

REPLAY #26

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

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Dues: \$1.25/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 Stodolka, 3755 Pillsbury Ave S, Minneapolis, Minn 55409) Minn-Stf Audio Book Project. They are setting up a project to tape record sf 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 ~~fr~~ for an Audition tape, and if you would also like to Audition, let me know and I'll send the tape onto you ~~i~~ so that you don't have to ask. I ~~mx~~ also enclose with this issue of Replay a form that you could send ~~to~~ Frank if you can help with this project. Or you can just write him a letter.

They need people to record the books, we ~~z~~ would also like to have people to copy the tapes for ~~z~~ 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 reels 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.

~~Maxx~~ What follows is excerpts from the letter Frank ~~Stodolka~~ Stodolka (3755 Pillsbury Ave S, Minneapolis, Minn, 55409) wrote in reply to my offer of the Tape 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 you would not believe how slow those people are to respond to a simple letter! We thought that as they straightened out their procedures, the time lags would shorten. No such luck.

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

Item: Max Swanson has just finished reading all the published braille now available in SF. Item: I have access to considerable quantities of free blank recording tape which can be provided by friends of mine who do recordings for local organizations.

Item: The Minn-Stf Library, which will be in operation some time this summer will be publishing list of both regular materials and special materials for the blind. Item: we 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-Stf 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 materials 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-of-town group, who will record for us. We have access to about three or four recorders--and possibly a major duplicating facility as good as any Washington has or better--I've known the director of that facility for years.

In the next few months it would be a good idea for both you and me to examine what resources we each have at our disposal--quantitatively--as well as exploring alternatives 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 N Saratoga, St. Paul, 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 people do is read books onto recording tape provided by the Library of Congress.

(2) They're sorta fussy about their volunteers, so you've gotta audition. Reading onto the audition tape is hard, just ten minutes of anything.



The following people have expressed an interest in exchanging  
tape recorded correspondence. (Please pardon my typos, its getting  
lax late and my fingers are getting tired.) I would suggest  
exchanging letters before sending a tape. Not all tape recorders  
are compatible. The letters after the address stand for the  
type of tape recorders available: S-3 " reel, 3 3/4 ips, two  
track tape should work. C-cassette.

Gerald Bishop, 18 Pelham Place, Leeds LS7 3QZ, England, E S  
Bee Bowman, 1223 Crofton Ave, Waynesboro, VA, 22980, S  
Ned Brocks, 713 Paul St, Newport News, VA, 23605, S,C  
Frank Denton, 14654-8th Ave SW, Seattle, WA 98166, S  
Murlon H Dye, 132 Royal Lane, Commerce, Tex, 75428, S  
Tom Green, 164 Clare Dr, ~~Wak~~ Washington, Penn, 15301, S  
Miller Hahn, 912 1/2 E Washington St, New Castle, Penna, 16101, S,C  
Art Hayes, Box 1030, South Porcupine, Ontario, Canada, S,C  
Mrs Dorothy Jones, 6101 Euclid Ave, Bakersfield, Calif, 93308, S  
Ed Krieg, 510 North Chapel Gate Lane, Baltimore, Md, 21229, S,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, 7th Elms, Stoke, Plymouth, E Devon, England, S,C  
Mike O'Brien, 676 LeMoyn 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, Argentinian, C  
Rankin B Rudicil, 206 B E Beauregard Ave, San Angelo, Tex 76901, S,C  
Joe Schamburger, 1836 Longview Court, Taneck, NJ, 07666, S,C  
Joseph Siclari, Apt 54, 1951 Meridian Rd, Tallahassee, 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, S  
Sharon Jane White, 2112 N St Clair, Oklahoma 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 Sarberne 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 Khayam Show, P.M's trousers, 30 min  
Omar Khayam Show, The ashes, 30 min  
Buren and allen-~~harris~~ George wants to buy a lot, 30 min  
Henry Morgan show 1st skit: Chez Henry hat shop, 30 min  
Abbott & Costello, fishing trip 6/7/47  
Fibber McGee & Molly, welcome home to the mayor 1/17/47  
Amos and Andy-andy gets hit by a car 1/9/55

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## INSTRUCTIONS FOR TAPE RECORDING BOOKS FOR BLIND PERSONS

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 chosen 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 Reading

#### Voice

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.

#### Reading

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 a blind listener. Your personality represents your understanding, sensitivity, and individuality. Use it. You are not impartial towards life, so why should anyone expect a blind person to enjoy listening to an impartially presented book, void of the personality of the reader?

people



practice you can achieve the skill to produce 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 stem 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 the first track, it can be cut off and splice. However, if this 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 volume control.

Experimentation with varying voice loudness, microphone 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.

#### G. Spacing the Sound Track

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 the blank footage are necessary for high-speed duplication. Your accepted recording will be the master from which all copies will be made. Please be consistent in your spacing.

#### H. Elimination Clicks

When beginning a sound track release the record w ~~revert~~ 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 before stopping the machine. When you resume recording back up the reel and gently release the record button again. The stopping click will be erased. Do not leave blank gaps on the sound tracks.

#### I. Recording Track Two

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 provided immediately. Do not use your own tape and do not splice on extra footage.

#### J. General Maintenance

When your recording equipment is not in use, keep it covered. Dust can be destructive to a precision built instrument.

#### Microphone

Before recording check microphone connections. Loose connections 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 from it to prevent the pickup of motor sounds.

The ~~key~~ <sup>key</sup> 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 ~~line~~ 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 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 organization

4. Reader's name and organization

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 necessary. No need to insure the package. The postage is free when marked Reading Matter for the Blind.

Checklist for Recording Sessions

1. All recorder and microphone connections secure
2. Recording speed at 3 3/4 ips
3. Volume level set
4. Good lighting
5. Recording area quiet
6. Tape feeding properly
7. Book pre-read, dictionary work completed. Relax a few minutes before starting. We suggest a twenty-minute recording session--not over a thirty minute session.

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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 G. Illings.

*Peace  
Joan*