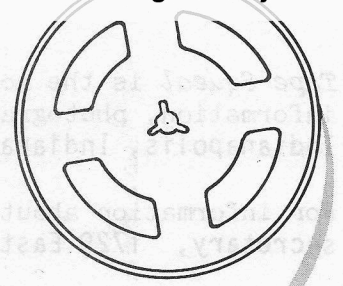


TAPE SQUEAL



INDIANA RECORDING CLUB, INC.

Volume XXIII, Number 7 — July, 1982

Nicknames Mark Varied Life

By GERRY BURTON
Avalanche-Journal Staff

MATADOR — They call him "Cannon Ball," the most lasting of tags put on Jesse Couch over the years.

Thirteen fights his first day at school helped rid him of "Waterworks," the outcome of "kid from the waterworks" who walked on his hands all over the facility where his father was assistant superintendent in Taylor.

He gave up "Killer Jesse" when he quit wrestling for circus sideshows, long before he quit the wrestling ring where he "lost only three of 550 headliners" in catch-as-catch-can bouts.

"Slide Rule" came with his bout with business, where he "always went around working with a slide rule" in his hand.

A tag never came for stints as a throw man with a trapeze act or for the way he has played the banjo through all the other nicknames. Cannon Ball sufficed there.

At 79, Couch lives alone on the edge of Matador, with only 40 Dalmatians for close company inside a fence marked "Danger," "Don't Tease the Dogs" and "Do not Spray," among others.

"Ole Cannon Ball's Camp" stands on a post by itself.

A visitor brings cautious friendliness which blooms with passing moments for a man who "pulled the telephone out and threw it over the fence because they would call up and just laugh at me."

Inquiries about Cannon Ball himself brings words tumbling helter-skelter with names, dates and places well-mixed with happenings that began early, led to wrestling championships and other excitement, and live today only in memory.

His agile mind jumps from topic to topic, mixing politics and economics with wrestling and circus folderol, his tongue as ready with technical terms from encyclopedias and medical books as it is with railroad and sports jargon.

Any mention evoking more than normal interest from a visitor slows the conversation to detailed accounts of specific times. Photographs from that past enhance the telling.

"If you want to know exactly what day, I'll have to look in my daybooks. I have it all down. Next year I can look in it and see I was talking to you," he says with a smile.

Photographs, in albums from the time he was a freelance photographer in railroad construction and other subjects in Denver, are neatly numbered, corresponding to manuscripts detailing the entire story surrounding it.

A few show his Denver darkroom, where he "could develop the day's film and run off 600 5-by-7s in time to go to bed and be ready for work the next day."

Physical attributes of a wrestler came in handy lugging the equipment while handling a rail tool on the job.

Denver came after the nicknames, when he "got disgusted with Texas politics and left."

His first label, he noted, came as a result of his own efforts to prove a paralyzed mother didn't make him a cripple.

"Circuses were always coming and there was no entertainment, so us kids tried to copy them. We did, right down to the tight wire act."

His particular thing was turning on his hands and walking all over the filters and other top parts of the water works.

"By the time I was five I could handle a half-grown man.

"Pet Brown, who held the middleweight belt in Texas for years, took charge of me. When he was off building gravel roads, two others helped."

When, at 14, Couch moved with the family to Louisiana, Brown gave him advice that became his philosophy: "Don't smoke, don't drink, don't take advantage of your fellow man and do hold up your honor."

The next year, Couch joined the Navy.

The first night in bootcamp, a free-for-all showed that his wrestling ability compared favorably to the rough-and-tumble style. He never completed boot camp, going instead to the pampered world of the Navy wrestler.

The Navy wanted him to stay, but his mother wanted him to come home when his hitch was up. Going home saved his life, he found out three months later, when he saw in a Houston newsreel the bodies of his buddies being removed from a sunken submarine.

Working as a tumbler or smoker acrobat — kicking free from a headlock in bars and auditoriums — took him all over Texas. Then he "went into theatrical circles" as a comedian and wrestler.

Weight which aided him in a wrestling ring kept Couch from doing the flying in the trapeze act, though he made a couple of jumps just for the fun of it while serving as the throw man coordinating the act — "lining the traps so nobody would get hurt."

He quit regular wrestling in Lockney one night after winning a round with One-Eyed Harry.

"I burned my tights and quit. I lost 20 pounds in blood and sweat in eight minutes."

For a while he went to side bet wrestling, where both put their money on the table, wherever the bout came to be, and whoever won took the money.

Through it all he kept the Cannon Ball label won as a sailor who could see the cannon balls coming before the crack of the cannons down-ocean could be heard.

Keeping ears packed to prevent damage on the ship which towed the targets wasted time, so, when Couch's ability to see the cannon coming was discovered, he was put on the bridge to watch and ring a bell to allow sailors to yawn and protect their ears by the time the crack came.

Back in the military in 1927, this time with the Army, Couch and some friends livened up later Depression times around March Field, Calif., with country music. Couch played the banjo for free entertainment for the soldiers.

He had learned to play as a child, swapping a drum for an old banjo and working out the sounds as he could. Each time he progressed further in banjo-land, he had to learn all over again.

Later, when colored ball pens came out, he turned his talents to artwork, putting his memories down in intricate mementoes of the past.

A favorite picture shows him as a child at the waterworks in Taylor with his father and others, including Buffalo Bill Cody, who came to the works to get water pumped through fire hoses to his animals out of town.

"I rode his horse around while he was there."

Through all his wanderings, Matador country stood out. He had seen it as a child on a visit. He returned here to have the only permanent home he has known.

For a while, he trained his Dalmatians to pull carriages he had built, but he gave that up recently to stay in more with his books and mementoes of a life most folks find it hard to believe.

From:

"Lubbock Avalanche-Journal", 11/20/81

See track 3 for more

Tape Squeal is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news information, photographs, etc. to: Sharon Moore, editor, 4215 North Oxford Street, Indianapolis, Indiana 46205.

For information about membership in the INDIANA RECORDING CLUB contact: Eleanor Davies, secretary, 1729 East 77th Street, Indianapolis, Indiana 46240. Telephone (317)2517048.

Please send all changes of address and directory data to: Eleanor Davies, directory manager, 1729 East 77th Street, Indianapolis, Indiana 46240.

Your INDIANA RECORDING CLUB Board of Directors consists of Dennis Burcher, Pres.; Bill Tillett, Vice-Pres.; Eleanor Davies, Secretary; John Oliver, Treasurer; and Bill Endicott and Gene Scott, Members.

TO ALL NEW MEMBERS (In the United States)

When you receive your welcoming tape please return the accompanying postcard to the committee chairman: William Kearney, 2625 West Jefferson Road, Kokomo, Indiana 46901.

ADDRESS CHANGES --all address changes MUST be sent to the Directory Manager at least one month before the effective date to ensure uninterrupted delivery of the Tape Squeal.

TRADING POST

Free notices for IRC members, concerning tape and related items to sell, buy, trade, etc.

BILL BARCELLONA, S-11 -- needs the following Joyce LPs- 7" reel of Gene Krupa Disco Order Ajax Albums: #101, 105, 110, 111, 121, 122, 125, 127, 130, 132, 138, 146, 154, 203, 219, 241, 251, 262. Will trade other Joyce LPs- please advise what you need for trade.

RALPH WHITE, D-57 -- is trying to find two songs by Shirley Bassey. One is "The Magic Is You" and the other is "Jessie." Since they are probably on two separate albums, he would like copies of the complete records and will send the correct cassettes and pay postage both ways.

JOE SKIBA, S-31 -- is interested in obtaining OTR "Your Hit Parade," "Old Gold Shows," or any older type recordings of Frank Sinatra. Will provide tape, return postage, and/or swap. All correspondence answered promptly.

RON BARON, D-70 -- has for sale blank tape, 7" reel, 1800', Ampex 641, used once (in new boxes), case of 60, \$73 postpaid. New cassettes, C-60s, screw-type housing, loaded with TDK tape. Box of 25, \$26.50 postpaid.

BILL BARCELLONA, S-11 -- is looking for a reel-to-reel 7" bulk eraser. Advise model number and price.

ROBERT C. THURSTON, D-19 -- would like to exchange recordings of discussion in COURSE IN MIRACLES discussion groups. Please write to work out plan.

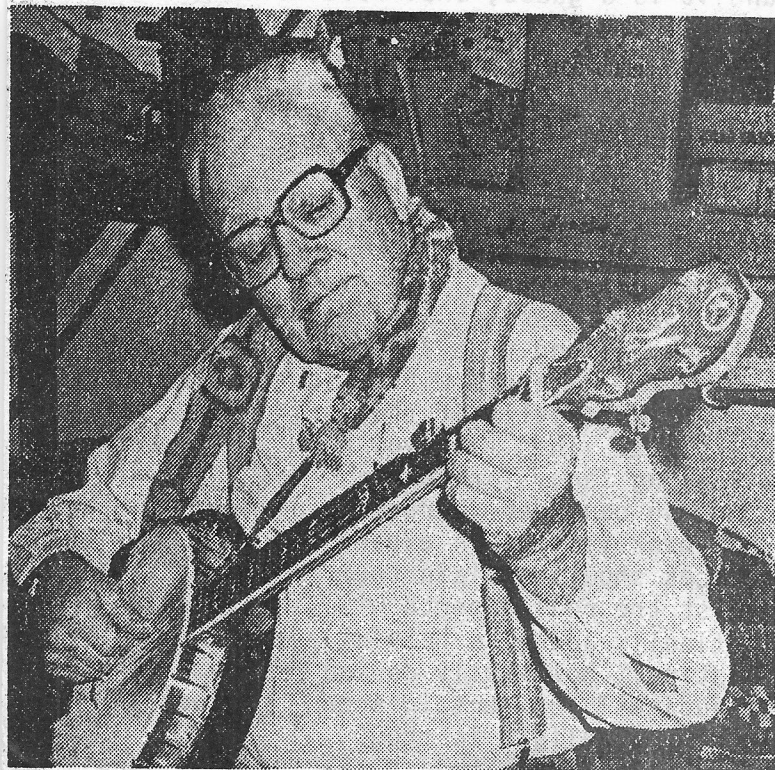
SOMETHING TO THINK ABOUT

by Cass Ette

Whenever I see a request in The Trading Post that I can comply with I make a cassette and send it out. Almost every time I get a nice note in reply. Many times the person will return my cassette after making a copy or will send a cassette of equal value. Quite often the cassette will contain something they think I might enjoy. However there is one individual who has had many requests in Tape Squeal over the years. I have sent at least two, possibly three cassette and have never even received a thank you note. Needless to say I have never sent any more to this person. Think about this. COULD IT HAVE BEEN YOU??

F. G. "Joe" Clark, D-94 -- has much time to tape now and would like to here from anyone who likes to gab about anything.

"NICKNAMES" (con't)



PASSING THE TIME — Jesse Couch, who taught himself to play the banjo as a youngster, rips out with a "Matador March" he worked out for his adopted hometown. (Staff Photo)

Jesse lists a total of ten nicknames he has acquired over the years. He says that he can tell which part of his life an acquaintance comes from by the name this person remembers him by, as well as what he was doing at that point. As a kid he was known as "Waterworks," in the Navy he was "Naval Base Flash," "Slide Rule," or "Cannonball." "Killer Jess" was a circus wrestler. The "Iron Man" fought as a civilian, but the "March Field Iron Man" was with the Army. "Parson Moses" was a theatre comedian, while "Whatnext" and "Banjo" performed in Texas. Finally, "Cannonball" reappeared as a salesman and politician, and is still active in retirement.

Anyone remembering any of these personalities is invited to become reacquainted with the real Jesse Crouch.

NUTE BIRMINGHAM asks that we inform all IRC members that he will be unable to accept more tapespondents for the remainder of this year.

MUSIC LIBRARY

One of the best customers of the Music Library for several years has been *George H. Zink, #1513*. George writes that he has gotten so much pleasure from the tapes he has borrowed from the library that he wants to share some of his tapes with the club members, so he sent in the following eight 5" reels of excellently recorded tape:

#480. "Very Best of Julie London", including "Sentimental Journey", "Cry Me a River", & 7 more. On side 2 is "Best of Teresa Brewer", with "Music, Music, Music", "Ricochet" & 5 more. Stereo.

#481. Jo Stafford, with "Love for Sale", "Old Devil Moon", "Shenandoah", 13 more. Mono.

#482. Best of the Gold, 1950's, Vol. 1, with "Skokiaan" by the Four Lads, "Because of You", by Tony Bennett, "On the Street Where You Live" by Vic Damone, 12 more. Stereo.

#483. Best of the Gold, 1950's. Vol. 2, with "Sparrow in the Treetop", by Guy Mitchell, "Song for a Summer Night", by Mitch Mitchell, "El Paso", by Marty Robbins, 12 more. Stereo.

#484. Joni James, Vol. 1, with "I'm Looking Over a Four Leaf Clover", "April Showers", "Whispering", "Swanee", 13 more. Mono.

#485. Joni James, Vol. 2, with "The Man I Love", "True Love", "Over the Rainbow", "Tammy", "Around the World", 8 more. Mono.

#486. Joni James, Vol. 3, with "Secret Love", "Three Coins in the Fountain", "It Might As Well Be Spring", 11 more. Mono.

#487. Joni James, Vol. 4, with "A Fellow Needs a Girl", "Some Enchanted Evening", "On a Slow Boat to China", 10 more. Mono.

---Bill Davies, Music Librarian

SILENT MIKE

Word has just been received that RUSS FIELD, of S. Weymouth, Mass., died in January of 1982.

CHOOSING A TAPESPONDENT

from "Sound Advice", WWT newsletter

Tapespondents, in my opinion, should be chosen as carefully as any other friend. Whilst I don't wish this exercise in choosing a tape-friend to appear cold-blooded, nevertheless certain criteria must be appraised and a decision made. It cannot be denied that mistakes will occur and on some occasions you will wish you hadn't initiated a tapespondence, but try you must!

You have the raw information in your [Directory] but the art is in being able to read between the lines. Firstly, is your equipment compatible? This may seem an elementary point, but I'm continually annoyed at people from 'faraway places with strange sounding names' who apparently don't take the trouble to learn that you cannot record a cassette on an open reel machine. Again, half-track and quarter-track don't mix unless the quarter-track person has a bulk eraser. Also, don't forget that unless you want yourself to sound like Paul Robeson and your tapespondent to sound like the Smurfs, or vice-versa, that speeds must match. Can you speak the language? It's a mistake to think that English is God's chosen tongue!

Still on the subject of recording, don't spoil a potential lifelong friendship just because your prospective tapespondent has a Technirama Multitrack recorder with infinitely variable speed control, and you have only a Craposonic battery midget. If you find you have enough interests in common, this may not matter too much. Anyway, being Auntie's favorite, you may be left something in her will some day and be able to purchase that Ulticorder deluxe that you've set your heart on.

Some makes of recorder, especially open-reel, are now obsolete. Will your chosen tapespondent be able to obtain spares; be turning to cassettes or (perish the thought) be giving up tapespondence? Can you tolerate poor quality? Can you hear good quality? How interested are you in equipment for its own sake, or do you look upon it as a means to an end?

Although it's very tempting, especially for the newcomer, to have numerous tapespondents spread across the globe, you must ask yourself if you can afford this in these days of high postage rates. It may be just as enjoyable to settle for a good selection of more local friends.

You must be mindful that not everyone is interested in promoting or hearing about a noble cause, however worthy. Some people are simply lonely and just want to hear a friendly voice. Maybe they used to live in

your district or country and want to hear what's going on there now.

How important is age difference? I guess, and it is a guess, that most folk seek out their own age group. It would seem most unlikely that a 15 year old boy is going to hit it off with a 50 year old managing director. It's perhaps easier to think of a 70 year old person in a quasi-grandparental relationship with a 10 year old. At this point, I would appeal to the young to overcome their shyness and the elderly to exercise their tolerance.

If you are earnest about tapesponding and planning a long term friendship, then why not go for some one with a low membership number, especially if they have expensive equipment? This lets you know that it isn't a passing fancy for them.

Do you consider yourself a novice or do you think you are an expert? Obviously, the novices should explain their difficulties, whilst the real experts will listen sympathetically and give helpful advice without boasting. How easily do you overcome your prejudices? Do certain accents bother you or do you delight in them?

Could you feel at ease talking to a handicapped person? If you don't think you could, then forget it, because your unease could show through on your tape to their discomfort. It's quite remarkable how subtleties of voice inflection and manner can "come over" on a tape.

If there is a golden rule for tapesponding, it is this: Treat your tapespondent as an equal. If you can't, then you should not be taping with each other.

ADDRESS (NO) CHANGE FOR EDITOR

Please note that the address for the editor on track 6 is for Post Office convenience only! Address all correspondence to the editor to the address on track 2 of Tape Squeal or page 3 of the directory. Although this was clearly stated last month, we still received several letters addressed to the wrong place. Unless they are addressed properly, they cannot be delivered to the right person. Since all officers of the IRC are volunteers, their addresses are their homes. There IS NO CENTRAL OFFICE. All mail must go to the home of the proper officer, or be hand-delivered to that officer by the person to whose home it was delivered, and that takes time which is unnecessary. The addresses in the directory and on track 2 are the proper ones.. Please use them.

THANKS.

44 Uses

for a Recorder

from: NORMAN SALMONS

32. Compose Sound Music. - There is a new school of abstract or concrete music composed by manipulating and combining all kinds of sound. The tape recorder is the instrument both for producing and for editing and recording the composition. Tones or natural sounds, can be slowed down or speeded up by changing the tape speeds, broken up by being keyed with a morse code key, in the line between a playback and a recording recorder. The possibilities are almost limitless.
33. Record Various Familiar Sounds - Play them back as part of a guessing contest at a party. Record some of them with the recording level at its highest to make them more difficult to recognize.
34. Teach Yourself a Foreign Language- Record a story yourself in the language you are learning. Play it back and try to translate it.
35. Keep a Record of Your Children's Voices-...laughing....singing...reciting.
36. When your boy reaches The Voice Changing Age record his voice at regular periods as it changes.
37. Exchange "taped letters" with your friends- Make them more interesting by adding interesting sound effects.
38. Take a portable tape recorder with you on your trips- Record sound effects to be added later to your movies or slide shows. Keep sounds such as the eruption of "Old Faithful", New York Harbor sounds, ocean liners, the sounds of the Fair, British train whistles, Paris police cars. They will give your shows authentic atmosphere.
39. Try recording the simple sounds of nature such as crickets on a summer night, the whisper of the wind in the pines, the sound of a gale, heavy and light surf, the rattle of palm fronds, the gurlge of a stream.
40. Use your tape recorder to record piano practice or practice any other musical instrument. Check your progreaa.
41. Forfun at a party have one person record half of a dialogue on one track. Have another listen with earphones and record the other half of dialogue, unrehearsed of course. Play back for everyone to hear. Or have a couple do dialogue, recording only one-half of it. Let someone who did not hear the original make up the other half.
42. Record stories to be played back at bedtime by baby sitters when you have to be away from home.
43. Record the news or important articles for the blind- or for the seriously ailing.
44. Rehearse for a play. Read it through with someone else to cue you. Record the cueing on one track, your role on the other. You can leave the cues on the one track, do your part over and over until you have it down perfectly.
- Another use for recorders was also included with the above information. Leave LOVE for hospitalized children. A study completed last year at a School of Nursing indicated that messages, stories, or just talking left by the parents could be played over and over for the children, helping them through the "lonely times" after waking, at nap time, at bedtime, etc. The study showed that these children suffered less separation anxiety, thanks to hearing their parents' voices. This wouldn't be a bad idea for anyone who has to be involuntarily away from home.

M. H. JONES,
The Old Philosopher Says

A SENIOR CITIZEN

AGE PLUS EXPERIENCE

SCHEDULED MEETINGS

Regularly scheduled meetings of the INDIANA RECORDING CLUB are held on the third Sunday of each month at 2:00 pm in the basement meeting room of the Leppert & Copeland Mortuary (740 E. 86th Street) in INDIANAPOLIS. *GUESTS ARE WELCOME!!!*

JUNE 20TH

Australia and New Zealand will be the destinations for those gathered to go "down under" with BILL DAVIES as he represents his tape-slide show "Koalas, Kiwis, and Kangaroos."

JULY 18TH

Carol Horrell, of the Indiana History Project, will present a program. The I.H.P. is a voluntary recording society which attempts to preserve history on tape.

AUGUST 15TH

There will be a SALE at the meeting place! Old records, tape, and pre-recorded tapes will be available for members (and guests) to purchase. Be certain to come early to get the best selection.

Mailed June 5

MAILING LABELS

two color with IRC logo

Reel size: 3 $\frac{1}{2}$ x 4 $\frac{1}{4}$

Cassette size: 2 $\frac{1}{4}$ x 4

Price - \$1.75/100 - either size

Order from: VERN DAVIS
8805 Madison, #301A
Indianapolis, IN. 46227

When ordering, please specify size.

BUSY I. R. C. MEMBER

I.R.C. members don't just sit in front of their recorders 24 hours a day. Sometimes they eat, sometimes they sleep, and occasionally they venture from the home. BILL DAVIES often ventures far from home, traveling all over the world for slides and info for his famous tape-slide shows.. IRC meetings are not the only places he shows these, either. He is a regular feature at several local library branches in Indianapolis. This note and picture appeared recently in a library publication, and gives a good view of the twin projectors Bill uses to blend images on the screen.

The travelogs are programs a great number of adults enjoy and appreciate. **William Davies** is one of the many persons who generously share photographic talents and travel adventures in several libraries throughout the year. His recorded commentary and music were synchronized with his slides of the Alps and Oberammergau in several libraries last year.



INDIANA RECORDING CLUB Bulk Rate
Sharon Moore, Editor U.S. Postage
1729 East 77th Street PAID
Indianapolis, Indiana 46240 Indianapolis, IN
Permit No. 5217

TO:

Ronald Baron 12-76
2475 W. 16th St.
Brooklyn, N.Y., 11214

RETURN POSTAGE GUARANTEED
ADDRESS CORRECTION REQUESTED