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# THE VOICE

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INTRODUCTION TO THE SECOND ISSUE OF "THE VOICE"

You are now looking with jaundiced, no doubt, eye on the second issue of "THE VOICE", and wondering just how long Crouch will keep up this fiasco.

Just as long as he deems it necessary, and that will probably be for the duration of his stay in the FAPA.

But on with the circus:

If the Mailings proceed to get progressively smaller and weaker pretty soon we'll have to give it a shot in the arm with something or other. This recent Mailing, which reached me on August 22, 1945, was just about the most enemy thing I've seen in some time. As I am going to try to adhere to the policy of not naming names or pointing fingers, I'll not point out the offerings which, in my opinion, were pretty, well, shall we say, noisesome? However, this doesn't stop me from pointing out the ones I thought came closest to what I always thought the FAPA to be, and what I think it ought to be: WRAMELINGS, TIME-BINDER, EN GARDE, LIGHT.

Yes, I am not going to hide behind a cloak of false modesty and not name my own offering, for I think it better than a lot of stuff therein.

Say LIGHT had errors, ok, there was one or two that were worse than LIGHT in that respect. Smudged copies, sloppy inking. Call LIGHT sexy; then what of one offering?

However, on the whole, the Mailing did still comprise the best amateur reading value for the price. What price? Not \$1. a year. \$1. a year PLUS the expenses of your own magazine, and I guess mine were as high as anyone's and

I still think it the best value in amateur reading fare.

WHERE ARE THE FANTASY PUBLISHERS????

To sort of repeat and enlarge on what I said in the last issue of THE VOICE, I think there should be more of the general type of fanzine presented in the Mailings. By general type I mean those of a subscriptional nature containing articles, pictures, verse, and fiction, and not all of it written by the publisher himself.

Open letter type of mimeographed magazines are all right but can be darned boring if the whole Mailing consists of it, unless the publisher has a decided knack of presenting such material. In my opinion, however, open letter type magazines are NOT true magazines.

Therefore, I suggest an amendment or an addition to the FAPA Constitution making it necessary for each and every member to present at least one 8 page general type magazine, or copy of a magazine, each year of his membership, in order that he may be eligible for membership renewal.

I think this would heighten the quality and standing of the FAPA material. It would require each member to act at least once as a true fantasy publisher, not just as another letter writer. The FAPA would then become a true Fantasy Amateur PRESS Association.

How about it? What do you think? Let's have the reactions of the rest of you on this.

MUSIC DEPARTMENT

Everyone seems to be gassing about



music and musical instruments. Well, almost everybody. Now, when it comes to reading the stuff, or fingering an instrument I am strictly from hunger. I just can't. The only instruments I can play, and that by ear, are (1) harmonica, (2) accordion (some), (jaws harp (bet somebody says something here!)), (4) my whistle. (Two summers ago I did manage to pick up a few bars of one thing and another on a delapidated piano.

I must tell you about that piano. It was out of tune in the most disconcerting places. It was a grand, or at one time it had been a grand piano, but it had fallen on evil days, or evil days had fallen on it- one leg was cracked so maybe it was something heavier than evil days- anyway it needed a coat of polish and a massage. I sat down and fiddled with its keys. What fun! I would be doodling along and suddenly "pang!" and that key would be out of tune, or out of key or something. It sounded like out of this world. Anyway, you would play a few bars from some dame named Ida who was sweet as crabapple cider and suddenly she was a sour old girl and so you started all over again.

Nauseating.

But back to music. To hold my own on this question I shall wax technical. I saw a guy wax his automobile once, and I have watched women wax their floors, but to wax technical is something else again. You use a lot of elbow polish- that is made in the dark of the noon by grinding up bats' elbows, I won't say what bats! and mixing them with maidens tears (over hear the one about the maiden who lost her skirt by having it yanked off? Yeh- maiden tears skirt off! Corn, but how I love it.) But back to the technical that is going to suffer a wax job. You fen who talk strange talk about pianos and fortissimo and alto and unbriago have me stumped. I know somewhat what they mean but to actually use them I would not know how.

I am ignorant, you see.

So to hold my own I shall digress somewhat on my favorite theme and that is the reproduction of recorded music as it appertains to my plans in the future for it. (Somehow something there doesn't sound right but I am not going back to see what it means.)

Anyhow- I am going to tear down my phono. Yup, the one I raved about last

issue. I have been thinking of doing this for some time but recently I have sort of set the ball rolling on the project, which ought to keep me happy and out of misciof for some time.

My next set-up will be much bigger and much more elaborate. I am not going to put it in a cabinet due to the lack of flexibility. If you are an experimenter you want everything easy to tear down, make changes on, and so on. This next time I shall have the motor, turntable and pickup unit in one case; the amplifier on its chassis separate, and the speaker separate from that and located where I want it from a utility and acoustic standpoint.

The turn table section will consist of a good dual-speed governor-controlled motor with a 16" weighted turntable. The pickup will be high-fidelity crystal of the best make and characteristics obtainable. There will be an acoustic control and a volume control on this unit. (This because I intend mounting various types of output connections so I can play it through a radio, or an amplifier or use it for check purposes.) Having this separate means I can use it for entertainment purposes, enjoyment, and in my work for checking audio ends of radio sets, modulating a signal generator, etc. This unit will be connected to the amplifier through shielded, rubber covered microphone cable.

The amplifier at first will be in one section. This will consist of a high-fidelity unit giving about 15 to 20 watts output. I realize this is more than is needed but there is a reason for my madness here. The preliminary model will be just a straightforward set up. Later on I wish to experiment with bass boost, separate bass and treble tone control circuits, and eventually volume expansion. That is the reason for the extra amount of power. For normal volume passages in a symphonic recording, the output may be in the vicinity of 3 watts, but when the volume expansion comes into effect on a loud passage, the output may be required to handle a load of perhaps 10 or 15 watts. You want plenty of power in reserve or you'll get too great a percentage of distortion, especially harmonic, which is definitely detrimental.



The separate speaker is so the speaker can be effectively isolated from the amplifier, thus preventing acoustic feedback through a microphonic tube, and because one doesn't want the speaker in front of one's face all the time.

This is only the preliminary plan. It will be revised and revised several times before I got started and before it is finished.

But when it is ready for use, I will have a system capable of reproducing all recorded music on commercial records at 78 rpm and on radio transcriptions at 33 1/3 rpm (16" discs). This is ~~vertical~~ cut, naturally. Vertical ylateral cut is not widely used, and will not be taken into consideration at the present time.

A SENSE OF HUMOR IS A WONDERFUL THING.

I read these funny tales of the Rooster Booster and here are MY reactions. Being in a pleasant state of mind, I smiled after the first few words.

Therefore Walt and I will get along very well.

But then I resumed reading and I started to chuckle.

Therefore Walt needs find me a girl. I finished each story and laughed quite heartily. As I said before, I started in a jovial frame of mind. Therefore I was ripe for shenanigans. But I did enjoy a good belly laugh. Walt will have to tell us some more.

Personally I enjoy all sort of stories. Moron yarns are good because you can spring them in one breath then watch the other guy hold his nose. One I enjoyed recently was the one as to why the little moron always filled a hot water bottle before going to bed, and the answer is because he wanted to go to bed with a hot bag and there is the gag about the little moron who spent all night in a lumber yard looking for his draft board.

And the time Widner, I believe it was Widner, we'll say it was Widner anyway and hope I remember correctly, typed "board" wrong in a letter and it came out something about having a good room and broad! I laughed at that, but then small things amuse some people.

I told the Ol' Foo a couple in a letter once but I am not certain whether I should tell them here, so I shall forgo the pleasure. Walt probably knew them anyway.

TSK, TSK! MISTER DAVIS

I suppose maybe I should be mad, eh? But I do wonder-wonder how come the gentlemen didn't like LIGHT, and yet.... my my! But Davis, you can never truthfully say I ever actually used such words as your #3, 4, and 5. Don't you think you carried things a little too far there?

Things alluded to, or laughed over, can pass, when not stated in actual language. But to print the words- this put the FAPA in worse light and far greater danger than anything LIGHT ever presented.

Postal authorities could open a mailing and look at LIGHT and shake their heads and maybe kick up a row. But you could always take the stand that there was nothing actually dirty about it. It depended on people with dirty minds to make something out of a certain picture.

But you would have no such argument. Irrevocably, the words are there. You can't even say they are misprints, or you really meant something else.

After the fuss had died down and even I, and others, had admitted their errors, and cleaned up their publications, to revive it, and worse than over-

Well, Tsk tsk Mr. Davis. I am surprised at you.

LOOK. Will someone take pity on me and either send me or tell me where I can get a copy of some book giving me the technical dope on using photoscopes and allied equipment? Get in touch with me and I'll buy or swap you for it.



.....  
' OH SAY DID YOU SEE.....'  
.....

Walt is always talking about some certain male fowl who delights to lord it over the barnyard donned in a pair of red-hued trousers. I wonder if Tuck has yet pointed out to him that said cock's fame has spread to Hollywood and the Walt Disney studios? For lo! and behold in the THREE CABALLEROS we find a pistol-toting rooster named Panchito decked out in a sombrero and RED PANTS! Now that Walt is no doubt making much moola from the hiring out of his Rooster to Disney, how about a stupor fanzine?

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' SOMETIMES I WONDER.....'  
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I quote from a recent letter from Norm. Stanley, in which he says: "Oh yes, you wonder why Canadian currency is unpopular up here, while US coin circulates freely your side of the border. 'Tis due to the exchange rate which makes the US dollar slightly more valuable than the Canadian ditto." If you get paid in US currency you can change it to Canadian and make a few cents on the deal. If I get paid in Canadian cash, then I lose in changing to US. Hence it's impossible to pass it."

As for some time this has been a sore point with me, among other sore points, I shall again stick my neck out and argue a few of Stanley's remarks.

It is NOT due to the premium on US coin that it circulates freely this side of the border. If it is coin, then we accept it and pass it as being equal to our own, without paying any attention whatsoever to the xchange rate. Nobody gives it and nobody seems to expect it. If I am paid by a US visitor to Canada in US funds (bills) I allow him the official rate of exchange. Every store and business establishment in Canada knows the current official rate of exchange, which is now 10%, and we allow this in making our change. When we turn the US bill in to our bank we are given this exchange so we actually make nothing on the transaction. For instance, I repair an American's radio and the bill come to \$4.90. He gives me a US \$5. bill. I give him change for \$5. plus 10% exchange- thus he gets not 10¢ change but 50¢. When I turn this bill in to my bank I receive \$5.50 for it.

From Stanley's remarks am I to believe that in the US, no business man or business establishment knows the rate of exchange, and if it does, pays no attention to it? If cognizance is taken of this 10% then I still see no reason for the fear with which the average American views the Canadian bill or coin.

Here all US bills are turned in to our banks, and no used to pay employees or anything else. Why? Because we find it more convenient to change it to Canadian currency as soon as possible. But this does not mean we refuse it as legal tender, neither are we suspicious of it nor do we fear it.

I have often thought and I still do that the real reason for this state of affairs is that the small American is a suspicious cuss, prone to fear anything he does not recognize nor understand. And I rather feel this may be due to the educational system. For it seems to me from my letters and what I read in the papers and the magazines, that the average American shows a sad lack of knowledge of Canada.

.....  
' E L E C T R O N I C S .....'  
' ..... department .....'  
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I have been fortunate in obtaining something like 100 16" discs, radio broadcast transcriptions- 33 1/3 stuff. I say "something" because I didn't count the stack but it was all I could carry for about 50' to the car. All subjects are included. Those didn't cost me a plugged nickel, and none have been used more than once, and that for broadcast purposes. This makes it feasible to buy that dual-speed motor and allied equipment.

In the same letter from Stanley he got to talking about record players and radio equipment and mentioned Doc Swisher's Hallcrafters. Thank God somebody outside of the ham fraternity had the sense to buy something that worked, not one of these commercial monstrosities the average companies foist on the dear unsuspecting sucker and fondly calls a radio.

Being a radio serviceman I see the insides of all the horrors turned out, and believe me, brother, I've seen plenty.



Norm asks me what I think about a combination or a record playing attachment.

I think I have spoken my mind on this subject very definitely many times in the past but it will certainly bear repeating.

I do NOT approve of record players that plug into the average radio because usually such equipment is too cheaply put up, will not give lasting results, and quickly ruin a precious record. I have yet to see a record player with the equipment I think should be a must for real solid enjoyment of recorded offerings.

Never purchase a record player or a combination with a so-called plastic tone arm. These soon warp with the changes in temperature. I have seen RCA Victor players where the bakelite, or whatever it was, tone arm was warped to such a degree that it was rubbing on the record. If the arm doesn't warp then the rubber folaters soften, harden, or sometimes actually disintegrate, and cause the same trouble.

The only tone arm to be used is a solid cast one, heavy enough to prevent sympathetic mechanical vibratory periods. But this arm must be well designed and balanced so the needle pressure on the record is in the order of 2 oz. OR LESS. The pickup unit should be crystal. Only thus can you get fool proof service, high fidelity, and low weight. The base should be a massive affair, with either spring axial cushioning or rubber set in a very long bearing. Astatic make a dandy that has a ball-bearing mount. Of course you pay for this stuff- this one of Astatic's costs more than the average complete record players.

My complaint against combinations or plug-in equipment is that the jacks, plugs, or change-over switches are never built heavily enough. I have seen the springs in the change-over switches become so weak as to give noisy operation, loss of fidelity, and sometimes even no performance at all. The same with the small plugs and jacks used on record players.

No, the best equipment is not that which is built to perform two separate services, but that which is designed and built for one purpose, with good, high quality parts, plugs, jacks, and so forth that was designed for address or broadcast station equipment.

I am going to ask you a question which may place another light on this subject: WHY do you think broadcast stations spend two and three hundred dollars for a playback motor alone- why do you think they pay \$30. and \$40 for a pickup? Broadcast stations MUST have good equipment, capable of hours of trouble-free service- capable of the ultimate in fidelity- motors that will play a record at the proper speed without variations- pickups that must be kind to transcripts, that must not drop certain audio frequencies or accentuate others so that the result sounds unnatural.

Why shouldn't the music enthusiast, the record collector, also strive for such perfection? If he cannot go to such expensive lengths as a \$150. motor, and a \$40. pickup, then must he go to the other extreme and buy a cheap \$10. player?

Strive for the best that you can and you'll attain that much more pleasure from your records. I have used a separate electric phone now for several years and I will never go for a combination or a player.

Stanley asks me about automatic changers. There is only one that I ever read about which I would like to have, and it ran close to a hundred bucks in the US. It was engineered especially for the BBC in London, England.

But I like the manual affairs the best. Broadcast stations do not go for changers. Why? Lack of flexibility. Too prone to trouble. Not kind enough to your recordings.

What changer can handle 10", 12", and 16" discs? Of course not many will be collecting the 16" stuff, so we'll stick to berating the 10" and 12" stuff.

Do you know that certain very old discs are too thick to play with an automatic changer?

Do you know that if your disc is warped slightly, is slightly less than standard diameter, or has a slightly bogus edge, it may jam the changer mechanism, be broken, or break the other records in the stack?

Do you know that mechanisms sometimes jam and damage precious discs?

A GOOD mechanism would be all right if you are a technician, or a first class mechanical guy who always kept it in tip top condition. Me, I don't want that trouble. I think too much of the discs that I have.



The best way for uninterrupted music is the way Norm suggests- twin playbacks with a fader control to fade from the finish of one record to the start of the other.

Norm also mentions short wave receivers in almost the same breath with the mention of Swisher's Hallicrafters.

I don't believe the man who desires decent short wave reception should buy a standard commercial receiver. Not enough pep and selectivity. And the communications job is always best on the broadcast band.

I haven't had a chance to work on one of these souped-up jobs, but I know the set I intend to buy when they are again available and it will be a Hammarlund HQ-120X. Ask any ham- he'll tell you an awful lot about THAT set.

You don't have to be a short-wave enthusiast to want a good all-wave set, a communications superhot. You may be only passingly interested in foreign broadcasts, but if you like music, and like it sometimes spiced up and with the foreign flavor, then you just have to have a communications job. For on the short waves from England, Spain, Italy, the South American countries come native music and the finest of operas. I listen to short waves consistently and I wouldn't do without a good all-wave set.

This is nothing so exciting as a good hot mirimba (spelled right) band giving you rhumbas, sambas, and all the rest. From England I have listened to a complete stage performance of Gilbert and Sullivan. Before the war I used to hear grand opera from Rome, Italy.

And of those who heard, who can forget the US's COMMAND PERFORMANCE? Now there was a variety show that the regular broadcast band never had. I heard dozens and dozens of them. Think of a show with Bob Hope, Jack Benny, Dinah Shore and others on all at once. Stars and people you never hear on the regular airwaves. But you have heard of it and you may have heard one or two of them. The man who owned a GOOD short wave receiver heard plenty of them, and good, too.

EXODUS

from the F A P A ?

A certain fan suggests that we are seeing an exodus of worthwhile publications, subscription type magazines, from the FAPA. He says that during a certain period of time we saw an influx of subscription type magazines into the FAPA, but that now the tide has turned, and we shall see an exodus.

Why should this be true, if it be so- pardon me- why should this be so if it be true? I suggest it is because these publishers were enthused over the FAPA, likely through the work of FAPA well-wishers, and decided that here was a good way to distribute their magazine, that here was a fine way to make sure it got into the hands of appreciative fan, of fan who would in return publish offerings worthy of seeing.

But now they have learned differently or so they may think. Maybe they think right? They find they put a lot of time and work and money into a subscription magazine and what do they get in return? Other sub magazines? No- a potpourri of open letters, none of them even pretending to be magazines, none with even a pretense of magazine layout.

They don't mind some such magazines- but 15 or 20 in a mailing is too much. If the mailing was half and half how fine it would be. Instead he sees a mailing full of arguments, fights, maunderings over religion and politics and racism. It would be fine if the topics were laid out with titles, and assembled like a magazine.

So Joe Fann with the sub magazines decided the FAPA is a waste of his time. Why waste his good magazine on a bunch of twerpies who don't even try to act like publishers? So he drops out and starts the great exodus.

Soon, maybe? the FAPA will change its name and become the FALW- Fantasy Amateur Letter Writers?

LET'S HAVE MORE TRUE FANZINES! LET'S CONGRATULATE ART WIDNER. He figures there are too many fanzines and not enough fan writers. If some others had dropped out and Art had remained with his magazine it would have been a healthier sign.

LET'S HAVE MORE SUB/TYPE  
MAGAZINES IN THE F. A. P. A  
Don't be a letter-writer-  
be a publisher.



..... Let me see, now. It was last Wednesday, ' SOME THOUGHTS AFTER SEEING "THE PICT- ' September 19, to be exact, that I saw ' URE OF DORIAN GRAY" RECENTLY ' that much talked about, must awaited ..... film, "The Picture of Dorian Gray". And, sitting here, wondering what else I can get in THE VOICE to fill up another page or so, some thoughts on this picture slid through my mind and are amplified to a certain extent here.

I am wondering if some of the other fen got the same reaction that I did. I am wondering if they saw Dorian Gray not so much as an evil person, a sinner, and a criminal, but more as a weak-minded, easily led young man with more wealth than brains, apparantly brought up in somewhat exlusive surroundings.

To my mind, the real evil-doer of the story is Harry, played to perfection by George Sanders. Harry, with his nonchalant attitude toward unvconventionalism, his philosophy on wickedness, his air of using women AS women and not as the law of man and the false law of society crdains they shall be used, struck me as being the true lead of the film, the person who was responsible for all that happened, and the man who escaped unscathed at the last.

The Hayes Office decrees that no film criminal or evil-does shall escape. In my opinich in this one, that person DID get off scot-free, and likely very few noticed it.

But consider: Dorian Gray has his portrait painted. Apparantly he was a somewhat apathetic young dandy until Harry started philosophizing on life and sin and what-not. Immediately the sponge-like mind of Dorian sopped it up like a hungry cat sops up warm milk, and immediately the seeds germinated and grew. The painter, I don't recall his name at the moment, had also been subjected to Harry's views on life and pleasure, but was of stronger stuff and so didn't pay any attention to them. He looked on Harry with a sort of amused air as one does the antics of a precocious child. But Dorian Gray siezed on them, avidly, played with them, and immediately developed them to the monstrous wish he made to the picture, and on which the story is based.

If it hasn't been for the philosophies of Harry, later to become a Lord something or other, Dorian would never have investigated the strange offerings of the lesser known streets of London. He would never have met and wooed the little dancer who saw of the little yellow bird. But even then things might have gone well but for the evil influence of Harry. Dorian might have married his little sweetheart and been happy. But Harry brought up the idea of testing her by suggesting that Dorian ask her to stay the night at his house. If she refused she was a good girl, if she refused- well, better for it to be found out before the nuptials than after.

If Dorian had been half a man, instead of 100% louse, he would have up and busted Harry a cropper in the snoot right there and then. But instead he toyed with the idea, and then followed it out. Any man with a normal brain, and stronger stuff, would have decided his girl was all right, that she didn't need testing, and would have told the other fellow to up and out ~~and~~ of there without further ado. But Dorian invites the poor girl to his home, presumably shows her his etchings, and when it is time to go, makes the dastardly proposal.

Now what is a girl in love to do? If she hates the geuy or is after his money she would slap his face and depart in a huff. But she was in love with Dorian. She was hurt, and started to leave and he started to woo her with piano ramblings, which, I admit, with the lighting and the suggestion and the atmosphere was as hot a seduction scene as I have seen in some time. So she came back in and he knew she was no good.

If he had had an ounce of human kindness and sence he would have known she submitted not so much because she was bad but because she loved him too much to realize it was wrong.

But like a louse he throws her out, and she kills herself. He was technically a murderer I suppose but Lord Harry, or he wasn't a Lord then, put the seeds in his mind and so was more the guilty party than was Dorian. Dorian was guilty of softening of the brain. His nurse let him out of doors before his nappies were dry



