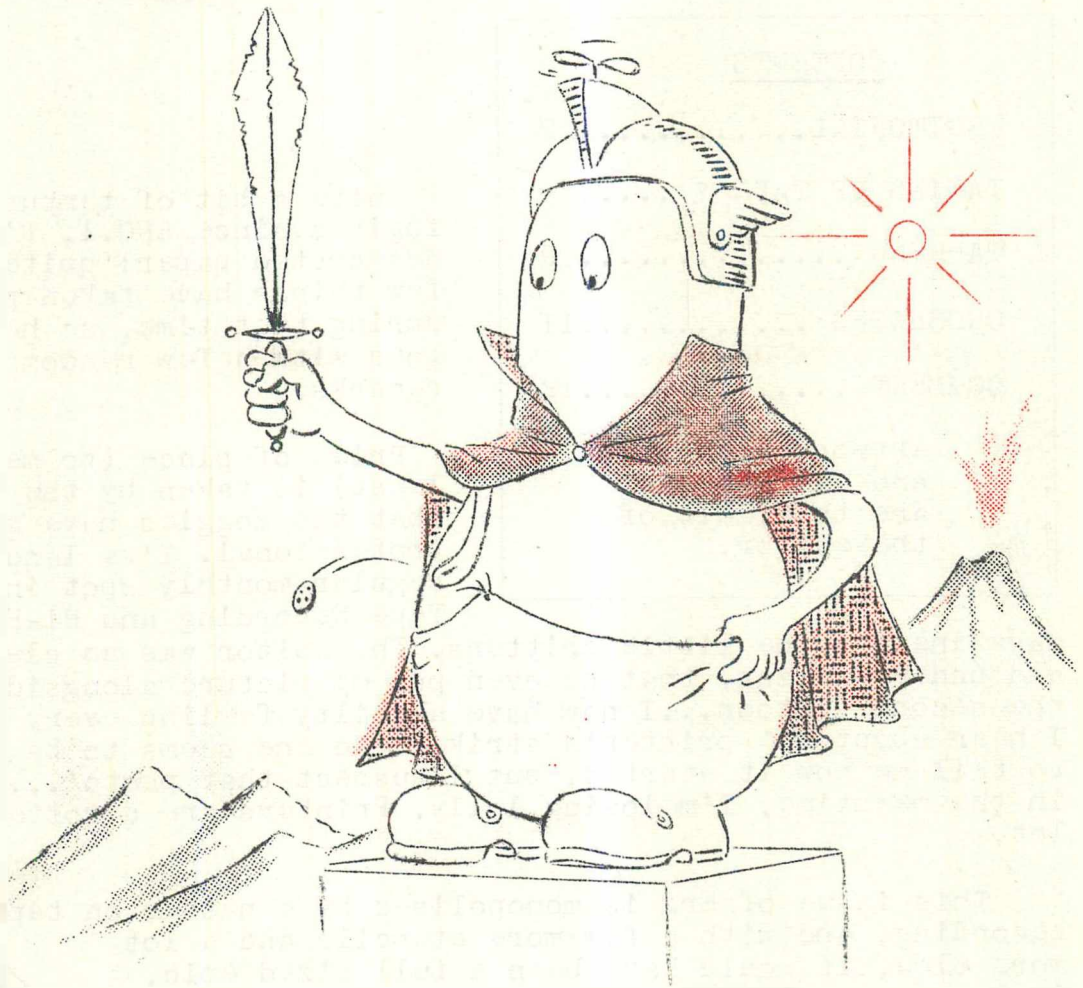


ERG



2

ERG

This is ERG No.2 ...July.1959

ERG is printed, published,
perpetrated and produced by

Terry Jeeves
58 Sharrard Grove
Sheffield.12.
England.

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Artwork, stencils,
and all material
are the fault of
the editor.

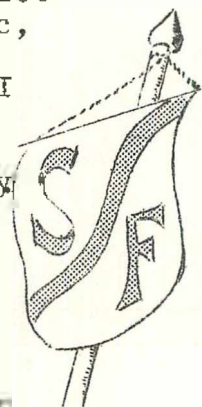
Quite a bit of tempus has
fugited since ERG.1. first
desecrated paper; quite a
few things have taken place
during that time, so here
goes with a few random
remarks.

Pride of place (to me at
least) is taken by the fact
that the Soggies have gone
professional. I've landed a
regular monthly spot in the
Tape Recording and Hi-Fi

magazine for the little critters. The editor was so clever
and understanding, that he even put my picture alongside
the second cartoon...I now have a guilty feeling every time
I hear about the printer's strike. No one seems to be able
to tell me how it started, but I suspect that photo'....and
in the meantime, I'm losing lolly. Printers are a rotten
lot.

This issue of Erg is monopolised by a natter on tape
recording, and with a few more stencils and a lot
more time, it would have been a full sized epic,
including details of how to use and adapt the
gadgets...still, there's always Erg.3. Until I
run out of topics, or until sheer cussedness
makes me change my mind, I intend to have a
bash at similar 'theme' issues fairly regularly

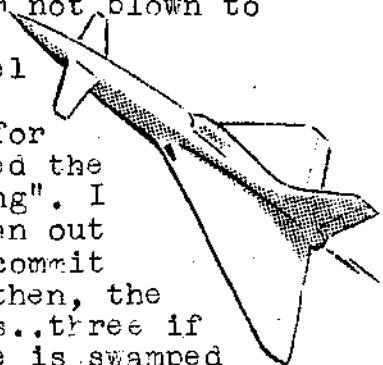
I visited Manchester the other week-end,
as the Bentcliffe tape recorder was on the
blink. Eric got rather windy as more and more
pieces were removed to get at the trouble, but
when they were all back in, and the machine
actually worked; he was so pleased that he even



stepped so far out of character, as to take me along to meet his girl friend. She's much too good for Eric, and I told her this when kissing her goodnight (Eric was still thinking about his recorder) in a combined operation where Eric and I took it in turns. Admittedly, I kept finding I was holding his hand instead of hers, but apart from this, it was a very pleasant evening.

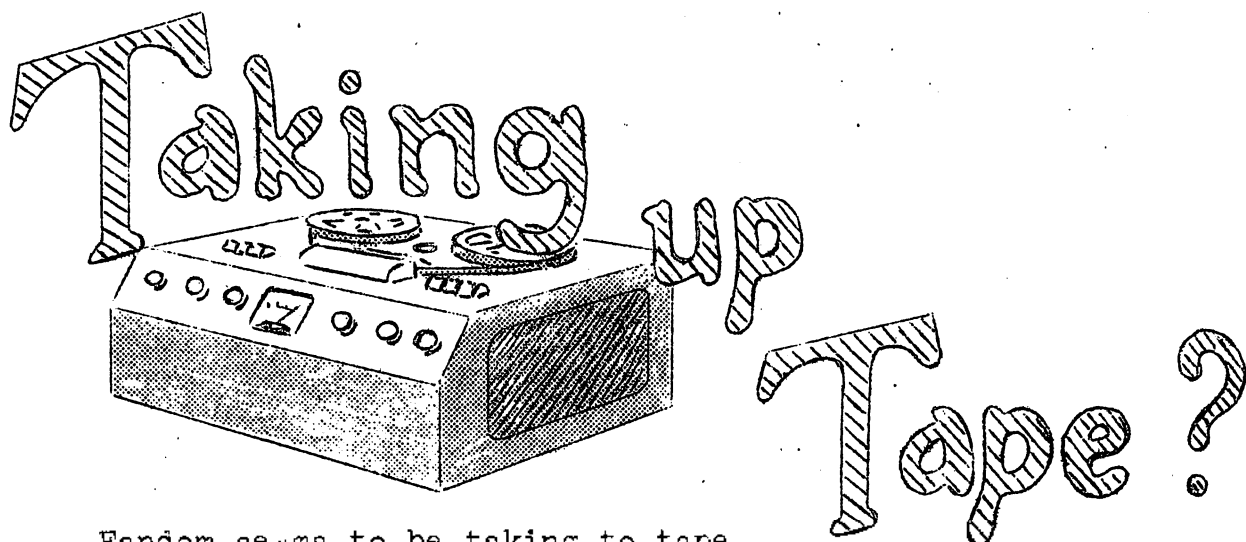
School exams (and marking) are now over, and so are the convulsions caused by finding that Canada's chief exports are Panama and Alaska; that Mexico is now submerged in the Atlantic Ocean; and that Greenland is on the Equator. On the other hand, I count it a success, that after 10 months of effort, I have taught three 'backward' children how to do long multiplication..(In the meantime, they have forgotten how to add and subtract).

I'd like to chip in my two cents worth about the H bomb, route marches and the like. First of all, I'm rather against such marches. It seems to me that not only are they rather puerile, but in any case, the possibility of some future date seeing a rise in background radiation is a lot less frightening than the almost certain knowledge that the alternative is to be ruled by Russia (if I'm not blown to bits first. Please don't say that ignoring the long term effects is ostrich-like. I feel that even Russia will slow down when the danger really begins to rear its head. As for the people who say.."You shouldn't have voted the party in", or "It's your fault for not voting". I think that voting (in Britain at least) is an out and out farce. Not only are we expected to commit ourselves for four years at a go, but even then, the practical choice is only between two parties..three if you want to quibble. On top of that, my vote is swamped by the bloke who wants more beer, football pools, baccy and to hell with everything else. In any event, whichever party gets in, they seldom deviate very far from the normal run of loud noise and little action. Nuts to politics.



A word about the cover here..an effort to produce a two colour job, and I'm dissappointed with the results. At the same time as running this one, I also ran Atom's two-colour job for TRIODE. A much better job, but in both cases, it was pretty obvious that though lateral registration is easy, the vertical is too erratic. Meanwhile, Bess twitches,

Terry:
.....
20.lambda 22.enact 23.their 24.aspen 25.angele
6.adage 7.extortionist 12.evils 14.prang 15.fla 16.use
Down. 1.Desmond Squire 2.feast 3.eider 4.expose 5.tares
24.again 26.humps 27.irate 28.pages 29.entertainment
13.spear 16.fen 17.dental 18.scamp 19.ale 21.quest
Across. 1.Differentiate 8.stand 9.roast 10.erope 11.outter
CROSSWORD PUZZLE ANSWERS...DON'T LOOK UNTIL YOU TRY PAGE 11.



Fandom seems to be taking to tape recording in rather a big way. The bug bit me about four years ago, and since then I've learned quite a few things about the hobby which were strange to me before. Some of them, I learned the hard way, and the purpose of this article is to help would-be tape fiends to avoid some of the pitfalls. If it does that, then it will have served its purpose.

Let's assume you have decided to take the plunge, and are dashing off to buy a recorder. Probably the first thing fixed in your mind, was the amount you were prepared to pay. With a lot of people, the thinking ends right there. They walk into the radio shop, inspect everything in their price range, and pick the recorder with the prettiest case. Three months later, the local exchange and mart sees that recorder up for sale at a greatly reduced price... 'hardly been used'. Like any other deal, buying a recorder needs careful thought, with your own needs in mind... let's tackle it that way then.

COST, As with most other things in life, you get what you pay for. There are recorders ranging from around £30, and upwards until you need an oxygen mask to get to the labels. Unless you are a professional, you needn't bother about the upper priced jobs... in addition to their function of recording and playing back, they embody various other facilities which the professional demands, and the amateur would never have any need to use. If you are a music purist, then the price range from £80 upwards is around your area. But if you just like music, without being over critical, then you can set your sights lower. There are many low-priced recorders on the market, and in their price range, they'll do the job intended. BUT, if later on you want to extend your facilities, then their limitations can be a severe drawback. For instance you can't make a Hi-Fi recording, an hour long, on a machine that takes only a 4" reel, and a playing speed of $3\frac{3}{4}$ " ins. per sec. Or, of your present interest is tapespondence, and you buy a

machine with speeds of $1\frac{7}{8}$ and $3\frac{3}{4}$ ins per second, you can't decide later on to try commercially recorded tapes, most of which are at $7\frac{1}{2}$ ins per second. Bear your future wants in mind when fixing your price range. A very sound practical rule, is to get the best you can afford...and I don't mean the best looking. A two-tone leather and plastic case can look fine, but if you want a recorder, and NOT an ornament, then look at the plain ones too. In nearly every case, a plain looking recorder will outperform a similar priced one with a fancy get up. That extra trimming costs money, and that money has to be drained off the cost of the actual recording circuitry. If you want both appearance AND performance, go for something like the Ferrograph 88, which is designed to drop into a custom made cabinet of your own design, or into your old radiogram cabinet.

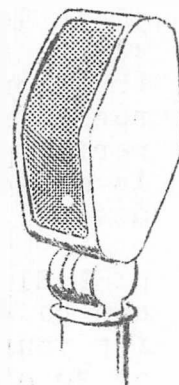
REEL SIZE may not seem so important at first glance, but it can be very frustrating to get a tape which is too large to fit your recorder. Reels range in size, from the 3 inch or so of the normal message spool, up to the $2\frac{1}{2}$ inch dia. semi professional. To be safe, get a recorder that takes 7" spools, and you'll never have to worry. Apart from being able to handle practically any size spool you're likely to meet, you can also make longer recordings without breaking off to reverse the reel.

TAPE SPEED (the speed at which the tape is drawn past the recording head) can range from the newly introduced 15/16 ins. per sec, right up to 15 inches/sec. The lowest speed is only suitable for speech, and the highest speed handles the top quality music. Other things being equal, the higher the speed, the better the quality of the recording. As a general rule, the speeds and what they will handle go something like this.

- 15/16....business and message speech (NOT poetry, etc.)
- $1\frac{7}{8}$ messages of better quality. 'pop' music.
- $3\frac{3}{4}$ practically any music, unless you have a discerning ear.
- $7\frac{1}{2}$ Pre-recorded tapes of high quality.
- 15You need to be a professor of music to appreciate this speed.

Before you say, "Why mess about?" and dash out for a 15" per second model....bear in mind that it will take four times as much tape to record your Aunt Maggy playing 'The Airman's Lament' on her linoleum, and cost you four times as much.....and was the performance worth it ??? In practice, a pretty good compromise, is a machine that plays $3\frac{3}{4}$, and $7\frac{1}{2}$ ins per sec...and you'll find you seldom use that $7\frac{1}{2}$, unless you buy a pre-recorded tape, most of which are recorded at this speed.

6
TYPE OF DECK is another item worthy of consideration. There are one or two on the market, which when in operation, make a noise like a powered lawn mower...ideal for sound effects, but frustrating for anything else. I favour a good, metal deck..plastic ones tend to warp. Three motors are essential if you want to enjoy your tapework. To ask one motor to do all the work, is also asking for erratic recording. There are quite a few decks on the market which employ push button. Personally, I don't like them. Even when well designed, push buttons add all sorts of complications to a machine, and therefore, they also add further sources of mechanical trouble. Worse, you can't mix the functions. For instance, with the Wearite deck, you can select Record or Playback manually, without starting the machine, and thus check your recording level BEFORE you start to record. On 'playback', you can inch the tape by hand, and select any point for editing. Further, you can start the motors if you wish, and by gently disengaging the capstan, stop the tape for such purposes as removing commentaries from musical items, without having to switch on and off ad infinitum. You can't do even simple tricks like these when you use push buttons. Once you press for a function, then that function starts happening.



Another point to consider, and one that I think will eventually become a must on all recorders, is the ability to play in either direction, without reversing the reel. This is only a refinement, and nowhere near an essential, but it is worth considering if other things are equal.

THE RECORDING AMPLIFIER should have several types of input. e.g. inputs for High and Low Impedance Microphones. Input for radio unit, or gramophone. It is also a great advantage if provision is made for an external loudspeaker, as although manufacturers do their best, the available space inside a tape recorder is just NOT big enough, OR the right shape for a good speaker and enclosure. Also, when you consider that good speakers cost £30 to £40 with crossover networks, tweeters and enclosures, its understandable why manufacturers hesitate to bung another £30 on their prices, when for most people, thirty bob is enough to spend on a speaker.

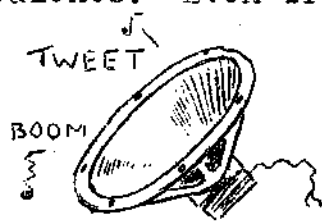


RECORDING LEVEL is best measured with a meter. The 'magic eye' type, while being both cheap and pretty, has the drawback of being nowhere near as accurate. Only the better recorders have meters in general, so that's another pointer in the right direction if you are after quality.

OUTPUT POWER is not nearly so critical as many people think. Campbell (Donald) may need a few thousand horses to move his playthings at high

speed, but it would be futile (and expensive) to use such racing machines to commute to the office each day. So it is with a tape recorder. 3 to 4 watts of output power will fill...adequately...the normal homestead. For Hi-Fi peaks a capability of 8 to 10 watts might be desirable, but unless you have to fill a small hall, you'll never need to handle 10 watts more than once in a blue moon. Play safe, get 4 watts, and if you want more later, then add an amplifier.

FREQUENCY RESPONSE, is a great selling gimmick in the advertisements. Admittedly, a flat response from 30c/s right up to 16 Kc/s needs a good recorder...but, unless that claim applies to the whole recorder, you're not much better off. By that, I mean that the amplifier may be capable of handling such a range, BUT, the microphone supplied can't supply such a range to the tape, or the loud speaker supplied can't bring it out of the amplifier. So beware the 'flat response' that is only a laboratory result using top quality mike and speaker equivalents. Even if your recorder CAN handle such a range, there are two other pitfalls. Firstly, you are probably not accustomed to hearing such a quality, and as a result, you think the result sounds too harsh, and full of top notes. Secondly, the joker is really on you, if you find that your ears just CAN'T handle that range...and before you laugh, remember that only a minority is capable of hearing that extreme high frequency end anyway.



WOW AND FLUTTER are much more likely to make you wince, than the loss of the pinging triangle. They are concerned in variations in the motor (and hence, tape) speed. When this is really bad, a single note will moan painfully up and down the scale. This is another valid point in favour of three motors, AND a heavy flywheel, which all tend to reduce such variations to an absolute minimum

MINIATURE, DOMESTIC 'PORTABLE', or what? Naturally, if you only want outdoor interviews, then a battery portable (the smaller the better) is your target. But excellent as such machines are, they generally cost as much as a top quality domestic model, and give a vastly inferior performance. The makers have worked wonders, but they can't work miracles, and the results may be fascinating to show to your friends, but you can't reduce size indefinitely without harming quality. Have you ever heard a miniature radio that sounded as good as its big brother? Smaller motors are more susceptible to wow and flutter. Small speakers just ignore the low notes...and small battery motors won't turn big reels at high speeds.

8 MICROPHONES come in all shapes, sizes and prices, but the main types are crystal, moving coil, ribbon and condenser. Which you get depends very largely on what type of recording you hope to do. For all round fun and games, the crystal is probably the cheapest and best, but for better quality recordings, a ribbon microphone is advisable. The ribbon mikes are more directional, and cost a lot more. Condenser microphones have the drawback of requiring a polarising voltage, which could be just too bad if you somehow get the wrong type plugged into your recorder.

SUMMARY

This is not intended to be an authoritative guide as to what is right and what is wrong with modern tape recorders, not is meant to be comprehensive...for instance, I ignored carbon microphones, as being of no use to the tape recorder, and professional type battery recorders are only for the few who have the need, and the other equipment needed to accompany them. Bearing these points in mind, most domestic tape recorders will be in your line, if they :-

1. Suit your pocket
2. Play at $3\frac{3}{4}$ " and $7\frac{1}{2}$ " /sec.
3. Take up to 7" reels
4. Produce the effect you want..and may want in the future.

SPEAKING OF THE FUTURE...

You may feel like investing in a pair of earphones (suitably shunted with a 15 ohm resistor) for monitoring your recordings as you make them.

An extension speaker, to get the most out of your recorder, is another item for your want list.

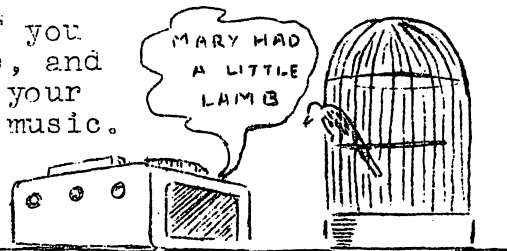
A tape splicer and splicing tape, for repairs, or editing your favourite tapes. And for making up loops of tape for repeat work...such as teaching the budgerigar to say nursery rhymes.

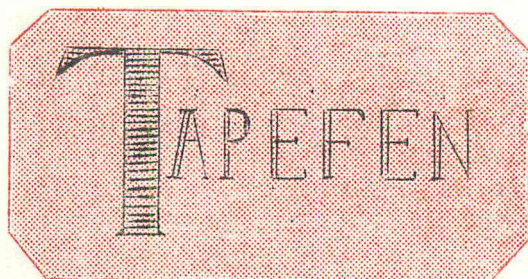
A small crystal radio! Using a crystal diode instead of the old style cat's whisker, is very helpful if the domestic radio or TV is tuned to a programme you don't want to hear.

And please! When recording from radio, use the extension speaker terminals, or better still, tap off from the detector stage, rather than bung the microphone in front of the loudspeaker. You'll get much better quality.

A mixer unit is invaluable if you want to compile your own programme, and this will help you to superimpose your commentary on to a background of music.

But remember ! These extra items are NOT essential, you can have plenty of fun without them, they will however, add to your enjoyment of tape.





If your interest lies in tape correspondence, then you will probably be able to find someone here with similar tastes to your own. Before sending a tape, please write and ask if tapespondence is wanted...after all, most people can only cope with a certain amount of mail either

on paper, or tape. Acknowledgements for this listing should be credited to Eric Bentcliffe and Bob (unwittingly) Pavlat. Errors may (and probably will) creep in, and if you're not listed here, but would like to be...just drop me a p.c. Who knows, I may publish another listing..or even a one-shot.

People without tapers, but with access to same, are marked @ The number 3 $\frac{1}{2}$, 7 $\frac{1}{2}$, etc. denote the tape speeds with which they can cope.

Mal Ashworth	40 Makin St., Tong St., Bradford.4. Yorks.	@ 3 $\frac{1}{2}$	7 $\frac{1}{2}$
Don Allen	34a Cumberland St, Gateshead. R. Co. Durham	3 $\frac{1}{2}$	
Wrai Ballard	Blanchard, N. Dakota. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Ron Bennett	7 Southway, Arthur's Ave. Harrogate. @	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Eric Bentcliffe	47 Alldis St. Greatmoor, Stockport, Ches.	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Fred von Bernewitz	12006, Reamington Drive, Silvers rings, Md. USA	3 $\frac{3}{4}$	7 $\frac{1}{2}$
Redd Boggs	2209 Highland Place, N.E. Minneapolis, Minnesota. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Ken Bulmer	204 Wellmeadow Rd. Catford, London S.E.6	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Sally Brues	1313 Madison Pk. Chicago.15 Illinois. USA...	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Charles Burbee	7628 S. Pioneer Blvd. Whittier, Calif. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Elinor Busby	2852 14th Ave. West Seattle 99. Wash. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Ted Carnell	17 Eurwash Rd. Plumstead. London SE18	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Geo. Charters	3 Lancaster Ave, Bangor, Co. Down, N. Ireland	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Ving Clarke	236 Queen's Rd. London S.E.14	@ 3 $\frac{1}{2}$	7 $\frac{1}{2}$
(Including Joy Clarke)			
Bill Danner	720 Rockwood Ave. Pittsburgh 34. Penna. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Sheldon Deretchin	1234 Utica Ave. Brooklyn. N.Y. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Frank Dietz	1721 Grand Ave. Bronx.53 N.Y. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Ron Ellik	Apt.7 2444 Virginia St. Berkeley.4. Calif. USA	@ 3 $\frac{1}{2}$	7 $\frac{1}{2}$
Richard Eney	417 Ft. Hunt Rd. Alexandria, Virginia. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Don Ford	Box.19-T RR.2. Loveland. Ohio. USA	3 $\frac{1}{2}$	
Nick Falasca (and Noreen)	5612 Warwick Ave. San Diego. Calif. USA	3 $\frac{3}{4}$	7 $\frac{1}{2}$
Les Flood	C/o 52 Stoke Newington Rd. London N.16	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Dean Grennell	402 Maple Ave. Fond du Lac. Wisconsin. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Cliff Gould	3741 Liggett Dr. San Diego. Calif. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Leroy B Haugsrud	119 W.33rd St. Minneapolis.22. Minn. USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
John Hitchcock	300E University Parkway, Baltimore.12 Maryland USA	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Jan Jansen	229 Berchemlei, Borgerhout, Antwerp, Belgium	3 $\frac{1}{2}$	7 $\frac{1}{2}$
Terry Jeeves	58 Sharrard Grove, Sheffield.12	3 $\frac{1}{2}$	7 $\frac{1}{2}$

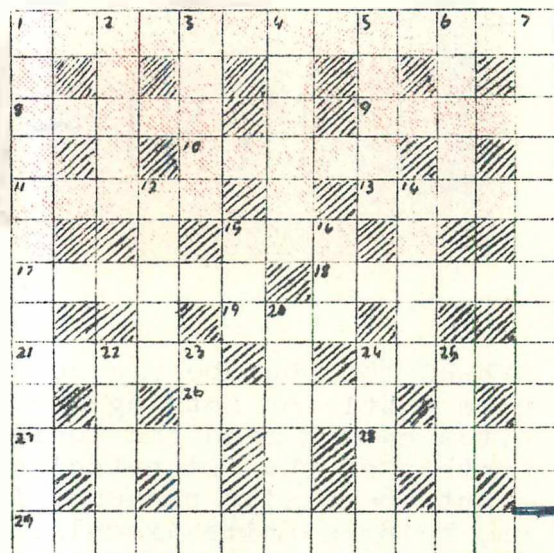
Lee Jacobs	984 S.Normandie Ave.	Los Angeles 6		
		California USA	3 3/4	7 1/2
Eric Jones,	44 Barbridge Rd.	Hesters Way, Chelt. Glos.	3 3/4	7 1/2
Dave & Ruth Kyle	Radio Stn. WPD,	Potsdam. New York. USA	3 3/4	7 1/2
Jean Linard	24 rue Petit.	Vesoul. Hte.Sne. France	3 3/4	7 1/2
Nigel Lindsay	311 Babbacombe Rd.	Torquay, Devon.	3 3/4	7 1/2
Maurice Lubin	45 Granite St.	Worcester.4. Mass. USA	3 3/4	7 1/2
Bob. Madle	7720 Oxman Rd.	Hyattsville, Maryland USA	3 3/4	7 1/2
Ellis Mills	T/Sgt PO Box 244,	Carswell AFB, Texas USA	3 3/4	7 1/2
Dan Morgan	25 Park Ave.	Spalding. Lincs	3 3/4	7 1/2
Bob Pavlat	6001 43rd Ave.	Hyattsville Maryland. USA	3 3/4	7 1/2
Boyd Raeburn	9 Glenvalley Dve.	Toronto.9. Canada	3 3/4	7 1/2
Dave Rike	Box 203, Rodeo,	California. USA.	3 3/4	7 1/2
Tom Reamy	4047 Herschel,	Dallas 19, Texas, USA	3 3/4	7 1/2
Mike Rosenblum,	7 Grosvenor Pk.	Chapel Allerton,		
		Leeds.7. Yorks	3 3/4	7 1/2
Bill Rotsler,	Route.1. Box 638	Camarillo. Calif. USA	3 3/4	7 1/2
H. ^r .Sanderson	236 Queen's Rd.	London S.E.14	3 1/4	7 1/2
Larry Shaw	545 Manor Rd.	Castleton Corners,		
		Statten Island. NY USA	3 3/4	7 1/2
Norman & Ina Shorrock,	2 Arnot Way,	Dr. Bebington,		
		Wirral, Ches.	3 1/4	7 1/2
Fred L Smith	3 Douglas Muir Rd.	Faifley, Clydebank,		
		Glasgow, Scotland . . .	3 3/4	7 1/2
Dale R Smith,	3001 Kyle Ave.	Minneapolis.22. Minn. USA	3 3/4	7 1/2
Tony Thorne.	337 Maidstone Rd.	Wigmore, Gillingham,Kent.	3 3/4	7 1/2
Harry Turner	10 Carlton Ave.	Romiley, Ches...&	3 3/4	7 1/2
Harry Warner Jr.	303 Bryan Place,	Hagerstown,Maryland.USA	3 3/4	7 1/2
Peter West.	23 Elgin Mansions,	Elgin Ave. London W9.	3 3/4	7 1/2
George Metzger	2590 Oro Ave.,	Oroville, Calif. USA	3 1/4	7 1/2
James White,	10 Riverdale Gdns,	Belfast. N.Ireland . . .	3 3/4	
Ted White (and Sylvia)	2708 N.Charles St.,			
		Baltimore.12. Md. USA	3 3/4	7 1/2
Walt Willis	170 Newtownards Rd.	Belfast. N.Ireland.		
		(?address change	23 3/4	7 1/2
Stan Woolston	12832 Westlake St.	Garden Grove,		
		(Calif. USA)	3 3/4	7 1/2
Jean Young (and Andy)	10 Sumner Rd.	Cambridge 38		
		(Mass. USA.....	3 3/4	7 1/2

REMEMBER, if you go in for tapespondence, the GPO has ruled that tapes bearing personal messages, should be prepaid at the letter rate. One or two people slip 'em through in 'printed matter' type envelopes, but this is not permitted if the material is of a personal nature. Presumably, if your tape contains no names, personal forms of address, or material not limited in interest to the recipient, then this is in order...but how do you prove it to the GPO ?

Crossword

CLUES ACROSS

1. What you do to get 2x from x²
3. To remain firm
9. Beef of England
10. To wear away
11. A change of route keeps you away from the centre
13. Mixed pears may be dangerous
15. French fire
17. Lie and it may be a refusal
18. A sea-food
19. Give Capone a point for beer
21. Search in an opaque strata
24. The potentate enters for a repeat
26. Camels have them
27. Give me a tax for anger
28. All books have these servants
29. Its pleasant from port in tenement



CLUES DOWN

1. Actress Flo gets some paper for the name of a man who sounds like a lord of the manor
2. The fates may produce food.
3. What Campbell's Gods were
4. A former stance to uncover
5. Stare into weeds
6. Just a saying
7. Just the man to get something out of you
12. Lives may be wicked
14. Wizard in the Air Force
15. Short Florida
16. You and I get a point to employ
20. Small sheer and Russian for a letter.
22. To perform a scene
23. "Let not ambition mock humble toil" Grey.
24. A trembler from a snake with two points.
25. A disturbed angel may be a right one.

-o-o-o-o-o-o-o-o-

I originally compiled this crossword for the amusement of the staff at the school in which I teach. For this reason, you may not like 1. down..it happens to be the name of one of our masters. The rest of the clues follow normal crossword conventions and should present no undue difficulty for the crossword fiend. To the best of my knowledge, I haven't used any words with an alternative meaning or spelling in America, so US members of OMPA shouldn't get into any knots.

If you enjoyed tackling this puzzle, let me know, and I'll see if I can whip up one with an s-f slant for a future issue of ERG

Editors decision is final, and this competition is not open to members of the TRIODE Publishing and Distributing Co. or their relatives. Answers will be somewhere in this issue.

COMMENT ~

This is the place where I dig in and mention contributions to the 20th mailing. No attempt is made to be comprehensive, but I do try to mention the things which either tickled my fancy, or made me want to squirm.

Enough of this idle chatter, on with the comments.

SYNERGETICS has been a subject I've often heard mentioned, but knew little or nothing about...the position hasn't changed much after having read the leaflet. The whole thing sounds like another of the 'Dianetic' cults of wishful thinking. The bit about the easily proved existence of a 'super computer' within us, being a prime example. The 'simple' experiment to prove it exists is not simple, nor does it prove anything other than the already known fact that no human is perfect..it DOES NOT prove that we ought to be, or even that we could be. I also doubt (in the absence of proof) that we take in '50 to 100 times more data than reaches the subconsciousness'. Further, after saying that this computer is 99% accurate at least, how can one prove this when it is stated that no one has reached this level ??? Similarly, most of the abilities attributed (vaguely) to the super computer, could just as well be attributed to any other speculation such as telepathy. For my money, if this is an introduction to synergetics, you can keep it.

ARCHIVE Muchly liked your attack on poetry Ah Chee. The one I favour is type 1. I don't think such types no what they are talking about themselves. I too, feel that poetry should 'flow' and Shakespeare is a dead duck. If somebody turned out such stuff to-day, they'd be hung from the yard-arm..yet because he wrote in days gone by, then he must be a genius...like the masterpieces acclaimed by experts, until it turned out they had been forged by a Dutch artist.

OUBLIETTE, Maybe I'm missing something here, but I just can't get in the mood for this Ah Chee. Maybe if you got it tricked up with Atomillos ???

MARSOLO. Turling and how to lay out an ice patch, and here I am sweating it out through a heat wave !! Can this game be played in a refrigerator ?..and more Synergetics..How far do you apply this CEDA lark ? Take the example, read a book, or go for a walk. CEDA comes up with go for a walk. You apply it again to two possible routes, then again to whether or not to take a raincoat, then to see which turn to take when the road forks, which side should you walk on, fast or slow, this way, that way, etc, and bog down in a maze of inCEDation or summat. Ther must be a limit, but where do you apply it ?

NANTZ. Cover shows promise, how old is Pomgee? Like you comments on education, but why pick on history as the possible mainstay of the system. No doubt people with other tastes could justify their favourite topics just as well. English literature for example, probably covers most of the same ground, and also laps over into many other equally important fields. The study of mathematics will take you through the ages and beliefs of man, as he tried to invent and perfect better mathematical tools..often having to follow the current historical trends. That IBM testing sounds most useless. How about more details on the method..i.e. compiling a test, sample questions, how it is standardised, given, evaluated and marked etc. ?

JD ARASSY Superb artwork and production, but not enough variety of material. Liked Macle's piece.

BLUNT. Not enough here to comment on, but I can quite understand how Ace and OMPA can keep you out of FAPA. Didn't care much for the open letter to Dorothy, but you pays your money, and you takes your choice.

LESSER FLEA Liked the illos. How's your own art work coming along though Joy ? I agree with you that it was probably tougher for 'Conchies' to break away from the mob. It may have been lack of guts, but I doubt it very much. Methinks you swing a few mean punches here and there, but you probably know more about the facts than I do. I'm looking forward to seeing the replies.

ESPRIT. This witchcraft lark is new to me, inasmuch as I didn't know it had been made legal. Personally, I can't see it is any more bonkers than the cavorting that takes place in most 'normal' religions. The only important difference to my mind, being a lack of morals, ethics or any of the good points of other religions.

SWAN SONG. I don't like your cracks about the BSF, Chuck. If you want to join, go ahead and THEN make your comments, otherwise, how do you know what is what ?

52ND STREET. Having no interest in Jazz, and no knowledge of it either, I pass this one.

UR. Ellis, WHEN DO I GET THAT COPY OF SKYLARK THREE I PAID YOU FOR ??? Remember, its only about three years ago, so maybe you haven't got it yet....WHAT ABOUT IT ?? Liked the variety in UR, but found the double columns a bit on the awkward side. Liked also, the cover and repro, but didn't care for the rainbow effect of the coloured papers...how about SKYLARK THREE ???

71 SATAN'S CHILD. Nice short editorial, but as a neo to OMPA, a trifle out of my depth. 'Spring', left me cold, I dislike that style of writing. 'Women', where have I seen this one before? Orion?. Anyway, I still like it.

ROT. This I really enjoyed, but it raised a problem for me, which you may be able to solve. What I would like to know, is if it is possible to elicit sanddust? I'm going to save up and build a statue to Mal Shworth..and how about something for Triode?

PEBBLES IN THE DRINK. The first time I saw a copy of this, I couldn't decide if it was a gag, or just bonkers. I'm still stuck with the same problem. Still, it was nicely produced.

PEALS. Nice cover and retro. Your US/British phrase book is a shade out though, I've never heard pie crust referred to as a 'pastry case'

AND that takes me through the mailing. I've not mentioned one or two items, such as the reviewzines, and I had to cut down on the comments when I unearthed this stencil and found only three left in the box. (Note, must call in Gestetner's on Saturday)

WANTED..... WANTED.....WANTED.....WANTED

Anyone having any copies of Astounding, S-F, prior to 1932, and wishing to dispose of them. I'm willing to buy or trade.

I'm also interested in laying my haulers on copies of Scoops, since my mother used my collection to keep the home fires burning while I was in the RAF.

and if you have any hard cover s-f, which you want to trade for magazines..ratio to be decided upon, then I'm in that market too.

Meanwhile, I want to get rid of a pile of assorted magazines, including such stuff as BRE files of Fantastic, If, Amazing, F&SF. Assorted US s-f mags, such as Space, If, and a complete file of the US edition of Galaxy..this latter will not be broken up, and will only be sold, if the offer makes a decent addition to my car fund.

If you're interested in any of these deals, drop me a line or a tape (3 1/2" /sec)

Terry Jeeves

