

WIZARD



WIZARD #1



WRITERS' EXCHANGE

The Writers' Exchange is a service department within the National Fantasy Fan Federation. It is a do-it-ourselves manuscript criticism project. To make use of its facilities, it is not necessary to join anything or subscribe to anything. The basic activity is reading and commenting upon unpublished science-fiction and other forms of writing. The only basic publication is the roster, and that is supplied not only in the official reports to TNFF and in the Writers' Exchange Bulletins, but also by means of carbon copies and by direct referral among individuals.

We have no rules or bylaws, since it is evident that if we need any regulations beyond ordinary common sense, there are the postal laws and the Neffer Constitution for our bulwark.

Ask for a registration card if you are interested. It is a very simple file card with four handwritten notations: "Name," "Address," "Remarks," and (in a small line at the bottom of the card) "Volunteer club work, no charges or other obligations". Everyone on the roster has taken the trouble to fill out such a card and mail it back. Thus anyone else can feel welcome to send written work to any other Exchanger for comment. At the same time, busy Exchangers are just as free to return a ms. without comment if they choose. However, this is rare, because reading other writers' stories is easy and interesting and really takes very little time unless you try to comment on everything all at once. Better a few well-chosen words -- a moment of thought, a moment of writing. But of course that has to be up to individual ingenuity and the way the spirit moves.

Here are a few practical suggestions:

NEVER mail out your only copy.

ALWAYS enclose a return envelope.

Also: get a postal scale; it costs very little and saves you both time and postage. Stock up your desk as a pro would do; that's your aim so shoot accordingly. Make several carbon copies of every draft; it saves time in the long run; and the thinnest copy paper costs less but makes clearer carbon copies.

ALWAYS do as you would be done by -- business is always best when all are prospering.

abh



FLETCHER
'66

H

WORDSHOP



Material in WORDSHOP is presented for your criticism so that the author may revise it before marketing. We do not retain any rights, nor do we make any demands as to what the author does about the advice that turns up. As we see it, that sort of thing is a good game — sometimes instructive as well; for a good readership poll can beat the experts, especially if nobody takes it too seriously.

However -- there is one thing to be taken very seriously indeed, and that is the proper treatment of the eventual purchaser, if any. Material from WORDSHOP may be offered where you like; but before closing an actual sale, make sure that the editor knows about the history of the material and does not consider that appearance here uses up the first serial rights for his magazine. Some consider that a circulation of 500 is nothing to notice, and the same for our prices and rates of payment. However, by strict legal definition, "private circulation" means fewer than 100 and at no charge. We kept WORDSHOP within those limits and found them too cumbersome; hereafter, it is just one aspect of WIZARD.

ARACHNE

by Corona Smith *

There once was a girl, and her name was Miss Weaver,
 (Weaver, the Spider, we know you, we know you)
 Clever and proud and a born unbeliever.
 (Spider in air, all the world is below you.)

She could weave
 -- ah, cloud colors, rainbow and all,
 Her hands went like lightning, you'd vow she had eight
 On the bobbins and shuttles till long after late
 For she knew she was great,
 so she couldn't stay small.

There wasn't a lady in seventy towns
 Who could dress in the like of Miss Weaver's fine gowns.
 They came to admire, they looked and were awed,
 And Miss Weaver worked harder to make them applaud.

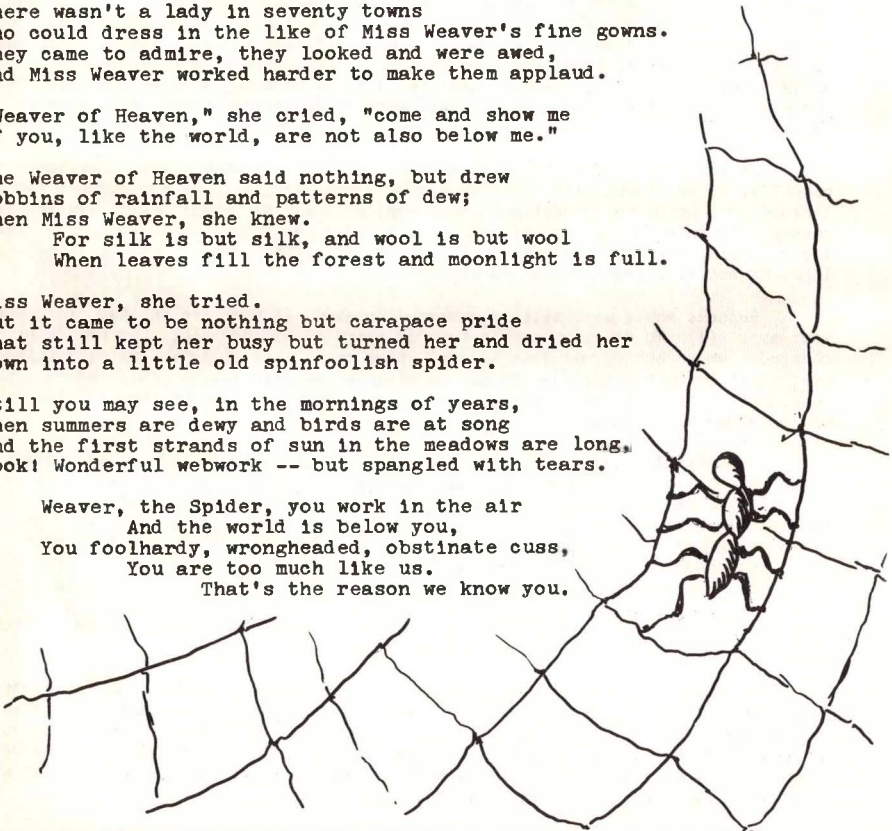
"Weaver of Heaven," she cried, "come and show me
 If you, like the world, are not also below me."

The Weaver of Heaven said nothing, but drew
 Bobbins of rainfall and patterns of dew;
 Then Miss Weaver, she knew.
 For silk is but silk, and wool is but wool
 When leaves fill the forest and moonlight is full.

Miss Weaver, she tried.
 But it came to be nothing but carapace pride
 That still kept her busy but turned her and dried her
 Down into a little old spinfoolish spider.

Still you may see, in the mornings of years,
 When summers are dewy and birds are at song
 And the first strands of sun in the meadows are long,
 Look! Wonderful webwork -- but spangled with tears.

Weaver, the Spider, you work in the air
 And the world is below you,
 You foolhardy, wrongheaded, obstinate cuss,
 You are too much like us.
 That's the reason we know you.



*House-pseudonym to protect the identity of bashful contributors.
 Send all advice, offers of publication, and diatribes c/o WIZARD.

6/ Rejections we could almost enjoy:
HEALTH KNOWLEDGE, INC.

119 FIFTH AVENUE
NEW YORK, N. Y. 10003
ORegon 3-6060

Dear Contributor:

Once upon a time, the editor was a writer, and when we would send out mss. and receive them back with printed rejection slips that told us nothing about why the mss. was returned, it was pretty painful. Then, one day, I became an editor, and shortly learned the facts of life: every publication we have been connected with has received so many, many mss. each week that were a letter of explanation - even a short one - sent out to every author, there would be no time for the editor to do anything else. We can do this sort of thing only when a mss. is so close to being what we want and can use at the present time, that just a little more work on the author's part will make it right for us.

We also wondered back in those days, particularly when a mss. came back quite promptly, if our submission actually had been read at all. . . and another thing we learned upon becoming an editor is that some mss. are not read; there are several reasons for this, and we are listing them. If none of them is checked, then the reason for returning your mss. is that it is simply not right for us. (Which does not mean that it might not be right for someone else.)

Reasons why a mss. will be returned unread. If they are checked, they apply to your mss. (1) We do not use this type of story or article (2) Our policy has changed; we no longer use this type of story or article (3) We are overstocked on this type of story or article (4) We are overstocked on this length (5) We do not use this length (6) Your mss. was prepared incorrectly and could not be sent out to the printer as is, however excellent it might be.

That final item is very relevant. "Incorrect preparation" usually refers to mss. which have not been typed double space, on one side of a standard typewriting paper (the size of this letter). We cannot consider mss. typed single space, like this letter; handwritten mss; carbon copies; mss typed on both sides of the sheet; legal-size mss; mimeographed mss., etc. Also, "incorrect" applies to mss. where the typing is faint or indistinguishable; the editor's eyes are valuable, and so are the printer's eyes. Since we do not have the facilities to re-type mss. that are incorrectly prepared, however worthy they might be, we send them back unread. (That is, if the author has put his full name and address on page one of the mss. We are holding a number of mss. which have no identification at all, one or two without even a title!)

We think you will see the reason for return without reading, in the other five instances. There is no point reading a mss. which cannot be used under the circumstances, and we are unable to engage in individual suggestions to authors except in circumstances we mentioned above. So, to repeat: unless one of the 6 reasons above is checked or underlined, your mss. has been considered carefully; and knowing that you have worked hard on it, we are truly sorry that it is not for us.

Sincerely yours,
HEALTH KNOWLEDGE, Inc.

Robert W. Lowndes
Robert A. W. Lowndes,
Editor

RAWL/bb

PAST, PRESENT + FUTURE

news of the field

quoted from



SKYRACK is published biweekly by
Ron Bennett
52 Fairways Drive
Forest Lane
Harrogate
Yorkshire
England

Subscription rates: 2/6d or 35¢
(70¢ airmail)

((Holders of an overseas airmail subscription to this British news publication will know what happens in this country as soon as any and ordinarily sooner. There are other newsletters, but we have noticed that this one outdistances the rest because while some have some good points, this one has them all: accuracy, promptitude, readability, legibility, knowledge of the field, and breadth of scope, especially for news of activities in Europe. Contents include reviews of current publications both professional and amateur, conferences and clubs, births, deaths, marriages and other personal events. It is unfailingly courteous and goodhumoured and has thus become our all-time favourite to the point of affecting our style and orthography. *abb.*))

Ron announces a flag of truce in the Tolkien/Ace war:

TOLKIEN TRILOGY SETTLEMENT. As many fans will know, the Tolkien Lord of the Rings trilogy was published by two paperback firms in the States last year. Ballantine ran an "authorized" edition and Ace Books, who discovered that because of a former publisher's oversight the series was not copyrighted in the U.S.A, published what has been termed in some circles a "pirate" edition. Ballantine, Ace and Tolkien supporters and spokesmen have wrangled often and at length ... Now Ace Books have answered... by paying Professor Tolkien over \$9,000, full royalties (instead of the customary quarter royalties paid by American publishing houses to British authors) on sales in 1965, in spite of being under no legal obligation to do so.

The 1966 Directory of Science Fiction Fandom can be ordered from Ron Bennett or from Buck Coulson, and contains not only a very handy list of American fans, but a gross of British addresses as well as the addresses of fans in Germany, Canada, Belgium, France, New Zealand, Australia, Sweden, Japan, Africa, Hong Kong, Italy, Holland, Spain, and the Argentine. \$3.00 or 7/.

SNIPPETS. Harry Harrison and Michael Moorcock addressed London University on sf, as promised, at the end of January. Mike Moorcock says that the result was a somewhat incoherent talk but that they enjoyed the informal sessions before and after the talk. Frank Arnold and John Brunner are also scheduled to speak:::

--still quoting from SKYRACK:

... Brian Aldiss' Earthworks has been published by Doubleday and has also been accepted by the Science Fiction Book Club in the U.S.A. Faber have reprinted Aldiss' Canopy of Time. LA fan, Ted Johnstone, has sold two books to Ace for their Man From Uncle Series (now being published over here by 4 square), namely The Vampire Affair and The Dagger Affair, both by "David McDaniel".

Due from Gollancz within the next month or so are Harry Harrison's eighteen-shilling return to "straight" sf, The Plague From Space, the Pohl-edited Eighth Galaxy Reader (21/-), the Pohl-penned A Plague of Pythons (16/-), and Hal Clement's Close to Critical (16/-).

Penguin, who are at present negotiating an anthology on the nature of time (as distinct from time travel or time paradox) are to reprint the Bester classics The Demolished Man and The Stars My Destination later this year.

Rupert Hart-Davis, who have hitherto published only Bradbury, are venturing further into the sf field with an anthology compiled by Douglas Hill and Ronald Whiting selected The Watch Below by James White (18/-) and Walter Moudy's No Man On Earth (18/-) as well as two anthologies: Star Fourteen and SF Showcase.

Lined up by Compact Books are Time Transfer by Arthur Sellings (April), The Symmetrians by new writer Kenneth Harker (May), The Deep Fix by James Colvin (June), A Planet Called Krishna by L. Sprague de Camp (July) and the new Moorcock novel, The Twilight Man (August).

Philip K. Dick joins Kurt Vonnegut and J.G. Ballard as the only sf writers on the Jonathan Cape list with The Three Stigmata of Palmer Eldritch to be published later this year.

((for the benefit of any of WIZARD's readers who misdoubt that there may be difficulty with sending shillings and pence from here to Great Britain: all you have to do is head for the postoffice and buy a money-order. The fee is higher than for a domestic money-order but they mail it for you. Currency cannot be sent either way through the mails, but the British Consulate here has assured us that there is a comparable system for sending postal orders from Great Britain to the U.S.A.; and we subscribed for both VECTOR and SKYRACK by postal order and found that it is all very simple and safe. The announcement is made for the benefit of readers on both sides of the ocean, who wish to send abroad for titles not available nearby. abh)))))))))))))))))
((p.s. The postoffice will figure the shillings and pence at the going rate of exchange at no extra charge, too. I loved that part.))

& more SKYRACK:

CONGRATULATION DEPT. Ted White and Robin Postal were married in Florida 26th Feb. John Foyster married 10th March in Victoria to a young lady called Elizabeth. On 25th March in Los Angeles Fred "Steve Tolliver" Langley married Sylvia Dees. On 2nd April Marie Rothwell married Delta filmman Harry Nadler. The reception is to take place in Gt. Yarmouth this weekend. Dian & Bruce Pelz, whose newszine Ratatosk is going great guns, were joined by young Cecy Pelz (6 lb 13oz) on 4th March. On 8th March daughter Melissa Kathleen was born to Peggy Rae & Bob Pavlat and on 17th March Rachel Anne joined the Dave & Katya Hulan household. Yes, congratulations all round. *((+ To TAFF winner Thomas Schück.))*

CHANGES OF ADDRESS(Already): Rich Brown, Mike MoInerney, 250 W.16th St(Apt 5FW)
New York, NY 10011, USA.

Peter Mabey, 110 Russell Lane, London N 20.

Andy Main, PO Box 4602, Santa Barbara, Calif 93103, USA.

We also quote & recommend

SFWA

BULLETIN

Volume 2, Number 2: Whole Number 5

April, 1966

SFWA Bulletin is published bimonthly for free distribution to members of Science Fiction Writers of America. Contributions and correspondence should be sent to Damon Knight, Editor, Box 338, Milford, Pa. 18337; subscriptions (\$3 for six issues, available to s. f. professionals other than published writers), changes of address & orders for back issues, to Lloyd Biggle, Jr., 569 Dubie St., Ypsilanti, Mich. 48197.

"Nebula" Awards for the best science fiction of 1965

The current issue lists

were presented on March 11 to the following:

authors' authors,

For best novel: Dune, by Frank Herbert, published by Chilton Books.

Doubleday plans
an anthology

For the best novella: "The Saliva Tree," by Brian Aldiss (F&SF), and "He Who Shapes," by Roger Zelazny (Amazing).

of the winners:

For best novelette: "The Doors of His Face, the Lamps of His Mouth," by Roger Zelazny (F&SF).

For best short story: "Repent, Harlequin!" Said the Ticktockman," by Harlan Ellison (Galaxy).

Contents also include market news, a discussion of contracts with book publishers (third part of three) an article regarding science-fiction films by Forrest Ackerman, letters from members, a listing of members' nominations for 1966 awards, & whatnot.

dk confirms that Ace has extended olive-branch to Tolkien and adds that in addition to cash payment, they promise not to issue any more copies of the Ring Trilogy without permission. dk also cracks down on Ultimate Publishing Company (purchasers of AMAZING and FANTASTIC from Ziff-Davis, whose circulation fell too low for survival) since Ultimate has not only been using reprints without the authors' permission but is refusing payment on the grounds that ZD always bought all rights. This is true enough, but publishers do not ordinarily annoy their source of supply (writers) needlessly, and since the sums involved must be very small (reprint fees are usually 10 % of the original payment, and ZD never paid much in the first place) we wonder whether Cohen & Ross know what they are up against, and whether dk shouldn't find out what's possible with these publishers. It makes no sense to break the rice bowl of one of our few markets, already having problems of survival. On the other hand, SFWA's membership lists about all the active writers in the field, and dk is asking them for a boycott. Is there a peace-maker in the galaxy?

Writers who would like to attend the 11th annual Milford Science Fiction Writers' Conference, Sept. 10-17, 1966, are urged to write as soon as possible to Keith Laumer, Chairman, Invitations Committee, Box 972, Brooksville, Fla. 33512. Please indicate which days you would like to attend. The Conference has reached saturation point and may not be able to accommodate everyone who would like to come this year.

10

Coming Events: TRICON

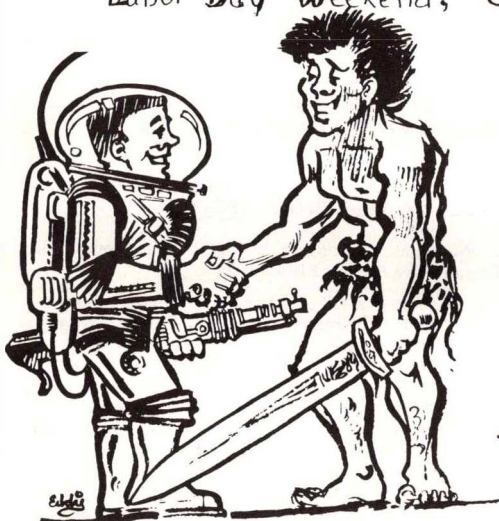
P.O. BOX 1372
CLEVELAND, OHIO 44103

CHAIRMAN
Ben Jason
3971 East 71st Street
Cleveland, Ohio 44105

ASSOCIATE CHAIRMAN
Howard DeVore
4705 Weddel Street
Dearborn Hts. Michigan 48125

ASSOCIATE CHAIRMAN
Lou Tabakow
3952 St. John's Terrace
Deerpark, Ohio

24th World Science Fiction Convention
Labor Day Weekend, September 3, 4, 5
1966



IT'S HUGO NOMINATION TIME AGAIN!!!

~also~
DISCLAVE

The Disclave will be held on Friday and Saturday, May 13 and 14, at the DIPLOMAT MOTEL, 1850 New York Avenue., N.E. in Washington (i.e. at New York Avenue and Bladenburg Road). Motel rates: Single \$11 to \$15; twins and doubles \$14 to \$20; each additional person or additional rollaway bed \$2.

~also~

MIDWESTCON

The Midwestcon will be held on Saturday and Sunday, June 25 and 26, at the CARROUSEL INN, 8001 Reading Road, Cincinnati, Ohio. For further information write to:

LOU TABAKOW, 3953 St. John's Terrace, Cincinnati 36, Ohio

Also you are reminded that the Writers' Exchange has a workshop meeting open to any reader or writer of the genre who cares to sit in. We meet at the YWCA Pioneer House, in the Board Room, on the second Sunday afternoon of every month, 3-5 PM, to chew up unpublished science fiction and fantasy manuscripts.

May 8 Next issue of WIZARD and slushpile party for the benefit of TWILIGHT ZINE (MITSFS). Katherine McLean attended our last meeting and promises to come again when she can.

June 11 Harry Stubbs (Hal Clement, in case anyone still doesn't know his pen-name) will tell us all about how he took up professional writing in order to get out of taking another course in English composition inasmuch as his faculty advisor, Dr. Menzel, has a fixed idea that young & old scientists should be able to express themselves well in writing.

We are cooperating with local groups; BOSFS held a business meeting after our last workshop and is welcome to do so whenever convenient with the proviso that the members all voted to take care of it beforehand in the future so as not to be cut short on the fun end of our activities.

We are also cooperating with the NFFF Story Contest to provide a screening group for entries and to relieve the coordinator, your editor, from the necessity of judging manuscripts. The names of contest entrants are known to the coordinator and are withheld from all judges for the sake of impartiality. Final judge will be Fred Pohl of GALAXY/IF/WORLDS OF TOMORROW this year. Deadline Halloween -- enter any time now. NFFF pays the entrance fee (\$1.00) for all members in good standing -- as many entries as you like.

Contest Rules: Watch NFFF official publications or write here for an entry blank. Non-members may enter but must pay their own entry fees, which are then turned over to the treasury for cost of contest. This contest is limited to amateur writers. We define an amateur as one who has published no more than two stories in sf prozines -- this conflicts with dk's definition and with some of our own notions. We are, however, only acting as temporary coordination until some less busy and sufficiently-qualified person turns up, or until one of the former managers comes out of fafia. At the moment, Clayton Hamlin and Ed Ludwig are acting as advisors but insist that this is all they can undertake. It seems best all around, therefore, to go along with all the same general set of rules that has been in use before.



REPRINTS

- and recommendations -

LUNA #5, 1966, published by Frank Dietz, 1450 Walton Avenue, Bronx 53, New York

Subscription rates: four for 50¢, single copies 15¢. Checks or money orders should be payable to Franklin M. Dietz, Jr.

Contents consist of original artwork, mostly professional -- electronic stencils by Julius Postal. Mimeographed transcripts of speeches made at world and regional conventions, which Frank has been recording for aeons:



RICHARD MATHESON SOUNDS OFF
(From a banquet speech recorded September 4, 1954, at the 12th World Science Fiction Convention, San Francisco, California.)

...It is this: I, like almost all of you, I imagine, am good and tired of having science fiction patronized. At a recent lecture given in Los Angeles during a writers' convention, Catherine Moore said that someone asked her, "Has anything really good ever been written in science fiction?" she named a few books, like 1984, Brave New World, etcetera. The person said that he really never thought of such works as science fiction. Catherine Moore said, "Well, naturally, if you omit whatever is good in science fiction, then no, there's never been anything good written in science fiction."

This seems to me to be the unenviable state in which science fiction exists today. As far as general criticism is concerned, anything literarily passable cannot possibly be considered as science fiction. This leaves Flash Gordon, death rays, and invaders who look like octopl... Critics use it as their whipping boy...and in general they have one hell of a time, thinking up very clever little insults for it.

The fallacy of this is that they rarely, if ever, seem to know what they are talking about... If they had read

Reprints, continuing (Richard Matheson, transcribed in LUNA #5)

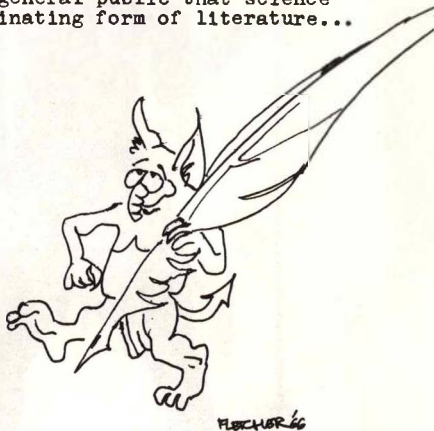
science fiction -- I mean all or even any sizable portion of it -- they'd know that genuine literature is not only possible in this genre, but has been achieved time and again, by Arthur C. Clarke, Ward Moore, Ted Sturgeon, Ray Bradbury, Fritz Leiber, and many others.

Science fiction, however, is still out in the snow...I think that this is a lousy situation. I think that maybe it's about time that science fiction writers, science fiction editors, and science fiction readers ...put some sort of concerted effort into the attempt to convince the critics and the general public that science fiction is a valid and inherently fascinating form of literature...

...such an advance may be a matter of gradual evolution rather than revolution... it may be that only time will bring about critical respectability...but it seems to me that a little judicious effort ... wouldn't hurt at all.

RANDALL GARRETT TELLS ALL, *ibid.*

We writers are constantly urged: Study Your Market. Especially a beginning writer. Those of us who have been in the field for awhile, in any kind of writing, know enough to study our market. Or don't have to be told. If we don't study, we don't get checks. That tells us.



We'll sit around and say, "All right, we'll study our market. I want to write for Alfred Hitchcock. So I pick up Alfred Hitchcock's magazine, and I read all the stories in it. Aha! That's what Alfred Hitchcock wants.

So I write one for the editor of Alfred Hitchcock's magazine. And he picks it up and says, "My God, we've been getting this same kind of crud for six months; why do we have to have another one?"

Because editors run across dry periods, when all they get, either from the agents or in the slush pile -- well, some of the manuscripts ... an editor will sit down and reject, and reject, and reject. And all of a sudden he walks over to his files. It's now June and he's ready to set up the September issue... and he finds exactly two stories...They are the only things he's been able to buy in the last six months that were any good. God, we've got to fill the September issue! Go over the slush pile and pick out the three best of a bad lot. Now he has five stories to go in that issue. But what's he going to do for the next issue? Pray that another story comes in. So he turns out two bad issues before the good-stuff starts flowing in.

Meanwhile, the writers are busily studying their market. And they study those two issues.

24/ More Reprints -



This much-more-sophisticated (or is it -- art these days --) Primitive is temporarily unstapled from an early number of VECTOR, the official organ of the British Science Fiction Association (BSFS); publications officer for the past aeon has been Roger Peyton, 8 Greswood Park Road Quinton, Birmingham 32 England

This primitive Primitive is from FAN-FIC, published by David Dewsnap
4 Eldredge Street
Newton, Massachusetts, 02158

Contents include an A. Merritt bibliography, news and reviews, and whatever else the editor can find, within the scope of Fantasy Fiction and artwork.

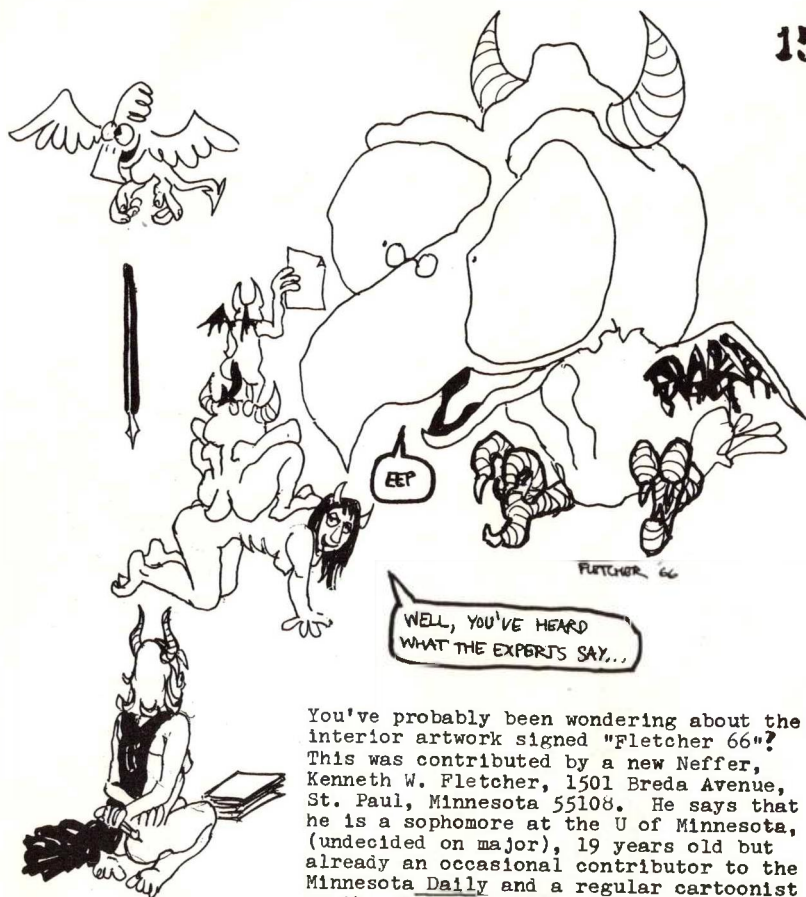
Format fair -- for a first issue, very promising. Done photo-offset, pamphlet size 8 1/2 X 5 1/2, edge-stapled. Needs wider margins. Promises for the next issue a story by Eando Binder, never published before.



This illustration is from a pencil sketch by Jim Cawthorn, completed by Bill Ward.

-25-

VECTOR #7 Spring 1960



You've probably been wondering about the interior artwork signed "Fletcher '66". This was contributed by a new Neffer, Kenneth W. Fletcher, 1501 Breda Avenue, St. Paul, Minnesota 55108. He says that he is a sophomore at the U of Minnesota, (undecided on major), 19 years old but already an occasional contributor to the Minnesota Daily and a regular cartoonist on the Minnesota Technolog -- "somewhat of an engineering magazine?"

We have more of Ken's work, and other material, all set for our next issue.

ANY QUESTIONS?

YOURS FOR A BETTER MIDSUMMER'S EVE,

Alma Hill & Friends -

