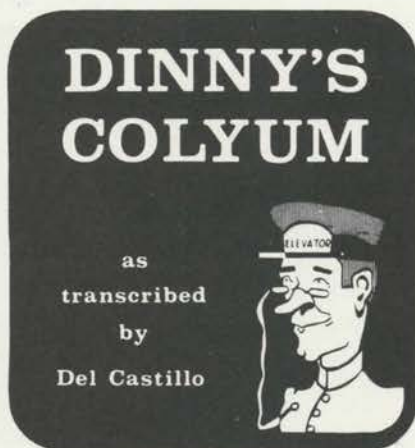


to start making records. The first job is to create stampers — negative images of the lacquers that actually press vinyl blanks into records. In its most complex form, this process involves three steps: master to converted master, to mother, to stamper. Stampers wear out after about a thousand pressings; thus, to produce a large number of discs one makes several stampers from each mother, several mothers from each converted master, and so on, to get enough stampers from the original lacquers. For our relatively small order the producer makes only one or two pairs of stampers. However, he doesn't even want to make a thousand discs if we might refuse them because of poor quality. Therefore, he sends us a test pressing; he also includes a sample of the inner record labels for us to proofread and ap-

prove. After we send him our approval of disc and label, he is ready to carry out the final operations. Besides pressing the discs, our producer mounts the inner record labels, puts the records in dust sleeves, inserts them in jackets (delivered to him by the jacket producer), and poly-wraps the finished product. We arrive to load twenty cartons into our car, rather awed over all that has occurred in just six weeks.

At last we consider the question of how to distribute these records. I find most of my potential buyers through ads in THEATRE ORGAN and at my concerts. I have great hopes that I'll sell enough copies to encourage me to make a second one. The reason is simple: producing one's own record, though hard work, is a lot of fun. It's small-time show biz at its best. □



A couple of weeks ago I went to one of them Junior Simpany concerts like they have here in Los Angeles where they got so many kids wantin to be musicians. I dunno why, when you can be a plumber for 40 bucks an hour, but maybe now we got all that reaganomics unemployment like they say, why maybe they think they is as good a chancet playin music as fixin a leaky fosset, and you dont get so dirty neither. Well anyway they is fifty or sixty kids up there on the stage, most of them look like they was under 20, and they like to take your breath away they play so good. I got a real kick out of lissenin to em, and it says in the program that the most of them they got jobs in big simpany orchestras when they get older. And then it says that some of them get to be concert stars playin all by there selfs.

The feller who was the conductor

dint look much of any older but he certinly knew how to wave that stick around. Of course I dint get a good look at him until they got all through and he turns around to take a bow and he looked just about old enough to shave. Somehow it dont seem very polite the way a conductor always has his back to the audience, but I guess that is the only way to do it. Come to think of it they is only two kinds of performers that perform with there backs to the audience, that is conductors and organ players. Everybody else gets to show there faces when they play or sing or dance, even piano players get to sit sideways so you get to see what they look like. Of course nowadays its different when they is so many concerts on the TV and they have the cameras all around so they get close ups of the conductor and you get to see all the funny faces he makes. Singers is somethin else again, and everybody gets a good look at the way they screw there mouths around.

I seen a lot of performers on TV on account I like to lissen to music, and I come to the conclusion that all musicians when they play for the public why they cant help makin faces. I seen people playin the violin and the piano and the cello and all like that there and most all of them are screwin up there faces like they is in pain. So maybe it is a good thing that the organ players and the conductors dont have to turn around. For sure they would be screwin there

faces more than anybody because they have to untangle there feet as well as there hands and then they got all them stops to change and I guess you couldnt do all of that without your tongue helpin out.

But that aint all neither. On account the organ players dont get to look at the audience why they think they have to make up for it by bein entertainers between numbers. I seen a young feller give a organ concert awhile back and when he finish a number he got offen the bench and walked back and forth on a speshal platform talkin a mile a minute about all the concerts he give. And then on top of that he had two drummers who got in a lick on some of the numbers. Well, I dunno. I aint no critic to say he was rong, certinly the audience seemed to like it all right and he certinly played good and got a lot of applause. He switched off and played some of his peaces on the piano and he played them good too. So maybe I am just a old groutch to think I would rather have just a organ playing without all that extra stuff.

Organ players is all different just like everybody else. They is some who will just turn around and say For my next number I am goin to play a peace called Why Was I Born. Well I aint mean enough to say you was born to make people think you have fun playin the organ. We got some feature organ players who tell jokes good and play horse and get the audience to holler to them and clap and sing with the music which is what is called establishin a rapaport whatever that means. And then they is others who find interestin things to tell you about the numbers they is goin to play. And then the way they look, some of them dress up good, some of them look like they just come in from a picnic, and some of them dress very fancy with funny coats. And then like I say they is a few who just settle down and play and dont even smile and you lissen because they play good but you wish they would act like they was havin a good time.

So I guess it takes all kinds to make a world as they say, and they is room for everybody just so they turn out good music when they get on that there organ bench. And the only thing I really wish is that they dint think they had to dress up like the end man in a minstrel show. □