

WIZARD



WIZARD #2



WIZARD

#2 July 1966

WIZARD is a non-profit, semi-professional magazine edited and published by Alma Hill, under the auspices of the NFFF Writers' Exchange, in order to provide information for the benefit of readers, critics, and especially writers of imaginative fiction.

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POLICY

First copy complimentary; subsequent copies 4/\$1.00

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No controversy except about writing.

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by

Alma Hill

463 Park Drive

Boston 15, Mass.

NFFF Writers' Exchange roster as of June 1, 1966

John W. Andrews, 2327 CMR, Holloman AFB, New Mexico 88330
Greg Benford, c/o Physics Dept., Univ. California, San Diego,
La Jolla, California 92037
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The above is home address; after June 16 - September 2, will be at
Michigan State, Univ., 206 Case Hall, East Lansing, Mich.
& for the winter session, September 25-June '67 B325 Bryan Hall //48823
James (Jim) A. Corrick, III, 2116 Lake Avenue, Knoxville, Tennessee 37900
Tom Dupree, 809 Adkins Boulevard, Jackson, Mississippi 39211
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Chet M. Gottfried, 1665 Johnson Avenue, Elmont, L.I., New York 11003
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Clayton Hamlin, Southwest Harbor, Maine
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Paul G. Herkart, 25 Palmer Square West, Princeton, New Jersey 08540
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Gil Lamont, 1512 South Walnut, San Gabriel, California 91776
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Tom Reamy, 1709 Debbie Drive, Plano, Texas 75074
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COA to: 1001 Elms Street " " "
Jack Steele, 609 West Kelly Street, De Soto, Missouri 63020
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Don Wick, 108 Fleniken Avenue, Knoxville, Tennessee
Paul J. Willis, Route #1, Box 156, Festus, Missouri 63028
Gregg Wolford, 9001 Joyzelle Drive, Garden Grove, California 92640

Exchangers Gottfried & Mason are interested in local groups; see them.
Exchanger Root is interested in a Mensa Special Interest SF group, as
is your editor. Further news about that, when and if.

Boston meetings of the Writers' Exchange will screen the entries to the
NFFF Story Contest. Anyone is welcome to drop in. We meet on the
second Sunday of every month at the Boston Pioneer YWCA building,
3-5 PM, in the Board Room, second floor.

Special guest on July 10 will be the well-known professional writer,
Ben Bova, who will answer questions informally, and would also like
to hear some criticism of his published work (see our letter section).
You will find his two published novels for young adults in any good
bookstore or library.

The Writers' Exchange is a do-it-ourselves manuscript-comment service
for the benefit of unpublished imaginative fiction. Exchangers can be
writers to any degree that suits themselves. We have no objection to
other literary forms, but our specialty is as above.

STORY CONTEST, 1966, NATIONAL FANTASY FAN FEDERATION

c/o Writers' Exchange

1. The contest is open to all amateur writers in this field. We define an amateur as one who has sold no more than two stories to the professional science-fiction and fantasy magazines.
2. Stories must be the original unpublished work of the entrant, must be less than 5,000 words in length, and must come within the field of science-fiction and/or fantasy in the opinion of the final judge.
3. Stories should be typed on 8 1/2 x 11 white paper, double spaced, with the title on every page but the name of the author omitted. We provide each entry with an identifying number and withhold the names of authors from judges as an added assurance of impartiality.
4. Contestants may enter any number of stories. Each should be accompanied by a stamped addressed return envelope which is to be held with the identifying number of the manuscript until the judging is finished.
5. Contestants are expected to retain one or more copies of each story entered. The NFFF undertakes to use all possible care, but cannot, of course, guarantee against accidental loss in the mail.
6. The entry fee of one dollar should accompany each entry, unless the contestant is a member in good standing of NFFF, in which case no fee is required.
7. Final judging begins November 1, 1966; stories must be in by then.
8. The final judge of this contest is Frederik Pohl, Editor of GALAXY, IF, and WORLDS OF TOMORROW.
9. Prizes are: First Prize \$10.00, Second Prize \$6.00, Third Prize \$6.00. Certificates of Honorable Mention may be awarded if in the opinion of the final judge any other stories merit them.
10. Results of this contest are to be announced to the winners as soon as the judging is completed, and announced to the membership in the first issue of TNFF to appear in 1967.

.....
Application for entry of (Title of story) _____

I have read and agree to the above rules.

(Signature of author) _____

(Address) _____

Do not write below this line.

Identifying number _____ Received date _____ Acknowledged _____

Judge's ratings _____

Send all entries to Mrs. Alma Hill,
463 Park Drive
Boston 02215
Massachusetts, U.S.A.

For the following information about assemblages, where writers may hear from others in this field, we are much indebted to the Washington Science Fiction Association, whose editor sent us a copy of their Journal with advance permission to quote:

THE W S F A JOURNAL

The official organ of the Washington Science Fiction Association -- Issue Number 22
Editor and Publisher: Don Miller 12315 Judson Road May, 1966 (DISCLAVE Issue)
Wheaton, Md., 20906

WESTERCON XIX -- Friday, July 1 through Monday, July 4, inclusive, at Handlery's Stardust Motor Hotel and Country Club, Hotel Circle, Mission Valley, San Diego, California.

OZARKON I -- Friday, Saturday, and Sunday, July 29, 30, and 31, at the Downtowner Motor Inn, 12th and Washington Sts., St. Louis, Missouri, 63101. Guest of Honor, Ted White. Membership fee, \$2; send to James N. Hall, 202 Taylor Ave., Crystal City, Missouri, 63019. Room rates: Single, \$10; Double, \$13; Twin, \$14; obtain reservation card from James Hall to get above (discount) rates. Program -- mostly informal, with movies, talk, parties; lots of opportunity for collectors to buy, sell, and trade; climaxed with a banquet Saturday night. Sponsored by OSFA (Ozark Science-Fiction Association).

VIENNA CON '66 -- Friday through Monday, August 5 through 8, in Vienna, Austria. For additional information write: Alex Melhardt, 11 Hintzerstrasse, Vienna 3, Austria.

DEEPSOUTHCON IV -- Friday, Saturday, and Sunday, August 26, 27, and 28, in Huntsville, Alabama; exact site to be announced later. Registration fee, \$1.50. Free beer and punch. Very little formal program. For additional information watch these pages or write: Lon Atkins, Jr., P.O. Box 660, Huntsville, Alabama, 35804.

TRICON -- Thursday through Monday, September 1 through 5, inclusive, at the Sheraton-Cleveland Hotel, 20 Public Square, Cleveland, Ohio, 44101. Guest of Honor, L. Sprague de Camp. Banquet m.c., Isaac Asimov. Registration begins at 6 p.m., Thursday. Room rates: Single, \$7.85; Double, \$13.85; Twin, \$16; all rooms air-conditioned, with private bath, radio, and T.V. Five up-to-date specialty restaurants. Free 24-hour parking for all guests of the hotel. Membership fees \$3 for attending membership and \$2 for non-attending membership (other \$1 may be payed at door if desired). Make checks payable to: "24th World Science Fiction Convention", and mail them to: 24th World Science Fiction Convention, P.O. Box 1372, Cleveland, Ohio, 44103. Mention TRICON (& 24th World Science Fiction Convention) when registering.

The JOURNAL is published bi-weekly, and is free to all Regular and Life members in good standing; \$1 per year via 3rd class mail or \$1.50 per year via 1st class mail for Associate members, with payments credited to member as advance dues for the year; free but via 3rd class mail to Corresponding members, who may receive it via 1st class mail by paying an extra 50¢ per year. For trades, write the editor. Third class mailings are sent two issues at a time, at end of month.

As for
other
gatherings

We thought of listing writers' workshops besides our own; but these are well listed in Saturday Review, The Writer, and the Writer's Digest, available at all newsstands.

& for these items we are indebted to;

SKYRACK 90

Ron Bennett, 52 Fairways Drive, Forest Lane HARROGATE, England

THE 1967 BRITISH NATIONAL CONVENTION has found a home. Contrary to rumours circulated recently to the effect that the Con next year would be held at the Unicorn in Bristol, news has now been circulated as follows: The 1967 Eastercon will be held at The Hawthorns Hotel, Woodlands Road, Bristol 8. 39/6d per person per night. Private shower 5/- extra per night. Private bath 7/6d extra ditto. Details, memberships, booking forms etc etc from the answer to the Seamen's Strike, Tony Walsh, Kt.St.F., 61 Halabury Rd., Redland, Bristol 6.

THE SEVENTH AUSTRALIAN CONVENTION took place over the Easter weekend, opening at 2pm Good Friday with a short introduction session and a long auction at which £A2.50 was paid for a first issue of R&SF. Saturday saw a discussion end with the siting of the '67 con for Sydney. Tapes from Brian Aldiss and Ted Carnell were played. They spoke on current trends in SF. An author panel of John Baxter, Stephen Cook, Lee Harding and Wynne Whiteford became rather heated at times and ran for an hour and a half. The Seven Faces of Dr Leo and some short films were shown. Sunday's programme ran to another auction, a tape compiled by Charles Platt (and including Mike Moorcock and Lang Jones) was played, John Baxter gave an illustrated lecture on The Horror Film and Forbidden Planet was shown. Average attendance ran to 45. And a month later, on 11th May, Committee man John Foyster's house was completely burned down, resulting in the loss of records, magazines and addresses.

The Liverpool Group celebrated its 1956 Whitsun weekend party's tenth anniversary (at the 1956 get together Eric Bentcliffe and Eric Jones were made Honorary Ex-Chairmen of the Liverpool Science Fiction Society and attendees visited the Louis Armstrong concert at the Liverpool Stadium) by a brag and barbecue party which took place in two parts, in Bebington and at Freshfield beach respectively. Three kitty brag is in fashion, Ron Elliot. Steak was cooked, chicken was eaten.

HUGO AWARDS FINAL NOMINATIONS

(Voted on at Whitsun?)

The following items have been nominated for Hugo Awards, these to be presented at the TriCon, the Cleveland World Science Fiction Convention which will be held in September. Only members of the TriCon are eligible to vote on this final ballot:

Best Novel: And Call e Conrad by Roger Zelazny, Dune by Frank Herbert, Skylark Duquesne by E.E. Smith and The Moon is a Harsh Mistress by Robert Heinlein.

Best Short Fiction: Repent Harlequin, Said the Ticktockman by Harlan Ellison, Doors of His Face, Lamps of His Mouth by Roger Zelazny, Star Dock by Fritz Leiber, Marque & Reprisal by Poul Anderson and Day of the Great Shout by Philip Jose Farmer.

Best Professional Magazine: If, Analog, Galaxy, R&SF and Amazing.

Best Professional Artist: Frank Kelly Freas, Gray Morrow, Frank Frazetta, John Schoenherr and Jack Gaughan.

Best Dramatic Presentation: No Award.

Best Amateur Magazine: Erb-Dom, Double Bill, Niekas, Yandro, Trumpet.

Best All-Time Series: Tolkien's Lord of the Rings, Burroughs' Barsoom Series, Asimov's Foundation series, Smith's Lensmen Series and the Future History Series of Robert Heinlein.

CHANGE OF ADDRESS: Richard H. Eney, USAID, AD/FO Vietnam, c/o American Embassy, Saigon; APO, San Francisco, Calif 96243, USA.

TOP PRESS: New address for Ed Meskys: 723A - 45th St., Brooklyn, NY 11220.

EARLY BIRD, Michel Feron, 7 Grand-Place, Hannut, Belgium 12 for \$1 (air-mail \$1.60). In English. Two pages of French and other Continental pro-news.

NEW BOOKS

from a writer's viewpoint

MISSION TO UNIVERSE, by Gordon Dickson, c. Berkeley, October, 1965 50¢
(If this is not on the local stand yet, you can write to the publisher,
adding 5¢ extra for postage. Berkeley Publishing Corporation,
15 East 26th Street, New York, N.Y. 10010)

The author says, "SF writers get too few book reviews." Well, they can't read all the fanzines and still have time to write for us. But it's a courtesy to send the author a marked copy if he's reviewed or mentioned; and if you don't know his home address, write first class c/o publisher and they will know where to forward it.

At any rate, Berkeley books are sent free to all SFWA members for review, and in the case of this one, Dickson had enclosed postcards with his return address with a request for "any quick capsule criticism". In case you want to add your two words' worth, write to: Gordon R. Dickson, Box 1566, Twin City Airport, Minn. 55111.

Our capsule criticism -- with which you are invited to differ and tell us, Dickson, or both -- is that this book has all the Dickson gusto, once you get into it, but it opens so slowly that you have to put in patience even though this dragged-out opening is beautifully-worded. But isn't it good for the reader to do some of the thinking? How say you?

SEEKERS OF TOMORROW, by Sam Moskowitz, World Publishing Company, 1966

This, with its companion volume, EXPLORERS OF THE INFINITE, contains a series of short biographies of leading writers and editors in this field. A previous volume, THE IMMORTAL STORM, records fanish organisations and disorganisations from A.D. One, Gernsback, until the days when WWII set an end, for a while, to everybody's spare time. (Sam's conclusion, as the title indicates, was that fanclubs are prone to quarrel as the sparks fly upward, and that the only workable rule is that of a Police-state Anarchy. He may be right, too; the Writers' Exchange runs that way with no complaints -- so far -- touching wood.)

As the leading historian of The Microcosm, Sam has no peer. He may have human foibles and biases, and it cannot be denied that his style, though competent, is conservative unto stuffiness. But his material and its milieu probably require a good deal of buckram in the presentation; and so encyclopedic is Sam's knowledge of his subject that no serious student of the field can overlook his material. His resources are unmatched, his collection probably the world's choicest, and one of the most compendious. He is always in earnest, usually cheerful; and who can dispute his taste as long as he likes science-fiction?

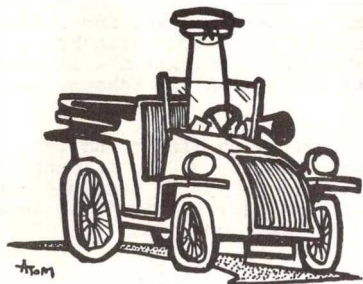
TARZAN AND THE VALLEY OF GOLD, by Fritz Leiber, copyright © 1966 by Edgar Rice Burroughs, Inc., and Banner Productions, Inc. 75¢ & postage from Ballantine Books, 101 Fifth Avenue, New York, N.Y. 10003

This is a rare literary event, a pastiche by an author who is a far greater stylist than the original creator of household-word names of characters. The thing for young writers to study particularly, we feel, is not only the beauty of the wordwork, but the success with which Fritz Leiber has costumed his style, so to speak -- evoking the manner of Burroughs without his indefensibly flawed wordings.

REPRINTS

STEFANTASY

The Illustrated Magazine That Is Up To 81.67% Milder
From WILLIAM M. DANNER
R. D. 1, KENNERDELL, PA.



According to a statement on the cover, Stef costs "300 yen, except for your copy, which is free". But see the footnote quoted * below. He says he means it about the yen & freedom, both.

Stef uses articles, art, fiction, letters, and any other material that Bill Danner happens to like. It is up to 81.7% milder than **tabasco**, if that is any clue.

Reproduction is handset presswork, since Stef belongs to NAPA, the venerable National Association of Amateur Printers. Bill has been sending us his zine for years, but as the man says, we'll never know why. All we are sure of is that it's one of the all-time great favorites with everyone.

THE FIRST PAGE

"You can fool some of the people some of the time, and you can fool some of the people some of the time, but you can't fool some of the people some of the time."
—AMBROSE J. WEEMS

I AM BEGINNING to think that the suggestion at the end of Mr. Starnes' article, reprinted in this issue, has come too late to do me any good. If this is so I'm glad for it means that a good many people have adopted the idea.

For many years I have returned every business-return envelope and card I have received in junk mail. The envelopes have always been stuffed with the other junk (omitting any item bearing my name) and, when there was room left, other waste paper, for the junk-mailers must pay one cent over the regular first-class rate for each one returned. Until I read Mr. Starnes' brilliant idea it never occurred to me to use old tin cans. (Sheets of lead would indeed be better but I'd have to pay for them while the cans are free.) So, now that I have begun to get rid of empty cans in this novel and entertaining way, the influx of business-reply junk has dwindled almost to nothing.

Since the flood of lumber, hardware, groceries and other do-not-return junk continues unabated I conclude that a lot of people all over the country are delighted with this new way of disposing of old cans. If you haven't tried it yet, get busy before it's too late. . . One of the few envelopes I received lately was a big one that took almost nine ounces of tinfoil and will cost the perpetrator 54 cents.

Now, what can we do about the do-not-return class of junk? Any ideas, Mr. Starnes?

* I disclaim responsibility for any statements about *Stefantasy* in *Trumpet* or any other fanzine, though Buck Coulson in *Yandro* expressed my policy very well by saying that I send *Stef* to those to whom I want to send it. . .

. . . and you are warned that I have certain tabus as regards both subject matter and its presentation. I shall not tell what they are but if you are reasonably intelligent you should be able to deduce most of them. Write me if you please, but if you never hear from me again you'll know only that you flunked, without ever finding out why.

Ornery bastard, am I not? Aren't you sorry you asked?

& REVIEWS

AI

No. 2 is published bi-monthly by Mongoose Pubs and ~~is~~ Mongoose Pub No. 9. It can be had for a LoC, Contrib, or if you insist, sub (\$1.00) or 20%.

"AI" is really a "3-toed South American
around Sloth who goes around making plaintive crys in search of
its own kind." It was first discovered by Walter A. Willis
around 1950 and he suggested it as the ultimate name for a fanzine.

The Editor is Jim Schumaker, 418 Kenook Drive, Pomona California 91766. He claims 9 issues of previous experience and still put us to the trouble of trotting to files to locate his name and address, which could just as well have gone on the titlepage with the rest of his bombast. Also, much as we quail before contradicting beloved and respected, witty and wise *W*A*L*T* *W*I*L*L*I*S*, nevertheless "AI" is the primary name for a fanzine. The ultimate name for a fanzine is "ZZZ", which belongs to our N^oAPAzine, which is appropriately dormant, and likely to stay that way until N^oAPA wakes up long enough to honor NAPA's request for a less-similar and confusion-creating designation.

Reproduction in AI is good average mimeo as per sample quoted above. They use articles, fiction, and letters, will go to stenofax for good art occasionally, but on-stencil artwork is also welcomed and they have a neat hand for stencilling reasonably-simple designs. They pay off in a free contributor's copy and produce an enjoyable context.

QUOTH THE WALRUS is, to our enduring sorrow, no longer available except in collections. But the words of its publisher, the late great Ralph Holland, are all the more worth reprinting for the benefit of the club he understood so well. For instance: *(in s.c. elections and also highly applicable to publications)*

... a relatively unknown candidate is at a very great disadvantage in running against an incumbent officer ... The only remedy I can suggest is a simple one, but not an easy one -- let the would-be candidates make themselves "well known" by doing some constructive work for the club... Most fans seem to be skeptical of campaign promises unless they are backed up by performances. I am, however, strictly in favor of getting the platforms out with the ballots... NFFF work is done by volunteers who work without pay and in their spare time. Fanac is, after all, merely a hobby, and many personal affairs must come ahead of it -- particularly the business of getting an education or a living. So I cannot run the NFFF with the same degree of disciplined promptness and efficiency that I demand from my gang of so-called engineers. We set our aim for the ideal, but we will probably never attain it 100%.....

More reprints and reviews

Hampton Roads Review

TIDEWATER'S
NEWS AND ENTERTAINMENT
MAGAZINE

HRR

Vol. 5 No. 1 Issue #16
May - June 1966

Rod Frye, Editor
Marjorie Frye, Publisher
Dot Frye, Associate Editor
Penny Nichols Windler, Leigh
Phillips, Joyce Timberlake, Agnes
Thomas, Contributing Editors,
Mitchelle DeBaylo, Sybil Mark-
man, Contributing Photographers.
Prestige Press, Inc., Printer.

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is published quarterly at P. O.
Box 144, Newport News, Va.
23607. Single copy 25¢. Twelve
issue subscription \$2. Opinions
expressed by writers or inter-
viewees are not necessarily those
of the Review or its advertisers.
Entire contents copyright © 1966
by H. R. Frye, Jr.

Rod Frye pays cash but does not
compete with the rates of larger outfits.
He wants fanzine-type art, but good, also
well-written (polite) fun articles, fiction,
and (Virginia Tidewater-slanted) news. His
reproduction is photo-offset, on glossy
paper; why not send a quarter for a sample
copy?



KNOWABLE #10, published by John & Perdita Boardman, 592 16th Street,
Brooklyn, New York 11218.

((John is still badly addicted to soapbox-
opera, if anyone should ask WIZARD. However, he has closed down his
POINTING VECTOR (very intolerant about intolerance) and is perhaps
somewhat mellowed; you might try a copy to see. (25¢ or 5/\$1.00)

SCIENCE AND SOMETHING ELSE

reviewed by John Boardman

SPIRITS, STARS, AND SPELLS: The Profits and Perils of Magic, by L. Sprague and
Catherine C. de Camp, \$5.95, Canaveral Press.

When two first-class analytic
minds are turned on these superstitions, and strip them of the adulation which
their followers bestow on them, the result is a parade of wretched delusions which
arouse no emotions but pity or laughter. Not since Dr. Mackay wrote Extraordinary
Popular Delusions and the Madness of Crowds over a century ago has such a carnival
of lunacies been exposed to the light.

The de Camps conclude by sadly observing that magic is still very much alive

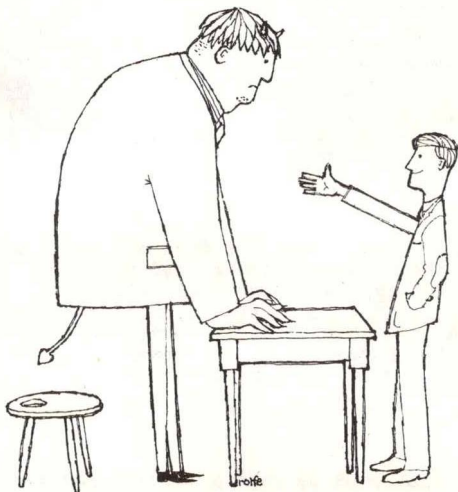
Rod Frye is a former fanziner who has been
making good as a local boy with a quarterly
slick, supported by local advertising.

He seems to feel that his
readers and advertisers want HRR to be hip,
but only in a nice polite way, with the
politeness a fair distance ahead of all
hippity.



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.



Whatever you think about the following story, be sure that you tell the author before you tell us. And if you think you can do better yourself -- fine! Send us that.

said the devil ...

by

DON HUTCHISON

The Devil sneered and said to me, "My dear boy, you ask for too little. I can give you more. Much more. Perhaps you'd like money?"

"No."

"Fame?"

"Unh, unh."

"Bloody revenge?"

"Nope."

His Foulness winked slyly.

"How about women?" he asked. "Maybe a harem of exotic beauties from the four hot corners of the world?"

"Thank you, no," I replied curtly. "I have a perfectly satisfactory one at home."

The Black Angel slumped in his throne; his eyelids drooped, giving him the petulant look of a bored salesman unable to close a fast deal.

"I'm sorry, young man. I'm afraid I can't help you. Why don't you get in touch with a good agent?"

"Look," I said. "Do you want my soul or don't you?"

Old Scratch sat upright. He unfolded his talons and leaned stiffly across the smoldering desk top.

"Your soul? You mean that you'd..."

"Well, I didn't come down here to size up the real estate."

Satan scratched his head.

"I know every man has his price. But you! You're telling me that you'd sell your immortal soul to to become a published writer?"

I leaned across the desk top, fixing him with my bloodshot eyes.

"Look," I said, "some people feel that writing is a manifestation of a basic maladjustment to life. The same maladjustment that makes some men take to drink--"

"I'm aware of that."

"Then it follows that it isn't something I want to do. It's something I have to do. I figured maybe you could make it easier for me."

Lucifer smiled.

"Maybe we can do business," he said.

He pushed a blazing button. Two lesser demons materialized at his backside.

"Fetch me The Great Foul Book," he demanded.

The demons nodded. They disappeared in a clap of thunder.

"Now we'll see," said the Devil.

We waited for the demons and presently they returned bearing an immense volume bound in human skin and stained crimson. They placed the massive tome on the Devil's desk.

Beelzebub rifled through the obscene pages, emitting sensuous little gasps at each new record of worldly profligacy.

"Ah, here we are," he said finally.

He tapped a page with his horn-rimmed glasses.

"This is the account I keep on a certain -- uh -- literary property: a magazine that prints stories about vampires and ghosts and things-that-go-bump-in-the-night. I think it might be right up your alley."

"But how can you guarantee--"

He leaned slowly toward me.

"This magazine accepts the work of all my clients."

"You mean that you have an editor who--"

"Let me explain," he said hastily. "A few years ago I started my own trend in magazines: Weird Tales, Eerie Stories, Unknown Worlds, just to name a few. They were at that time a novel and highly successful departure in the field of publishing. All gone now, alas, but this one remains as an outlet for frustrated -- uh-- clients like yourself."

"You mean that you're responsible for all those--"

"Of course," said the Devil. "Vampires! Ghosts! Deals with the Devil! Where do you think they dig up all those crazy yarns?"

Quite suddenly I reached out and grabbed his claw.

"O.K." I said. "O.K. It's a deal."

"Fine," said His Rottenness. Thin wisps of violet smoke trailed from his ears and nostrils like thinning hair. He handed me a sheet of slightly charred paper and an antique typewriter.

"Just write about what's happened down here, boy-- about the interview and all. And after that--"

He placed his talons on The Great Foul Book.

"After that, there's enough raw material here to keep you scribbling for the next ten billion years."

"Well, I'll be--"

"Precisely!" said the Devil.

★ ★ ★ ★

Comment from WIZARD: this could be worked into a very different story that could be marketed as new material. Put it into the viewpoint of the demon. As the illustrator has recognized, this is the major character. Provide a few limitations so that the solution won't come too easily, and see what happens.

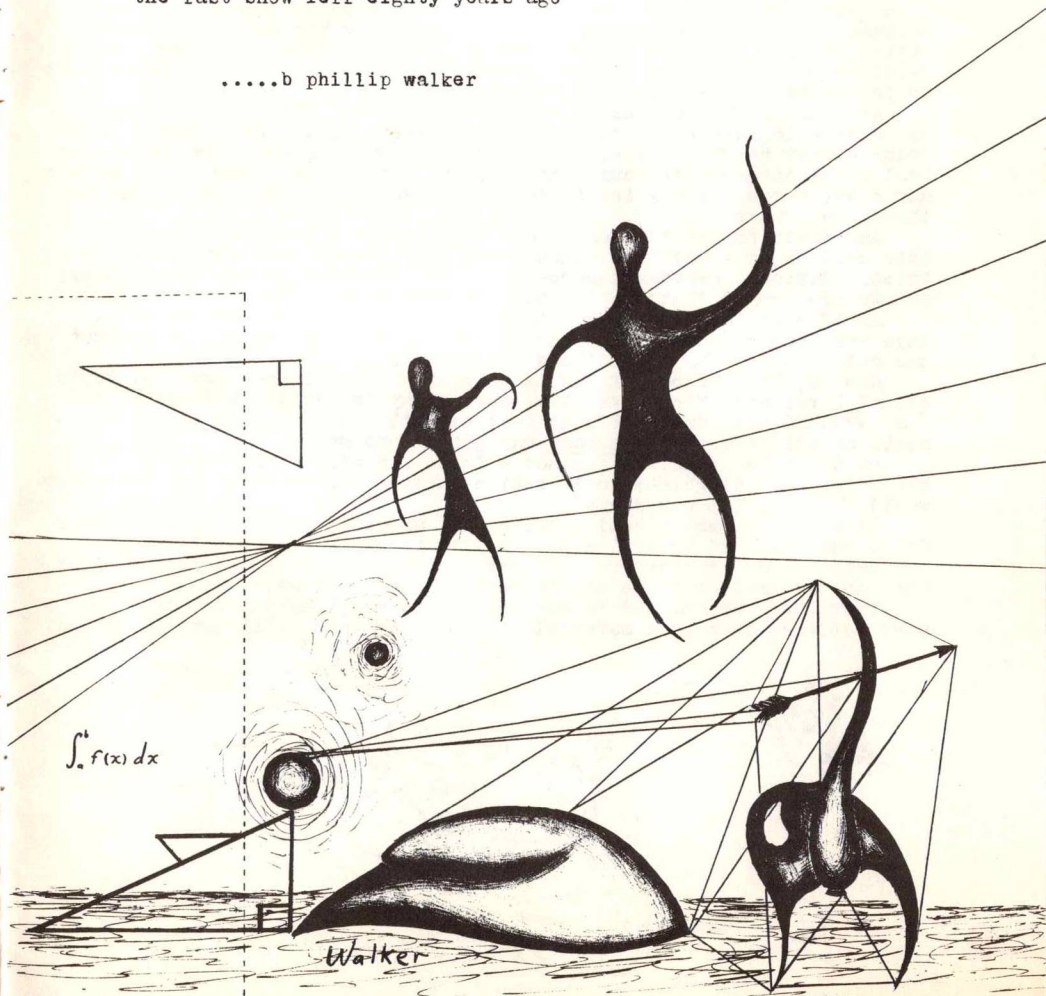
d e a t h s o n g

the last snow fell
the last snow fell eighty years ago

god! it's hot
it's hot as hell with that big red
that big red burnin' disk up there
that big red nova sun

the last snow fell
the last snow fell eighty years ago

.....b phillip walker



EDITORIAL

remarks

Mostly from and about you all, actually --

B. Phillip Walker, 809 Romney Lane, Virginia Beach, Virginia 23455, sent his poem to us all illustrated; so we had to put his address on a separate page rather than spoil the symmetry of design.

We are including poets by what looks like popular demand, and also because it is excellent practice in wordwork for him who would improve style. Forces you to consider details. However, there is also a close relation between poetry and imaginative fiction, otherwise it would have to fall outside the limits of our scope.

We usually chicken out of comments on poetry, editorially. However, we do seem to have keen critics fully-competent among our readers. Just write direct to the writers, with maybe a ~~can~~ can for us if you wish. We feel great interest in your opinions, but have space-limitations, and in any case, there the guy is, listening for echoes -- why route messages through a bypass?

And don't forget to send us any short fiction you are willing to have held up as a horrible example for 1000 readers in WIZARD #3, the Tricon edition. Sword-and-sorcery is our favorite, as our title shows; but we are pretty flexible, as our content shows.

An SFWA member has offered to show us a 2500-word story which he says has been rejected twice because the gimmick is racism and thought too hot a subject by the editors who saw it.

Now the Brotherhood of Man is neither a hot nor controversial topic around here; and when we say that our policy is: NO CONTROVERSY EXCEPT OVER WRITING that does not mean that we will avoid all fictional treatments of subjects that somebody may get het up over.

On the other hand, we are not a forum for missionary sermons in a thin fictional disguise; so if racism is the ONLY gimmick then the story would fall outside our scope.

In short, we are a semi-professional magazine for writers, within a field that is hard to define but easy to recognize, & so mote it be.

Readers and critics are also very welcome; in fact, we need them as much as the writers if we are to meet our purposes well.

Therefore say on, and in our next issue we'll make more space for more letters. Such good material is coming in that we'll have to expand.

aba

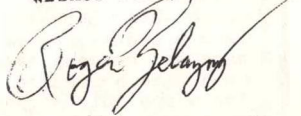


LETTERS

COA/// Roger Zelazny, 135-28 North Bend Road, Baltimore, Maryland

I do now reside at the above address and interpret the Social Security Act (as amended) in the Administration's Central Office. A long distance phone call the other night informed me that I've been nominated for a couple HUGOS. ACE will publish CONRAD (somewhat longer than the mag version) next month. They will also publish HE WHO SHAPES (expanded by about 15,000 words) at some undetermined date. With Damon's help, I just rewrote a contract offered me by Doubleday for my latest novel -- LORD OF LIGHT -- and I'm waiting to see how they take the emendations. Two chapters of LOL have been purchased by Mag of F & SF (DAWN and DEATH AND THE EXECUTIONER) as novelettes, at three hundred per. I got in under the wire with AUTO DA-FE, Ellison's last purchase for DANGEROUS VISIONS. Moorcock has picked up my DIVINE MADNESS (to be printed in Mag of Horror) for his collection dealing with the nature of Time. Compact Books is considering my SATAN'S TEARS (a collection of some of my short stuff which I dislike ^{less} than some of my other short stuff). Someone named Boardman, Over There, has just purchased my THE GREAT SLOW KINGS for an antho entitled AN ABC OF SF. I'm going to give a dramatic reading from DEATH AND THE EXECUTIONER at the Disclave, tomorrow. Just sold an 8,000-word job -- THE KEYS TO DECEMBER -- to Moorcock for New Worlds. I am currently loafing a bit.

Wishes best,

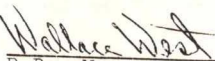


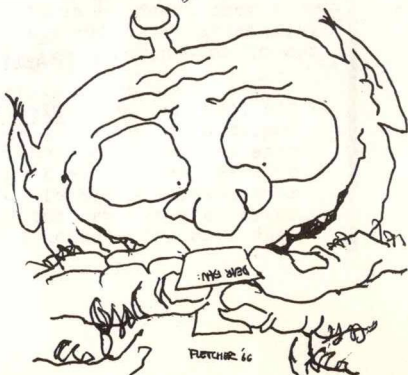
WIZARD's advice to young writers:
Take vitamins, get lots of fresh
air and exercise. As you can see
from the above testimony, you will
need your health.

Dear Alma,

I like Wizard
Here's my buck.

Congratulations.


R.D., Mendham, N.J.



Don Hutchison 147 Leacrest Road, Toronto 17, Ontario.

Received Wizard #1, thanks. Congratulations on a very neat first effort. Thanks also for the check! My first reaction was gosh-she-shouldn't-have, etc. but my second reaction is to thank you very much and tell you that it is encouraging to receive a check for a story--this is my first published anywhere and I am quite delighted.

Comments: I think the newsy, informative bits you published in #1 rounded out with several good pieces of fiction should make a fine magazine. Ken Fletcher's illos were just great; I think you have quite a find there. You ask me for possible suggestions, however, so here goes... I'm enclosing a small catalogue and some samples of the Letraset style of instant lettering for offset reproduction. I honestly think they could be of some benefit to Wizard. I used Letraset for the title of my story. The sample sheets will show you how it works.

These are only small samples, of course. The Letraset sheets are quite large sheets which sell for around \$2.00, and give you quite a number of characters on a sheet. I think they add immensely to the professional look attainable in a photo offset magazine such as yours. See what you think.

*****((I think, "Whss!"-ah))
The only thing I didn't like about the general appearance was the page numbers in the upper corners: too large and somewhat on the rough side perhaps. They are one specific place where Letraset or a similar system might give neater, more professional results. I think also that your contents page and perhaps even the cover could benefit from a professional type face somewhere, just to give a somewhat more classy look. These are only suggestions of course and I don't mean to indicate that your freehand stuff isn't good-- it is-- but it looks more interesting when it's combined with a nice type face as on the top of page nine. LETRASET *instant lettering* ((It's an age of wonders. ah))

One other suggestion--and this is really something I'd like to see in Wizard. Do you think it might not be possible to run short articles or reprint of articles by pros on the subject of writing SF? I've seen such articles by Phil Dick, Andre Norton and many others in less deserving magazines. An example of how co-operative Sf writers seem to be this way was the Double-Bill Symposium, consisting of just such information from some of the top pros in the field.

Regards,

Don

ARTWORK - SIGNS - TITLES

101

HOUSE OF WARRINGTON

RR #1, GIBSON STATION
VIRGINIA 24253

SP 5 Hoye Wayne Cheek RA 13 768 334

67th Evac Hosp
APO San Francisco 96238
30 May 1966

I'm not a patient in the hospital. This just happens to be my duty assignment for the time that I am in Vietnam. My field is administration, and as such, I can be (and have been) assigned to virtually any type of organization in the Army. After seeing the condition of the wounded who come through here, I have no desire to be one of them. Actually, I'm in just about the safest spot in this part of the world (with the exception of Hanoi)—there hasn't been any heavy fighting closer than three miles in the last six months.

I doubt very much that I will be able to contribute to the Story Contest this year—perhaps next. It has been so, s-o-o long since I've even tried to write that it's doubtful if I could combine enough words in the proper order to make even a paragraph. I am in a story robin now, and later on when I have the time perhaps I'll try a story by myself.

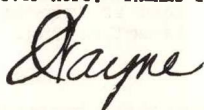
Thanks very much for the copy of WORDSHOP. Whenever I have a chance to buy some American currency, I'll send a dollar for the next 4 copies.

I especially liked the poem "Arachne." However, I feel that the first and the last verses could be done without. I know nothing about poetry, so my judgement can't be considered too heavily. Verses 2 thru 7 I truly did enjoy.

There's a chance that I may be going back to the States permanently in a month or so. If I do, it will most likely be back to Newport News, but the Gibson Station address will be the place all my mail will go to until I obtain a permanent address. ~~Now~~ Nothing is certain yet. If I do, perhaps, by next January I will be in a position to try my hand at publishing a fanzine.

I've become interested in the international language Esperanto, and I'm beginning to learn some of it. *Cu vi parolas la lingvon?* It's really a fascinating (and simple) language. I'm ~~xxxx~~ surprised that only 20 million people speak it.

Time is the thing which we have the least of over here. Thanks for the zine. Will try to do better next time.



JOHN B. GAUGHAN

Post Office Box #177, Edgewater, New Jersey 07020 • Phone 201-943-4668

THE WIZARD was (how can I resist?) wizard! It gave to your efforts a feeling of solidity and "like this is for real" rather than the feeling one gets from some fan-activities that "we're just sort of doodling around and this won't last another month". Congratulations. I think the layouts could be simpler thus the information easier to get to. However that's probably nit picking. ((WIZARD is very glad to get esthetic ideas from artists. We have simplified our arrangement as best we could.))

Until I figure out some way to make a living which requires neither time nor effort I'm going to have to lay off conventions and meetings and symposiums (except for my bi-weekly "unwinding" at Panoclast gatherings)...

((That's the dilemma of our times --
never any leisure for listening & thinking.))



A few general and specific remarks from Neffer officialdom
and a closely-neighboring project.

Cugler Warnell Brooks, Jr., 911 Briarfield Road, Newport News, Va.23605

You are quite right that to get many subs, WIZARD will have to be worthwhile to fans like me who write little for publication. And I think it will be. I do have a couple of poems though that I would like to see appear in WIZARD. The only thing is, they have appeared once, in an issue of Mark Irwin's INTERIM #2, about two years ago. I was very disappointed that they got no comment at all, not even ECCH! Maybe I can get Steve Stiles to decorate them for me. Now that I have another WIZARD. I can show it to him, seems to me he didn't get one.

I rather agree with you about poetry, the best of it is quite short, tho there are exceptions to this. All of my poems are very short, tho not very good, most of them. But you should keep some good poems for WIZARD. The poem by "Corona Smith" is doggerel, but I don't mean anything against it by that. It is very much the kind of thing that R H Barham did in THE INGOLDSBY LEGENDS, and I enjoy reading it, tho I can't do it myself.

I just sent you a CB#5, you should have it soon. You ask if I would like you to review it. It is a rather difficult thing to review, but it would be nice if you could mention our attempt to compile an index of all of Hannes Bok's professionally published artwork. I want as many people as possible to know about this, we will need some help on it, especially obscure prozines that only had a few issues, long runs of prozines like ASTOUNDING that probably have no Bok work in them but have to be checked anyway, and odd item like calendars, artfolios, non-sf zines, etc. There was at least one detective pulp with a Bok illo.

((Ned Brooks is in charge of the NFFF Collectors' Bureau, and has asked us to correct any impression that the COLLECTORS' BULLETIN is a subzine. He will send it free to any collector who informs him as to what he, she, or it is collecting. We hope we have that right this time.)))

THE COLLECTOR'S BULLETIN #5

Edited and published by C. w.(Ned) Brooks, Jr. for the NATIONAL FAN* TASY FAN FEDERATION - Collector's Bureau, at 911 Briarfield Road, Newport News, Va. - 23605. Irregular but about quarterly. This issue should appear late in may or early in June, 1966. Cover probably by Steve Stiles, mimeography probably by the Rev. O. K. Brooke.

I have a good deal of Bok index material that came in & the man says: after I finished this issue, and I'd like to put out a special issue this summer to bring the Bok list up to date, so try to get your info for it in fairly soon.

((Writers who want to study the best authors in this field will find that they still have to do their own collecting.)))))))))))))

Editor Carnell

FROM

17, BURWASH ROAD,
PLUMSTEAD, S.E.18
LONDON, ENGLAND.

Back in 1937 when the first British SFA was formed, we used to run a writers' circle in London, at which such callow youths as Arthur C. Clarke, William F. Temple and others offered their first literary efforts to members for opinions. It worked fairly well to a point, but the best criticisms came from editors who returned the stories with suggestions and encouragement.

This is a system I carried on myself for 18 years as an editor. I would rather see material with promising ideas and a struggling attempt at a literary style complete with grammatical and literal errors than a prefabricated band-box type of story straight from the rules of a writing school.

The best proving ground is still the magazines but the editors receive a large amount of junk (over 80%) and can be forgiven not encouraging every would-be author. Your scheme could well reduce unsaleable material to a minimum and, given some small successes by authors whose material has been vetted by your scheme, could well encourage editors to lend a little more weight to stories coming in from Writers' Exchange, especially in development and criticism.

Any time you come across a really promising story, 3000 words or more, I would be interested in seeing it for NEW WRITINGS IN SF. Get the author to mail to myself at this address and I will take it from there. New 'finds' in the past two years have been Joseph Green, John Baxter, Damien Broderick, G.L. Lack, Keith Roberts and others. Somebody has to find and develop new writers!

Cordially,

Fred Carnell

Ben Bova, 12 Lakeview Street, Arlington, Mass., U.S.A., would like to hear some specific criticism of his published work, for the benefit of his future output. He even supplied a bibliography, but collectors won't need it and non-collectors couldn't use references to magazine SF.

Fred Astair once said that when asked about his dancing technique, he answers, "There's no technique... I just dance." I guess that's about where I am in my writing...I just write. I'd love to hear some critiques of my stuff. The Milford conferences provide a little of this sort of thing, but it generally winds up with a debate over hard vs. soft science fiction...not a critique of my work per se.

So if you can't come in, you can WRITE like a reader.

I'd suggest, then, one of two things: (1) an informal q&a session; (2) critiques of my stuff by the Exchange people.

But come in if you can.

Looking forward to your answer,

Bring mss. or opinions or an open mind, and be most welcome.

Ben

That'll be July 10, remember -- 3-5 Sunday afternoon, Boston Pioneer YWCA.

(20)

You raise a very knotty problem, and I really think that it needs the attention of an expert copyright attorney in order to obtain any certain answers. We must also bear in mind that Congress seems to be in the process of changing the copyright laws; but just what will come of this, and when it will come, is anyone's guess.

Strictly speaking, any publication of material without a copyright notice, and a registration soon after publication, puts this material in the public domain. Back in the 50's, after reading a book on the subject, I tried to get around this, when I ran the Spectator Club, by noting that all material in the mailings were private communications to the membership of the club, and were not for sale to the public. But whether this would hold up should anyone consider it worth their while to pirate any of the material from the mailings is something which only a court could decide.

The attitude of magazine editors and publishers varies, as you can see from the record. Quite a bit of Lovecraft material was first published in fan magazines (or amateur press publications) and I am sure that a number of these were not copyrighted, nor were they restricted (and notice published of this restriction) in the manner of the Spectator Club mailings. Yet Weird Tales later purchased this material, and, so far as I know, did not treat it as reprint.

What happens when a "work in progress" is revised, expanded, etc., and offered to a magazine or book publisher? My impression (but I could be mistaken) is that if there is a substantial difference between the two versions (particularly if one is considerably longer than the first published version) then the new version can be considered a new work for copyright purposes. But the older version may be in the public domain; which would mean that anyone could have it who wanted it. This probably would make no difficulty in most instances -- but there's no telling when it could cause trouble.

To be positive, the prudent course is to copyright each issue of your publication, then grant permissions for use so long as the copyright is credited.

I might add, that in other respects the courts take a much broader view of the word "publication" than most people suspect. In libel suits, for example, any sort of perpetuation where the general public can see it is "publication"; a lawyer friend told me of a libel suit where a section of back fence was brought into court and accepted as evidence of publication. (The offense is defamation, by the way: slander the spoken, libel the written form.)

Editors, of course, have bought stories from authors which had previously appeared in uncopyrighted fan magazines virtually word for word; after all, what editor has read or even seen all the fan magazines? So far, I haven't heard of any wrangles arising out of someone reprinting a fan magazine story as in the public domain, even though it was copyrighted later by one of the regular magazine publishers. Sooner or later, though, a case like this may come up; and, as Voltaire put it, you only get thoroughly screwed in lawsuits when you lose and when you win.

((Amateur publications very seldom bother with copyrights. For one thing, the material is apt to be ephemeral and not very serious. WIZARD, however, hopes to carry good material, since in the pursuit of literary excellence the rich get richer and the best get better. We therefore replied to RAWL that he had convinced us that we should copyright the zine in order to protect the further rights of our contributors. All we needed was exact instructions as to how to go about it -- or perhaps a hint as to some simplification. After all, why shoot flies with cannon? RAWL sent instructions so precise that we were able to go right ahead; and for the benefit of other little-magazine publishers, here they are:

There beg alas, no royal road to copyright; procedure is as follows.

Write to the Register of Copyrights, Copyright Office, Library of Congress, Washington, D.C., 20540 asking for forms proper for copyrighting a periodical ~~xxxxx~~ or publication.

When you publish your publication, be sure that the contents page includes somewhere the notice that (title of magazine) is copyright 196- by whoever you want the copyright to be in the name of; Alma Hill would be best, I think.

Fill out proper form sent you by Copyright Office; send it with two clean copies of the publication, and include payment in the amount that the form specifies.

True - cannon may not hit a single fly; but when this sort of cannon does, it can be important.

as Ever,

B. W. Lowndes
Robert A. W. Lowndes

Apology Department: To Coral Smith, our regrets for the overly-close resemblance of our house-pennname, "Corona Smith" -- which was being used by an entirely-other poet. She didn't bring this up herself; she's too nice. She just wrote us a little note, with a subscription, and remarked that she was sending us some moral support, though she is not a fan. She has contributed verse to several fanzines, joined in a round-robin with Elinor Poland and E.E.Evers, typed all Doc's mss., and came to all conventions for years; and if she will define for us what she thinks a fan IS, we promise to publish it verbatim.

We also regret mistyping the address of Franklin R. Dietz in our last issue, when we reviewed his peerless periodical, LUNA. He is so well-known that our slip may have done no harm; but to be on the safe side, here is the correct address: 1750 Walton Avenue, Bronx, N.Y. 10453.

-- and that's it for this time around --

SEE YOU AT TRICON???

(22)