

# **IONISPHERE 7** **October 2017**



**The official publication of the National Fantasy Fan Federation's  
Fan-Pro Coordinating Bureau**

**In this issue:**

**Three Pro Interviews, with Jay O'Connell, Dave Creek and Jay Werkheiser**

**One Fan Interview, with Steve Fahnstalk**

IO is compiled, assembled and edited by John Thiel ([kinethiel@comcast.net](mailto:kinethiel@comcast.net)) or 30 N. 19<sup>th</sup> Street, Lafayette, Indiana 47904. A bimonthly publication of the Fan-Pro Coordinating Bureau.

## **BUREAU MEMBERS**

**John Thiel, bureau chief**

**Jefferson Swycaffer, pro contact**

**Jon Swartz, fan contact**

**John Polselli, paper fandom adjutant**

*still wanting a news contact person and a conventions contact*

**Quotation from a letter sent by President George Phillies to directors and department heads:**

“I am absolutely confident that we would all like to see a better N3F, an N3F that all fen everywhere choose to join.

How do we get from here to there? First, we keep doing the things we are doing, and do them better. Second, we add new activities that make us more attractive to current and potential members.

Better? I occasionally send private notes, suggesting alternative ways to do things. I try to be positive and not hurt anyone’s feelings. Sometimes I succeed. Sometimes despite my best efforts I have hurt a few feelings. Please consider making your own suggestions. Letters of comment to our zines are always a good path.

...Leading people to fanac is good. Our wonderful Welcommittee does its share, but more voices in this direction would be positive. Speaking up...for activities you would like to see, and do not, would be positive.”

**Yes, let there be more activity in the N3F.**

## **EDITORIAL**



### **I Think I've Got That Well Established**

IO has been in existence for a full year now, and this issue commences a second year of the existence of this bureau and of this publication. During that time it has been growing and developing ways and means merely projected in its first issue. As you will see in looking over this issue, we are off to a very good start for our second year. We have even succeeded in arousing extra interest in the bureau within our organization, as an expanded letter column in this issue demonstrates, and I hope that that will keep up. So far the response to it has been encouraging; the authors and others we have been interviewing seem to think well of it, and the usual disparaging commentary when one attempts a new publication has not been happening. Those who want to look over the development of our publication will find all the previous issues at <http://efanzines.com>. They are in the annals found with TNFF, which, along with Tightbeam, also has annals there.

We have a new person in the bureau, who is also a new member of the NFFF, John Polselli. His position is as ground mail adjutant, and it is his job to relay what might be called "ground activity" to the bureau *via* myself. He'll maintain contacts with those who do not have computer, and will perhaps send them around a bulletin summarizing the contents of each issue of Ionisphere, which is not distributed in paper form. I'll be printing out one copy of each issue to send to him; he lacks having a computer himself, and I thought this method would enable him to be active in N3F online. Having this adjutant will help to alleviate the ground/internet schism which must inevitably be existing, at least the part of it which involves this bureau, and perhaps more where

problems exist. We'll find out more on that matter as we progress. John has a good background in fantasy fiction and I'm hoping to see him contribute some of his poetry and perhaps a story to Eldritch Science. He seems highly interested in the progress of science fiction and fantasy.

Some say science fiction is a waste of precious time, but I don't see what's so precious about time. There was a story about, oh, about fifty years ago called something like "Time Considered as a Helix of Semi-Precious Stones" , or something like that—fan Rich Bartucci told me about that, I didn't see it; I haven't seen Rich around fandom for scores of years, so maybe he went off somewhere to contemplate that helix. And Bob Dylan sang "You just kind of wasted my precious time". I haven't heard time referred to in that way elsewhere than these two quotes, although I have heard people say "Time is money". Or T.S. Eliot says "And indeed there will be time." Possible comebacks to the attitude I described, if they used the adjective "precious", but really they just call it a waste of time. Paradoxically, it's bad to waste time because you don't have enough of it, but you don't HAVE time; if anything, it has you. You can't waste what you don't have. It's doubtful that anything "wastes time". And you're not wasting anything else with science fiction; in fact, you're increasing your own thought. I think they mean it does not contain knowledge, other than scientific learning, which is not actual knowledge. I think science fiction is as good a pursuit (if one pursues things) as any, and we are not wasting our time being in the NFFF. If we were, we'd be wasting it doing anything else that was not essential for survival or comfort. Science fiction is a good contribution to the ongoing aspects of living; it represents progress and contributes to the perception of progress. It arrives sooner than other forms of literature. We are looking to the future—not idle dreamers wasting our time, but people being ready for new and perhaps better perceptions. So science fiction activities lead to better things. So it is with the National Fantasy Fan Federation—being active in this organization is continuity and progress. As for fantasy (science fiction is sometimes called science fantasy), that contemplates the potentialities of life or even of existence, and has more progression about it than plain and solid literature. So when you're active in fandom, you're in a vital activity and you may experience the vitality of it, goals being reached or not being reached notwithstanding. I have pointed out in the NFFF before this time that the doing of something is worthwhile in itself, and that having art and entertainment is an end rather than a means. You may have achieved your goal simply by doing something.

## NIFF INTERVIEWS

### Jay O'Connell



Jay O'Connell may be found in the Big Three SF magazines. Some of his stories include "What We Hold Onto" from Asimov's, which describes dying in a certain form of society, "Other People's Things", from The Magazine of Fantasy and Science Fiction, which describes difficulties in human interrelating, "Things Worth Knowing", also from F&SF, about a competition in a bankrupt society for a computer-whiz student, "Solomon's Little Sister", from Asimov's, about a hippie culture which is a genetic ruin, and "Candy From Strangers" in Asimov's, which is about a man whose profession is helping people to die. There was a hiatus in his writing career and a number of other stories appear in the magazines in an earlier decade. He can be found on the net at <http://www.jayoconnell.com> . He can be emailed at [ejayo1963@gmail.com](mailto:ejayo1963@gmail.com) .

**IO:** I've been reading your stories since they started appearing in recent years in the magazines, and was interested in your viewpoint on things as it seemed to be expressed in these stories. I've noticed that the stories tend to be dystopian and in fact I see you've had a collection entitled DYSTOPIAN LOVE. Would you call dystopias one of your chief interests, and if so, why, and what thoughts in general do you have about dystopias?

**JO:** I started writing after having read NEUROMANCER by William Gibson and like a lot of people was blown away. His stuff was based in part on a white paper he and Bruce Sterling read early on called "The Privatization of Public Space", about this trend that this think tank foresaw, and to a large degree, Gibson predicts the world we live in today. Not the particulars, that we live in a virtual reality dystopia, but that we live in a world with Citizens United (unlimited big money campaign spending) and increased corporate power, increased monopoly power, decreased US power, *etc., etc.* Our economy becoming dominated by a handful of giant and brutal corporations very much feels Gibsonian. Google, Apple, Amazon could all stand in for the mirror shade-wearing Japanese Zaibatsu megacorps in a Gibson novel.

I was struggling with temporary jobs, and had a virtually useless Bachelors' Degree (Fine Art), but I'd moved to Boston, had met my wife and we were living together, and my life was on an

upswing. I got into the Internet very early, through one of the first public access internet providers that marketed to regular citizens, not professors or students or universities.

The net became my life very quickly, and I began to absorb a lot of ideas from groups of future-oriented libertarians, a group called Extropians. As a progressive and utopian, my ideas were really hated, but I stuck around and listened to theirs because they were fascinating and truly awful. They foresaw a lot of stuff happening today, like Anonymous, the vote hacking, internet-enabled crime rings, *etc.*, and they foresaw stuff that never happened or isn't happening yet. A lot of their ideas ended up in my stories.

I started working in high-tech, as a graphics contractor, working on presentations and websites and CD-Roms, which were big for a while. So I caught glimpses of some of these ideas working themselves out in the real world. I saw industries disrupted, people fired by the boatload, *etc.*

The thing about Gibson, and even Huxley, is that not everyone sees these futures as dystopian; for some they're kinda cool. I'm in that camp. I want the world to become a better and better place, but the good and bad come together with all change, and really I think there's a conservation of human misery and joy. New dangers, new risks, arise as old problems get solved and reduced. So I think of my futures as having positive and negative elements. Stories being what they are, dramatic necessity, you see a lot of the negative stuff, but the fact that there is a future at all, that people haven't died out, that we keep figuring out how to deal with the changes we create, is immensely hopeful.

**IO:** A few of your stories are set in a hippie or near-hippie culture. Have you lived in such a culture? Is that sort of culture a part of your life?

**JO:** I have had a lot of friends in various sub-cultures, though the world sub-culture itself is felt by many to be an insult. But you know what I mean. Friends who were non-monogamous (polyamorous) gay, bi, or pan-sexual, transgender, people living in co-housing, a sort of modern version of the commune. I am myself pretty boring, monogamously married with two kids in a condo we hold a mortgage on, with good health insurance and a small retirement savings, mostly my wife's doing since my high tech career ended after 9/11. My kids came out to us as gay a few years ago. One of my kids is a trans, in the broad sense of the word, but they haven't chosen to take hormones or do anything surgical. That was a huge education, let me tell you. Lots of work there. Very science fictional, like a David Bowie album.

But if you do writing workshops, peer workshops, for a long time, and you do things like Clarion, which I did in the 90s, and if you network, as I did with people like the Extropians and the Cyronicists (people who are going to be frozen when they die), you do end up seeing a lot of human experience. It helps if you live in a big city near a lot of universities, like Cambridge/Boston.

I'm fascinated by alternate lifestyles, was attracted to that in the works of Robert A. Heinlein, and in the *genre* scene there were, for a time, RAH-inspired notions of family and non-monogamy.

Heinlein's non-monogamy arises out of his familiarity with swinger culture, which emerged during World War Two among fighter pilots, and which spread throughout the country, often

among people who would otherwise be considered conservative.

Anyway. It's a subject I've done a ton of research on.

**IO:** There has been a holocaust or agonizing readjustment in the background of your stories. Do you think cultural trends indicate a cultural deterioration, or that man's present progress leads to destruction?

**JO:** If you look at economics, the world isn't a zero-some game. Productivity rises, more wealth is created, more and more wealth, and from a distance, we see this wealth spreading over the globe, raising average lifespans and decreasing infant mortality. The center holds. Things are on the right track.

At the same time, if we use ecological measures, loss of species, loss of topsoil, loss of fresh water, global CO<sub>2</sub> levels, depleted timber and fish stocks, rising sea levels and bleaching corals and disintegrating ice caps and the arctic methane pulse, we can see this deterioration, this negative accounting, which the regular economy more or less ignores. Until a resource is gone, its absence isn't factored into any balance sheet.

One set of books has us getting richer and richer. One set of books has us gradually going bankrupt. At some point, these two worlds collide. That which can't be sustained, won't be sustained.

But the pace of change, the rate at which we can adapt, is also accelerating. We're in a race with the apocalypse. I think we're running neck and neck. I think we could win, or the apocalypse might. It's very exciting.

**IO:** One thing you write about is relationships. Would you say modern people are not able to relate well? Is there a lack of ability to communicate?

**JO:** We know more now about the autistic spectrum and the ways in which some people struggle to make connections, and we know that a lot of our technology is making a kind of social divide; social media and the net is another thing that makes the rich richer, and the poor poorer.

Early studies of heavy social media use saw no real problems, because the heaviest users turn out to be very successful social people using social media to become even more successful. On the flip side, there are now people who get less and less face time; buying stuff online, losing retail experiences, using web interfaces, losing human interaction.

Even shitty human interactions, like talking to a grocery clerk or a bank teller, reduce cortisol levels and make people healthier.

So our technology simultaneously is helping and hurting us, depending on who you are talking about, and what you're talking about.

**IO:** Was there any interaction with other writers involved in the issue of F&SF in which "Other Peoples' Things" appeared? I saw in the introduction to the story that you cited a writers' workshop as one of the bases for the story. The writers seemed closer in that issue and there was a picture resembling Matt Hughes on the cover.

**JO:** I think David Gerrold has a story in my first F&SF and I knew him from some email exchanges we had about our kids, who were all special needs kids of one kind or another. He was very nice to me and I think of him as a friend but we have never met in person.

The writing workshop mentioned was in the 90s, one I was in for seven or eight years, and which I ran for several years out of my apartment. It was hugely important to me. Nobody in the group really broke out, we all published a few short stories, more or less. But I really was close to a bunch of those people. I know a few still today.

I write about this at my blog; the writing workshop tag has a lot about this.

**IO:** Would you tell me briefly what was happening in “Of All Possible Worlds”? I wasn’t quite able to figure out what was going on there.

**JO:** OK. MASSIVE SPOILER ALERT. DO NOT READ IF YOU WANT TO READ THIS NOVELLA.

There’s an old man who lives in the POVs Costas building who is a wizard with a machine that lets him edit history, within his own lifetime. He can influence people, give them dreams or visions, and he can assimilate people. He is a progressive, and the worlds he creates are sort of like the futures we used to see in old SF, before the 60s. JFK is never killed, neither is MLK, and MLK and RFK push through huge reforms and the US gets universal health care and becomes a stable democratic socialist country...but like in our universe, the space race putters out, and eventually the world is destroyed by a comet it can’t stop.

The old man makes his first machine as one of a handful of survivors struggling through the long “nuclear winter” after the comet. His goal is to create a world where the space program matures to the point of being able to stop the comet before it hits us. He keeps editing the world, failing, and resetting the universe, over and over again.

This is why we love SF; the universes blend together in our minds, we remember the other realities in some strange way. We long for science fictional worlds next door deep in our hearts.

The old man recruits Costas as his apprentice; Costas studies all the things needed to become a timeline wizard; the universe is reset over and over again; each time, Costas gets another five or ten years of study. He lives for centuries over a span of five years.

Eventually he and the old man save the world from the comet by finding a world that doesn’t give up on its space program. The world is closer to our world than the socialist US of JFK, RFK and MLK, and all we know about it is a series of successful public private partnerships fund the space infrastructure that saves the planet.

The apprentice is the one able to see the Old Man’s mistake, in venerating JFK, RFK, MLK, and Apollo. He kills them all to make a fresh start, the equivalent of painting over a canvas and starting again. This has the unforeseeable and counter-intuitive effect of saving the world; history is subject to chaos theory; there is no psychohistory; the old man and Costas basically find a future that works *via* trial and error.

In the end it is revealed that our universe is simulated. The simulation can be hacked from inside due to laws, or loopholes, like Easter eggs, in the simulation. This is what magic is. It’s hacking the game of our universe. The entities that created our universe tell us that their universe is also simulated. It’s turtles all the way down. They seem to be playing a game with our universe, and they seem to be on our side, to some degree, letting us cheat so we can win; but they don’t want to make it too easy. There is no fun in a game without consequence, they say.

**IO:** Are there any philosophies to which you relate personally?

**JO:** I'm a rationalist atheist agnostic secular humanist, but I suspect that the universe might be simulated. If any tech is ever developed which can create simulated universes, it stands to reason that most life will exist in these simulations, as they will pack realities in densely, many, many universes per universe. So it is logical to assume we live in a simulation. If this is the case, literally anything is possible. So I like to think that there might be an afterlife, that all of our experiences matter in some way, and are not lost to time. We exist; we consume system resources; someone must be getting something out of us.

**IO:** How do you think life treats people?

**JO:** I think the world is a noisy meritocracy. The noise is injustice, which sometimes drowns out meritocracy entirely, if you're, say, a slave in the south in the US, or a woman in Saudi Arabia now, or virtually anywhere on the planet before the modern era.

Different combinations of intelligence, drive, and social connections and privileges create success. It's generally never one thing. A great deal of human potential is wasted. As time goes on, less and less is wasted as social justice and rising median wealth increases access to education and tools. The more justice, the more wealth, the less misery.

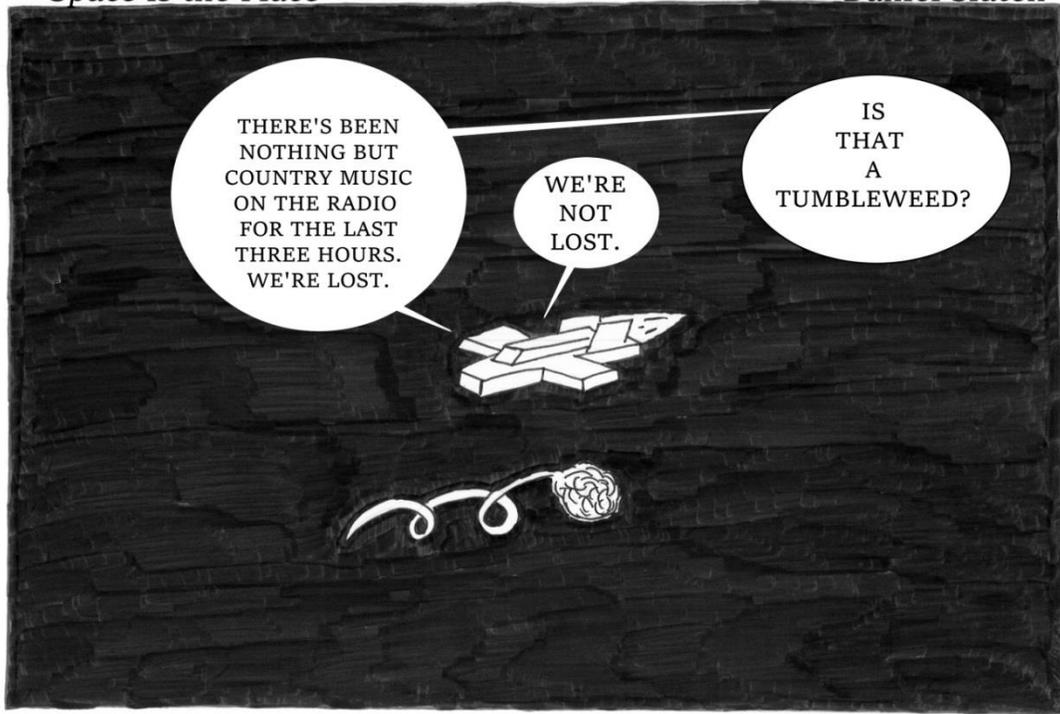
There is such a thing as progress; it's slow and there's a long way to go, but we see this in rising median lifespans, decreasing infant mortality, increased literacy rates, greater access to the basic necessities of life. Keeping the world on an upward trajectory is going to get harder and harder. We're going to have to get smarter and smarter. We have to solve the problem of human inequality. There has to be broadly shared prosperity.

**IO:** How have you related to science fiction over the years?

**JO:** It's been a huge part of my life. It is the way I understand the present and the future. I lack academic rigor; I read a ton but I read across every area, looking for stories, and big pictures. SF is a way to make sense of it all, fit it into a world view.

**IO:** Do you anticipate doing a lot more writing in the near future? Where do you expect to be going in your writing?

**JO:** I hope to get some SF novels out and traditionally published in the next five years. I also want to figure out how to create an indy publishing ecosystem so I can create my own universes and control how they are distributed and marketed. Belts and suspenders. Most of my friends get a few books out in regular publishing, and then they're over, the books don't earn out and the career is done. I want to escape that fate.



# Letters

## These being reactions to preceding issues

**Judy Carroll:** I have just finished reading Ionisphere 6, August 2017. In his editorial, John Thiel addressed an issue I have been concerned about since joining the N3F—the lack of active participation which affects many of our members.

I was a member of the N3F many years ago, before rejoining in May 2015. I loved this club. I was involved in many activities and bureaus. Everyone and everything seemed to be alive. There was such a connection among the members. Unfortunately, life got in the way, and I faded from the club.

In May 2015 I decided to find out if the club still existed. When I discovered the N3F online, my heart started racing and an excitement grew within me that was almost unbearable. I send in my dues and impatiently waited for the miracle that was N3F.

In July 2015, George Phillies asked if I would take over as Bureau Heads for the

Welcommittee and Writers Exchange. I eagerly accepted. I had been involved in both of these bureaus before, as a member, and found great satisfaction in what I was doing.

Ten months after rejoining I realized that the N3F I knew years ago no longer existed. Following is part of a LoC I wrote that appeared in the March, 2016 issue of TNFF:

"Most everyone seems to be dead out there. What happened to all the interest there was in the club when I was with it before? We have the members. But, at least with the activities I am involved in, there are very few participants. It's like they notice a new store and go in out of curiosity. They like what they see and decide to buy a few items. They might come back every week or so to check things out, but sooner or later, usually sooner, they stop going in and become content just window shopping, no longer interested in going in and perusing the merchandise....I keep trying to find what I lost—the N3F as it was when I first became a member. I guess Thomas Wolfe was right, "You can't go home again".

Now, looking back over this last year, I have noticed more new members joining and more efforts being made to recruit them. Through the efforts of hard working and dedicated members who believe in the mission and the importance of the N3F to fandom, I feel I can say, Maybe, you can go home again.

*Reading your letter reminds me that I should be going through back issues of TNFF showing at ezines and finding out more about what was going on here before I entered the NFFF last year. I've got a lot of time problems too, but as I point out in my editorial in this issue, time might well be better spent on the NFFF than on something else.*

*Maybe the inactive members are waiting for a predicted striking of the Earth by a comet and are thinking it might not be worthwhile to try to do anything. On the other hand, looking over the roster makes me wonder how many members we actually have. The roster seems to be part history. Members are listed along with the notation that they are no longer members, deceased members have been retained on the roster with the notation that they are no longer living, and a few seem not to be actual people, as with Charles D. Ward, which is a name from a Lovecraft title. If he is coincidentally a real person, he is not a responsive one. Several people I have tried to email have not answered repeated emails. But I suppose it's possible to liven things up, and that's what we're now trying to do. A more secure roster would probably help out with this. Our next letter comes from a person who is no longer a member; goes to show.*

**GARY LABOWITZ:** Hi John. Well, you lucky devil, I just received IO 6, and since I'm on vacation it seems like a good time to begin responding to zines I receive. I'll never be a Harry Warner, Jr., but I think anyone sending me a fanzine deserves at least a brief shout to let them know it didn't vanish into the ezineosphere, or whatever.

My interest was piqued by the interview with John Coker and a few similarities in his and my development in science fiction interests. There are, of course, many differences, but where there are similarities my little heart leaps when I think back to what I went through. (Either that or it's the Afib acting up.)

Let's see: I was always interested in miscellaneous science and fantasy fiction, starting with Alice in Wonderland, and progressing into those dirty pulp fiction magazines (I refer to the covers). Science fiction magazines came into my arena, and I was off to the STARTLING era. In one issue there was a mention of K. Martin Carlson, and a letter from him plugging his zine Kaymar Trader. At the end of the letter he asked, "Any co-editors interested?" I jumped at it. What this meant was that he sent me ads from fans who had stuff to sell or wants to buy, some stencils, and instructions that I was to type the stencils and send them back. I was into publishing!! I eventually bought some lettering guides, corflu, *etc.*, and did this typing chore for a couple of years. Kaymar got me interested in the N3F and other "opportunities" of fandom and eventually admitted he was a little tired of working on Kaymar Trader. Would I want to fully edit it? The answer was yes, and I became the "editor" of this adzine.

Let the fun begin. Anyway, I went on to activity in the N3F in various guises, joined and was active in the National Rocket Society, dropped out of high school, discovered women, and went to college. There followed the usual...meetings, conventions, a variety of zines, apa membership (the Cult, OMPA, eventually FAPA) and burning through a number of mimeos, ending up with a Gestetner that I ended up selling to Darrell Schweitzer. Marriage, divorce, *etc.*

But science fiction slipped away. When I saw that first rocket into space (we showed it at Philcon) the SCIENCE fiction was over for me. It was real. Writers, of course, turned more to fantasy and alternative world *genre* and I turned more to computers, where I specialized in language translation. I built my first computer in 1954, actually, and by 1962 I finally graduated from college and joined IBM. Now, having some money and more time (and a second wife), I ended up in Poughkeepsie with IBM developing computers and computer languages for real. I even worked at one point on computers used in USA space flight shots. (Interesting story: they had problems with some

equipment at Cocoa Beach and needed some expertise, so IBM flew me down to Florida to be at a launch on standby. Just before launch there was trouble, and I leaped in to see what was wrong. It turned out a tape drive was not responding to incoming data. I fiddled with some connections with a screwdriver and *voilà*, the launch continued. Then, back to Poughkeepsie.)

Time marches on. I slowly oozed away from science fiction, IBM, Poughkeepsie, the second wife, *etc.*, and ended up gaffiated in Philadelphia suburbs, doing computer work and teaching, mostly programming. After much bouncing around in jobs, early retirement from the Federal Reserve, and a third (final) marriage, I became a "normal" citizen again.

Disaster! Some fool sent me some N3F material. Old memories flooded back. I checked out the Usenet forums about Fandom, saw that I really didn't know anyone there, and after some minor sniffing, decided to give away all the fanzines, drawings, calendars, *etc.* I had accumulated. Re-enter Darrell Schweitzer, who I met with, got a broad update on what had been going on, and got rid of almost everything I had left of my fannish activity. I thought.

But N3F continues to send me material on the Internet and email. So, I glance at it and answer now and then on this and that, and that's my activity now. So many of the persons I got to know (a few in person, some at conventions, and a lot through what is now the USPS) have left the planet, not on a rocket ship, that I don't feel connected, really. I'm just an old codger, living with my memories and watching the passing scene. (Aside: I'm now 78.) This too will pass away.

Thanks for the IO, and the memories, and some day soon I will look for and hopefully find some photos I had from a con here or there (my first daughter sitting on Asimov's lap, uncle 4E holding her hand, now-famous fans/pros acting foolish, and so on) and send them to you. Or someone. I am feeling crushed by nostalgia.

*Well, the best way to deal with nostalgia is to get with what's new and see how it works out with what's bygone. You ought to rejoin the N3F, no harm done by doing that, and some good gained. If you don't want to get real involved, rejoin as a public member, free of cost and with everything except voting status. Also, you sound capable of discussing some of the technical problems the NFFF has been having. It was nice to hear from you, I remember you from earlier days. Thanks for further insights into your doings. Here's another man looking at a distance:*

**JOHN L. COKER III:** Thank you for sending the interview which appeared in the recent issue of Ionisphere. Congratulations on such a nice-looking and long-running publication. Please contact me if I can be of any assistance in the future.

*Nice of you to write, and I wish you would get a little closer to us by acquiring a public membership.*

**GEORGE PHILLIES** had a brief comment on Ionisphere 5: “.5 to 20.0 Mc/sec {microseconds} in” --that is 0.5 to 20 Mc/sec [megacycles per second]. The abbreviation was fading out when I was an undergraduate, fifty years ago.

*The reference is to my interjection in a quote from an authoritative text regarding matters concerning the title of my zine. The correction is of my interpretation “microseconds”. I had meant to print this in the last issue, but had put it aside somewhere. It reminds me of discussions in “Brass Tacks” in Analog. Next, some argument:*

**STEVE DAVIDSON:** FYI, Ms. Sanderson’s characterization of her time at Amazing is not entirely accurate: we helped her promote PIXIE NOIR; she had a decent column on being an indie author and rather than engage, she simply left without offering anything other than “my politics don’t fit in”. In other words, there was never anything overt from Amazing/me to make her uncomfortable; it was her perception that the site is “biased”.

*Not very auspicious in terms of fan-pro relations, this letter. It is very difficult to amend these things when they occur on the net, considering the difficulty of straightforward communications. We’d like to find out if the schism involved is truly irrevocable. In line with that, thanks for commenting on it. Another correction is asked:*

**JACQUELINE LICHTENBERG:** The one problem I see is the quote—not your fault—indicated I started out in ST Fandom in the 1970s, which is untrue. I started out in the N3F in the early 1950s! I was a letterhack for years, gafiated for college, returned in the late 1960s, and fell into Trek Fandom when it was just SF Fandom!

*Well, correction made, one issue too late, but that’s better than not.*

Folks, don’t think I don’t like receiving these letters of comment on Ionisphere. That’s just exactly what I want to see, a lot of response and a lot of activity. I’m very pleased that the letter column was longer this issue, and I hope this keeps up. Always happy to be in touch with the membership...that’s what Ionisphere is about. So, a big thanks to all who wrote letters of comment to this issue. You should have seen the expression on my

face when I received them. You'd have known I was a happy editor, and considered that beyond doubt. Remember, LoC at [kinethiel@comcast.net](mailto:kinethiel@comcast.net) .



**Art by Angela K. Scott**

*“The wolves of night  
will be much abroad  
when we are near  
the Evening of the World.”*

## **THE PEOPLE OF MY DREAMS**

by Will Mayo

As I lay myself down into the dark,  
as I creep into the passage of the night,  
the people of my dreams,  
they come to me.

These nocturnal travelers through the land of sleep,  
they are the guardians of my night.

Words of wisdom and swiftly slipping bodies  
are shown as we journey on.

Lands of gold and silver.

Forests of blue. Seas of a deep purple shine.

Across the oceans we glide,

a golden glow accompanying us along the way,  
through the lands of slumber

where all that is unknown quivers with a call.

When the morning arrives,

their words will be forgotten.

While still I yearn for the night.

## **SCAN**

by John Thiel

An empty scan is the wind.

The trees seem static in the great array.

The rooftops peek mightily into the shared presence of the natural.

Over hill and gone, the fire station

Shows a single eye, unpopulated.

The noontime alert siren is this setting's only action.

Dramatis personae sit and play cards.

At night, the Mewn takes care, and then arises

Being of great comfort with a comfortable presence there

And it is by this means that the night will pass

Adjusting to shape and frame another day.

A holiday on ice is this passage of time,

During which the time's tender passages

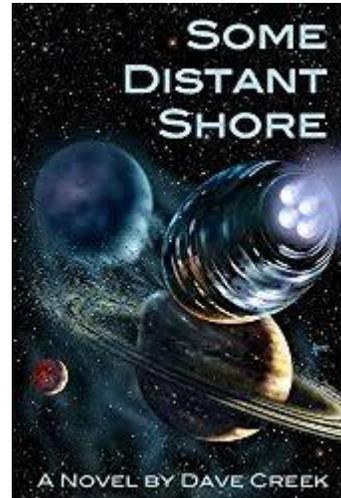
Do much to account for the durability of the onlooking man.

And seeing this he takes another scan

Waiting in place for the durable scene to change.

## ANALOG INTERVIEWS

### Dave Creek



Dave Creek has been appearing in *ANALOG* over the years of the last decade. Here we go further back in his career. He has written novels and novellas: *SOME DISTANT SHORE*, *THE SILENT SENTINELS*, *A CROWD OF STARS* (The Great Human War #1), *THE FALLEN SUN* (The Great Human War #2), *TRANQUILITY*, *THE UNMOVING STARS* (The Great Human War #3), *CHANDA'S AWAKENING* (forthcoming). He has two collections: *A GLIMPSE OF SPLENDOR* and *THE HUMAN EQUATIONS*, and is the editor of an anthology, *TRAJECTORIES*. His site for reference is [www.davecreek.com](http://www.davecreek.com) , and his email address is [davedana@aye.net](mailto:davedana@aye.net) .

**IO:** Are the Jenregar stories a mythos?

**DC:** The Jenregar were my attempt to add something new to the trope of aliens who are not malevolent as such, but who want and need something humans have, whether it's a planet we occupy or even a person's body. They're no more evil than an ant colony, but they're efficient and know what they want and don't stop until they get it or are killed. The most immediate inspiration for them, of course, would have been the Borg from *STAR TREK: THE NEXT GENERATION*.

**IO:** Is Mike Christopher in any way prototypical, and if so, what does he represent?

**DC:** Mike is supposed to represent all of humanity. I always describe his features as a "lesson in human variation", which is how he was designed, with various genetic heritages. Of course, this means he was bullied in school and as an adult some people found him frightening. That's why he ended up leaving Earth and becoming a spacer. Now he's surrounded by people who take aliens in

stride, so mere variation in skin tone or the texture of someone's hair or the shape of their eyes has little meaning to them.

**IO:** What things are you expressing in your stories? Does the series show feelings you have about things, or different attitudes you have, or any different interpretation of reality?

**DC:** My favorite kinds of stories are those involving exploration in space and on other worlds, often involving cultural misunderstandings between humans and aliens.

There's not much of that being published these days, with fantasy dominating the field. And even a lot of SF set in space or on other planets is space opera or military SF rather than works that examine the wonder of the universe. So perhaps I'm a bit of an outlier these days.

Please note, this is NOT a criticism of fantasy, space opera, or military SF. I read them all to some extent, and have written space opera. I think the diversity of content the field is seeing right now is one of its strengths. But I would like to see more stories where our protagonist is the first human to set foot on an alien planet or to encounter a mysterious alien race. Of the newer writers around, Nnedi Okorafor's BINTI novellas have exemplified the appeal of such stories while exploring how family and culture shape us.

I also try to show that if humanity eventually makes star travel routine, that ALL of humanity has to go along for the ride. I purposely show a diverse group of people from as many Earth backgrounds and cultures as I can. That doesn't mean my stories are necessarily about those backgrounds and cultures. It's an SF concept that goes back to the original STAR TREK series, of course. If a network television show from the sixties can have a cast that was pretty diverse for the time, there's no reason not to do the same thing here in 2017.

**IO:** Is the Jenregar and the Light the last of the Jenregar stories? I notice the story has a rather climactic ending.

**DC:** My intention is for that to be the last Jenregar story, but you never know when I might get another idea for one. In my story "The Shores of Being", which was in the Jan/Feb 2016 issue of Analog, I mention that the Jenregar, after leaving the Earth, have attacked the Drodusarel homeworld. They're methane-breathing aliens I've used in other stories. That detail is an "Easter egg" that I planted in case I wanted to pursue it sometime. I could feature Mike or one of my other series characters in a story about that conflict, or perhaps I could do a story only involving the Drodusarel and the Jenregar. An aliens-only story is quite a challenge, one I've tackled only once before in "Kutraya's Skies", a story that first appeared in my collection THE HUMAN EQUATIONS. Jason Sizemore liked it enough to reprint it in APEX MAGAZINE.

You should be getting another dose of the Jenregar when my novel ALL HUMAN THINGS is published. It will include "The Jenregar and the Light" and the short story "All Human Things", which was in the May 2014 Analog, along with a lot of new material. Right now my publisher, Hydra Publications, is focused on releasing CHANDA'S AWAKENING, which is the first novel appearance of another of my series characters, Chanda Kasmira. We hope to serialize it online before we premiere the complete novel at Imaginarium, a writer-oriented convention that takes place here in my hometown of Louisville, Kentucky on October 6-8. After we get that one launched, we'll talk about All Human Things, so no release date is set just yet.

**IO:** I recall Splendor from the year 2000, the story set there, having Mike Christopher in it. Appearing later, in 2014, he has had a long run through the years. How would you relate this earlier story to the later ones?

**DC:** Mike is the character I've written the most about. He's someone who keeps moving all the time; that's why he's an explorer. I think his stories have drilled more deeply into his character as he and I grow older. In "All Human Things" and "The Jenregar and the Light" we saw Mike return to Earth for the first time in decades. The novel All Human Things will explore his feelings about his return and whether peoples' attitudes about him as an artificial human have changed. And I've completed most of yet another Mike Christopher novel, with the tentative title WATCHER OF THE SKIES. But other projects will keep me from working on that one for a few months.

**IO:** I found a similarity between your stories and the one by Juliette Wade in the January/February 2011 Analog, six or seven years back, in that you both seemed interested in communicative interrelation with aliens, and wonder if you have affinities with other authors you have appeared with in Analog, such as Kristine Kathryn Rusch, Rajnar Vajra, perhaps Adam-Troy Castro, and Arlan Andrews. Do you think your stories relate to those of these authors, or are there any other writers you especially relate to in the writing of your stories?

**DC:** Those authors weren't formative ones for me, though I enjoy their work, and I'm always honored to appear with them in the same issue of Analog. I've gotten to know Arlan Andrews well because he moved to Louisville a couple of years ago. Others, such as Adam-Troy Castro and Juliette Wade, I've had conversations with on Facebook or met at conventions.

The authors who were formative for me were the typical ones for my generation—Arthur C. Clarke, Isaac Asimov, Robert A. Heinlein, and Ray Bradbury. In fact, I'll soon be self-publishing a short non-fiction book titled MARS ABIDES: RAY BRADBURY'S JOURNEYS TO THE RED PLANET. Later I discovered everyone from Ellison and LeGuin to Silverberg and Bujold. And I'm still discovering great newer (at least to me) writers such as Nnedi Okorafor, mentioned earlier, and N.K. Jemisin.

**IO:** How long have you been writing science fiction? What was your first story, and where published?

**DC:** My first sale was to Analog, a story titled "The Loophole", which appeared in the March 1994 issue. Oddly enough, I noticed years later that Arthur Clarke's first story was titled simply, "Loophole". Great minds, I suppose. I had been trying to sell to Analog and other SF magazines for a few years, and when I sold "The Loophole", I thought the floodgates were about to open. The next story I sold was "A Glimpse of Splendor", which you mentioned earlier, in 2000. So a bit of a gap there. But I've sold Analog 22 stories over the years, which is pretty good. Or, as Bud Sparhawk puts it, "a good start".

**IO:** Do you have anything else you'd like to say about your writing of science fiction, or about the science fiction and fantasy field?

**DC:** We're at a time of great change in the SF field. Writers have more options now, and just about anybody can self-publish and not spend more than a hundred dollars or so doing it if they research how to find Beta readers and/or editors, format their book, obtain cover art, and use a

service such as Amazon's CreateSpace to host their works. I always urge young writers not to fall for the approaches of some book "packagers" who charge exorbitant amounts to do things the writer can easily do. And they should always check out Writer Beware at [www.sfwaweb.org/beware](http://www.sfwaweb.org/beware) to educate themselves about the many pitfalls new writers can encounter.

These new options also reflect a broadening of the field in general. That's meant more women, people of color, and other groups who often found the path to publication a difficult one. I feel the same way about that as I do about the possibility of star travel, that ALL of humanity has to go along for the ride.

Anyone who wants to know more about my work can find me at my site or on Facebook. Any questions, just let me know.



**Art by Angela K. Scott**

## NFFF INTERVIEWS

### Steve Fahnstalk



Steve Fahnstalk has been around fandom a long time, and been very actively engaged. He has a very comprehensive knowledge of science fiction, fandom, and the net. He is doing a regular column for the Internet AMAZING and is a member of Facebook's SF FANDOM along with other groups on Facebook. Herein we discuss his background. His email address is [stevefah@hotmail.com](mailto:stevefah@hotmail.com) .

**IO:** How long have you been in science fiction fandom?

**SF:** Well, I've been reading science fiction since 1952 or so; I started as a child in England reading DAN DARE, a "comic strip" by Frank Hampton in the boys' weekly paper **The Eagle**. Then as a pre-teen in Panama City, Florida, in the late 50s I read every SF book in the base library. I was peripherally aware that there was such a thing as science fiction fandom through the 60s, but only got involved in actual fandom in the early 1970s when I saw my first fanzines; I think one of them was Richard E. Geis's **Science Fiction Review**. I was living in Pullman, a small university town in Eastern Washington, and started a "Free University" class on Science Fiction as a way to meet like-minded people. One of them brought some fanzines to a meeting (SFR's the only one I remember), and I was immediately hooked!

**IO:** What fanzines have you published?

**SF:** As far as I know, I've only published one fanzine, and that one in the 1970s, called **New Venture**—unless you want to count the class newspaper I did on Gestetner in about 1958, called **Owl** (Our Worthwhile Lifeline). I named the paper, drew the logo, and wrote the lead story, about the classroom of the future (flying desks and so on). Our lead science article was about the International Geophysical Year and the brand-new satellite they had launched. Since it was on twilltone, I think it might count! New Venture's first issue was basically a clubzine with me as the editor, then the club dropped out and I continued as editor with the late Jon Gustafson as co-editor/art editor. We published five 8.5 x 11 offset zines in 1975-76; our fifth issue was the Hugo-

nominated (well, it had a couple of nominations) “Special Art Issue” with a color cover by Kelly Freas and interior artwork by George Barr, Tim Kirk, Ed Emshwiller, Vincent di Fate and a few more artists. Since Jon had an art degree and I had been a giant fan of SF/F artwork all my life, we got to know most of the major names and became good friends with many of them. In fact, prior to producing *New Venture*, I encouraged Jon to become SFR’s resident art critic. At that time we began correspondence with artists like Rick Sternbach, Josh Kirby, Michael Whelan, Jack Gaughan and Richard Powers.

**IO:** What activities have you been involved in since entering fandom?

**SF:** Well, let’s see. I started a science fiction club (called PESFA, for the Palouse Empire SF Association) just prior to finding fandom; I’ve published a fanzine (and LoCed numerous others); I’ve started two very well-received conventions (MosCon and ConText); I’ve been Fan Guest of Honor at several cons, and toastmaster at several others (including a Westercon); and I met my wife at a convention! My wife, by the way, the Beautiful and Talented Lynne Taylor Fahnestalk, has won two Canadian Aurora Awards for her art (the Canadian equivalent of the Hugo). Briefly, MosCon was a small convention that ran from 1978 to about 1991, I think, in Moscow, Idaho. We were able to attract about 350-400 people from (mostly) around the Pacific Northwest; we pioneered such things as the limited-edition art print by the artist guest of honor, and the Lensman Award. ConText was in Edmonton, Alberta (there were two ConTexts: ConText ’89 and ConText ’91), about 300 miles from the end of the universe. Our guests of honor were people like William Gibson, Spider and Jeanne Robinson, Kelly and Laura Freas, and Leo and Diane Dillon. ConText ’89 was the first time the Dillons—multiple Hugo winners—had ever been GOHs at a convention. Diane said, when I wondered why, “Well, nobody ever asked us before!” ConText was also where the professional Canadian Science Fiction Association (similar to SFWA) was formed.

**IO:** What experience have you had as a columnist, such as with your present column in *Amazing*?

**SF:** I’ve only been a columnist for *Amazing*, but I’ve done it twice—once in the print version in the early 1980s (it was the fan column back then, and I mostly reviewed fanzines), and now weekly, for going on four years in the online version. As they say these days, IRL got in the way of a lot of fannish activity. *Amazing* the print magazine, just post-Ted White, had advertised for a fan columnist, so I wrote and applied for the position. Elinor Mavor, who as the editor was using the *nom de plume* “Omar Gohagen” (I’ve never asked why), liked my application. We’ve been friends ever since.

**IO:** Do you belong to any clubs or societies other than the N3F?

**SF:** I’m a member of Canada’s West Coast Science Fiction Association and the Canadian Science Fiction and Fantasy Association, I’ve been a member of the Seattle-based Northwest Science Fiction Society off and on since its founding, and was a founding member of PESFA, the Palouse Empire SF Association.

**IO:** What do you think of the N3F since joining it?

**SF:** Partially for family reasons, I haven’t been able to do much with the N3F, though I’d been

meaning to join for something like 30 years! since joining. I hope to increase my N3F activity a lot more in the coming year; I think it's a very worthwhile endeavor.

**IO:** Are there any experiences you have had in your time as a science fiction fan that you might like to describe?

**SF:** I'm sure every fan has had memorable experiences, but one of my proudest moments was at the Winnipeg Worldcon in 1994, when I was doing our Beatles singalong thing with Spider Robinson, Judy Merrill and Randy Reichardt (it's been our—me, Spider, Randy and Tam Gordy's—"thing" for something like thirty-five years) and we were asked to shut it down since we were making so much noise we were interfering with the Masquerade. I think Judy's response was a four-letter word. Can't get a whole bunch more fannish than that! I've also had the pleasure of getting M.J. Engh's very first autograph and William Gibson's very second autograph. M.J.'s was on her first book, ARSLAN; Gibson's was on his first appearance in **Omni** magazine, which was probably "Burning Chrome" or "Johnny Mnemonic". I still have both book and magazine, and still am friends with both writers.

**IO:** Is science fiction much a part of your local life? Do you get together with neighbors or other people you know about your science fiction interest?

**SF:** Hey, SF/F is my life! Not only do I mostly have only fannish friends, but we have two local taverns that are SF/F taverns! (The Stormcrow Tavern is pure SF/F!) We attend the local convention (VCON) every year, too. And most of my facebook friends are SF/F fans, too! I have also had a lot of fun auctioning art and/or emceeing masquerades at conventions since about 1978. I still attend (on an *ad hoc* basis) northwest conventions like Norwescon, Miscon and Rustycon; I'll be at least somewhat of an actifan until I kick off!

**IO:** How many and what conventions have you attended?

**SF:** I couldn't possibly count them, but my first convention was in 1975 (Westercon 28 in Oakland, California), and I've tried to attend a minimum of one every year since then. In the early years I did two or three cons a year, but lately it seems that two is my maximum. I've been to many, if not most, West Coast cons in North America; that includes several Worldcons and Westercons, and conventions in Washington, Oregon, California, Colorado, British Columbia, Alberta, Montana and Idaho. We're hoping to attend the Worldcon in San Jose next year.

**IO:** Is there anything else you would express to readers of this interview about your involvement in fandom or interest in science fiction?

**SF:** I'm sure my experiences aren't that special; fandom includes such a diverse wealth of people—most of them terrific people—that fandom is better, in my opinion, than just a microcosm of the Earth. I've met my professional SF heroes and idols—and become friends with many of them—and if I were to give one piece of advice to neofen, it would be to do what I have done since day one: reach out and meet someone (at a convention or local fan gathering) you don't know! I've gotten some lifelong friends that way! I hope to see you at a convention soon!

**Good person to have in the NFFF. Now, onward!**

## **NIFF INTERVIEWS**

### **Jay Werkheiser**



Jay Werkheiser is a recent (if ten years is recent) addition to Analog's team of dependables, arriving there from a science fiction writers' group called A Writers' Group. As someone who was in it, I can say we were all glad to see him start scoring. He can be found on Facebook and his email address is [Werkheiser@hotmail.com](mailto:Werkheiser@hotmail.com).

**IO:** What was the first of your SF stories ever to be published? And where was it published?

**JW:** My first published story was "Thanksgiving Day" in Analog. I had been receiving some positive feedback from Stan, and when I first submitted that story he told me that it was a good idea but that I needed to develop my skills further before tackling it. He suggested I put it aside for a year, write some more stories, then come back to it. I did that, and when I revisited the story it practically wrote itself.

**IO:** How long have you been interested in science fiction, and how did your interest originate?

**JW:** I can't remember a time when I wasn't interested in science fiction. As a young kid, I always picked out the cartoons with SF themes, and of course LAND OF THE LOST was a can't-miss show. Sometime in elementary school I read A WRINKLE IN TIME and I was hooked on written SF. I discovered hard SF with Larry Niven's A WORLD OUT OF TIME. That sparked an interest in the hard sciences, which started a feedback loop where research into the sciences sparked story ideas which prompted further science research and so on.

**IO:** You are in a writers' group (A Writers' Group or Analog Writers Group) that originated on the Analog Forum, the purpose of which was to give its writers practical interchange and criticism in writing. Has the group been a help to you in the writing of your stories? I've noticed that you're starting to score regularly since joining it. Do you find the interchange with other writers to be beneficial? In what ways, if so?

**JW:** I miss that old Analog Forum! The writers' group helped me tremendously. I had been a member of Critters.org for a long time; it's a wonderful resource for new writers, but I was starting to outgrow it. Getting feedback on your own stories is helpful, of course, but the hidden benefit of

a writers' group is in critiquing other people's manuscripts...and then seeing your own mistakes reflecting in their work. The Analog Writers' Group formed at just the right time for me, when I was looking for a consistent source of stories that were near publishable quality. Paul Carlson was the first of our group to break into Analog, selling the first of his robot trucker stories around the same time I got my "give it a year" letter from Stan.

**IO:** How is the writer's group doing presently?

**JW:** Activity in the group ebbs and flows as people join and others drift off. Currently we're in a slow period where the real world has sapped writing and critiquing time away from many of the core members. Even so, I know that I'll get at least a few critiques within about a week if I circulate a story, and more importantly, I know those critiques will be high quality.

**IO:** I've noticed that your writing is pretty tight; the characters are usually in congested social conditions and behaving as they will or must toward the situations they are in. It has me considering what you are aiming for in science fiction. How would you describe your basic themes and what are you looking to accomplish in terms of the readers' take on these stories?

**JW:** I write on a wide range of themes, but if I had to choose one overarching theme it would be that human ingenuity can solve any problem. My favorite story premise is to place characters in an alien environment that poses some scientific challenge, then having the characters use their knowledge and ingenuity to tackle the problem.

**IO:** What are you yourself attempting to accomplish in the writing of these stories?

**JW:** I'm not really trying to accomplish much more than writing a good story that entertains the readers...and perhaps prompts them to learn a thing or two about science. Reading stories that involved time dilation and astrophysics got me to research and learn about relativity and cosmology long before taking physics in high school. In a very real sense, Larry Niven made me a scientist. I hope to pay that favor forward.

**IO:** To what other writers do you best relate?

**JW:** Jamie Todd Rubin and I emerged into the field around the same time and became fast friends. At our first SFWA reception, Stan Schmidt introduced us to Joe Haldeman (gasp!) as two new writers. We fan-boyed over that for quite awhile! Jamie is more outgoing than I am, so I met a lot of other writers through him. Over the past few years, I've found myself in long, engaging conversations with Carl Frederick, Ed Lerner, and Arlan Andrews, among many others.

**IO:** What science fiction stories have most impressed you, and what do you find interesting or impressive about these stories? What earlier authors do you most tune in to?

**JW:** Earlier authors who were big influences are Niven, Heinlein and Asimov, and I'll still read anything that Larry Niven puts on paper. I've read so many impressive stories, it's hard to start listing them without going on for hours. "The Cold Equations" still evokes powerful emotions after countless re-readings. Same with "Flowers for Algernon". Godwin and Keyes mixed raw emotion with inexorable logic and gave us characters to care deeply about. "The Martian" is a

modern example—Weir had me from the first sentence, establishing an engaging character right off the bat. The way he wove vivid characterization with hardcore science was masterful.

**IO:** What are your general impressions of science fiction and the writing of science fiction?

**JW:** I don't like the way science fiction fandom has become fractured along political lines. When I first started attending conventions, I got a wonderful feeling of camaraderie, that I had found a world where I belonged. I don't know if the political strife was always there and I just failed to notice or if it emerged soon after I came on the scene. Either way, the rhetoric has become more and more vitriolic over the past few years. Science fiction fandom is filled with amazing people with a wide range of views. I'd like to get back to talking about sense-of-wonder stuff with them instead of watching them tear each other down.

**IO:** Are there any general comments you would like to add to readers of this interview?

**JW:** I've been writing science fiction stories since I was old enough to hold a pencil. Being published in the magazines that I had been reading since childhood is a thrill like no other. I still react with disbelief every time I get an acceptance message from an editor. I can't even begin to list all the people who helped me get there, and every single one of them only asked that I "pay it forward" when I was able. I try to live up to that as often as I can.



## A BIT OF HISTORY

### From IONISPHERE No. 1, First Series, November 1, 1978

“The Fan-Pro Coordinating Activity is established on the premise that there is a hiatus between fans and pros, one that would perhaps exist between readers and writers, but not so much within science fiction fandom. There is little reference to fanzines in the magazines, and perhaps some of this is true the other way. I discussed this with some writers at the WindyCon in Chicago and found no agreement that any such schism existed. Algis Budrys concurred that there were myriad other forms of difficulties in the publishing world and perhaps in fandom as well and said that discussing anything other than difficulties might be non-essential to survival, but added that it was strange to say there wasn't sufficient fan-pro contact at a convention. Gordon R. Dickson said fans and pros got along only too well, similarly a reference to the convention. It was rather difficult to make the point I was trying to make. As Aristotle has said, we need a definition of terms before anything can be discussed. Finally I said that the Coordinating Activity existed and had been established by the National Fantasy Fan Federation President, which appeared to be demonstrative of a need of some kind existing, and Budrys said “There you have it! There may be an organizational hiatus, if that word means what it seems to, but it isn't identifiable within the structural things involving various people.” So I talked about making the professionals more aware of the existence of the N3F, and he said “There doesn't appear to be any way to do that.” The discussion went on, and I said that was my way of doing business, to obtain recognition. So he wished me well at it, and here is the first Ionisphere.”

The rest of this issue describes efforts thus far (at that time) made to develop the bureau and to make people aware of its existence.

Some comments on it in the next issue, February 1979: Stan Woolston said “Of course the Doc Smith Day event at the Iguanacon was a combination fan and pro event, as BOTH contributed time to make it possible. Many fans have become pros, as writers, editors, agents and publishers. I had a degree of uncertainty as to who would help, and as Irv mentioned in a letter of reply to my letter that I'd have to make final plans since most or many projects had to be finalized at the last minute.” Stan said one possible way to get in touch with pros would be to interview. I also heard from Ann Chamberlain, who, I believe, was a director at the time, and she talked mainly about how it was with fans and pros getting along. There were a few other answers, mostly from people significant in the NFFF by connection with bureaus or as directors.

There are two extra pages here that I have no way to get rid of. I'd like to be able to do a better job than that at producing a netzine. I'm going to put art on this one and make it a back cover, but as for the blank page following that, if you receive that page, just please bear with it and don't think I willed it upon you. It makes the mag look slovenly. That reminds me, you might also be having problems with the size of the magazine making for poor readability. If so, there is probably equipment connected with your view that will enable re-sizing, if you can find it. My own equipment has "read mode" under View and that, I discovered, was a way to get my view re-sized. I have hopes that this issue will turn out well otherwise, with each item individuated to its own page or pages, and as sent out that's the way it looks. As received I hope it will look the same way for each individual viewer. The issue is proof-read as error-free.



