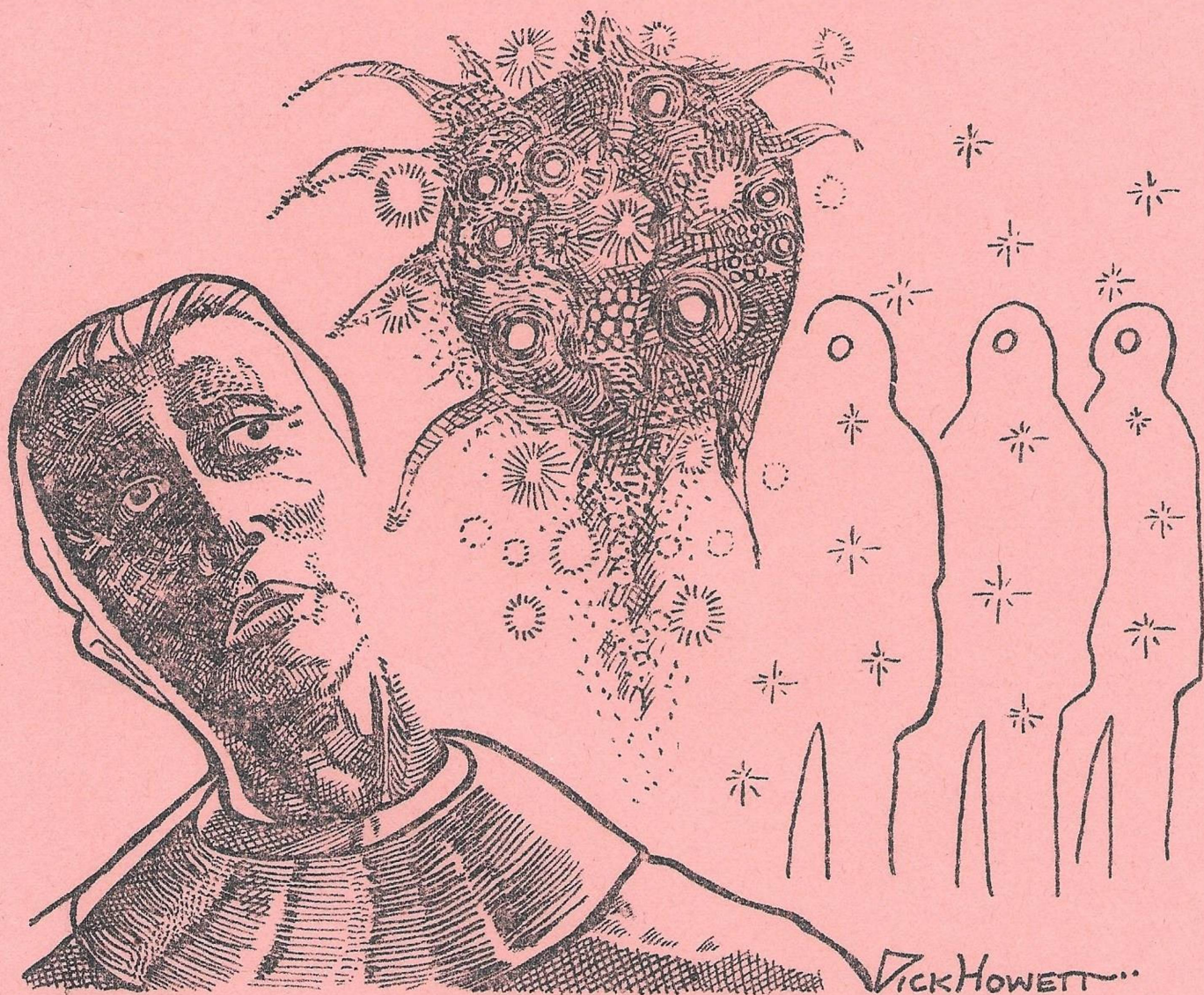


NEXUS



NEXUS

Page 1. Contents and Intro.

Page 2-3. 'Honesty Is The Best Policy' -- a liverish look at SF.

Page 3. Editorial (supposedly, I've since thought of lots more things to say.)

Page 4-8 'The Critical Question' -- mainstay of this issue, consisting of letters plus an article from Terry Jeeves commenting upon 'ON THE OTHER FOOT' in NEXUS ONE.

Page 9, 12 'An Extraordinary Meeting Of Irish Fandom' by John Berry. a punny story -- and I booped the printing. You'll see.....

10,11,13,14, 'The Iron Fist' -- in which Joe Patrizio and myself swap opinions on H. Beam Piper.

Page 14. Shameless filler item.

Page 15-19, 'LetterCol'

Page 20-21 'Pins and Needles', being Mailing Comments; this issue concerning the first mailing of PaDs.

Page 22. Books For Sale -- won't anyone help pay for this zine ?

Front Cover by Dick Howett illustrating 'Nexus'

Back Cover by Terry Jeeves, printed in red upon orange paper as an experiment (which will not be repeated.)

This is NEXUS TWO, produced for the 42nd (December) mailing of OMPA. One dozen copies also get a secondary distribution in PaDs, the BSFA Publishing and Distributing Service (until they kick me out for not following the rules.) And finally, a few copies get sent out for general distribution to a favoured few. (And I do mean few -- I'm only printing 83 copies this time.) If you don't answer this issue, and aren't in PaDs or OMPA, that's it -- no more NEXUS.

I need letters -- and not essays on how badly I type, how poor is the typeface on my machine, how careless I am with reproduction, and such minutiae; what I want are meaty letters commenting upon the issues raised in this issue. I've tried to put some life into the thing...I think there should be a bit of controversy for almost everyone. Goodness knows, what with ZENITH 7 and the ART FOLIO to get out for December, I'm up to my follicles in work...so show your appreciation, huh ?

Sorry to all the members of OMPA (to whom I am a complete stranger and newcomer) who won't be able to follow much of the zine, consisting as it does of comments upon Number One, which was put out through PaDs and general distrib. There are no copies of No 1 to be had, as far as I know, though most UK OMPAns received copies.

To set the record straight, this is edited, printed, mailed, and for once largely written by ; -

Pete Weston, 9 Porlock Crescent, Northfield, Birmingham, 31. UK.

Artwork mainly by Terry Jeeves. and Dick Howett.

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Before I began ZENITH, I regarded those fans who called the prozines wicked names, and/or confessed to not reading them, as shameful heretics. Now, inevitably, it is my turn to attempt a diagnosis as to what is wrong with modern magazine (and book) science fiction.

HONESTY IS THE
BEST POLICY.

My conclusion is that a certain type of author, supported by a class of readers who ought to know better, has gained the ascendancy over writers of the older school. The influx of 'offbeat' writers from 'contemporary fiction' hasn't helped matters either.

What is wrong is that today the authors are no longer honest with their readers. Back ten years ago, the most hack plot would attempt to explain and/or justify the plot-action, dialogue, and conclusions, no matter how naive or incorrect these explanations might be. Today, the author does not explain his plot. This is left to the reader. All the help he is given is a paragraph or two of 'poetic' slop, or vague 'with-it' verbalisation; if that! Often, I doubt whether even the author can think of a reason for his story. The material being printed cannot be called 'stories'. A better name would be 'ramblings'.

Ten years ago, the readers of the magazines would not have stood for this behaviour for a moment. They would have written in to the offending author, and would have said 'that story was nonsense.' While today, the readers write to say that the story was 'deep' and had 'subtle meaning' and 'sociological extrapolations which involve the most intimate aspects of our society'. The story is still nonsense. But somewhere, the readers have been convinced that they like nonsense, and that if he does not understand the story, then he must not admit this, lest he be considered obtuse. On the whole, the modern idea seems to be that the less understandable a story is, the better it must be. Mustn't it!

Now to put the editorial finger on some prime culprits. Authors who will not bother to turn out a workmanlike job, and whose reputations, in my jaundiced eyes, are totally inexplicable.

The worst of the lot, of course, is J.G. Ballard. When I feel like writing a scathing article, such as this one, I read selected passages of 'Voices Of Time' to work myself into a fine fury. He has some unusual ideas, and I have enjoyed an occasional story of his, but nine times out of ten his ideas are not worked out properly. The recent 'Equinox' in NEW WORLDS reached a new depth of idiocy.

Cordwainer Smith comes second on the list. I'll never forget the time that I read 'Alpha Ralpha Boulevard'. I have enjoyed 'Game Of Rat And Dragon' -- but that's all! Though considered 'deep, poetic, and subtle' I consider his work to be mainly slop.

Avram Davidson has done terrible things to the standard of F&SF. I have never read one story by this man that meant anything at all to me.

And so it goes on.

Without listing more authors, it is possible to say that F&SF has the highest percentage of nonsense per issue than any other. Woe that Anthony Boucher ever left the editorial desk. Galaxy has dropped from my favourite magazine to being little better than F&SF. Occasionally it exhibits signs of recovering, but never does. Analog remains the only

magazine that I would really miss if it should fold. In spite of some hack writers, and sometimes trivial plots, it has at least remained comparatively free of pointless idiocy. Witness that it never prints stories by J.G. Ballard, Smith, Davidson, & Company.

In my opinion then, the writers and editors are to blame. Perhaps the shift of policies was responsible for the slump of the late fifties? At any rate the change from straight-forward story-telling to metaphysical ~~day-dreaming~~ began in earnest around 1958.

I doubt if anything will be done about the situation at this late date. I shall have to resign myself to a perpetual state of dissatisfaction with the magazines, and to a continual rereading of back issues before 1950 and before. Thank goodness that there are still some authors who take pains to lay out their stories properly. Such being Poul Anderson, Heinlein, H Beam Piper, Algis Budrys, Arthur C Clarke, etc.

(Even these can lapse into the 'progressive' style sometimes. Witness the all time low of Anderson's NIGHT PIECE ((IN F&SF of course, where else?)) and the decline of Heinlein in his last few books.)

EDITORIAL

The writing of editorials is a task that I detest. I usually have nothing at all to say, and I suspect that this shows.

NEXUS came out rather early for PADS, but once I had the idea, a creative mood came to me, and I had to get the magazine finished at one sitting. The odd spelling mistakes and typos that were noticed were the result of composing on stencil and doing almost all stencils at one sitting.

I was pleased at the reception, especially of my 'critical' article. There is a selection of replies included in this issue.

One thing that bothers me. I just cannot keep the page-count down. Once I begin a magazine, it grows; departments appear as fixtures, and the thing swells up. Charles Platt asked me to keep NEXUS to about 12 sides, I think, but it grew to more, plus a flier. I suspect this issue will be at least as big.

Another thing I've found, is that it is one heck of a lot more fun to run an informal zine like NEXUS than it is to do ZENITH. I don't intend to fold ZENITH -- but my enthusiasm is behind NEXUS. It is much more fun to write articles for myself, rather than wait for others to oblige.

Another point -- I'm no artist, but I do draw a limited number of subjects reasonably well. If I get space I intend to put my own efforts in as fillers. So don't be surprised at mechanical nudes and rocketships !!

THE CRITICAL QUESTION

The article in the last issue, entitled 'On The Other Foot' drew a large reply. This section consists of a selection of letters, and an article by Terry Jeeves. Further comment will be doubtless coming from other PaDzines.

'PEOPLE IN GLASS HOUSES.....' by Terry Jeeves.

In my time I have criticised many a fanzine, and not always has my criticism been itself, beyond criticism....BUT I have tried to keep it on the right lines. Of late, a new school of comment seems to have reared its ugly head."I don't like this, therefore it's BAD,BAD,BAD" seems to be its theme song. The new wave fanzines seem to be their main target, ZENITH,ALIEN,VECTOR, etc, all have had their brickbats..most of them unjustified; so some of you bods out there, before you throw any more, read this, then think.

Criticism can be either objective or subjective. The first kind is very difficult to supply, since there is so little to be objective about. Size ? Apart from your own personal preference, a fanzine is only too big if you can't send it through the mails, or too small if you need a microscope to read it. If objectivity over size is impossible, it should be obvious that just about every other comment you can make about a fanzine is likely to be in the subjective camp, so let's look more closely at that angle.

Subjective criticism boils down to your opinion of a fnz compared with a mental standard (possibly based on other fnz of your acquaintance). With all due respect, though it is your own lily white and simon pure opinion, it does not automatically follow that it is right.... so a bit of humility is in order. Great as the temptation may be to say, "Joe Soap's article stinks" at least two people think something of it....Joe who wrote it, and the faned who published it... and of course, there is always the chance that it may have stepped on your pet corn, even though an otherwise impeccable article.even the Pope might frown on an article which extols contraception and castigates the Catholic Church, and the Pope isn't renowned as a faan. Therefore, gentle brickthrower, might it not be wiser,(and kinder) to say, "I'm afraid that Joe Soap's article did not appeal to me."

To stop there is to commit a further fault. How the heck can a faned judge future material from the fact that you don't like Joe Soap's piece ??Therefore expand your theme a bit..."I'm afraid that I didn't care for Joe Soap's article on crotting greeps for several reasons...viz.." and then give your reasons. Not only does this help the faned to assess future submissions from Joe, but it also (I hope) may help Joe to improve his work, and if your views are well reasoned they will also help to entertain the readers of the fanzine.

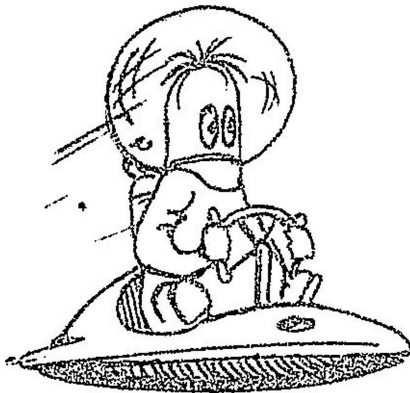
Now before you don sackcloth and ashes, and hasten to wrap a layer of velvet around your brickbat, let me make a further point or two. For your copy of Analog, or New Worlds, you have shelled out hard cash on a commercial, professional magazine, and if it doesn't come up to standard, then you have some grounds for complaint. When you cough up 1/6 or 2/- for a fanzine, you

are not paying for it as much as you may think so...you are only helping to defray the expenses of producing the thing. If you don't believe me, then YOU have never produced a fanzine, which while not debarring you from airing your views, should at least make you think more carefully before dipping your pen in the vitriol.

After a faned has put in the slog of collecting material, transferring it to stencil, getting it illoed, duplicated, collated, stapled, into envelopes, addressed and mailed out (and what blood, sweat and tears are condensed into that description) he deserves a little more than a terse note concerning Joe Soap's B.O. Instead, what does he get? Out of 100 copies mailed out (and only half of them paid for if he's lucky) he can expect no more than 20 letters. Of the 20, six might contain subs, and ten will include no more than half a page of vitriol (Joe Soap stinks again) and for this so-called Letter Of Comment, the writer will no doubt expect the next issue free.

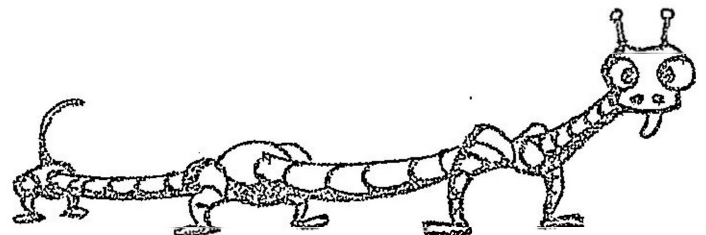
Sobering thoughts aren't they? Well, before putting a second layer of velvet on that brickbat, here's another bit of tobacco to put in your pipe and smoke through. Have you ever published a fanzine? I asked obliquely before...let's be direct, HAVE YOU? Failing that, have you ever helped produce one? By typing, stencilling, duping, collating, or addressing? Hmm, if your answers are still 'No', then you make a mighty lopsided critic. Let's give you another chance. Have you ever contributed a story, a poem, an article, or art work to a fanzine? In short, have you ever done anything for fan publishing, other than pick up the mail, sit down on your padded posterior and hurl postal potshots ??? Well, have you?

Let me repeat, having done all these things doesn't automatically entitle you to a voice in fandom, nor does not doing exclude you. What such activities do is to give you a far better understanding of what you are talking about...and perhaps may help to make you a more charitable critic. The kind who says what he likes, without the error of thinking that what he doesn't like is necessarily bad and wrong.



This article has entirely omitted to mention the other kind of letter...the one which is usually referred to as 'roses'. It deals with Joe Soap thusly"I really enjoyed Joe Soap's piece because of...."

The omission was intentional --- after all, no-one ever writes that kind of comment these days, do they?



Archie Mercer

'On The Other Foot', spelling & strike-overs aside, is fairly valid I think. I'm not all that sold on what I've seen of Damon Knight (the capital letters are intentional) fiction as it happens -- and what I've seen of his criticism tends to strike me as more in the nature of academic exercises than useful comment. That's irrelevant though I suppose. However, if ZENITH'S readers were mistaken about the height of its standards, the fault is largely yours for not being specific enough at the time, so that they could only judge by what you seemed to be doing..

Ron Bennett

I was very interested in your editorial in NEXUS about what constitutes the ideal table of contents for a fanzine. It has to be recognised, if only from one's bitter experience, that you cannot please everyone with everything, though of course it would be very pleasant if you could. There seem to be two actual points to this topic, however, and whilst I think that there is a tendency to view them both as one, I feel that they do in actuality need isolating. Firstly, there is the actual bodily content, the subject matter which you are publishing. You can either publish one type of material (i.e. fiction or articles, and then of course you can categorise even further by publishing say only fantasy fiction or serious sf articles, or fan profiles, or GDA stories, or..the list is endless) or you can aim at a melange of which some particular item will please someone. Secondly there is the question of quality; whatever course of action you choose, the material can be either poor or good or at some point between the two. Accordingly it is possible to displease a reader either by presenting good material which doesn't appeal to him from the standpoint of subject matter, or by just plain printing turgid crud. It is entirely up to the fan editor to decide the type of material that goes into his fanzine. If anyone wants either 'all fiction' or 'no fiction' or whatever, and the editor does not feel this way himself, then the editor is right. That's all there is to the point. As you yourself say, the editor is paying out good hard cash, for a hobby, and it is up to him to decide what he wants to print. However there is no excuse for printing poor quality material. It would appear, that the thermometer the editor possesses, the letters of comment, can give a great indication as to how he is in fact progressing. He must learn to differentiate between the, if I may use a 1958-60 term, 'bitchers' & the fans who are deploring a lack of quality. If the editor continues to publish long enough, and is on the right lines, it is amazing to note that the majority of letters a) increases in number in terms of % turnover of readership, and b) become more marked in their praise.

But you haven't got a legitimate cause for complaint you know, when you say that the good points get no or little comment, while the slips get many. This is only because fans have begun to expect an overall high standard from you, and that when you live up to this reputation there is no point in commenting on it. Right?

/ True enough Ron. I think that I shall concentrate more on one type of material -- namely, serious articles and criticisms of SF (and also, I suppose, of fandom & fanzines) For instance, I'm going along with Chas platt who suggested that I published only what I personally like. Z-6 has no fiction. And ARTICLES ARE WANTED PLEASE !! 7

Dick Howett

I found the 'Critics' bit 'On The Other Foot' about the best thing in the mag., and quite a true picture in fact. However, about aims set for mags, or for anything for that matter, if one edition of a mag is above the standard set then anything below, however well done to the standard, is regarded as bad. Maybe ZENITH is too good at times, and thus the adage, the mighty have the farthest to fall, or something. Perhaps, the mighty fall the hardest..... Damn, I'll get it right one day. Still, with Zenith, being just good is not good enough. Sector General was a complete waste of space. In my mind it should have, and could have been, left out. Still, as you say, not everybody has the same tastes, and a pity if they had. Modelling Zenith on a prozine is one cause of unfavourable comment. Too many people look at IF, and then at ZENITH, and say 'Yes, this month's issue of IF was much better than Zenith' I think Zenith is the better of the fanzines, and would be sorry if it fell below my standard of what a mag should be. Maybe, in Zenith, you HAVE set the standard too high. Or maybe, I have.

Bill Webb

As for your editorial, it made me think of the story about the old man, the boy and the donkey. If the old man rode the donkey and made the boy walk, they (lookers-on) called him selfish. If he walked and let the boy ride they called him daft. And if both he and the boy got up on the donkey they called him cruel to the animal. The point is that whatever you do somebody is going to grouse about it. So do what you think is right and to hell with them !

Chris Priest

I'm a coward when it comes to LOCs. They are the bane of my life. --- the only things that detract from my enjoyment of fanzines. 'Don't read too fast' I think to myself -- 'you'll only finish it and then you'll have to write a LOC' But finish in the end I always do, and the inevitable rears its ugly head. Having left writing for a couple of days (the excuse here is, 'collecting impressions') the pen is raised and then trouble sets in. What to criticise ? You can't pick on all the best bits, because if you do, the letter looks like its addressed to the Secretary of The Beatles' Fan Club. equally, if you comment on all the bad bits it looks as if you dislike the magazine. So out comes the Middle-Of-The-Road policy. "I liked the story, but I didn't think much of the editorial. That article was good, but the book reviews weren't". And so on. Taken as a whole, such a letter has no form, and the editor of the zine in question thinks his readers can't form definite conclusions. He gets very worried about his magazine, switches policies, and tactics, at all turns, and the zine suffers. He then produces a PADzine and writes a long article on LOC writers.

Which brings me, (the long way) to my point. Your article was on the ball here, but it deals with only one side of the problem. (For the other side, reread the preceding paragraph) An editor of a fanzine should not, I think go out of his way to please his readers. Accept constructive criticism yes but to dog his readers suggestions blindly is stupid. Anyway, as you said, it can't be done -- the Middle Path is the only way. For a magazine like Zenith, an alternative way is to decide on a policy for material, gather a flock of suitable feature-writers, and accept only those contributions from outside written that fall within your general policy (Always assuming, of course, that people do contribute articles.)

It is my personal view that Zenith lays itself open to criticism by its very policy of being 'modelled after a prozine in that it is presented in a formal, 'commercial' approach.' This is possibly the root of the problem. By attempting to emulate the prozines, Zenith suffers by comparison, regardless of the actual worth of itself. Perhaps if the Zenith layout wasn't so 'formal' the readership's standards would be altered, and Zenith would come out on top.

Zenith is very well produced, but it is let down by the level of writing-standard of its articles. By the way, before passing on, I thought that your article (in Nexus) was itself very well-written, better-written, in fact, than I have come to hope for in amateur zines.

So how do I judge the rest of Nexus? To criticise anything is to risk being called a pseudo-knightist. At this stage, obviously, the easiest way out of this LoC is to take offence and sign off. But wait, I'll risk being insulted, and carry on.....

John Berry

I note your 'ON THE OTHER FOOT' in which you castigate your clientele, for their reviews on ZENITH 5. This, of course, is a phase which all fairly new publishers go through...feeling that scathing or inadequate comments are a personal attack on one's self and on one's ability as an editor. There is no doubt that at first one feels very down hearted at poor response, and sarcastic comments, but gradually you begin to absorb this less personally, and perhaps come to regard the critics and criticisms as merely perhaps childish or unfeeling observations made just for the opportunity of saying something. You will find that the intelligent critic will not infer that an article or story is stupid or cretinous, he will merely say that he thinks so. Nothing annoys me more than the client who has never written or published or even read anything making frivolous comments about something which, as an editor you thought was pretty good. To sum up, don't take it so personally, merely take guidance from the critics who know what they are talking about.

Allow your clientele to think what they like about your brainchild so long as they have earned an issue through subbing or trading.

Graham Hall

I think you should be pleased that ZENITH appeals to an audience wide enough to include these vast differences of opinion. I don't know which class I'd fall in. I'd fall in. I'd fall somewhere in between, as would 90% of fandom, I guess.

You say "There is no good reason why I should not pack it all in today." Aha.....Subscriptions ?????

You also say "And I will not be addressed as if any items considered poor are my personal fault." If they're not your fault, whose are they? It's the price you have to pay for the privilege of being editor. You take a gamble -- in DOUBT I did with the Campbell story -- which may or may not come off, depending upon many things. I hope it does, but if it fails to, it's My Own Fault for misjudging my readers.

.....
Any more comments that come in now will have to go in the LetterCol.

A short resume of a typical meeting of Irish Fandom highlighted perhaps by the attendance of Seattle SAPS fan Burnett Toskey...date, 29th July, 1964.

AN EXTRAORDINARY MEETING

OF IRISH FANDOM

Ten years ago, a meeting of Irish Fandom was really little more than an exercise of pedal-cycle parking. James White, Bob Shaw, and the venerable George Charters, to say nothing of myself, could be seen free-wheeling down the Upper Newtownards Road towards Number 170, brakes throwing out sparks as the blockless metal bits bit into the wheel rims. Willis, not wishing to have his front garden turned into a scrap yard, moved not only ours, but his pedal cycle next door.

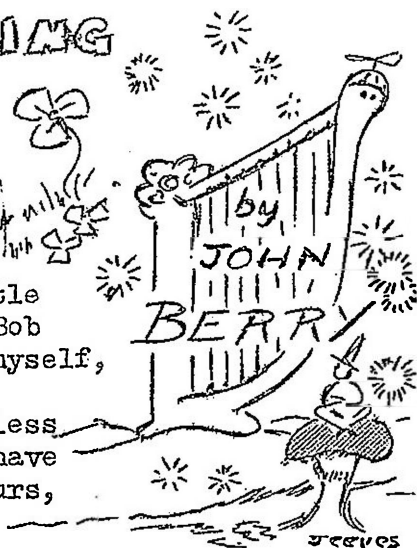
A decade has passed...ten years in which the financial status of Irish Fandom members has risen considerably. James White, with forty five professional sales to his credit, has a foreign car...Willis proudly bumps around in an MG, a large car which befits his high position in the Civil Service. Bob Shaw owns a Bentley, replete with walnut dashboard, and George Charters possesses a black Morris Minor.

As I cycled to Beechgrove Gardens, Belfast (the Shaw residence) these cars could be seen proudly sunning themselves outside, while the fans faces looked through the window as I pedalled up the pavement and stopped by wrapping my arms round the telegraph pole and kicking free of the bike. Bob Shaws' face particularly looked highly indignant, the locale has a somewhat high-class aura, and to be seen receiving a guest just arriving on a pedal cycle isn't quite done. A normal pedal cycle perhaps, but not mine.

I went into the front room and met all the fans. Toskey I knew well, having met him in '59 in Seattle, and indeed I'd been with him the day before. We sat around hearing Bob Shaw boasting about his beer-brewing outfit. He'd purchased it for 6/6, a large bag full of hops, some bubbling material and a thick polythene bucket. He fetched it down...a yellow mass frothed there in the twitching bucket. It was such a revolting sight that I had no alternative but to ask him if he'd brought down the right bucket. He ignored this, and gave it a bit of a shake, peering into the horrible gooey mess. Then Walt Willis, who had been sitting there with pursed lips, gave out with a superb pun, the like of which has never been heard before or since.

"Bob," he said quietly, "is playing carboys and enzymes."

Bob crawled away with the bucket, muttering to himself, and then his attractive wife Sadie came in, crossed to the window, and almost fainted. She pointed to my bike, laying across the roadway just behind Bob's Bentley. She turned and looked at me mutely.



READING THE BERRY ARTICLE ? DON'T STOP, TURN OVER TO PAGE 12. :

For once I boobed. I ran off two sides on to different sheets. Damned if I'm scrapping them though, so I'll fill these two pages with something else. Getting careless aren't I ? Wouldn't do in ZENITH, but then this is (only) NEXUS. And so follows yet another piece which is totally meaningless unless you saw NEXUS 1. And there aren't any more left.

-0-

Joe Patrizio on 'The Iron Fist'

I would bet real money that most of the comment on N1 will be precipitated by your right wing SF article. I will try to limit my own to the salient points and not go off for pages. I once wrote an article about Starship Troopers which got it out of my system but here we are again. I never did send that article anywhere, threw it out I think, but my copy of the book is all marked up and ready to go when you write yours

"Most SF fans have absolutely no qualifications in politics (etc) to judge our contemporary political and social system" you say. This is probably true, but no more true than "most politicians have..." or "most SF writers..." so I don't see any point in your first para, unless it is to imply that fans arguing against something Heinlein or Piper has written are doing so from a position of weakness, are standing against a better informed point of view. This I don't accept.

For a start I am at a disadvantage in not having read either of the piper stories you quote, and hadn't even heard of them before getting N1.

'Hit them before they hit you' is not a self-evident truth, except to barbarians; it is self-evident half-truth -- first you must make sure that they really intend to hit you. The validity of this statement was demonstrated during the colonising of America; the Quakers, when they landed, set up no stockades and made no aggressive overtures to the Indians, and so lived quite peacefully with them, which those holding the philosophy above could not do -- rationalise please.

Now lets try to answer the ideas set out in the quotes you give.

(5 quotes from SPACE VIKING, SLAVE IS A SLAVE)

quote 1. The big weakness with democracy is that it considers everybody as civilised and sane, and so leaves itself wide open to those who aren't (e.g. Hitler) But what are the alternatives ? A dictatorship might work, but it depends upon the dictator, -- the men best suited probably wouldn't want to take on the job; a dictator is by definition a megalomaniac, i.e. insane. Communism is virtually the same as dictatorship. Anarchy is fine -- but not if you want to keep our present level of civilisation.(?), we're just not ready for it yet. Yes, democracy has got some bugs in it, but it has the makings of a fine system of government. It at least recognises its faults, which is half way to curing them, all we can do is stick with it, it'll come in time.

quote 2. The implication here is that force is a panacea -- well if it is, God help us all (somebody help us all). I can't agree at all, but find myself in the anomalous position of seeing that force is at times

neccessary, while at the same time abhorring it. Force should only be used as a last resort. What I find sickening about arguments on the use of force is the glib way a justification of 'personalised' force is used to justify 'massive retaliation' or some such thing. If someone is about to hit me I protect myself and hit him back (or first if possible) but I cannot extend the argument to my hitting his wife and children, uncles, aunts, cousins, friends, dog, etc. If you are going to use force it must be a very personal thing.

quote 3. This one seems only to prove that cats like to kill mice -- so what? I consider myself to be not a cat, nor a mouse, but a human being.

quote 4. This one I agree with. At least to some extent. It is a general statement on a generally held false assumption. -- All people can be labelled 'good' or 'bad' irrespective of circumstances etc. All Communists are 'bad', all Americans are 'good', both these statements are palpably and demonstrably inaccurate. I keep on trying to get people to accept the fact that people are people and should be judged individually.

quote 5 This one can only be answered in the context of the story in which it appeared -- it doesn't mean anything otherwise.

I see you say we should read the stories before refuting the statements -- why? They stand by themselves (except the last) and can be refuted or supported, as they stand.....

An Answer (of sorts) to Joe Patrizio....

Well, Joe, you've lost your money there, since you are the only one out of quite a few readers who mentioned the article at any length. Archie, (whom I thought would be greatly enraged) said very little, while most other readers confessed that they 'hadn't read the stories'. Since you hadn't read the stories, yet answered anyway, it shows that some of them weren't all that interested(Chris ?)...

This is the sort of thing that annoys me. (Like the time someone, I think it might have been Ethel, was discussing some SF and dismissed my favourite story of the year with 'Even SPACE VIKING was') The two stories that I quoted from impressed me very deeply, and I very much wanted to discuss the ideas raised in them. However, none of the local group read the stories, and no one in fandom seems to have either read or remembered the items. Most discouraging. Which is why I wrote that article; - to try to spur on someone to read the things. (I intend to loan the stories to you, Joe, and will be interested in any opinions)

Piper's world-view coincides very closely with mine. Even more so since I discovered his works. You'll notice his philosophy is deep-rooted and not a newly-reasoned thing, viz. 'He Walked Around The Horses' which first appeared in ASF about 1948. Quote, "we have Louis' own weakness to blame, too. If he'd given those rascals a whiff of grapeshot when the mob tried to storm Versailles in 1790 there'd have been no French Revolution" Notice the expressed desirability of force, at the right time, which was also expressed in quotes 2 & 5 in NEXUS 1.....

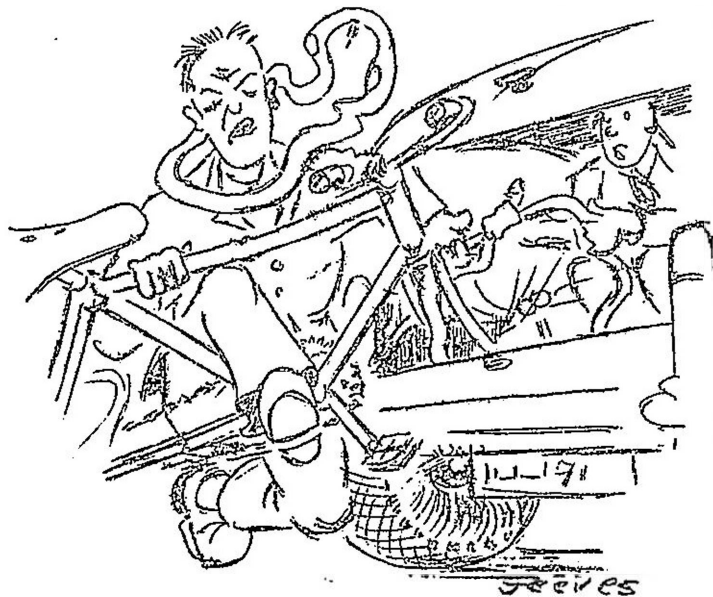
Apologies for the jigsaw-like layout of this issue, but if I wish to express myself at length, (and I do,); I shall have to move again to page...let's see,...13. I think. Try it won't you..

It was no use my taking the bike round to the back of the house, people would automatically have thought it belonged to Bob. I knew if I put it in front of the house next door, the people would sue.

Willis came up with the solution, as we all knew he would.

"We'll put it in the boot of my MG," he announced, and stood up, accepting the egoboo graciously at this unselfish gesture.

All along the Gardens I saw curtains moving slightly as Walt and myself picked up the two wheels and the frame, and carried them to the rear of his large MG.



My wrestling with the frame brought no tangible result except for two long parallel scratches along the rear mud-guard, which I hope he hasn't yet discovered. I breathed on 'em and rubbed like mad and they sort of faded away temporarily. Willis had trouble with the wheels, part of the inner tube had wrapped itself round his neck, the jugular vein of which was throbbing like mad. We tried for about ten minutes, and eventually Willis sort of just jammed the boot door down as hard as he could, and I was only able to move my head from underneath it by a fraction of a second. I could see he realised that his genius had at last let him down. The one consolation was that it was getting dark....

Back in the front room, Sadie handed out goodies, baked by herself, and Toskey told his enthralled audience about a car trip he had taken that day around County Down with Walt Willis.

Toskey said that he had been intrigued with the high brick walls which surrounded quite a number of large private estates scattered around the countryside. He admitted that he had seen nothing like this in America. He opined as much.

"In America," he said, "you never see places walled-off like that."

I happened to glance at Willis. A smirk appeared across his thin lips, forming itself into almost a sneer of ~~stare~~ triumph. He coughed, and we all became silent.

"How about the Waldorf Astoria," he said.

I took my turn in the queue to shake hands with him. Did I say that the carboy and enzyme joke was his greatest triumph?, No, I must say in all sincerity that the "Walled-off Astoria" is the climax of his career as a punster.

I had to leave shortly afterwards...it was twilight, and I had to assemble my pedal cycle for the three-mile ride home. I was sorry to leave the meeting, Willis had taken the centre of conversation and was saying something incredibly witty which sounded like "ASTOUNDING has the feet of Clayton".

It was all too esoteric for me.....

John Berry.
1964.

Working through your letter, Joe, we get the following results; --

My opening paragraph. was preliminary waffle, intended to explain that current politics (e.g. Conservatives versus Socialists) was of no importance in deciding an issue of a vastly bigger scale (e.g. democracy versus dictatorship/monarchy/ Empire.)

"Hit them before they hit you"...you say this is only valid, if you make sure that they really intend to hit you. You then mention one especial case and ask me to resolve the seeming contradiction. Further on, you yourself say just what Piper is expounding, your para. 6 "If someone is about to hit me I protect myself and hit him back (or first if possible)" This is all Piper is claiming...the right to hit first if it is necessary. While democracy would waste the initiative by debating and fiddling (admirable procedure, but fatal in times of violence), a dictatorship can be relied upon to use this right to hit first. That's why the Commies are always on the offensive...they seize whatever advantage and initiative there is to be had..at once. Not that I admire the Commies..but their system of dictatorship works to these limited ends.

Piper does not approve of a police state..but he does want a strong, independant, fast moving sovereign. The difficulty is, as you say, in choosing a ruler...those who want to rule are usually unsuited, while the men who could do the job don't want to. Budrys wrote a story about this, and so did another fellow, Plato wasn't it ?

The case of the Pilgrims versus the Indians, I think, is not typical of the type of situation usually encountered in Piper's cosmos. In that case, the culturally lower Indians naturally preferred not to fight, and (for once) the whites didn't exploit this reluctance to cause trouble. In the sort of situation Piper imagines, and theorises about, the two powers are both of nearly equal culture and power. The conflicts are very different to the Europeans v. Indian situation

While you admit the right to hit first if justified, Piper is going one step further, and is saying in effect that if they don't hit you now, they will one day, if left alone; so don't leave them alone

You then consider those quotes.

1 You agree democracy has some bugs in it. A very good point you made is that it does admit its own failings. This is indeed an asset, although, I fear, democracy is not as keen as it could be to set its house in order. Piper is saying that democracy won't work at present, so let's abandon it for something that is a little sounder in practice. You know, we are fortunate in having the sort of culture that wants a stable government, and in which the politicians are (fairly) honest, trustworthy, and democratic. England is about the only country in the world that is not continually trying to find loopholes in its Constitution. Perhaps this is because we don't have a written Constitution ? For the like of me, I do not see how England got this way...

How about another topical quote from SPACE VIKING..." It may just be that there is something fundamentally unworkable about government itself. As long as homo sapiens terra is a wild animal, which he always has been and always will be until he evolves into something different in a million

or so years, maybe a workable system of government is a political science impossibility, just as transmutation of elements was a physical science impossibility as long as they tried to do it by chemical means. ... Then we'll just have to make it work the best way we can, and when it breaks down, hope the next try will work a little better for a little longer. "

Rather a fatalistic attitude, but just possibly some truth in it...?

2 I already seem to have gone over this point in the last few hundred words. Glad you agree that force is sometimes necessary. Now you are justifying the use of force...which is a devilish thing to do, isn't it ?

3 Hope you didn't miss the point of this. Admittedly the quote applied to animals...but we're animals too (of a sort) and I think the quote shows that what is good for one is not always good for another. And as the quote stated, in a charmingly and accurately written parable, 'it is impossible for some to conceive that what they want is not what someone else will want. '

4 I didn't think you would accept this statement as quietly as you did. Some people (Beryl ?) seem to think that if an underdog triumphs, then the situation has worked itself out for the best in this best of all possible worlds. Not so, says Piper.

5 Sorry, you're right, that quote is a bit too specifically tied up with the story to stand commenting upon. There is one way out of this spot however; why not read the stories ? SPACE VIKING appeared in ASF, Nov, Dec, Jan, Feb, 1962-63 (March-June 1963, UK) and SLAVE IS A SLAVE appeared in April 1962, ASF (August 1962 UK)

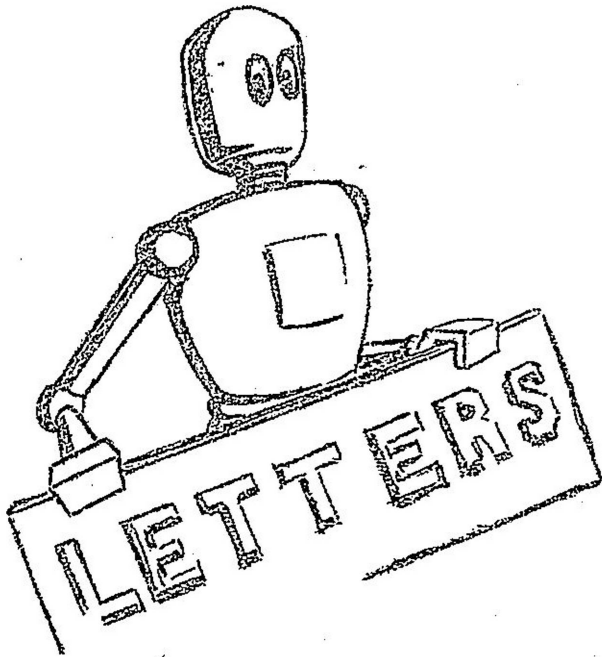
~~~~~

Finding that I need a filler, I think I'll ramble for a few hundred words about the Brum group. It so happened that one Tuesday, at Charlie Winstone's place, we had a bit of a dismal meeting. Cliff was feeling a bit low, and this affected the rest of us. So, to cheer him up, some of the lads decided to have a meal in town after the meeting. Mike Higgs gave us a lift in a meat wagon he was driving (it stank) There was a little notice inside which said 'No passengers since not insured..' We stopped in town outside the 'Greyhound', a disreputable pub. Cliff bought pints of rough cider all around, we drank up, and got out.

Feeling happier, we ran across the road, (Mike fighting Alan Roblin,) and climbed in...Mike switched off the lights to start up -- the battery was clapped out...and we lurched off. Cliff and Alan were chucking milk crates and wooden boxes around inside the van...sounded like an iron foundry...and naturally, being high spirited, they were cussing each other and Mike and myself in loud, high-spirited voices. Just 100 yards down the road, a cop on a motor bike came alongside and requested Mike to pull over. Cliff and Alan didn't know...and kept shifting cases, and cussing...this time it sounded terrible.

After a while the noise stopped and a white face peeped over the partition. The cop was taking particulars. 'Why weren't your lights on ?' 'Got a licence ?' 'Is this van insured?' Mike was sweating blood. It was all quite innocent, yet the cop must have thought us a load of yobs who had pinched the thing...and the van wasn't insured for passengers.. Looking back it seems obvious that the cop must have been watching the pub (a well known trouble spot) and saw us leaping around. And then, to drive off with no lights... But he never checked up the next day so that was that.





AS I said on the Contents Page, No, let's be honest, what I intend to say on the Contents page (I have not as yet typed it -- and I bet I finish off the zine in a hurry, and forget what I intend to say..), I want and need letters. I don't want dramatic postcards saying 'Thanks for the issue'; I don't want long spiels about my erratic spelling, grammar, style, reproduction; and most of all, I don't want this issue to be ignored. I'm interested in the sort of letter that actually says something, and says it in such a way that I can print the thing for the edification of the masses. For instance this issue, you can disagree with my SF article; or continue the 'Critics' bit, or call me/Joe names about piper, or.....

Joe Patrizio.

Beryl Henley sounds a very pleasant person who will, one day, grow out of all this sandD rubbish, and look back and blush at this particular

*illos. by Terry Leever.*

article. I have read half of Dianetics, and although what Hubbard says in there sounds as if it is making sense, he makes a lot of statements of 'fact' which are supported by nothing tangible...it sounds good, but just try to prove it. She is also pulling a fast one by talking about Scientology and psi in the same breath, implying that if you believe in one then you must believe in the other (or vice versa). I, personally, believe in psi, but you're not going to get me in on the other. Beryl might be able to meet JWC Jr next year, at the London.

/ I don't think, at this late date, that Beryl will reform. Personally I consider sandD to be a lot of hot air...but you should be the last one to go on about 'facts', in view of the big Temple-Patrizio-Weston bust-up about that word, 'fact'. (Sorry no-one else has seen all this -it is not possible to print it all since it runs into the reams by now.) For all we (you & I) know, sandD may actually be the great thing it is supposed to be. I don't think so. But you can't tell. Same with psi. If you read a few of the 'proofs' of psi powers, you'll be outraged at the "blind indifference shown by so many scientists". But we must realise that so few scientists (or anyone else -- I haven't for example) have seen any concrete evidence of psi powers. It sounds probable that psi exists. But it may not, and no amount of books about psi are really evidence, when, after all is said and done, the authors of those very books are usually pretty keen to distort the facts to give a favourable view of psi. Personally I'm inclined to accept psi as existing. But I do so purely out of hope, rather than logic or evidence. 7

Ron Bennett

Has anyone ever met Campbell ? Oh sure. And his wife too. But my favourite meeting with Campbell was at the 1957 London WorldCon. ( I think this incident was reported in a ConRep somewhere, but I can't remember which one.) The gist of the story is that at that time, the Liverpool Group was very very tape minded. They still do a little taping, but in those days it was the rage, and the boys, especially Norman Shorrocks, of course, knew virtually all there was to know about tapes. Norman and Dave Newman were on the committee. As was I. At one time Campbell came up to me and asked if I was in charge of the recording equipment. I wasn't, as I told him, and referred him to Norman and Dave. He found them in time, and then started a lengthy spiel on some latest finding in the tape world. After about two sentences both Dave and Norman were lost, and I left them to it. They were still there, hours later, with rather glazed looks in their eyes. Campbell was, of course, still expounding. Oh yes, I'd like to see Beryl and Campbell meet. Does she really think they'll have something in common ?

/ No comment. Over to you, Beryl ? /

Gray Hall

- If you publish any more hints on Brum you could mention the following
- a) The 59 Club -- a coffee-coke-and-group effort opposite the Alexandra Theatre, that is well worth a visit -- especially Sunday evenings.
  - b) The Whisky-a-gogo, which is open to 2.00 AM, and is pretty good if you can afford it.
  - c) The Crown and the Golden Eagle -- both pubs with jazz/pop groups featured.
  - d) The Cabin is the only decent pub in the city centre -- or will be, when they've pulled down the Woodman. Avoid the Troc, but the Exchange is OK.
  - e) For a good, cheap meal, Alex's Fleur de Lys Restaurant, or the Savoury Duck

I don't really agree that the place closes down at 11. I spent the 2nd week of my holidays in Brum, and had to catch after-Midnight buses every night

/ (Blush) These places are new to me..and I've lived here all my life. The shame of it. I agree about the Cabin...though the Temple Bar (very close to the Midland Hotel) is very good. Exchange I think is not so hot. The Troc...well, all the men wear lipstick. One of those places. Alex's is good, as is The Carousel, and Woolworths buffet in New St, if you're active in daylight hours. I've been to the Golden Eagle many times, and the Wednesday night jazz club is very good. I don't think they have a weekend spree though.

In a future NEXUS, I intend to go into the origins of the name, 'Birmingham', and into the beginnings of the city. Real local history.

I also could mention and describe the Ringway. We'll see. 7

Archie Mercer

"Don't Hit Me But...", inasmuch as it refers directly to an item that appeared in ZENITH, strictly belongs there rather than here. She's being very personal about herself (Beryl I'm talking about) of course. So perhaps that angle prompted you to toss it to the (presumably) smaller circulation of NEXUS. Claiming to be, more or less, the living proof



that there is at least something to be said for the alleged cranks in question is, of course, just about the best possible defence said cranks could have. There's always the possibility that many of your readers i will simply write Beryl off along with the bath water of course.....

As for "A Rose Among The Thorns", all I'll say is that surely I never used the expression; "As the saying goes" ??? One o' me' trade-marks has bin mutilated. Sob.

Your listing of similar stories brought to mind, omits what is probably the original metal-disintegration theme story, "The Death Of Iron" by the German S.S.Held. It was published in translation in one of the prozines of the twenties or thirties. However what I meant by "more stories of this sort" was more stories in which the treatment, rather than the basic gimmick(s) was fresh and original.

As I don't happen to have read either of the Piper stories you mention, I'll leave that article strictly alone as regards commenting. The Brum writeup's a bit backhanded though, isn't it mate ? You seem virtually to be saying that it's not really worth while going there for the Con. Instead of, for instance, bemoaning the lack of adequate parking facilities, you'd have done better to investigate what there are -- locations of central car-parks, (multistorey or otherwise) together with such important data as their charges, opening hours (very important this -- it's no use recommending a park that closes Sundays and Bank Holidays for instance) and so on.

Aren't there even any cocoa-bars in Bournville ?

The Eyes of NEXUS are Upon Me -- for here be THE NEXUS FLIER ONE. Everybody getting engaged, by the look of it. Can't you make it a real mass engagement event, with Mik and Cynth, Rog and Pauline, and so on joining the collection ? And perhaps a queue of bachelors and spinsters ready and willing to get engaged to any suitable applicant for the occasion.?

/ Taking your points in order, Archie, and I'll have to be short since I want to finish the Lettercol on this sheet -- Your two reasons for the inclusion of Beryl's article here rather than in Z were quite correct. The article was originally commissioned for Z, but was much too personal for that SerCon zine, and deserving of a more informal audience. The defence is perfect, of course. If you don't agree with a crank (any crank) it is because You Don't Understand, and nothing you say makes any impression since you are unenlightened. Rather like argueing for or against the existence of a god -- the matter becomes a question of personalities rather than truths. (I'm an atheist) Sorry I mutilated your funny. It should have been "As the saying says" I know you meant similar treatments rather than similar plots. I was just showing off my knowledge. At which game you defeat me, since I've never heard of 'Death Of Iron'. Agreed I was running down the good name of Brum. But all Brummies do this. It is a sort of perverse pride in the ole sink-hole. You'll like it. And of course, you don't go to a Con for the sake of the city. Look at Great Yarmouth for instance. I don't intend to discuss car parking, etc, since all this will be in BRUMBLE, the Con News Sheet (Ken Cheslin). If you're going to read NEXUS you'd better get both BRUMBLE and ZENITH. And you did, of course, come to that engagement party. The mass-event won't work for assorted reasons...but we planned something like that, originally. 7

John Berry

Thanks for the interest you've shown  
in THE ORIGIN OF THE SPECIES. If you

don't wish to use it in ZENITH or one of your other fanzines please let me have it back. You see, if you pass it on to other fans I lose track of it, and maybe in a couple of years time I shall find the idea in one of my notebooks, check up and see it hasn't been printed, rewrite it, and then, by some coincidence see it published twice. This has happened to me, some years ago, when I was writing stories almost every day, and I've also lost track of some twenty stories...I still have the plots but I'm afraid to do them again in case one pops up. The recent story of mine in GESTALT must have been written by me 8 years ago, and I had planned to use the basic plot for one of my long term projects, a thick publication on Irish fandom.

Re your thought ex. wishing you could pay contributors, perish the thought. It's the worst thing you could ever do. It would only start overt rivalry, and the ultimate result would be that the producer of the fanzine with all the big names in, wouldn't be the best fanned, or the most artistic, or the most fannish, he would be the richest. You know, if you're stuck for a talking point in one of your fanzines, maybe it would be a good idea for subsequent discussion.

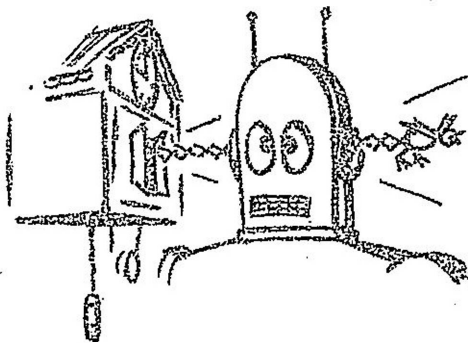
/ It tickles me the way you refer to 'one of your fanzines', John. It sounds as if I'm running a veritable publishing chain. Wish I had time to -- perhaps when I win the pools. This letter wasn't strictly for NEXUS, but I included it since it is interesting and contains a few worthwhile points. The story ORIGIN OF THE SPECIES is a serious, quite well-written piece that was originally accepted for ZENITH.... only ZENITH no longer runs stories. So it will be in NEXUS 3. Then the thought on paid contributions was inspired by the news that Chris Priest (CON) is paying for fiction...I don't know if NEXUS needs another topic for discussion; but I'd like opinions on John's point. (and Charles Platt gets first look at NEW WORLDS rejects for BEYOND ....and doesn't pay. Shame ! )

Joe Patrizio

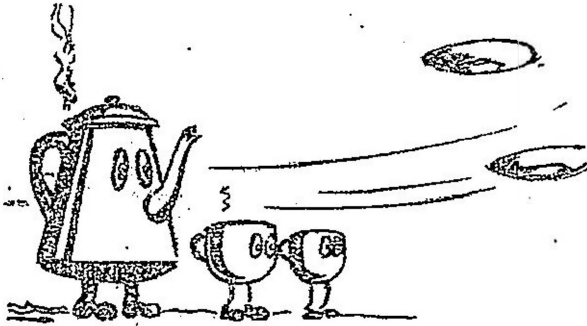
We'll start with your article on criticism; I think I will treat it

from a pseudo-knightist point of view, to see if I can do it justice. There is a fine thread of sense running through this article, but I hope you realise that you aren't going to do the slightest bit of good. Everybody has a point of view which he knows to be absolutely right, or at least more right than anybody else's, so naturally he must point out to you the error of your ways, etc. If you publish a fan mag, you just can't win, all you can do is sit back and be thankful people are writing you letters.

I don't quite agree with what you say about fanzine standards. You say that the editor should keep to the standards he has set himself...do you really mean this? Surely he should always be trying to improve his mag, and should keep on pushing his standards further and further in the direction of up.







I'm sure you agree with this, and I feel you can't have seen some of the better US fanzines, or you would realise that these standards can closely approach those of pro-mags. I haven't seen Z5 so I can't comment, but you probably do have reason to complain about some of the letters; however, don't take the thing too far, because, as I said before, you can't win and if you get all bitter and twisted about it all (and people have) we would lose you...and that would be very sad.

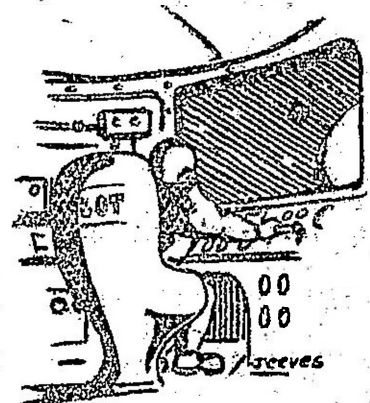
/ I just knew more about 'Critics' would come in after I finished typing this issue's roundup....Joe, you have touched upon an angle in my article that I never even thought of. Namely, you seem to think that I am asking faneds to keep their standards down to a minimum standard, and that they shouldn't try to improve upon this. I'm afraid that idea never entered my head; I was asking faneds to choose a standard and for goodness sake keep their magazine up to it. Of course this should only be a minimum, and if it can be improved upon it should be.

Now seems a good time to waffle on a bit about the comments aroused by my article in NEXUS 1. First, I was surprised how many people agreed with me to an extent...I thought that the general reaction would be condemnation for allowing feelings of 'bitter & twistedness' to see print. Some people even said that the article was written well ...also a most welcome surprise. A pretty common thing was for a correspondent to begin by challenging my article's theme, and end by giving his own ideas...which turned out to be more or less what I had said. In all I'm pleased with the response.

And now for a classical quotation I unearthed...it is a bit melodramatical, but is, I think, a condensation of my theme...

Theodore Roosevelt's words on 'Critics' --

"It is not the critic who counts; not the man who points out how the strong man stumbled, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs and falls short again and again; who knows the great enthusiasms, the great devotions; who spends himself in a worthy cause; who, at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly, so that his place shall never be with those timid souls who know neither victory nor defeat."



Pins &  
Needles

Mailing  
Comments



Being Mailing comments of a sort, composed as is usual for NEXUS, straight on to steneil. (No, Beryl, that long-haired girl above isn't Mary...and that chap isn't me...and we don't know anyone with a beard, do we ? )

Procedure will be to comment on magazines that have aroused in me some desire to comment. No comments-for-comments-sake. This time the whole PADS mailing gets mentioned; when NEXUS gets into OMPA, obviously some zines won't always be mentioned. So here goes...

Constitution etc, sensible stuff; natch, someone like me comes along and prints his own zine, invalidating the rules in this case. Please don't kick me out, fellas..?

Insomnia ;1 (Charles Platt) Charles will, I guess, be taking more time with his next offering. Old POV rejects aren't really sufficient. I liked 'The Drain' and the 'review'. Typical sick Platt stuff, — vintage 'Gormless' and all that bitterness last year, Chas ? (As differentiated from 'standard' platt stuff which isn't sick at all, usually. )



Doubt ;1 (Gray Hall) I see Gray is trying the ZENITH-trick of subtitling his zine as 'S.F.' Sorry, it won't wash, as I've been told repeatedly. Cover very fine but much underinked. Material wasn't quite as good as rumour had led me to expect, but mainly enjoyable. I thought 'The Thorne Smith Tradition' very interesting (really ! ) and I immediately wrote to borrow the stories mentioned. The Bloch story not all that good, but better than almost all fnz stuff. The Campbell story, which was ran as somewhat of an experiment, I found very good. (This coincides with a sudden interest in S & S, I've read BROKEN SWORD, 3 HEARTS AND 3 LIONS, and INCOMPLETE ENCHANTER) Most fine were the Brian McCabe illos for this story. Brian is an excellent artist whom I will be glad to see in Z. Altogether my 'Number 1' out of this mailing

Bumble ;1 (John Barfoot) I'm afraid that this strikes me as a zine that was put out by someone who was determined to be an editor of a fnz, but who really hadn't anything to put in it. No-one is going to read the reviews, the stories were mediocre, (though I've seen a lot worse elsewhere) and artwork was lacking. However this is again something of an experiment, in that it was typed by Mrs Doreen Parker rather than by the editor. Typing is highly competent and error)Free. Better next time.

Whim ;1 (Charlie Winstone) Poor old Charlie said he was surprised to see how much better the Padzines were than he had anticipated. Never mind, this issue was brief yet quite good. The story is the best of Charlie's that I've seen, and held the interest quite well. I have some doubts regarding the (in)effectiveness of spacesuits, though. Poetry means little to me, hence the back covers were wasted.

Padlock (Chris Priest & Dick Howett) I hear Dick has this to himself now, Chris being busy with CON. This pair have contributed a magazine of a standard that was to be expected. I mean, it's damned good. Best feature was Priest's fnz reviews, wherein he says things about Weston's NEXUS 1. Dick Howett's two pieces on TV were just about readable since I wasn't interested anyway. He can write too, wonder what he does at BBC ?

Link ( Beryl & Mary & half female fandom ) I've purposely left this to last, it's so damned difficult to comment upon. I imagine Chris will be baffled, and possibly some of the others. I'm one of 'the others'. Let's try it in order. The Natterbox says what it is all about ( If you know now, Beryl's usual easy style will make it clearer..I think.) Then there is A Kind Of ~~Loving~~ Berylcon. (Hey, what is that odd ~~Loving~~ supposed to be in there for ? Huh ?) This is all fairly digestible in form. And fun. Then Mary's letter...if you've seen Mary's letters you'll know what they're all about. Funny, I don't get them any more. Wonder why not ? Then, we plough into the Unicorn bit. And here the Henley mind starts firing on all cylinders...and mine stops. I've tried to get through this (honest, scrub ! ) but you know me...dead serious, missing all the hidden meanings and references...I can't make head or tail of the blooming thing. I liked the Mikilloes tho'. Then Haggis..she is as bad as Mush..if you like this sort of thing, this is the sort of thing you will like (to make use of a veteran saying.) General comments...Doreen Parker is wrong about Palladino...she could levitate, not TP. Humour, Beryl;-how about Fred Brown and his Martians...or the Hokas...or Chris Anvil. On the whole, a good if esoteric magazine. (Shades of Spinge..)

BOOKS AND MAGAZINES FOR SALE.

These items are from my own collection. Unless otherwise stated, all items are in mint condition. This list goes to readers of NEXUS and ZENITH -- there is only one of each item, so if you want anything, write in at once. List alternatives, send no money until after receipt of books. Postage charged extra.

Hard-cover books.

The Darkest Of Nights (Maine) SFBC 3/6; Time Is The Simplest Thing (Simak) SFBC 3/6; The Drowned World (Ballard) 3/6. Dragon In The Sea (Herbert) SFBC 3/6; Fall Of Moondust (Clarke) SFBC 3/6; Unexpected Dimension (Budrys) SFBC 3/6; The Stars Are Too High (Bahnson) SFBC 3/6. Aliens For Neighbours (Simak), no d/w, 1/6. Best SF Stories 3rd Series (Grayson) d/w but a bit battered, 1/- The Call Of The Cosmos by Tsiolkovsky, non-fiction, mint, in d/w, 5/-. THE DUNWICH HORROR (Lovecraft) mint Arkham House edition, limited edition, 25/-; Time and Stars (Anderson) Gollancz, mint, 7/6½ BEYOND THIS HORIZON by Robert A Heinlein, Crosset & Dunlap edition, d/w very good condition, 7/6. FOUNDATION by Asimov, mint Gnome Press edition, d/w, 15/6-. Untouched By Human Hands Sheckley. Michael Joseph edition, no d/w, 2/6.

Magazines.

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