

Dear Distributors:

As you know from the last issue, I will be leaving Albuquerque at the end of this month for L.A. to begin working full-time with Olivia. This will mean that some decisions will have to be made regarding the newsletter. The following questions have occurred to me and I hope you'll all send in some feedback on them:

- 1) If it is possible (time wise) should I continue to do the newsletter from LA?
- 2) Would women prefer a non-LA woman to do the newsletter?
- 3) If I can't do it, is there anyone who would be interested in putting it out?
- 4) Even if I can do it, but the opinion of the distributors is that I shouldn't, is there anyone who is interested in taking on the responsibility?

If the newsletter is to continue and if any of the suggestions that Kathy and Liz have made in their letter (in this issue) are to happen, then it is imperative that each of you take on the responsibility of sitting down and writing out some feedback on these questions.

My thanks to all of you who have so far contributed to the newsletter. Without your input, a couple of issues would have been blank pages. My apologies for not having the time (& quite honestly the energy) to write to each of you on the questions you have raised. Despite a lot of the problems we've had, such as turn-over, distance, time commitments, and some apathy, I think we are growing and getting this thing together.

As you may have noticed, I have used the Olivia return address on this issue. All correspondence should be sent there to insure not losing anyone's letters due to my move.

Sandy

BIOGRAPHICAL SKETCHES

ROBIN BROOKS - Los Angeles, Ca. I would like to 1st apologize to everyone for not writing my "biographical sketch" much sooner; I have gained a great deal of information thru this newsletter, and I see it as being essential as the only means of communication among Olivia distributors. About 5 years ago, during my 1st quarter in college, I acquired a horrible inhibition toward writing (especially anything personal) and have not yet been able to rid myself of it. Well, that's a long story that I won't elaborate on now, but I did want to explain my long overdue participation in the newsletter.

By the time this issue of the newsletter is printed, June 20th will have come and gone, and I will be 23-years-old. I was born and have lived most of my life in Los Angeles, except for 1 year during which I lived in Santa Cruz attending the university there. It was there I first became involved in feminism and found support to come out as a lesbian. I moved back to L.A. in June of 1972, dropped out of school (I was majoring in Spanish Literature), got somewhat involved in a women's center that eventually folded, enrolled in some evening courses at U.C.L.A., met Sally (my lover and the woman I live with) in one of these courses, and started working at Sisterhood Bookstore. I also worked for awhile as a bartender at the L.A. Women's Saloon and for 2 years at an elementary school as a teacher assistant. I still work 1 day and 1 night at the bookstore in addition to distributing Olivia products and working at the Olivia house/office 2 or 3 days a week.

My writing inhibition is creeping up on me, so its hard to express more of who I am and how I feel. But let me say in closing that having Olivia Records in Los Angeles makes living here entirely worth while... I hardly even notice the smog anymore.

BIOGRAPHICAL STATEMENTS FOR BE BE K'ROCHE

JAKE My name is Jake and I play the drums in Be Be K'Roche. It's kind of hard to know just what to say about myself when I don't even know who I am talking to. It would be a lot easier if we were talking together.

However, I am a short, left-handed, nearsighted Jewish dyke from New York although I play the drums right-handed. My experience with music has gone on for a long time beginning as a backup vocalist to my brother at age 6. We expanded musically over the years and I soon became a fairly competent guitarist. I was very turned on to the music of the 50's.

As I grew older, I continued playing and "performing" (stage presence is not one of my virtues). Soon I took up drums by my own choice and "made it" in high school as "the girl drummer" of Yonkers, New York.

My musical needs go beyond only playing rhthym to the music which is there. I also need to sing and love to play bass and guitar.

My goal is to be a happy person and I feel that music among other things will continue to contribute to that cause in some way.

VIRGINIA: I am Virginia Rubino, keyboard player, singer, and writer of many of the songs in Be Be K'Roche.

I have been playing piano since age 6, studied classical music throughout my existence in N.Y.C., my home town.

Further studies at Northwestern Univ. for 1 year after which I quit cause I was sick of playing classical music. My struggle as a white woman musician began there in Chicago, continued into Hollywood and then Venice where my 1st band experience was Lizzy Tisch. Soon after I was also part of High Risk.

Now it is 2½ years as part of Be Be K'Roche and my commitment to this band is unlimited.

JERENE: I'm a guitarist from Oakland. My roots are in blues. My style ranges from jazz, to funk, to rock which are all fruits of my urban, city blues style.

Playing electric guitar was no accident or offspring from acoustic guitar as I practice strong electric guitar techniques.

Being an instrumentalist, my music carries no political message. I have borrowed licks from many well known guitar players and have been inspired by many people of all kinds around me, thus my music is for everybody.

I have jammed and performed with virtually every woman musician in the Bay Area and have encouraged women to listen, practice and jam a lot--to become technicians on their instruments as well as having the feeling which is potential in all of us. It is my earnest desire to pave the way for women to pursue any musical path they want with strength, especially the musical techniques, styles and instruments that have for too long been considered masculine.

Some of my most rewarding musical experiences thus far have been playing and recording behind vocalists, as I have learned many styles of music this way and been on call as a professional sidewoman for 7 years.

My ambition is to become known as a guitarist in my own as well as becoming versatile enough to become a professional studio musician.

I hope that someday after gaining more experiences and having paid a few more "dues" that I will be able to record an album myself, focusing on my singing, original material, and most of all on my electric guitar styles.

PEGGY: My name is Peggy Mitchell. I'm the bass player in Be Be K'Roche. I feel sort of the same way Jake does about this but I'll try to share something of myself with you. I've been playing bass for 7 years, and about 3 years ago Jake and I got together and started Be Be K'Roche.

The women I'm working with are some of the most open, honest and precious people I have ever known. We're excited about doing our 1st album. The women I've gotten to meet and work with because of this are wonderful. I feel humble, grateful, honored, thrilled... in fact, I'm happier with my life, with who I am and what I'm doing, than I've ever been!

KIM: I'm Kim Johnson, the behind the scenes 5th member of this marvelous band. I do things like get the gigs, handle contracts, nag the band about getting her or there on time, take care of money details, shuffle lots of paper, answer the phone a lot, and worry even when there isn't anything in particular to worry about.

I spent 10 years shuffling papers as an administrator-type, being locked up in offices from 8:00-5:00. Those years gave me a deep appreciation of the freedom, the excitement, the fulfillment of working for myself with other women. Further back than the years in the offices, I spent a windy, wonderful childhood on the prairies of western Nebraska. I've been surrounded all through my life with strong, loving, competent women. My childhood gave me respect and a need for space to be free in. Working with the women in Be Be K'Roche has given me the same kind of space and self-respect.

The music brought all of us together. I believe and trust in our music and in the whole wonderful process we go through together making Be Be K'Roche happen.

Be Be K'Roche Needs Help with Tour Plans: After finishing recording the album, Be Be K'Roche wants to go on tour to promote the album. We're hoping we can do that in September/October. Because of commitments to children, dogs, cats, and plants, the band doesn't want to be on the road more than 8 weeks at a time. So our 1st jaunt cross country will be limited to major cities across the northern states.

I need to hear from all of you out there about playing in your areas. The work on the album is keeping me so tied up that I haven't gotten in touch with many of the women I already know are in to producing concert/dances. If you haven't heard from Be Be K'Roche by the time this newsletter comes out, and you'd like to have the band play in your city, write to me or give me a call: Kim Johnson, 1178 Euclid #3, Berkeley, CA 94708; 415/526-5361.

THOUGHTS ON POWER

Power in Olivia is something we've been thinking about for a long time. As distributors, we want to be able to influence decisions that affect distribution and the overall company. We'd also like to have some control over our income (commission/salaries) and where and how Olivia money is spent. It seems like the key to having influence over these and other areas is to use the power that comes with working collectively.

Getting to Know Each Other and Sharing Power: Ginny talked about political trust being the basis for sharing power. The collective has told us what their politics are. They know what some of ours are. The 2 of us have been letting the collective know our opinions and politics for a while now. And we feel like we have a certain amount of power because of that. But the collective doesn't know all the distributors and most of us know little or nothing about each other. We (Liz and Kathy) learned from our experience in dealing with other distributors to not trust them in general. We don't like that, but we had to learn something from writing to women over and over again and almost never getting a response. To us collectivity between distributors is as important as the power distributors share with the collective.

We need to start getting to know each other better, and we don't mean by sending our biographies in. Knowing each other politically is going to take a long time. Because of our numbers and varied locations its going to be hard for us to get together very often. Regional distributors' conferences 2 or 3 times a year would be good and nationwide meetings once or twice a year when we can afford them would be nice too. Being together for a few days not only gives us a chance to share things and get to know each other better, its a great morale and commitment booster. We need more regular contact than meetings though.

The Newsletter As A Tool For Sharing Power: Using the newsletter more to build better lines of communication among distributors and between distributors and the collective might be effective. It needs to be used more than it is now to be valuable in sharing power. Distributors need to share information between each other about distribution methods and problems. The collective has to keep us up to date on all decisions that affect us. It would also be good to know about things that aren't specifically distribution decisions too. Regular financial reports about sales, income and expenses should be made available to us as well as information about what's happening in every department of Olivia. We need all this information if we are going to make decisions. Sharing information is vital to sharing power. Otherwise we feel lost or out of control - powerless.

Some changes in the newsletter might help it become more effective. It would be well worth it to make it more frequent, maybe eventually bi-weekly. It would keep us more aware of decisions and changes. It would also help to speed up collective decision - and changes. It would also help to speed up collective decision-making. As a primary source of communication, the newsletter would cover everything, Ginny's distribution letters, exchanges of ideas, discussion of Olivia business and our relationship to the women's movement, criticisms, suggestions, politics, probably some bull shit and even distributors' jokes. Expanding the newsletter would be both costly and time consuming. It might be a full-time job for 1 or 2 women. The amount of material for the newsletter might get pretty large - each of us should have an opinion on every question. This would mean that the newsletter women might need the power to edit when material gets repetitious or wordy. It would be really important that these women be trusted. It would be nice if the distributors and the collective together could decide who should do the newsletter (we are assuming that Ginny and Sandy already have enough work without having to worry about a more frequent newsletter). But since most of us know very few of the other distributors, it doesn't seem like we could choose someone at this point. The collective seems to be the only group right now that could make that decision. They would also have to decide if it is financially possible. Distributors could collectively make decisions about things like how often we want the newsletter to come out, what kinds of information we want to see included in it, where the newsletter office should be and how soon these changeovers should occur.

Accountability: In order to be accountable to each other for the power we exercise, we must 1st be aware of what the collective opinion is. By collective opinion we mean the opinion of everyone in Olivia who will be affected by a certain issue. That means that we are all responsible for making our opinions known. We can use the newsletter to do that. Accountability means that each of us has to be able to justify her actions made in behalf of Olivia. We also have the responsibility to demand justification if we see something happening that we think is contrary to the goals of Olivia or collective decisions that have been made.

Commitment: We are willing to make the same kind of commitment to Olivia that the collective has made if (or when) we can expect the same kinds of returns from it. For us (Kathy & Liz) that's mainly not having to work at other jobs to support ourselves while working for Olivia. All this is assuming that commitment is defined by how much time, energy and effort we put into making Olivia work. If commitment is a more intangible thing based on how much we care about Olivia and want to make her work, then we (Liz and Kathy) feel like we're already really committed. Right now it's not possible for most distributors to make the same commitment the collective has made in terms of time and energy. For the return we're getting, we shouldn't have to.

Qualifications: Everywoman can't be an Olivia distributor. Right now the fact that we don't get paid enough to live off of is cutting a whole lot of women out. For those who can afford it and want to do it, there should be 1 major requirement: that each distributor send in a monthly report. If Ginny or whoever is doing the bookkeeping doesn't hear from a distributor, old or new, over a certain amount of time (like 2 or 3 months) then we should consider that woman no longer a distributor and she should be asked to return her records, tapes and books or give them to the replacement we find for her. This might sound strict, but it is imperative that distributors stay in touch with the collective about inventory. Other than this, it's hard to set up qualifications that must be met in order to become a distributor. What we can do is make it real clear what being a distributor means (like responsibilities, commitment) and what our politics are. The new distributors' information packet seems to do that pretty well. We were real glad to see it.

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We have been working since January to try to convince the main office of Record Bar to buy records in bulk and place them in their stores all over the country. Progress was slow, but we had almost completed the deal last month when the head of the purchasing department was fired. The new head says RB will not buy bulk from us. The best he could offer was to agree to let any Olivia distributor deal with any RB on a consignment basis, if we lowered our price to \$3.30. He refused to lower the RB retail price of Olivia records though (now \$5.99). That's an 82% profit for RB. Now we have found out that RB is planning to become a one-stop in addition to their chain of stores. It's all pretty disgusting. If anyone out there really wants to service an RB write to us and we'll get it approved by the main office, but decide 1st if the rip-off is worth it.

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There will be a Southeast distributors' meeting in Durham, N.C. on July 24-25.

Kathy Tomyris
Liz Brown

NEW DISTRIBUTORS:

Lisa Quindel - Milwaukee; Liz Snow - Columbia, S.C.; Pokey Anderson - Houston, Tx.; Saturn Beardwoman - Louisville, Ky.; Liz Brimm - Houston, Tx.; Bonnie Caine - New Jersey; Kathy Deitch - San Antonio, Tx.; Bettie Naylor - San Antonio, Tx.; Rosella "Cleatie" Kliever - San Antonio, Tx.; Susan Detroy - Eugene, Oregon; Candy Hamilton - Akron, Oh.; Edie Herrold - Milwaukee; Betty King - Dallas, Tx.; Mary Ellen Sauser - Dallas, Tx.; Sissi Loftin - Austin, Tx.; Susan Los Calzos, New Orleans; Mary McMullen, Shade, Oh.; Carol Reider - Albuquerque, N.M.; Linda Weiss - New York.

MUSIC FESTIVAL:

Would someone please take responsibility for writing up a short synopsis of what went on? If any of the distributors met and would like to share through the newsletter, please do. Don't worry about duplication as everything sent in will be compiled and edited.

COPYRIGHT INFORMATION:

I've had many requests for information on how to copyright music. Due to lack of space, I can't print all the info but will outline procedures.

- 1) Original compositions of music alone or of words and music combined can be copyrighted. Song lyrics without music are not registerable for copyright in unpublished form.
- 2) For unpublished musical compositions, send the following material, together, to the Copyright Office, Library of Congress, Washington, D.C., 20540.
 1. Application Form E. This form is provided by the copyright office, and may be obtained free upon request.
 2. Copy. Send 1 complete copy of the musical composition. Manuscripts are not returned so don't send your only copy.
 3. Fee. The registration fee is \$6. Make the check or money order payable to the Register of Copyrights.
- 3) For a booklet with all the details on obtaining copyrights for published and unpublished musical compositions, write the copyright office at the above address and ask for the booklet titled "Copyright for Musical Compositions." If you plan to copyright, the booklet is a good idea as procedures change from time to time.

PRODUCTION GROUPS

SIREN PRODUCTIONS

Siren Productions is a group based in Albuquerque which has been constantly growing in regard to our structure. One of the fundamental purposes of Siren from its inception, however, has been to see that Feminist talent has an outlet here in the Albuquerque and New Mexico area from the production end.

The group was originated by 3 Lesbian women who were committed to seeing that circuits of films, and recording artists have the facility for performances and to guarantee the audience here in Albuquerque a solid and entertaining performance. There was no intention originally to be anything except a small production group, but we began to grow and realize that the need for this kind of group here in Albuquerque was larger than us

all or than our immediate needs. We began to structure a non-profit organization which would have the flexibility to operate legally, and yet in the fashion which we all strive for -- collectively. We also gave the group definitions and guidelines to enhance its growth into areas that provide resources for minority and low-income women as well as outlets for local and new talents.

So far, we have done 2 productions and are operating with minimal profits (I understand that profits are rare for feminist production groups), and are planning the remainder of our schedule for this year. We are expanding the corporation/collective because 1 of our members is leaving and also because we feel that need for additional input.

We are a vital force here in Albuquerque and we hope to have the continued success that we have already experienced as well as the constant self-evaluation and growth that is so important to any feminist group. Do we sound a little cautious here in Albuquerque? For those of you who know the herstory of local groups here, we are very cautious and are trying very hard to avoid any mistakes which will cause our organization to become just another rhetorical do-nothing group trying to mobilize the entire region.

Please let us hear from you if you would like to know more about us, or our herstory, and especially if you have the desire to travel to the lovely southwest for a concert or other type of production.

Betsy Stacy
402 Clarke, S. W.
Albuquerque, N. M. 87105

OLIVIA BUMPER STICKERS

I have Olivia bumper stickers available for any distributors who want them. Olivia has picked up the printing cost so they are free to distributors. They are black print on lavender (what else?) and say "WOMAN POWER - WOMAN SONG" with the Olivia logo and the Calif. address. Also, I have 2 decent tape cassettes from the music festival - Holly Near and Meg's concert and a workshop on "Politics of Performance" by Holly & Meg. Each is 90 minutes. Send a blank cassette to me and I'll tape it, and send it back. My address (after July 7) is 609 Carpenter, Oak Park, Il. 60304.

Barb Atkinson

NEXT ISSUE - DEADLINE August 15th

1. Input on decisions regarding the newsletter.
2. Feedback on Liz & Kathy's article.
3. Short biographical sketch on new distributors.
4. Information on production groups or performers looking for such groups.
5. Problems and suggestions regarding distribution.

Send to Olivia Records, P.O. BOX 70237, Los Angeles, Ca. 90070

DEADLINE AUGUST 15TH

Note from typist who is staying in Albuquerque: Good-bye. Have nice summers.

Gail