in order to get the wholesale rates. However, there are some women's stores that can't risk buying \$33.00 worth of records, and there are some male stores that won't, so we will allow a store to make a minimum purchase of whatever they want.

If a store is not going to pay you cash when you deliver the records, but expects to pay in 30 days or more, you should limit the number of records you give them until they have proved that they pay their bills. In other words, for a store's first order, don't give them more than 10 of any product. If they pay their bill on time and want a larger order, then you can fill it.

Every time you make a wholesale sale, even if you are paid cash for it, you must fill out an invoice. THIS IS VERY IMPORTANT. Here's how to use the invoices (which we will send you).


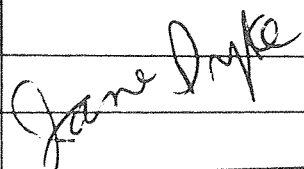
1. All invoices are numbered. Make sure you use them in order, starting with the lowest number.
2. If you make a mistake, do not throw the invoice away. Write VOID across it and return it to us with your monthly report. That way we will know that no invoices or orders have been lost.
3. Do not use invoices for retail sales. They are for wholesale and consignment sales only (consignment explained later).
4. If you lose an invoice, let us know.
5. Fill in the name and address of the store buying the records at the top.
6. In the little boxes--invoice date is the date you hand the store the records and the invoice. Order number is their purchase order number, or, if they don't have one, the name of the person who placed the order. Shipping date is the date you deliver the records. Shipped via will usually mean that you delivered them personally, by hand, etc. Terms are C.O.D., 30 days net, consignment, etc. Delivered by is your name.

7. Quantity--the number of goods delivered. Stock No. means LF 902, LC 904, Etc. Description would be I Know You Know, Cris Cassette, or any abbreviation that makes it clear. Price is the unit price--i.e. if you have 10 LF 902, the price is \$3.30; the amount is the total--in this case \$33.00.

8. White and pink copies go to the store; yellow copy is for you; blue and green copies get sent to us. If, when filling out an invoice, you notice that it has only 4 pages instead of 5, mark it VOID and return it to us. California distributors, Tower Records has a slightly different set of requirements for their invoicing, which I'll tell you about if you deal with them.

9. Make sure you have the customer sign the invoice. This is our only proof that they have received records.

Invoices are one thing that cause more confusion than almost anything else, so please make sure you understand what you are doing before you do it. Here's a little drawing to help you.

INVOICE				
	OLIVIA RECORDS PO Box 70237 Los Angeles, CA 90070 213 389-4243			
Dyke Records & Tapes 444 Revolution Ave Tacky, KS 67001				
INVOICE NUMBER 9006				
INVOICE DATE	ORDER NUMBER	SHIPPING DATE	Shipped Via	
4/16/76	117250 Jane	4/16/76	Hand	
Terms			Delivered by	
30 days net			Debby Distributor	
Quan.	Stock No.	Description	Price	Amount
5	LF902	IKYK	3.30	16.50
5	KF	Mooncircles	3.30	16.50
5	LC904	Cris Cassette	3.30	16.50
5	LF901	Meg / Cris	.95	4.75
TOTAL				54.25
				
Terms Net 30 days, unless otherwise specified				

C. Consignment--consignment means that a store receives a certain number of records, but does not pay for them until they are sold. They may return any unsold records at any time. Many male-owned stores will insist on using the consignment system, but paying the wholesale rates (this is the way they operate with other distributors). In fact, there are some women's stores who do this too. For the time being, in order to get our records into those stores, we will do that.

You have to follow up on consignment sales. Every two weeks or so you should return to the store, see how many records they have sold, and collect for them.

We cannot pay you your commission on consignment sales until we are paid by the stores.

When you make a consignment sale, you fill out an invoice in exactly the same way as you do for a wholesale sale, except that in the "Terms" box you write consignment. Then, when you return to the store, you should get paid for whatever has been sold. Then you fill out a receipt from the same receipt book you use for retail sales, indicating the name of the store and the quantity of each record being paid for. Do not give any more of any record to the store until they have paid you for what they have sold, as long as they have the same kind of unsold records. In other words, say Dyke Records buys 5 902 and 5 904 on consignment. You fill out an invoice. Two weeks later you go back to Dyke Records and see they have sold 2 of each record and they give you a check for 14.60. You fill out a receipt saying 14.60 collected from Dyke Records for 2 902 and 2 904. Then the owner wants 2 more of each record. But you tell her she can't have any more as long as she still has some unsold and unpaid for. Unless she is willing to transfer the whole account to wholesale, in which case you would charge her 3.30 per record and tell her she must pay in 30 days.

Do not give more than 5 of any one item to any one store on consignment at one time. After a while, if a store continues to do business with you and you think they can be trusted with more than 5 of any one item, go ahead.

#### D. Monthly Reports

This part is absolutely crucial (as opposed to everything else). We provide you with report forms which you must fill out and send in every single month, even if you have done nothing all month.. We must have an inventory every month. Please take the time to fill out the report correctly. Make sure your columns add up, and that the amount of money you say you're enclosing is equal to the amount you enclose.

At the end of the month, put together all your invoices, receipts, money (don't send cash through the mail) and monthly report forms and send them to LA. We should receive them during the first week of the month, and you will have your check by the 15th. Your monthly report form has a place for you to order more records. If you need more during the month, drop a line or call. Orders are filled the day they are received.

When you're getting paid by your customers, you can either have all the checks made out to Olivia Records and send them in like that, or you can have all the checks made out to you. We prefer that the checks be made out to Olivia. But if they're made out to you, then when you write the check to Olivia, please write one check for the retail sales, and another for the wholesale and consignment sales. These checks are entered in different books, and it's a real pain to have one check covering all 3 kinds of sales.

#### E. Promotional Copies

Every album that Olivia produces will have a promotional single, like LF 903 and 905. They should be freely given to juke boxes (especially in gay bars), radio stations, store owners. We are much more tight-fisted with albums. If a radio station will play an album, give them one. If a store insists on having a promo copy to play, ok. Generally, you have to use your own judgement. Don't throw them around, but if you're pretty sure they'll be used, give them out. If you can get a radio station to pay

anything for a record, do that. Otherwise, they're free. If a radio station does play an album, let us know which songs they're playing.

You can have one free copy of each Olivia album (the ones we produce), assuming you use them for promotional purposes. You can have one copy of every record we distribute (but do not produce ourselves) at cost.

#### F. Review Copies

We automatically supply the major feminist newspapers with review copies. You should feel free to do the same with more local feminist papers. When dealing with the overground press, or the hip male counter-culture press, be advised that men do not usually understand our music. If you can, get a woman reviewer. Check out any man who wants to write a review--what kinds of reviews has he done in the past? Do you have any reason to believe he has any interest in writing a favorable review? Obviously, this is something you have to make a decision about, and if the man is an obvious pig the answer is easy. Nine out of 10 reviews we've had done by men have been negative. A bad review is worse than no review. Be careful.

#### G. Posters

We have posters available for the records that we produce. These posters go to stores that buy records. Occasionally you may want to put up a couple in places where women hang out to let them know where the records are available.

#### H. Advertising

Whenever we put out a new product, we send out a mailing to our many-named mailing list. Included in the mailing is a list of distributors and your phone numbers so that women can contact you about where to buy records. In addition, we advertise in the feminist press. If there is a particular paper or magazine that you think we should advertise in, you should send us a copy plus the ad rates. We generally try to avoid advertising in the male press, partly because we hate to give them our money and partly because those ads never seem to pay off. But we are open to suggestions. Some distributors have arranged deals with stores (especially women's stores) to split the cost of an ad with Olivia and the store to advertise that our records are available at their store. We're flexible on advertising. We want to support the feminist press; we also want our ads to do more than hype our products, so any thoughts on how to do that are welcome.

#### I. Returns

Any record that is returned to a store or to you because it is scratched, broken or otherwise unplayable, should be accepted for a full refund or exchange. All bad records should be returned to LA by the cheapest way--special 4th class mail--so we can haggle with the presser.

#### J. Donations

We accept them. In case anyone should ask. They are not tax deductible. We do not sell stock in Olivia. A donation is a donation. No strings.

#### K. Concerts

Occasionally, we may ask you to help us produce a concert in your community. You can say no. Or you can say yes. We'll help you, especially if you've never done it before. You will also be paid for producing the concert. Concerts are a great place to sell records, and any time an Olivia artist is giving the concert, you can sell records, or you might want to make arrangements for a women's store to sell them. That decision is yours. Some distributors are selling records at other women's concerts as well. That is something you work out with the concert producer.

#### L. Monthly Newsletter

Every month the distributors put out a newsletter which has detailed discussions about distribution problems and processes (like how to get your foot in the door) and political discussions. These will automatically be sent to you. Feel free to write back anything you want.

#### VIII. General

If you move or change your phone number let us know right away. Whenever you receive records from us, drop a line and let us know. California distributors must get a resale number from every store you sell records to (we will provide you with the cards) or the store must pay the 6% sales tax.

#### IX. Final Notes

This distribution system is an invention of Olivia Records--the collective members and the women who have <sup>been</sup> distributing with us since the beginning. Its not perfect. If you have any suggestions, criticisms, ideas to do it better, things you hate about it or things you love, let us know. This is the fifth edition of the distributors packet (the first one was 3 pages long). We will probably have to revise it 10 more times. So let us know what you think. It is very important to us that we talk to each other about your jobs and our jobs at Olivia. We are trying to build a feminist business--one that does not create a labor/management division. Obviously, because you are all over the country, we can't have regular meetings, but we want to know what you think of what's happening. We are all involved in trying to find ways for distributors to have more input into the collective decision-making process.

We also encourage you to get to know and meet with other distributors in your area. We will happily supply you with everyone's name and address, pay your transportation costs, and send a collective member to any regional gathering of distributors that we can. We are all making this up as we go along.

One final thing--our address is P.O. Box 70237, Los Angeles, CA 90070  
213 389-4243.

## How a Record is Made

### Recording:

The featured musician goes into a recording studio and records her voice and instrument on different part of a tape. Each part is called a track. The back-up musicians come in, listen to the featured musician's tracks on headphones and record their parts while listening, on other tracks. Sometimes this is done differently--the rhythm tracks (bass and drums) may be laid down first with everybody else following them; or 2 or more musicians may prefer to record their tracks together (as Cris, Jackie and Jacque did on some of Cris's album). The decision is up to the featured musician.

The number of tracks you use depends on the number of different instruments and voices you're using on each song. On Meg's album, for example, no more than 8 tracks were used. Cris's had 16 tracks. After all the tracks have been laid down, re-mix begins. Then, the engineer, the musician, the producer, and whoever else is involved, take the different tracks and mix them down to 2. At this point, they decide if certain instruments should be louder or softer in certain places, if the ending should fade out, if the song needs to be built, etc. When they are finished, they have a two track tape.

### Mastering:

The two track tape is taken to a mastering lab. The lab makes a reference dub which is sent to Olivia for approval. The ref (as its called in the biz) is like an old 78 record--very heavy and breakable. It can only be played a few times before it starts to deteriorate. If Olivia does not approve the ref, the mastering lab fixes what we tell them is wrong and cuts a new ref. This goes on until the lab does it right. Then the lab cuts a master lacquer. This is a flat aluminum disc with a lacquer coating. This cannot be listened to without affecting the quality.

### Processing:

The master lacquer is sent to a processor. They plate metallic nickel onto the lacquer surface to create a "negative" of the disc (it has tiny ridges instead of grooves). This is called the metal master. Then the metal master is plated to obtain the "mother" which is plated to produce the nickel "stamper", the part that actually does the record molding.

### Pressing:

The stamper goes to a pressing plant where they make a test pressing, which Olivia must approve. Between the ref and the test pressing, there is no way to listen to the disc without ruining it, so that if the test pressing sounds bad, when the ref sounded good, there are numerous places along the way where the mistakes could have happened. Once the test pressing is approved, the records are pressed, put into their jackets, and polywrapped.

At some point, Olivia hopes to have its own mastering lab, processing and pressing plants. Until we do, it is very difficult to control those aspects of the record-making process.