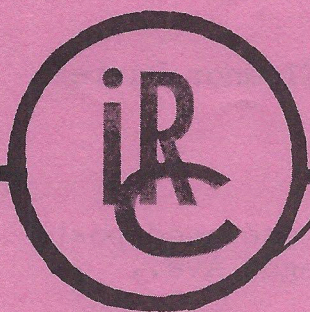
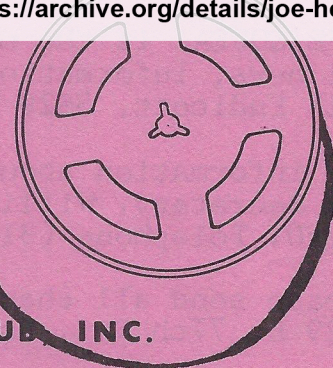


TAPE SQUEAL



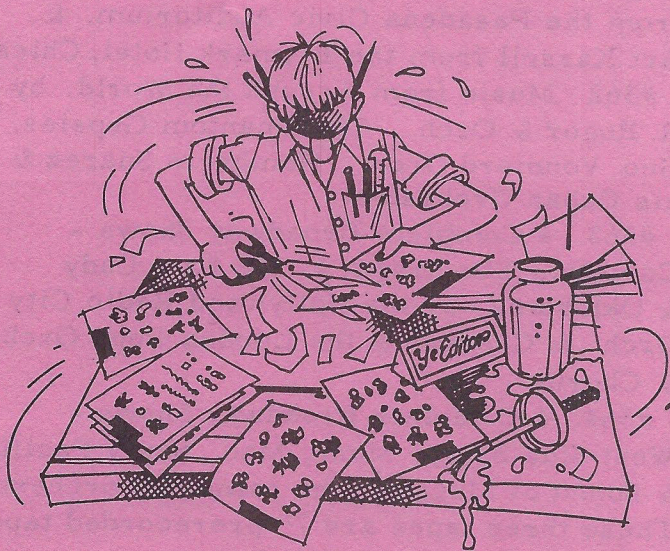
INDIANA RECORDING CLUB, INC.



Issue No. 230 February, 1979

**HEAR YE,
HEAR YE.
ANNOUNCING**

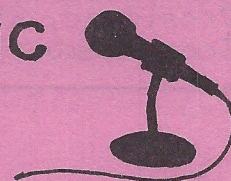
EDITOR DOES IT AGAIN



Last month's Tape Squeal was dated wrong. Please change the date from 1978 to 1979. other mistakes to numerous to mention... Somebody should fire this guy... David won't you please come home...



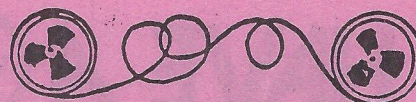
**PRESIDENT'S
MIC**



JANUARY IRC MEETING CANCELED

It was snowing, hard. The wind was blowing, hard. It was cold. Driving conditions were slick and hazardous. The weatherman promised more of the same for all that day. A hast'y decision was made to call off the meeting. After many many phone calls to members, and a very frantic phone call to our guest speaker, Mr. Rick Cooper of Playback Inc. to notify him of our decision. All turned out well. I hope everyone stayed home and kept warm. How cold was it Bill??? it was reel cold.

Mr. Cooper has agreed to put on his show at his next earliest opportunity. Watch Tape Squeal program schedule.



Track 2.

TAPE SQUEAL is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news, information, photographs, etc. to the President, temporarily, Bill Endicott, 5620 Hillside Ave., Indianapolis, Ind. 46220.

For information about membership in the INDIANA RECORDING CLUB, contact the Secretary, William Davies, 1729 E. 77th St., Indianapolis, Indiana 46240. Telephone (317) 251 7048

Please send all changes of address and directory data to Eleanor Davies 1729 E. 77th St., Indianapolis, Indiana 46240

NOTICE TO ALL NEW MEMBERS

Have you received a Welcoming Tape? Have you returned the enclosed postcard to the Committee Chairman? - John Gillespie, 1009 Oregon Ave., Natrona Heights, PA. 15065

Your IRC Board of Directors are: Bill Endicott-President, Bill Tillett-Vice President, Bill Davies-Secretary, Sue Bereman-Treasurer and Gene Scott-member of the Board.

VOICE OF HISTORY LIBRARY

Seven new reels have been added to the library. VH-56-57-60-61 donated by Robert G. Blome, IRC #1888; VH-58-59 by Lewis E. Griffith, IRC #1890 and VH-62 by Bill Rogers, IRC #1524. Bob Blome does some excellent narration on his tapes.

- 56-Rise & Fall of the Third Reich, TV doc.
The Crisis Years, Doc. of WW II.
- 57-When the Titanic Went Down/Excerpts
speeches of FDR & others, 1920-45.
- 58-Ed Flander's as Harry S. Truman
- 59-James Whitmore as Harry S. Truman
- 60-Life & Times of Winston Churchill
1st & 2nd Inaugurals of FDR/Abe
Lincoln in Indiana.
- 61-Life & Times of FDR/FDR Series #1, The
Hundred Days/Life & Times of Alexan-
der Graham Bell
- 62-Songs & Stories of the Smothers Bros.

Bob Geer, Librarian

ADDITIONS TO THE MUSIC LIBRARY.

- #361. Donated by Franklyn Belcour.
This reel contains 4 old radio broadcasts, a comedy, "A Radio Primer" by Norman Corwin, from the CBS Workshop, and 3 big bands: Anson Weeks from the Mark Hopkins in San Francisco, Jimmy Walsh from the Pasadena Civic Auditorium, & Art Kassell from the Bismark Hotel, Chicago.
- #362. Music from Around the World, by R. Roger & Orch., The Phantom Gypsies, Geo. Voumard Orch., Humberto Suarez & his Cuban Orchestra.
- #363. 4 Complete Broadway Shows - Camelot, The King & I, My Fair Lady & Oklahoma, by the Hollywood Radio City Orch. & Chorus, & the London Pops Orch. & Chorus.
- #364. 4 Complete Broadway Shows - West Side Story, Music Man, South Pacific & Sound of Music by the same two orchestras. These three tapes are 7" prerecorded tapes and were donated by Bill Rogers.
- #365. The 1937 Hit Parade, donated by Malcolm Bell. 7" reel.

--Bill Davies, Music Librarian

HAVE A ☺ HAPPY DAY!

TECHNICAL NOTES

by

Gene Eaton

TAPING - Distortion - Part Four

Some final thoughts on bias: remember that it is the bias level and not its frequency that is important. The bias frequency is made very high for two reasons or considerations. One, to keep any sub-harmonic from getting involved with the audio signal, and the second is sheer efficiency with respect to the bias system. If the bias level is too low, you'll get more distortion, particularly in the low and mid-range tones. At the same time you'll get a high frequency boost that will make the treble sound 'way out of proportion to the rest of the audio range. If the bias level is too high, the high frequency tones will go the other way. They will be attenuated, and distortion in the low and mid-range will probably increase as well.

One of the problems in recording is that low levels of distortion can be hard to recognize. Actually, you may need to play a tape back a number of times before you begin to sense a feeling of dissatisfaction. To acquaint yourself with what can happen when you overload a tape with signal, deliberately record at a high level, with your needles running well into the red, and then listen carefully on playback. Using another tape, record with the level controls pushed back so your needles are in the safe portion of the VU meters. Again, listen to the playback. This isn't an A-B comparison, but it should give you a few clues to the behavior of your tape deck. If you have a 3-head deck with a source-tape switch, you can almost directly compare what you're putting on the tape with what you're getting back.

Recording so that you get the maximum signal on the tape has a number of advantages. You get more dynamic range, something you should consider since the dynamic range of phono records is compressed to begin with. You get a better apparent signal-to-noise ration - apparent because the noise may be present anyway, but it is blanked or masked by the music. Since the record you are using is the "master", you want your dubbing to be as close to it in musical quality as possible. You may not be able to go uphill in terms of quality, but at least you don't want to go downhill.

Track 3.

It is a tedious process to do all this checking, but it is the only way that you, the recordist, can become familiar with the performance abilities of your deck and the type of tape you have chosen to use. The net result will be your ability to turn out quality dubbings that are a pleasure to listen to. The recordist's lot is all a matter of patience and fortitude plus a lot of perspiration and wear-and-tear on the ears.

Look for Part Five



THREE SCORE AND TEN, PLUS 3

We have traveled the long, long journey
Through this veil of tears and strife.
We have shared the greatest sorrows
And the highest joys of life.

We have struggled; We have fallen;
Only to get up and try again.
God in his infinite mercy
Shared our every joy and sorrow;
Helped our broken hearts to mend.

Now as old age creeps upon us,
Our steps are slow and eyes are dim,
Help us Lord in this last battle,
Hold our hands until the end,
Pray grant not a selfish whim.

When God calls us for the great adventure,
In the twinkle of an eye,
We shall see our precious Saviour,
We shall never more need to die.

We shall see God in all his glory,
And loved ones gone on before,
In that bright and glorious city,
Over on the other shore.
No more weeping, no more sorrow,
We will be home safe forever more.

----Written by Laura Stephenson on her 70th birthday. Eddie, the life-long partner is 73.

Sent in by Bob Waters, member of the Welcoming Committee.

Track 4.



from the desk of
ARTHUR HENDRICKS

November 20 1978

Dear Bill:

Yesterday's program by Bill Tillett was thoroly enjoyed by me. It was well worth the 22-mile trip each way that I had to make, to see it.

I marveled at the exquisite camera work he did. The definition, composition and interesting subject matter revealed him to be a master in capturing what he saw. I understand he is a former president of the Indianapolis Camera Club. By the way, he was with the V.A. when I was there, in a different department from me, and he is a member, with John Oliver and me, of the Civil War Round Table.

Here is an article on my 30 years with a recorder. Use it if it's any good to you.

ART

REMINISCENCES OF A TAPE BUG

By Art Hendricks

In the spring of 1941, my job moved me to Jackson, Mississippi. I went a couple of months ahead of my family to get a view of the situation, arrange for housing, etc. In a Sears store there one day, I saw a 78 rpm disc recording machine whereon you could make a several-minute message to put in the mail for the folks back home. I made a record and sent my voice by mail for the very first time. (We still have that record).

Near the end of World War II the newspapers told of a military device being used by the Navy, whereby communications could be recorded on a small wire, which then was used over and over. After the war I saw one of these wire recorders in a show window in the Marshal Field store in Chicago and was impatient for the coming of a civilian version. I acquired my first Webcor wire recorder on December 7, 1948 and began my new hobby. I still have that first spool of wire and a machine on which I can play it.

The first voice recorded was that of my son, Larry, then aged 7, now the president of Clinical Laboratory Supply, a corporation based in Nashville, Tennessee, and a former member of our IRC.

I graduated to a tape recorder in late 1949. This was a half-track monaural machine that did a good job and I still have Tape No. 1 from it. It was in January 1962 that on the invitation of Ralph Turner, I attended my first IRC meeting in Indiana War Memorial building in Indianapolis, and it wasn't long until I was vice president of the club and finally, in the middle 1960's, president for two years. After associating closely with recording fans over a long period, you can't help but soak up a lot of ideas on how to best use your equipment, and I was soon in the middle of tapesponding, tape-slide shows, etc.

My grandson, Steven M. Hendricks, eventually got into my taping and photographic hobbies, leading to his opening two photo stores, called the "Camera Hut" -- one in nearby Brownsburg and the other at 3840 Georgetown Road, Indianapolis. I have Steve's voice on tape from infancy through his recent years.

I watched the small portable recorders come into the IRC -- first the little Norelco machines that used 3-inch reels, then the first cassette recorders. I was very skeptical of them, not believing that a 1 7/8" speed would ever produce anything but hiss and low fidelity.

I did finally buy a Sony cassette machine, however, to take along on trailer trips. But science and the marvelous electronics engineers have produced cassette machines that, to my ear, sound better than my early reel-to-reel stereo recorder. My present deck, an Optonica RT-1515, is a front loader that eliminates hiss with a Dolby system, will use 3 kinds of tape -- regular iron oxide, chromium dioxide, and the newer ferric-chrome. It will, on command, seek out the spaces between recordings and commence playing the selection desired. Also it has a built-in mixer for line input from radio, record or tape source, and stereo microphones. Best results are obtained with quality tapes.

The latest marvel is the tape recorder that picks up, in color, your favorite TV programs as well as your own camera-made recordings. I don't have one as yet.

With an old wire recorder, several varieties of tape recorders and tapes going back 30 years, I can reminisce to my heart's content!

TAPED vs. PRINTED TAPESQUEAL

By John Oliver

Some wise person - don't ask me who - maybe it was Ben Franklin, anyway, he once said, "A penny saved is a penny earned". Well, that was back in a day when a penny was worth considerably more than the material from which it was made. That was also probably before we had such things as postage and cost-conscious people who try to keep us solvent.

A new ruling in January discontinued the printed version of Tapesqueal to our 46 blind members who are also receiving it on tape. The thinking is that the club could save a little money, or at least use it to better advantage. So let's take a look at what we're talking about.

First, the good part: you are surely aware that the work of collating, stapling, folding, stapling again, stamping, and addressing and the running around that is involved is all done voluntarily for free. Second, (and here we get down to the nitty gritty) the printing of 3 Tapesqueal pages and 2 supplement pages cost \$116.69 in January, or roughly 17¢ per copy. That comes to \$96.60 for 12 issues for 46 people. Then there's the ever-lovin' postage that goes for \$82.80 (till they raise it again). The grand total reads \$179.40. Doesn't sound like much, does it? But \$179.40 would print another one and one-half months' Tapesqueals!

We don't want to be mean and mercenary. We realize that not all our blind members are totally blind, and that some of them would about as soon have the printed copy of TS as to listen to my voice each month. If there is a sighted person to read it and to keep up the directory, we think you should have the printed version.

Sure, the taped version is free - from postage at least. But is it free? Not quite. Tapes, leaders, cassettes, boxes, mailers and labels all have to be bought and replaced. We've had some generous

donations of some of these materials now and then for which we are grateful. There's also a lot of time expended each month by a couple of guys who read and make copies on 46 tapes, mail them, bulk erase them when they come back, and even keep records of when they're sent and returned. They replace those tapes, boxes, mailers and labels whenever necessary. So the taped version isn't free.

All we're trying to do is cut out waste. The blind people are going to receive Tapesqueal one way or another, but we just don't think it's quite fair for them to receive it both ways. Further, our number of blind members has increased one-third since May, and we think it will increase more in time.

In the past, any person who said he or she was legally blind was automatically set up to receive the taped version on either reel or cassette, and we will continue to do this. However, we should like to ask our present blind members to specify which they prefer, the taped or the printed copy. The first tape to a new blind member will also include this question. In the absence of a reply, blind members will continue to receive Tapesqueal on tape but will not receive the printed copy.

Don't be too hard on us; we're just trying very hard to save money the same as everybody else these days. We're not making money (we're not supposed to), but we can't afford to lose money either.



BIG BAND BUFF'S QUIZ

FIRST MONTHS QUIZ

- 1 - In what name band did EDY E GORME once sing?
- 2 - In what band was ART CARNEY once a member?
- 3 - SID CAESAR used to play in what name band? When?

ANSWERS NEXT MONTH

Track 6.

PROGRAMS

PROGRAM SCHEDULE

February 1979 IRC MEETING	S	M	T	W	T	F	S
					1	2	3
	4	5	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28			

Bob Blome IRC #1888 will put on a tape slide show about the INDIANA MUSEUM OF TRANSPORT AND COMMUNICATION. Meeting will start at 2:00 PM in the lower level of the Leppert and Copeland Mortuary at 740 E. 86th St. Indianapolis... See you there...

EDITOR'S NOTE

I did not have room for the TRADING POST this month. I hope it is not an inconvenience to anyone. Will definitely have it in next month...

NAMES in the NEWS

ICE TAKES ITS TOLL

Bea Herdman fell on the ice a few days ago and broke her ankle. She will be home soon. Why don't we send her a "GET WELL SOON" nice lady card!!

ORDER IRC MAILING LABELS FROM

BOB GEER

1155 Maynard Drive
Indianapolis, Ind. 46227

100 per pad

Large Size $4\frac{1}{4}$ x $3\frac{1}{2}$
Small Size 4 x $2\frac{1}{4}$

\$1.75 each size

When ordering, PLEASE
SPECIFY SIZE.

For you OLD TIME RADIO FANS write to your National Public Radio station in your area, and ask them to carry some of your old shows. Here in Indianapolis, WIAN is asking you listeners to drop them a line regarding their programming. - Indianapolis Public Schools - 120 E. Walnut St. Indpls. 46206.

A new book at the library JAZZ STATE OF INDIANA, libry. Ref. 780-9772 by Duncan Scheidt. Many bands and groups, plus notes on Beiderbeck, Dick Powell and Hoagy Carmichael. Another book, BACK IN THE SADDLE AGAIN - Gene Autry with Mickey Herskowitz, All about 93 pictures, plus discography. Refresh your memory. He mentions the HOOSIER HOT SHOTS and "Are you ready hezzy" libry ref. 791-092.

Jerry Johnson

The Old Philosopher Says

Listen to the other fellow,
he may know something you don't.

INDIANA RECORDING CLUB
Bill Endicott, President
5620 Millside Avenue
Indianapolis, Indiana 46220



TO:

Joseph P. Hehn
422 N. 9th St.
Allentown, Pa., 18102

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RETURN POSTAGE GUARANTEED