REPLAY #26

Replay 26 is published by Joanne Burger, 55 Blue Bonnet Ct. Lake Jackson, Texas, 77566, on March 26, 1971, for the Mational Fantasy Fan Federation Tape Bureau.

Bureau Head: Joanne Burger, 55 Blue Bennet Ct, Lake Jackson, Texas, 77566

Editor of Fanzine: Art Hayes, Box 1030, South Porcupine, Ontario, Canada (send any articles for the Bureau fanzine to Joanne Burger, NOT Art)

Dues: 31.25/year, to cover postage of the newsletter Replay, the catalog, and fanzine.

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First off, I saw in SFReview a mention of the Minnesota Science Fiction Society (Frank Stodokka, 3755 Pillsbury Ave S. Minnespolia, Minn 55409) Minn-Stf Audio Book Project. They are k setting up a project to tape record of books for the blind in cooperation with the Library of Congress Division for the Blind. I include with this issue of Replay a copy of the LoC instructions for Tape Recording Books for Blind Persons to give you an idea of what they want. I have sent off fx for an Audition tape, and f if you would also like to Audition, let me know and I il send the tape onto you it so that you don't have to ask. I MX also enclose with this issue of Replay a form that you could sent too Frank if you can help with this project. Or you can just write him a letter.

They need people to record the books, we me would also like to have people to copy the tapes for *people to listen to while the Library of Congress is cataloging the tape. And there is quite a bit of book-keeping to be done with this project. We will need people to write letters to publishers to get permission to tape the books, as well as to authors and editors. And people to keep track of what we can tape, what has been taped, where the tapes were sent and who has copies.

I intend to see if I can copy from cassette onto reals with good enough fidelity for the LoC to accept the tape. If I can then you will not have to have a regular tape recorder to take part in this project. There are magazines published in braille that this project could be advertized in after we get a supply of stories.

MRXX What follows is excerpts from the letter Frank XXXXX Stodolka (3755 Pillsbury Ave S. Minneapolls, Minn, 55409) Wrote in reply to my offer of the Tapa Bureau's help: "Well, when we first got involved in this project it seemed as if the people at the Library of Congress would be able to take care of all the records and the tape duplication. That was about six months ago and myou would not believe how slow those people are to respond to a simple latter. We thought that as they straightened out their procedures, the time lags would shorten. No such luck.

At the rate things are soing now I am beginning to contemplate calling my Congressman and seeing what he can do. Then I got your letter. Now all kinds of inveresting possibilities are a opening up.

Item: Max Swanson has just finished reading all the published braille now i available in Sr. Item: I have access to considerable quantities of free blank is recording tape which can be provided by friends of mine who do recordings for local organizations. Item: The Minn-Str Library, with which will be in operation some time this summer will be publishing list of both regular materials and special materials for the blind. Item: were probably can do a limited amount of duplication ourselves so at least we will have spare copies in case anything gets lost in the mail.

Minn-Sif is currently cooperating with the Center for Applied Social Science and Futures Research in planning SF courses and exploring new ways of using media to promulgate the literature. I'm sure they'll be able to help on this.

The current problem we are attacking is selecting the really good sf-especially short stories -- and then getting volunteers to record the best. Measures would have to be taken to prevent duplication of efforts and to assure the Library of Congress that they know what is available. We'd have to get good distribution of

our listings of available imaterials too.

I'd like some ideas from you. How would you like to see this effort organized? How many people do you have currently that would be willing to contribute tapes, duplicate them, and most of all, record the originals. We have about four in town volunteers and one out-fo-town group, who will record for us have access to about three or four recorders—and possibly a major duplicating facility as good as any Washington has not bettermed be known the director of that facility for years.

In the next few months it would be a good idea man for both you and me to examine what resources we each have at our disposal—quantitatively—as well as exploring elternatives for organizing this effort. Hope I ll be hearing from you soon.

The cover letter to the Instructions for tape recording books for blind persons was from Nate Bucklin, 190 H Baratoga, St. Faul. Minn, 55104.

"Hi. This is supposed to be a somewhat explanatory covering

letter for the Minn-Stf Audio Book Project. It's like this:

(1) Fairly obviously, the main thing is prople to in real books onto recording taps provided by the L brany of Congress.

\(\frac{1}{2} \) They're sorta fussy about their volunteers, and you've gotto audition. Reading onto the salition tape in hour just ten

minutes of anything

of the author for each individual book or if we're just supposed to do it and let the Library of Congress worry about "the kind permission of..." etc. If the latter, I recommend starting on anthologies—one voice per literary unit is expected, and if you do seven stories out of twelve and quit you're 7/12 done, but if you don 7/12 of a novel and quit, the whole thing's a waste. If in the former, novels—the fewer letters for permission from authors that we have to get, the more we'll get done.

Minn-Stf unlike most groups or volunteers gets to choose its own books for reading. In practice, that means that (forgotting the permission problem for a moment) if you want to read something you read it. I have to find out first, though, what's actually available, ax Swanson says about 2/3 of published novel length Heinlein, Clarke, Bradbury, and Asimov, and a few editions of Ithe Best from N F&SF: but I can't trust his manufacture memory as being comprehensive. This might take a while, its actually--Max's first letter of inquiry to the Library of Congress audio division was written July 21, the answer was dated Sept 9. So I'm simply going to start as soon as I find out if I passed the audition tape, doing something like the Astuonding Science Fiction Anthology which is general enough of to be of interest and yet not likely to have been done already;

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Address: Max Swanson, 406 SE 11 Ave, Minneapolis, Minn. 55414 Nate Bucklin, 190 N Saratoga, St Paul, Minn, 55104 Frank Stodolka, 3755 Pillsbury Ave S. Minneapolis, Minn. 55409

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Catalogs received this month:

James R Lane, 42 Ridgeway St, CHrismark Apt 5, Sylva, NC 28779

descriptions of approx 50 tapes (1800 reels)

Don Maris, Box 2513 Norman, Okal, 73069

descriptions of approx 80 tapes (1800 reels)

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Don Maris (address just above) is trying to start a hadio Preservation Club. He has been advertising for 16 inch discs containing radio shows that are not in anyone's collections. Occasionally he is offered some that are too expensive for one person to buy, but if a group split the cost, and then each get a copy of the show on tape, the price would be reasonable. He asks the that g if you would like to get, say, an uncirculated Capt. E Midnight episode in perfect shape (30.00), if there are several interested he could afford it. So shed him your name and address and an initial fee of 32.50 (to advertise x for discs) and when some are found, we you split the cost, and get to copt the tax tape. I have not explained it too well, but if you are interested, write to Don for details. The club has joined, by the way.

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The followint people have expressed on interest in sucharging tape recoreded correspondence. (Ileace pardon my vypos, its getting tax late and my fingers are getting tired.) I would suggest exchanging letters before sending a tape. Not all tape recorders are compatable. The letters after the address an stand for the type of tape recorders available: 8-3 " reel, 3 3/4 ips, two track tape should work. C-cassatte,

Gerald Bishop, 18 Pelhan Piace, Lords IS7 327, England, & S Bee Bowman, 1223 Crofton A e, Waynesboro, V , 22980, S Ned Brocks, 713 Paul St, Newport News, VA, 23605, S,C Frank Denton, 14654-8th Ave SW. Secttle, WAsh 98166, S. Murlon H Dye, 132 Royal Lane, Commerce, Tex, 75428, S Tom Green, 164 Clare Dr. Machington, Penn, 15301, S Miller Hahn, 912 E Washington St. New Castle, Penna, 16101, S.C. Art Hayes, Box 1030, South Porcupine, O"tario, Canada, S, C Mrs Dorothy Jones, 6101 Euclid Ave. Bakersfield, Calif. 93308. S Ed Krieg, 510 North Chapel Gave Lane, Baltimore, Md. 21229, E.C. Everett R Lawton, 645 - 7th St. Syracuse, Neb, 68446, S. Dave Lewton, 735 E Kessler Blvd, Indianapolis, Indiana, 46220, S Gary S Mattingly, PO Box 117, College Station, Tex, 77840, S Phil Muldowney, 7the Elms, Stoke, Plymouth, E Deven, England, S.C Mike O'Brien, 676 LeMoyne Ave Ext, Washington, Pa, 15301 Frank C Olbris, 284 No Farms Rd, Florence, Mass, 01060, S Ted Olszewski, 544 Leonard St. Brooklyn, NY, 11222, S.C. Hector R Pessina, Casilla 3869, C Central, Buenos Aires, A.gentian C. Rankin B Rudicil, 206 E E Beauregard AVe, San Angelo, Tax 76901 S.C Joe Schamburger, 1836 Longview Court, Teaneck, NJ, 07665, S,C Joseph Siclari, Apt 54, 1951 Meridian IId, Tallahasse, Fla. 32303, S Curtis N Taitel, 784 Love St, Elk Grove Village, Ill. 60007, S Gerald Taylor, 21 Butts Mount, Leeds LS12 1PL, Yorkshire, England, o Sharon Jane White, 2112 H St Clair, Okalhoma City, Oklahoma, 73107, SC Mrs Ann Wilson, 106 Wilburn Road, Statesboro, Ga. 30458, S.

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Walter Gillings and Jim Lane sent me the following shows:

Henry Morgan Show 5/7/42, discusses mothers, ants, etc. radio, 25 min Chase and Sanberne 102nd Anniversary Show 11/13/66 (NBC 40th anniv) Highlights of 40 years of radio w/Bergan & McCarthy, 75 min Here's to Vets, Abbot & Costello (fishing) 6/7/47. Here's to Vets, Fibber McGee & Molly /17/47

Town Hall Tonight w/Fred Allen 2/22/39

Omar Khayam Show: Ned Kelly, 30 min

Omar Khayam Show, the flying dustman, 30 min Omar Kheyam Show, P.M's trousers, 30 min

Omar Khayam Show, The ashes, 30 min

Burra and allen-burnge George wants to buy a lot, 30 min Henry Morgan show 1st skit: Chez Henry hat shop, 30 min

Abbott & Costell, fishing trip 6/7/47

Fibber McR Gee & Molly, welcome home to the mayor 1/17/47

Amos and Andy-andy gets hit by a car 1/9/55

INSTRUCTIONS FOR TAPE RECORDING BOOKS FOR BLIND FE SONS

For the information of volunteers who produce tape recordings for the Division for the Blind of the Library of Congress

by

Billy R. West

Division for the Blind Library of Congress Washington, D.C. 20540

October 1965

Audition

The prerequisite for every volunteer reader in the program is a ten-minute audition on tape. Test tape is provided by the Division for The Blind. The audition will be reviewed and a report of the audition will be sent to you or the chairman of your organization.

Be familiar with your chosed material. Your audition performance will determine whether or not you will qualify as a reader for the Library of Congress.

If there is more than one voice on the test tape, a list of names should accompany the tape. Be sure to enclose your return address.

Qualifications for heading

A professionally-trained voice is not required, but the voice should be pleasant, free from excessive regional accent, free from nasalness, sufficiently strong for extended periods of reading, and free from sounds of strain and age.

Good reading is intelligent reading. Just as an interpreter translates one language into another, so you, the reader, interpret what an author has written into feeling, meaning, expression, and emphasis. A book is not simply read; it is presented.

Your individual personality is a key asset in recording a book for t a blind listexner. Your personality represents your understanding, sensitivity, and individuality. Use it. You are not impartial towards life, so why should anyone expect a blind rerson to enjoy l'tening to an impartially presented book. Void

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person to enjoy listening to an impartially presented book, wold of the elements that make for manuant and enjoyable reading. At all times, keep in mind that you are reading for intelligent people, because you are

Reading for the blind it an opportunity to use every mental talent you possess. Do not shortchange either yourself or your blind listener.

Good reading includes these characteristics:

- 1. Accuracy in reading the text.
- 2. Intelligent handling and presentation.
- Observance of punctuation. May people are phrase readers because they ignore punctuation.
- 4. Timing for emphasis.

The acceptable recording is one with only the reader's voice at a good volume on the sound track. Anything other than the reader's voice is confidered noise. It is not necessary for you to be recording is a found studie to have a clean recording.

Understanding something about sound will help you make a better recording. Sound is a form of energy sonic energy which, when converted into electrical energy permits us to make tape recordings.

To simplify the picture, consider all materials as either sound absorbing or sound reflecting. AXENTEREXAMENTAL ON a surface covered with drapes the energy is absorbed—it drops to the floor. On a bars surface the energy of the ball is reflected—it bounded. Sonic energy and the rubber hall have similar behavior.

A room with sound absorbing material such as drpaes, rugs, and overstuffed fx furniture is called a dead area. This is the best place for recording. A live area reflects sound. When sound strikes a surface and is reflected it causes on cohe or hollow sound on the tape. Bare floors and walls, large and supply rooms cause echo and reverberation. Take into consideration that information when choosing a place to record.

Recording Techniques Your tape recorder is not a complicated machine and with practice you can achieve the skill to product the kind of recording you want. The machine is the means to an end. The finest reading will be lost if it is not well recorded. Every book is judged for its reading and recording.

The Recording Session

A. Lighting

Be sure you have proper lighting. Stumbling over text, the sound of strain, or the inability to concentrate may stam from inadequate or improper lighting.

B. Tape

Thread the tape straight onto the take-up reel. A twist in the tape could actually cause damage to your machine. Do not put leader on either end of the tape. This causes problems in our duplication. The shiny side of the tape faces you, with the dull side against the heads. Almost all tape recorders automatically erase the tape as they record new material, which enables you to correct errors by recording over them. Use only the tape provided by the Library. Use the same method for correcting errors that will be described later for erasing clicks.

C. Library Standards

The Library's standard for recordings is 3 3/4 inches per second on half track. If you have a four-track machine, set it for tracks 1 and 4.

D. Fast Forward and Reverse Controls

Handle these controls carefully. Sudden fast starts in either direction may cause the tape to jump and bind in the reel. This will cause crinkling. If a section should crinkle on thefirst track, it can be cut off and splice. However, if this k should happen on the second track, do not splice. Use a fresh reel of tape. Using caution you can remain free of such problems. Splicing is not encouraged. Please note on the box if a particular reel has been damaged.

E. Splicing

Special splicing tape will be provided by the Division for the Blind if you need some. Instructions for splicing are contained in a pamphlet supplied to you in this packet.

F. Volume

Many books each year must be rejected solely because the volume is too low for clean duplication. Playback volume depends upon recording volume. Recording volume is determined by (1) loudness of voice, (2) distance between reader and microphone, and (3) recording level. Comfortable listening

volume should not have to exceed 70% of playback velume control.

Experimentation with varying voice loudness, ulcrophone placement, and recording volume will determine for you the combination which produces the best recording. If the playback volume is loud, clear, and free from amplifier hiss and distortion, you have achieved what we need for duplication. When you have found the best combination, use it consistently.

When you open a fresh reel of tape, cut approximately 40 feet off the reel and throw it away. Allow no more than 60 seconds nor less than 30 seconds of blank tape at the beginning and ending of all sound tracks. Run the recorder on PLAY while timing this footage to avoid accidental recording. This shortening of the tape and and the blank footage are necessary for high-speed duplication. Your accepted recording will be the master from which all copies will be the master from which all copies will be made. Please be consistent in your spacing.

When beginning a sound track release the record w wound switch gently; otherwise, a loud bang appears on the sound track, when you wish to stop recording, let a few inches of unrecorded tape go be before stopping the machine. When you resume recording back up the reel and gently release the record button againg. The stopping click will be erased. Do not leave blank gaps on the sound tracks.

To record track two reverse the tape. This means reversing the reels and rethreading the tape. All tracks will be evenly spaced except perhaps the last sound track. If you come to the end of a reel with a few pages to go, use another reel of tape. If you do not have enough tape on hand, write to the Division for the Blind and more will be a provided immediately. Do not use your own tape and do not splice on extra feetage.

J. General Maintenance
When your recording equipment isnot in use, keep it covered.

Dust can be destructive to a precision built instrument.

Before recording check microphone connections. Loose conections may cause static. Always use a pad of soft material beneath your microphone to prevent picking up vibrations. Keep the microphone at least two feet away from the tape recorder and turned away fro it to prevent the pickup of motor sounds.

The to correct microphone placement is comfortable

position, one that gives you a good view of the text at a distance from the microphone which does not require an excessively loud voice for good recording. An inexpensive stand for your microphone is commercially available. The stand will give microphone placement consistency and free the reader to put his attention on reading. Reading across the microphone at a 30 degree angle will help reduce the hiss of the letters "s" and "c" and a professional touch to your recording. Never handle the microphone while recording. Keep your microphone covered when it is not in use. Heat, moisture, and dust may damage any sensitive instrument such as your microphone.

Hum

A hum on your tape may be caused by the power outlet if you know that your recorder is in good condition. Try reversing the plug in the outlet. Any electric motor powered from the same line may put a hum or static on your sound track. If it becomes necessary to use an extension cord, use only a heavy duty cord.

Tape Storage

The tape furnished by the Division for The Blind is resistant to heat, moisture, and drying out. Prolonged or excessive heat and moisture will injure it, of course. Because all magnetic tape is affected by electricity do not place it near metal pipes, light and extension cords, electric motors, or any other power its lines which may be concealed within the wall. Store the tape boxes flat or vertically.

Cleaning Heads

Through repeated use, oxide deposits from the tape may accumulate on the recording heads of your machine. Two symptoms of dirty heads are:

- 1. a bassness to the recording, regardless of tone setting
- 2. skipping, flutter, and wow.

Instructions

Rub the heads with a Q-tip dipped in plain alcohol.

(Do not use aromatic alcohol nor one with an oil base.)

Repeat until cotton w swab comes away clean. Dry thoroughly.

If you are not familiar with your machine let a technician show you the proper method. Clean regularly once a week.

Labeling Boxes

Not only do we ask you to have access to your own machine, read without reimbursement, be enthusiastic, but we request that you carefully label each box with this information:

- 1. Reel and track numbers and number of pages on each track. Each track on each reel is to be numbered only one and two, not three, four, etc.
- 2. Title of book
- 3. Author"s name and organiztion

Packaging

Return completed reels and book in the same box in which you received them. A snug fit so that the reels will not bounce about is all that is nesessary. He need to insure the package, The postage is free when marked Reading Hatter for the Blind.

Checklist for Recording Sessions

- All recorder and aderophone connections secure
- Volume level set
- Recording area quiet
- Tape feeding properly
- Book pre-read dictionary www work completed. Relaxing a few minutes before starting. We suggest a twentyminute recording session -- not over a thirty minute session.

named bottom require oil on your

read at they or aburnament be ent

new shows in the library, cont from p4

Jack Benny, first show for CBS 1/2/49 radio, 30 min

Jack Benny, State Fair, 1/13/46, radio, 30 min

Jack Benny, Jack gets a flat tire, 11/15/45, radio, 30 min

Jack Benny, easter 1942, 30 min

Jack Benny, 19th year on radio 9/10/50, 30 min Jack Benny, Christmas Shopping 12/11/38, 30 min

COSMOS TAPE MAGAZINE, Hugo Gernsback, Pioneer of SF, 1 hour This is a very interesting biography +discussion of his

work and influence on the sf field by Walter Gallings

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