

Because there are a large number of traditional musicians worthy of recognition who have not been recorded, various organizations and interested individuals have produced limited edition record albums of folk music. In this article, I wish to discuss briefly some of the problems involved in do-it-yourself record production and suggest some of the sources of information that may be of help in solving them.

The first major problem of production is to reach an agreement to record. You must decide whether to offer your performer a percentage royalty, a flat sum, or a combination of these, and whether or not to register your music with ASCAP or BMI. This whole aspect of the music industry is complicated. Any prospective record producer should read the Billboard publication The Business of Music for complete information.

The actual recording is the second problem that the would-be producer must face. A professional recording studio houses a vast array of equipment that often costs twenty thousand dollars or more. Obviously, few producers can afford this capital outlay. However, all this equipment is not absolutely necessary for the do-it-yourselfer. The professional recording studio must record in stereo a great variety of instruments and singers with widely varying dynamic range, while many folk singers perform unaccompanied with little change in dynamics. Anglo-American folk music rarely varies more than plus or minus five decibels from the beginning to the end of his performance, while a pop singer with chorus, orchestra, and electric bazooka may fluctuate twenty-five or more decibels within one song. Equipment which is adequate for recording much accompanied or unaccompanied folk music, especially when used with professional low-hum tape, can be rented in many large cities. Find an electronic rental service and explain your needs to them. Use your equipment in advance so that you are familiar with it. Lastly, be sure you record several "takes" of each selection.

The best guide to making your master tape is the company who will do the pressing, but there are several procedures which are generally applicable. Masters usually run fifteen to eighteen minutes per twelve inch  $33 \frac{1}{3}$  LP side and should be assembled by cutting and splicing with ten seconds of leader tape at the beginning and end five seconds between selections. If you have recorded on two or more tracks, it is worth the additional cost to let your presser do the mixing for you.

After you have assembled your master, the next problem is pressing. Total cost for pressing, a two-color cover with photographs, and full liner notes varies from five dollars per record for twenty-five copies to less than seventy cents per record for one thousand. The annual Billboard Directory is one of the best sources for names and addresses of pressing companies. The best procedure is to write to several, explain your needs and deadlines, and ask for price quotations.

The last problem is distribution. If your record was produced by a club, you can, of course, use the members as a sales force. Beyond that, or if you worked as an individual, the best procedure is to find a good list of magazines which review and/or sell records and send them sample copies. The best such list I have found is included in the Bluegrass Handbook available free of charge from Norman Carlson, 221 $\frac{1}{2}$  South Grant Street, West Lafayette, Indiana 47906, upon request with a self-addressed, stamped envelope.

Good Luck.

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Editor's note: The author of this article recently produced a record album, Stone County Singing, which illustrates three Arkansas singing styles and is available for four dollars from his company, Shoestring Tape, R.R.#1, Clifton Hill, Missouri 65244.

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yellow and one house changed not at all. The "reason" assigned for this phenomenon by the local residents was "air pollution".

Is this indeed a new legend occasioned by anxiety over the pollution given so much attention recently by the mass media? Possibly. It would be interesting to see if similar accounts pop up in other congested cities.

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NOTES for QUERIES

The tentative date and time for the student panel session at the A.F.S. meeting have been set. This discussion section, entitled "Problems in Studying Folklore: A Student Panel," will run from 9:15 to 10:45 A.M., on Saturday, November 9. Four general areas will be covered by the panel: pedagogy, university folklore programs, job opportunities after the M.A. and Ph.D. in folklore, and student organizations and activities in folklore. Panel participants include Lucy Turner, Berkeley; M. June Bigger, Penn; Tom Burns, Indiana; George Lyon, Texas; and Jay Anderson, Penn. Co-chairmen of the panel are Larry Danielson, Indiana, and Neil Rosenberg, Memorial University of Newfoundland.

Articles in non-folklore publications of possible interest to folklorists: David Bakan, "Is Phrenology Foolish," Psychology Today, 1, 12 (May, 1968), 44-50, traces the development of this pseudo-science, mostly in America, pointing out correspondences to modern psychological theory; William Melvin Kelley, in "Black Power: A Discussion," Partisan Review, XLIV, 2 (Spring, 1968), 216-217, indicates the relevance of African and New World Negro oral traditions to the gulf separating blacks and whites in the United States today.

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