

TAPE SQUEAL



INDIANA RECORDING CLUB, INC.
Vol. XXIV, No. 2. February, 1983



DORIS OLIVER - PRESIDENT

In a close election race, Doris Oliver edged out Bill Endicott to become the first woman president of the Indiana Recording Club.

One person was heard to say at the January meeting that she thought Mazie Coffman, who founded the club in 1960, was the first woman president. Although Mazie was the founder, and also served as secretary and editor for many years, she was never the president, so the honor of being the first woman president belongs to Doris.

Bill Endicott is now the vice president and program chairman, Bill Davies is secretary again, now that the job has been relinquished by his wife, Eleanor, and John Oliver is still the treasurer. Former presidents Gene Scott and Dennis Burcher complete the members of the official board.

RECORD COLLECTORS' CONVENTION

The sixth of a series of Record Collectors' Conventions will be held Saturday, Feb. 5th, at the Holiday Inn, I-70 East, 6990 E. 21st St., Indianapolis.

The convention will be open to the public from 10 a.m. to 5 p.m. Thousands of phonograph records, tapes, posters, books, and other music-related items will be displayed by dealers from Indiana and other midwestern states. As usual, the materials will represent a wide variety of tastes in music. Door prize drawings will be at 12 noon and 3 p.m. Admission is only \$1.00 and free parking will be provided.

(Continued on track 4)

NEW DIRECTORY

As this is being typed, on January 26th, the printer is busily engaged in finishing the new IRC membership directory, and expects to have it ready in a couple of days. If we can get Tape Squeal ready in time, it looks like the IRC addressing, collating, folding, stapling, sorting and mailing department, namely ye editor, and ye editor's long-suffering, hard-working spouse, Eleanor, are going to be busier than the proverbial one-armed paper hanger with the hives, as we get Tape Squeal and the directory ready for mailing in the same envelope.

We wish to thank everybody who sent in suggestions for changing or improving the directory. Each suggestion was carefully considered before adoption or rejection. Here are some of the suggestions and the reasons why we did or did not adopt them:

Cut printing costs by reducing the size of type, thus getting more listings on a page.

We tried this suggestion with the February, 1982, Supplement page, but so many people objected that we dropped the idea. We are still reducing the size of type in the library listings but not as much reduction in the Music, Creative and Voice of History libraries as was used in the old directory. All the library lists are now about the same size as the OTR lists. Also, there is now a separate OTR cassette library list.

The amount of annual dues should be shown somewhere in the directory, as some members forget from one year to the next, how much the dues are.

The amount of annual dues were shown in the old directory, on page 3 under the name and address of the Treasurer. However, in the

(Continued on track 8)

TAPE SQUEAL is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news, articles, photos, ads, etc., to BILL DAVIES, editor, 1729 E. 77th St., Indianapolis, Indiana, 46240.

For information about membership in the club, contact the secretary, who is also BILL DAVIES.

Please send all changes of address and changes in directory date to Bill Davies. ALL ADDRESS CHANGES MUST BE SENT IN AT LEAST ONE MONTH BEFORE THE EFFECTIVE DATE TO ENSURE UNINTERRUPTED DELIVERY OF TAPE SQUEAL.

NOTE TO ALL NEW MEMBERS:

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

YOUR IRC BOARD OF DIRECTORS:

PRESIDENT - Doris Oliver
VICE PRESIDENT - Bill Endicott
SECRETARY - Bill Davies
TREASURER - John Oliver
MEMBER - Dennis Burcher
MEMBER - Gene Scott

TRADING POST

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

Note: The directory page numbers after the members' names, are for the NEW directory. The numbers in the new directory are, in most cases, different than the numbers in the old directory.

BILL GRAVES, D-47. FOR SALE: Quasar VK-100 B/W Video camera in excellent condition, with all cables, A.C. power supply, f:1.6 lens, 2/3 Vidicon tube. In original box & instructions. \$160.00. Also interested in hearing from anyone interested in Video (VHS), who might like to swap tapes.

TOMMY ALVIDREZ, D-82. Though I am legally blind and listed as such, I do NOT read Braille. At the Texas School for the Blind, my eyesight was deemed too good to justify teaching me Braille and I was a sight-saving student.

Yet, I have been getting Braille letters from all over the country, maybe about taping; I have no way of knowing because they are in Braille. I am always glad to hear from anyone wanting to tape, but please either write, print, type, send a tape, or even call me collect, but PLEASE, no BRAILLE!

HAROLD ELLINGHAM, D-50. I'm looking for a dub of this 45 record: "Walkin' with Mr. Lee". On flip side: "Promenade". Artist: Lee Allen and his band. Label: "Ember", number not known. These two tunes could also be on "Ember" ELP-200, in which case, please record all the tunes on the LP. If you can make this dub from a record in good condition, please write first. I'll pay all postage. For the first offer to dub, I'll swap fifty minute musical show on cassette, "Ford Star Time, NBC TV - The Swinging Years". Hosted by President Ronald Reagan.

ROBERT HARTMANN, D-65. Does anyone have the c/w recording of "Let Jesse Rob the Train"? Will supply cassette tape for a copy.

WILLIAM R. KEARNEY, D-35. WANTED: RCA Victor Record #20-1740 or a tape of it, cassette or reel. This is record #2 of a three record set of Spike Jones playing the "Nutcracker Suite". I have the other two and want to complete the set, or will make a swap, or furnish tape and postage for a copy of same. Did Hoagy Carmichael ever record Stardust? Would like a tape of it if he did.

JAMES R. HOLT, D-72. FOR SALE: A very slightly used Accutex 320 (top of the line) cartridge - excellent condition, \$50.00. Also have RCA VET 650 video cassette recorder (VHS) with all tape handling features by remote control. It's 2 years old; used less than 200 hours; complete with original carton. Cost \$1125.00. Sell to club member for \$625 (includes UPS shipping). Has 4 heads and all neatest features. Lacks only cable ready tuner.

LEW CRISPELL, D-64. I am looking for music by Mel Tillis, Burl Ives, Marty Robbins, Rusty Draper, and Will Carter (Montana Slim). I will furnish tape and return postage.

(Continued on track 7)

SPARKLING PERFORMER, OR DUSTY REFUGEE?

PART TWO

by Ron Page

Last time we compared low-priced to name-brand cassettes and attempted to establish that economy blank tape is a questionable purchase. This time we will concentrate on quality name-brand cassettes only. Please keep that in mind as you read.

What's the best blank cassette to buy? Ask that question of 10 home recordists and you'll get 14 different opinions. Fact is, there are many excellent brands. And, for several good reasons, the professionals say that the one to buy is the one that sounds really good on your machine.

But it's a jungle out there. Manufacturers love to use confusing names, types, designations and specifications on their blank cassettes. Despite all that Madison Avenue verbiage, there are only three major types of cassettes sold in the U.S. today. Sort out the difference among these three so you can readily identify them and your battle is half won. Their names are ferric, chrome, and metal.

FERRIC -- The standard workhorse cassette formula and by far the most popular in sales. The granddaddy of them all, referred to by various manufacturers as standard; normal bias; low noise, high output; and dozens of other letters and numbers as the ad boys dream them up. Ferric can be recorded and played back on any cassette recorder ever built. No special settings are necessary - an advantage worth keeping in mind in tape correspondence situations. Use ferric if uncertain of what else to use. In any manufacturer's lineup of tape types, it will be the least expensive. Many major manufacturers now offer several "grades" of ferric, each priced slightly differently. Because it has undergone so many improvements over the years, the ferric available today is an excellent tape worthy of consideration by anyone.

CHROME -- Advertised by manufacturers as a premium formula. Identified variously as chrome, high bias, Cr02 and other assorted names, letters and numbers. It should be recorded only on machines with settings for chrome. Otherwise, there's no point in paying the somewhat higher price. Chrome has somewhat better performance characteristics than does ferric. However, this advantage is merely an academic one unless it's used on

quality machines dealing with quality sound sources. Chrome and metal cassettes should not be sent to a tape correspondent unless you are positive your friend has the machinery, knowledge and desire to deal with it.

METAL -- Must be recorded on a machine designed for metal. Experts agree metal is the premium cassette formula available today. Since it also has a premium price tag attached (two or three times that of other types), the home recordist must individually decide whether the considerable extra cost is warranted. So, this opinion. Use metal tape only if you are doing live remote recording using the finest recorders and microphones, or, if you are making copies of state-of-the-art recordings using the finest component equipment. Otherwise, no point. No tape formula on earth can improve a sound source of everyday quality.

BEST BUYS

If you are budget conscious (and who isn't these days), don't purchase cheap tape at cheap prices. Instead buy decent name-brand tape at sale or discount prices. That way you will keep yourself, your equipment and all your tape friends happy.

A few shopping suggestions. If you have an ongoing use for new blank tape, avoid the habit of buying them one or two at a time. Save your egg money and when an opportunity comes along, grab a batch of 10 or more. If you live in a large city, watch the newspaper for periodic sales and promotions by hi-fi retailers. Check the classified section in the back of audio and photo magazines. Or, write for catalogs from a couple of mail-order discounters. They are located all over the country and offer deep discounts from so-called list prices. Again, be prepared to order 10 or more cassettes at a time. Otherwise, shipping charges will take the edge off mail-order savings.

LETTERS TO THE EDITOR

This looks like a good spot to include a letter from Bob Patterson, #2277. He writes:

I would like to add a few comments in Tape Squeal. Being a new member and being a tape recorder nut, I enjoy it very much. I like everything about it, but there are a few things I would like to say about one article about bargain tape by Ron Page, called "Sparkling Performer or Dusty Refugee".

(Continued on track 6)

IT WORKS!!! IT REALLY WORKS!!!

By Bill Schaaf, #1355

In the November issue of Tape Squeal, I sent out a request to hear from members who might be interested in banding together to collect a complete discography of a number of the Big Bands.

Well, folks, it WORKS!!! It really Works!! I have heard from coast-to-coast and border-to-border. I have corresponded with collectors all over the country and they are as interested as I am.

I have already started gathering Horace Heidt, Dick Jurgens, Charlie Spivak and Kay Kyser. I have others whom I have sent what I have of Tommy Tucker, Les Brown, Harry James and others.

I have gotten moral support from some who, although they don't have any material, want the completed works when we get them together.

I have found out about books of discographies that I didn't know existed, record companies who collect and distribute the old records in disco order. I have also found out about organizations similar to the IRC whose interests are in Old Time Radio programs.

Looks like I'm back in the taping business again! I would like to hear from more of you who have old 78's of the Big Bands like Heidt, Jurgens, James, Spivak, Kaye, Barron and the like.

If you have complete discographies, that's all the better. I'm not in this to make any money. My equipment is old and not always reliable, but I love the Big Bands and I have this insatiable appetite for more. So, there's no gimmick, just the fun of sharing what you have with others so that they may share with still more.

Thanks for the support. Let's keep it coming. Get in touch with me now!!!

CONVENTION (Continued)

Persons interested in obtaining display space, or additional information, should contact Gerald Ruark, 3202 Busy Bee Lane, Indianapolis, 46227, phone (317) 784-7582.

The next Record Collectors' Conventions will be March 5 at the Bloomington Holiday Inn, State Roads 46 and 37 and March 19 in West Lafayette at the Family Inn, 1920 Northwestern Avenue. The next Indianapolis convention will be April 10 at the Holiday Inn, I-70 East.

TECHNICAL NOTES

AUDIO POWER - HOW MUCH NEEDED?

PART TWO

by Gene Eaton, IRC Technical Advisor.

The speaker and its efficiency is another factor in the audio power picture. To begin with, no speaker ever made has gotten over a 10% efficiency rating. By this is meant that only 10% of each watt of electrical power appears in the form of sound waves. To explain this, think of it this way: the speaker is actually only an acoustical coupler; it is the driver element and all the air in the area is the driven mass.

A very massive item, air is too - offering a large amount of inertia, weight, and most of all, sheer, lumpy size. Just take your listening room dimensions and multiply to the cube, and add to this the very weight which comes out to some 14 pounds per square inch, or enough to raise a column of mercury to 30 inches. This, then, is the medium your acoustical coupler must work with.

Speaker efficiency is often given in the form of a "sensitivity" rating, which states the sound output of the speaker. To get this rating, a test is made, using a calibrated sound meter placed exactly a one meter distance, with the speaker driven by a measured one watt of power. Using this system, 82 db per watt per meter (db/w/m) is decidedly inefficient; 93 db/w/m is comparably efficient. Many speakers are available today that do produce in the neighborhood of 90 db/w/m/

But, and this is a big one, who usually listens to the sound from a loud speaker at a distance of 3.3 feet? Six to twelve feet is more the rule in smaller rooms, with greater distances common (and usually preferred) in larger spaces. Hence the need for much greater levels of audio power to achieve the same db level of sound delivered to the ear.

(To be continued)

SILENT MIKES.

Our condolences to the families of these IRC members who recently passed away:

Ed Bush, Webster, New York
Art Fletcher, Indianapolis, Ind.
Kenneth Harvitt, Anaheim, Calif.

VS Locates Missing Relative

A True Story by
Norman H. Fike, Colorado

The year was 1967, we were just deplaning at the Denver, Colorado airport from a trip visiting tape-pals in New Zealand, when we were met by relatives. "Did you see any of our relatives over there," came the surprise remark. My wife and I looked at each other in utter dismay. "Do we have relatives in New Zealand?" The answer was in the affirmative. We asked what their names were and no one knew. We asked where they lived and again no one knew. Someone said I think the family name is Fisher. Find the right Fisher in three to four million people, ha ha.

Time slowly moved on, spring turned to summer, summer turned into autumn, and autumn to winter, etc., with usual regularity, and upon occasion the words, "relatives in New Zealand," passed through our minds. Never once could my wife or I recall a Fisher among the many lovely people we met on our New Zealand sojourn.

It was now 1974, we were both retired. This scene finds us both in Northeastern Kansas visiting relatives. One sunny afternoon our hostess said, "Let's drive over to the Scotch Valley cemetery, about 25 miles away, where our Great, Great Grandparents are buried." The thought of going to a cemetery isn't the most thrilling idea, but being a good guest, we willingly agreed. The trip was very interesting, for it was there I learned that it was just 100 years ago that the certain Great, Great, Grandfather McBride, wife and 10 children came to America from Dumfries, Scotland.

I was then shown a small mimeographed pamphlet that a kindly, now deceased, lady had tried to compile of all the forty some odd people who were buried in Scotch Valley Cemetery, which was once the church-yard of a little one-roomed rural Presbyterian Church. The church itself has long gone, first it was abandoned, then the onslaught of the elements and the ravages of vandals, so not even a board or stone remains.

The mimeographed pamphlet described in surprising detail much about many of the people the writer could remember from her own childhood. It was a jolt I will long remember when I read, "One daughter, Barbara, married a fellow by the name of Fisher and as a bride migrated to New Zealand." Barbara's granddaughter who by now was married to a Presbyterian minister by the name of Bower Black and was living in the Manse at Dargaville, New Zealand, had corresponded with relatives in America as late as 1920. This is not exactly a hot lead. A preacher's wife wrote a letter to relatives in America in 1920. Fifty-four years ago I'll bet many preachers' wives wrote letters to relatives in America. What if it had been 1919 or 1921 instead of 1920? This bit of information I found a bit amusing.

I often thought it would be fun to try out the information in a couple chapters in my old Genetics text, which I was pouring over at the University of Kansas during the depression years.

It is now 1974, I am retired with nothing more to do than work crossword puzzles and send tapes. I began to dig into my wife's family tree. I soon found that I had ten family trees to run. The old gentleman and his wife had ten children when they came to America just 100 years ago this year. In every family some children die young, and some do a lot of what the Bible calls "begatting."

It is now autumn in 1974, I am making a tape to my good friends, Reg and Ivy White in Auckland, N.Z. It was what the newspaper reporters call a slow news day. The tape still had over a full side to go. To sort of use filler, I related to my tape-pals the story of how the Reverend's wife had written to relatives in America, "As late as 1920." We then moved to a more "important," subject like Watergate, etc., etc. The tape was mailed. In their usual prompt way, I received an answer to my tape. As the tape unwound the New Zealand tape-pal said, "I called the headquarters of the Presbyterian Church here in Auckland and asked to speak to the oldest person around there. I asked if they could tell me whatever happened to the Reverend Bower Black. The answer was that he was now in the Lady Allum Rest Home, here in Auckland. The matron at the rest home confirmed that both the Reverend and his wife were indeed alive and in the rest home. The Reverend was now ninety-three years old. The matron said that if it was an emergency she could call the Reverend to the phone, if not to contact a niece, Mrs. Jean Graves in New Lynn, as she comes over to the rest home every Friday to take the Reverend for a car ride.

New Lynn, I remember is the suburb where our tape-pal took us when we were in Auckland, to see the opening of an, "American type supermarket."

As the tape unwound the tension mounted, and as the fourth track began there as clear as a bell it began, "This is Jean Graves, a member of the long lost McBride family that you have been trying to locate." Since then we have exchanged many letters and tapes. The names, dates, weddings and deaths of the New Zealand relatives have been duly recorded.

It is now late in the autumn of 1974, our trailer is all packed, we are leaving our Colorado home in the morning to spend the winter in California. It was nearly dusk, as I happened to glance at the window and see the mailman drive away from our mailbox a thousand feet down the lane. It was the last mail delivery before we left for the winter. I walked to the mailbox, in there was an arogram from New Zealand. It said, "Reverend Bower Black is dead."

NORMAN H. FIKE

The update - the anti-climax.

Several weeks later I received a reel of tape. I hurried and put it on the recorder, and to my surprise it was a complete recording of Rev. Bower Black's funeral. It contained instructions to send the tape round-robin to four persons in the USA. I hurriedly wrote to all of them expecting to find more relatives, but to my surprise I learned:

The four were ex G.I.'s stationed in New Zealand during the second World War. The good Reverend was also an attorney and had befriended these G.I.'s to the point that they all had a key to his home where they could go and relax. The sender of the tape wanted these good men to know of the last rites of the good Reverend.

N.H.F.



HAVE YOU
EVER ---

Interviewed Pat O'Brien? Biked down Chicago's Michigan Avenue in a parade? Painted an oil tagged at \$1000 in a Wisconsin Gift Shop? Been published in Courage Magazine? Been a blonde for a year?

Been charged a quarter for touching a napkin in a French restaurant? Been on the movie set of "Lassie Come Home?" Got James Stewart's autograph on the set? Refused front-page coverage in LIFE magazine? Had goosebumps passing the Statue of Liberty? Owned a Supper Club on Wisconsin's Presque Isle?

If you haven't, you are not Margie Klayman, IRC #1993, who has done all the above, plus a lot of other interesting things, including her "self-portrait" above.

The arguments continue on the question of home taping of TV programs and records. The following article is from U.S. News & World Report, followed by an article from Stereo Review.

Fees for Videotape Recorders

Congress is debating whether royalty fees should be paid to artists whose copyrighted movies and TV programs are recorded on home video equipment.

Under proposed legislation, actors and producers would receive compensation through royalties imposed on sales of video recorders and cassettes, which enable TV watchers to tape broadcasts for later viewing. Fees, perhaps ranging from \$1 to \$50 for recorders and 50 cents to \$1 for blank cassettes, would be set by the Copyright Royalty Tribunal.

The proposals are an outgrowth of a 1981 decision of a U.S. court of appeals that held that home video-

taping of copyrighted materials violated existing copyright laws. Congress now is trying to untangle the confusion the ruling left among video-recorder manufacturers, retailers and users.

Leading the fight for fees on home videotaping is the Motion Picture Association of America.

Association President Jack Valenti contends that the royalties would be absorbed largely by the manufacturers of video equipment.

The film industry's major concern, Valenti says, is that video-recorder owners will build libraries of movies for exchange with friends. He claims the result would be lower demand

for movies for television broadcast and reduced sales of commercially produced movie cassettes.

Fighting the legislation is the Home Recording Rights Coalition, representing manufacturers and retailers of video equipment.

The group argues that copyright holders already are adequately compensated through the sale of broadcast rights to TV stations and that a fee for home recordings would amount to an unwarranted windfall. It further contends that recorders are used primarily to allow the viewing of TV programs, including movies, at a more convenient time and not to build libraries.

The proposed legislation is given an even chance of passage in both houses this year.

TAXING TAPE

WHEN, 'way back in 1968, Harman Kardon took a full page in the New York Times to hawk its new SC2520 stereo compact system with turntable, receiver, speakers, and built-in cassette recorder, it headlined the offer with a humdinger of a come-on: "You may never buy a record again." The 120-dB roar that immediately rocked the executive suites of the nation's record companies soon subsided, however, for industry profits had never been higher (it was high noon for the Beatles, remember), low disc prices kept dubbing effectively in check, and an apparently insatiable public was eager to buy any disc it could lay its hands on.

Economics and technology have since conspired to alter that picture radically. Disc sales are down, disc prices are up (the two are not necessarily related), and cassette recorders are now as common (and as handy) as cameras. The result has been an enormous increase in the dubbing of music from discs and off the air—a Warner Bros. study estimates that over \$2.85 billion worth of music was taped in 1980—and the roar in the executive suites is back up to 120 dB again. The industry wants its profits back, and it thinks it knows how to get them: a tax on tape.

In 1976, movie-makers Universal and Walt Disney sued Sony Corporation as a "contributory infringer" under copyright law because home tapers were using Sony Betamax to tape their broadcast products. Sony at first won, then lost on appeal and is now trying to get the case heard before the Supreme Court. In the meantime, bills have been introduced in both houses of Congress to get home video tapers off the copyright-infringement hook. The bills have the support of the Home Recording Rights Coalition (made up of consumers, retailers, and equipment manufacturers). The Senate bill, oddly enough, also

has the support of the Coalition to Save America's Music (made up of such music-industry organizations as AFM, ASCAP, NARAS, etc.) but with one sly difference: the inclusion of an amendment that would extend the bill's coverage to audio as well as video and provide royalty compensation for copyright owners by taxing tape and recording equipment manufacturers and importers—taxes which would, of course, be quickly passed on to consumers. Give with one hand, take away with the other.

I confess that I find it difficult to work up much sympathy for movie producers in this matter since they have presumably already made three dips into the till—the initial release, the videotape release, and the TV broadcast release(s)—and I cannot see how time-shift taping has anything to do with copyright infringement. Record producers, however, are being hit in the middle of their first dip, and it must hurt. Nonetheless, I do not think that taxes are the answer. Collecting, administering, and divvying up the take among the interested parties would mean a bureaucracy of staggering size, computer programmers, lawyers, creative accountants, and other fat cats without number. I suspect that royalty checks would reach struggling artists about the time highway taxes are used to fill potholes, cigarette taxes fund lung-cancer research, and liquor taxes go to support the families of incurable alcoholics. And there might not even be any take: tapes can be bootlegged as easily as cigarettes.

Other solutions? We can dismiss lowering disc prices, keeping records off the air, and repealing human nature as equally impractical. But part of that \$2.5 billion a year in lost revenue might be used to develop some gimmick to foil dubbing, and maybe the rest to put the record industry in the blank-tape business. If you can't lick 'em . . . □

Here's another viewpoint from a Stereo Review reader:

● I am opposed to a blanket royalty or tax on audio and video tape and tape equipment. To me it seems un-American to assume in advance that because a person buys tape equipment he will be guilty of using it improperly to appropriate copyrighted works for financial gain. I know that a lot of audio tape machines are used by students and teachers for educational purposes in the same way that photocopiers are used in schools. Since the principle is the same, I think it would be unfair to put a royalty tax on tape recorders and not on photocopiers. And since many of the latter use plain paper, this might lead to a tax on all paper.

LETTERS (Continued)

Everything about it is true. Stay away from bargain tapes you find at shopping centers. They could damage your recorder by wrapping up, plus, their playback response is very poor. Buy only brand names like TDK, Maxell, Fuji, Memorex, Sony, BASF, to name a few. Even their bargain tapes are better than buying a Brand X tape.

Also stay away from C-120's! These tapes are very thin to record on and the magnetic particles on the tape are not that densely packed to offer good frequency response.

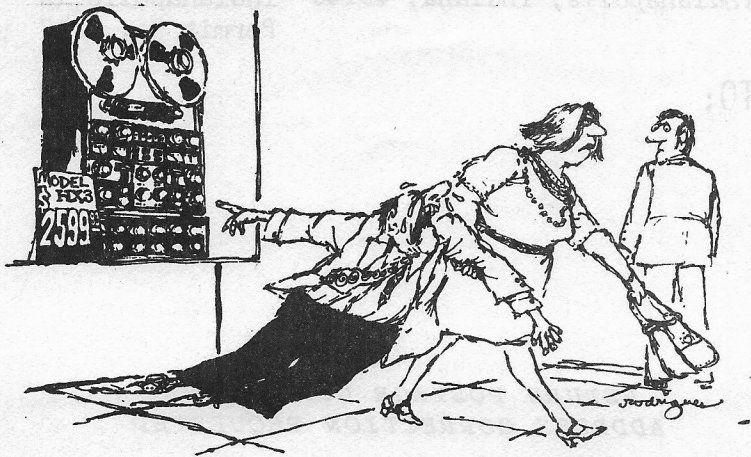
MUSIC LIBRARY

Three reels and five cassettes have been added to the Music Library since last month. Reel #528 and cassette C-185 are included in the listings in the new directory, but the others were received after the directory had gone to press.

- #528. Terry Sheridan & Paul Bain, "Let There be Country". Old style country music from FM radio. 7". Donated by **Tom Sokerka, #2235.**
- #529. Mac Bell's 1940 Hit Parade.
- #530. Mac Bell's 1941 Hit Parade. Both donated by **Mac Bell, #1318.** 7".
- C-185. The "Souise" American Way. Music from Brazil, Argentina & Puerto Rico. Donated by **Angel Morales, #2061.**
- C-186. Guide to Understanding Music, #1.
- C-187. " " " " #2.
- C-188. " " " " #3.
- C-189. " " " " #4.

This four-tape set by Stereo Review Magazine, was donated by **Ron Page, #2040.** The producer/narrator is David Randolph, a musicologist, writer, lecturer, broadcast personality, etc. in New York. This program is not an entertainment. It's a mini-course in understanding and therefore appreciating music. Listening time for all four tapes is somewhat under four hours. Recorded in stereo, Dolby B. **YOU MAY ORDER ALL FOUR CASSETTES AT ONE TIME.**

We hope all of you library borrowers will approve of the new format in the library listings in the new directory. Although type size has been reduced, it has not been reduced as much as it was in the old directory, so it is easier to read, and in the Music Library, the selections are now listed according to category, with a "catch-all" category for odds and ends.



TRADING POST (Continued)

ROBERT PATTERSON, D-25. Never used! Realistic stereo/mono mike mixer. Has 4 inputs for mikes, or 1 auxiliary input for tape deck, and 1 magnetic phono input. All channels are switchable for many combinations. Has knobs for each input per channel, and 1 master volume control. Separate power switch with LED. 4 watts power consumption with owner's manual. \$25.00 including postage.

Also a Realistic battery operated stereo mixer. Has 2 mike inputs, 1 tape input & output, outputs for receiver, inputs for ceramic cartridge turntables or tape deck outputs or magnetic cartridge turntables. Mono/stereo switch, battery test button, VU meters. Use 4 AA batts or AC adaptor included. Used many times but works great. \$45.00 including postage & owner's manual.

Also looking for someone who has Inner Sanctum, Suspense and Hermit's Cave, OTR shows for trade. I have pop rock music from 50's, 60's & early 70's, comedy tapes and OTR shows. If I don't have what you want, and if they are fair to good quality, I'll offer to buy them.

KENNETH W. HORN, D-24. I have over 500 stereo albums for sale. Anyone interested can send a self addressed envelope and we will send you a listing of all records. These records were mostly for radio play, and were used very little. Also, 500 C-60, C-90 & C-120 cassettes. Send for full information on records and cassettes.

PAUL WYNKOOP, D-45. I am looking for reel or cassette copies of the following LPs: "Live in London" - Petula Clark (Polydor label), "Johnnie Ray in Las Vegas" (Columbia label CL-1093) and a stereo recording of "Cuttin' Capers" (Columbia label CS-8078) by Doris Day. Would like to hear from fans and collectors of Tommy Sands, Connie Francis and Arch Oboler.

NEW MEMBERS

Four new members joined IRC and one old one returned in January. Two of them, Edwin Porter, Windsor, California, and J. Paul Barabe, Montreal, Quebec, were in time to be included in the new directory. The others, Ronn Kroll, Indianapolis, Harry Bergman, New York, and John Biggs, Owensboro, Ky., will be listed on the next supplement page, S-1.

SCHEDULED MEETINGS.

Regular meetings of the Indiana Recording Club are held on the 3rd Sunday of each month at 2:00 p.m. in the lower level meeting room of the Leppert & Copeland Mortuary, 740 E. 86th St., Indianapolis.

* * * * GUESTS ARE WELCOME! * * * *

FEBRUARY 20TH

IRC member, Al Wood, will present "Parapsychology & Tape Recording".

MARCH 20TH

A general discussion of club goals, programs, etc. Also a discussion on different kinds of tape, by Bill Tillett.



DIRECTORY (Continued)

new directory they are being shown in a more prominent place.

Put a membership application in each directory and in each issue of Tape Squeal. We bought part of this suggestion. Our membership applications have been revised and one is being sent out with each new directory. We also plan to include one with Tape Squeal about once a year, but the Board thought it would not be feasible to do this with each issue. If a member wants applications to pass out, just write to the Secretary.

The index should indicate who has Video equipment, so a person who is into video would not have to look through the directory to find someone with similar interests. Not a bad

idea, we thought, so members who indicate in their listings that they have video equipment, are now identified in the index with an asterisk.

List members' names according to states as this would save time if you want to contact people in specific states. Names on the "D" pages have always been arranged alphabetically according to states, starting with Alabama and ending with Wyoming, followed with members in foreign countries. We think that maybe this member wanted the index arranged by states, but an index wouldn't be much of an index if you had to look through every state to find what page a particular member was on.

Use two-letter Postal Service designations for identifying states instead of common abbreviations. NO!! Emphatically NO!! We just plain don't like 'em! Especially after a letter with the approved two-letter abbreviation and correct ZIP code, was sent half way across the continent because a postal worker didn't know which state the two letters referred to.

Encourage blind members to list their Special blind cassette recorders. The questionnaires for the new directory and the revised membership applications ask for this information, and it is being included in the listings IF THE BLIND MEMBER WANTS TO BE LISTED AS BLIND. Some blind members don't.

List only persons actively engaged in taping. No!! All family members living at home (or away at school), are entitled to be listed. Even family members living elsewhere can technically be listed if they are among the club member's 10 major interests. (One member even lists his dog! We're not sure how much taping the dog does!)

MAILING LABELS

Two color with I R C logo

Reel size: 3½ x 4¼

Cassette size: 2¼ x 4

\$1.75 per 100 - either size.

Order from VERN DAVIS

8805 Madison, #301A

Indianapolis, Ind., 46227

When ordering, please specify size.

INDIANA RECORDING CLUB
Bill Davies, Editor
1729 E. 77th St.
Indianapolis, Indiana, 46240

Bulk Rate
U.S. Postage
PAID
Indianapolis, IN
Permit No. 5217

TO:

RETURN POSTAGE GUARANTEED
ADDRESS CORRECTION REQUESTED