

Ionisphere 8



December 2017

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

Last issue part of the cover text appeared on the first page rather than on the cover, although it was not sent out that way. I've tried to avoid that this issue by not having additional text on the cover.

Please be aware that there are size adjustment options on your screen if the print is showing up too small, as it does for me in the efanzone edition.

Back issues of this publication may be found in the annals of the National Fantasy Fan Federation at <http://efanzines.com>

lo is the production of John Thiel, 30 N. 19th Street, Lafayette, Indiana 47904, issued on a bimonthly schedule to members of that organization and available generally at efanzones.

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We also have need of a news officer who has contacts for news about fan activities and events and science fiction events. We can present a person taking this position with one news source.

Address this publication at the editor's address

EDITORIAL



The Future is Here; Are We?

Taking things from the perspective of when I first entered science fiction fandom and was a reader of all the magazines and a good many fanzines, a time when I was discussing what the future might bring or be like with a lot of science fiction fans, based on our reading of future-predictive stories like *BRAVE NEW WORLD* and the editorials in magazines about the future, I see the years in which we are now living as the future about which we were then speculating, and am wondering how well we all like it and how much we have successfully adjusted to it. We were somewhat malcontent in those days and had numerous complaints, which we discussed, about what life was like and what was wrong with things in the present time. Much of the future predicted in science fiction then was not optimistic, and we had plenty to talk about on this subject. A lot of commentary was made on the high speed of modern living in this "Age of Analysis" as the title of a book many of us were reading put it, and many thought the future world would be moving even faster, which it seems to me has turned out to be so. We are not, I think, so happy with this modern living; when it's said that science fiction has predicted a lot of what we have today, the reference is chiefly to technology, but I think most of the dire predictions about life that I read in science fiction have come to pass all at once, as if consolidated, which may be due, if it is so, to our perceptions—the effect both literature and

prophecy have upon what they interpret and predict, the observer effect present both subjectively and objectively. Consideration itself must be studied in such matters as interpretations of life; the consideration thereof is a fundamental element.

So are we adapted to the future we thought so much about back when? As some remarked, if we were not adapted to the present there was apt to be an even greater non-adaptation awaiting us in the future. It does seem as though mankind is lagging rather far behind mankind's achievements, as if achievement were all and living was naught. Much of the speculative material suggested that there would be no future, citing two world wars and the buildup thereafter of many scattered and far-flung wars. We seem as if we may be caught in a crux of warfares. It's very hard to adapt to those things which are essentially negative, and many things which are positive are infused by this negativity. And our advances in living itself are often stifled by "more pressing concerns".

As with the world at large, so it is with science fiction fandom; there is much stifling of it by negative thought. A lot of what we have had in fandom is in near ruins, and a lot of what there has been in fandom is gone entirely. Should we adapt to this? Possibly, but we should not ignore what we still have or give up trying to progress with what is worth having. Here in the National Fantasy Fan Federation, we still have an organization, although there have been serious threats to it over the course of time. But we should not cast aside what we still have left. It is time for positive activity, having bridged the expanse of the negative. What we have to do here includes reconstruction—which sounds like nothing but hard work, but in fact, it can be a pleasure to do, just as the furtherance of things has been in the past. Why not make it our aim to build up the NFFF, making the attempt to restore it to its former stature? It would make for much more pleasant thinking, and more pleasant activity as well. The argument may

well be done, and there is still such a thing as fun. I'd add to that creative thought and serious purpose. Try some of that out.



Art by Angela K. Scott

Looking into the history of the Fan-Pro Bureau: early Ionispheres

IONISPHERE was commenced in November of 1978 and ran through November of 1983. That's twenty-one issues of it; if I'd started with that, this would be the twenty-ninth issue of it, but there's too great a time discrepancy to connect these two runs of it. Nevertheless, a lot of what was printed in the earlier run was not only of historical interest, but also had a lot of relevancy to our present problems and doings.

The Fan-Pro Activity was established by former N3F President Koch, and he appointed me to run the activity. I established Ionisphere to consolidate what the Activity was doing and to expand that activity somewhat. I introduced Io in the first issue as follows: "This activity of the NFFF has been in existence now for about seven months, although its conception took place earlier than that." Io was not NFFF financed, and I couldn't afford to print it up and mail it to all the members, so it had a revolving distribution so that each member would eventually have seen at least one copy of it; those showing enough interest to reply to the zine got on the mailing list and stayed on it as long as they continued to reply. The members were given the information that this was my policy, so they didn't respond if they didn't want to get entangled in the activity, not that it really was an entanglement.

My opening statement about it was this: "The Fan/Pro Coordinating Ac is established on the premise that there is usually a hiatus, to put it mildly, between fans and pros, and that that hiatus is particularly intense now, so much so that professional work needs to be done on it. Of course, there are various definitions of how close fans and pros should be, and I suppose it depends a lot on where the fans and pros reside....I've had brief words on this subject at conventions with the pros who were there, with Fredrick Pohl

at the Windycon last year and with Gordon Dickson at the Autoclave, and Algis Budrys at the Windycon two years back. There was no agreement on the part of any of them that there was any difficulty between fans and pros, yet Budrys concurred that there were myriads of other forms of difficulties, to the point where discussing anything other than difficulties was nonessential and didn't aid that much in basic survival. Dickson, while maintaining that fans and pros get along only too well, spent much of his time at Autoclave building a metaphysical tower of Babel and asking people to help him....There may, in fact, have been a lot of doubt about what was being discussed. As Aristotle says, we need definition of terms before anything can be accomplished. We do not have these as yet, and I am seeking to set out the situation now in elementary and general terms." "Pros and fans have different aims in mind. A pro might have a coalition of fans who are willing to help him with science problems, equipment building, space programs, warfare, NASA takeovers,...Others are involved in gallivanting and show business, and in just about everything, much of it not related to sf."

Pohl had a letter in the first IO: "Actually, I thought the notices I've seen on my books have been fair, and often cordial; certainly my newest novel, GATEWAY, has had some very flattering fanzine reviews. And I get along pretty well with all the editors....most of them keep asking me for stories, and I oblige them as often as I can. I have had some grievances against con committees in the last year or so, but I haven't advertised them, and in any case they represent only a tiny minority of the fans I come in contact with."

There was also a general survey of the field in that issue, which was somewhat like the interviews we have now. There was a letter from Edward Ferman discussing the history of F&SF, a statement from the Science Fiction Book Club discussing their history and makeup, and a letter from Ben Bova in which he discussed Analog's general policies and said he would not be

able to establish effect contact with the NFFF. There was an article from his local newspaper about Dave Kyle's present activities headlined "Science Fiction is his Crusade". He was at that time writing books about science fiction, trying to introduce the general public to it.

That's a look at the first issue of Ionisphere, and a department that lasted five and a half years. It got some things accomplished and may be viewed as the groundwork of the present bureau. We are still working on the problem of fans becoming disaffiliated with their activities and trying to persuade some of them to come back to the activities in which they were once involved. We are trying to point out and motivate further periodicals devoted to the study of science fiction and to establish a greater centrality in the field of science fiction interest. To some degree I have continued doing this after the fan-pro department was abandoned and I left the NFFF, shortly after the final issue of Ionisphere. I continued publishing my fanzine and was in various apas, and when I finally got around to the internet I was at all the SF sites I could find and was active in the Analog, Asimov's, and F&SF Forums. So I really would be happy to pull some SF out of the doldrums and get some greater sense of SF community established. I was happy to find out that the N3F now had similar objectives. There was a lot of morbid speculation about post-holocaust living in the earlier days, which I think came to its climax in the fifties, and then the sixties seemed like the holocaust was here, with the SF being mostly about warfare and mass destruction, counterbalanced by post-apocalypse stories with which readers might have been able to identify, having survived holocausts similar to the world wars and the depression.

I hope this look at the fan-pro bureau and its history will bring readers to respect and take an interest in its objectives, and I continue this second year of it with that in mind.

Now, onward.

Introducing John Polselli

The newest member of the Fan-Pro Bureau and a new member of the NFFF as well has the following to say of himself:

As far back as I can remember, books and magazines have been a mainstay in my life. It was my mother, especially, who had instilled in me the love and the enjoyment of reading. An only child, I immersed myself in the stories of Ray Bradbury, L. Ron Hubbard, Dashiell Hammet, Raymond Chandler, and many other science fiction and fantasy authors, all of which provided me with a richly imaginative compensation for the absence of siblings.

By the time I entered elementary school, I was writing vignettes and rhymed verse that were inspired by television reruns of 1950s and 60s science fiction and fantasy films such as THE DAY THE EARTH STOOD STILL, THEM, FORBIDDEN PLANET, and THE CREATURE FROM THE BLACK LAGOON. Those films, in addition to the fantastic ghost stories that were told to me by a favorite aunt, intensified my wanting to be a writer.

In the mid-1980s and all during the 90s, my poetry and prose fiction appeared in many small press publications throughout the United States, and several of my poems yielded Editor's Choice awards.

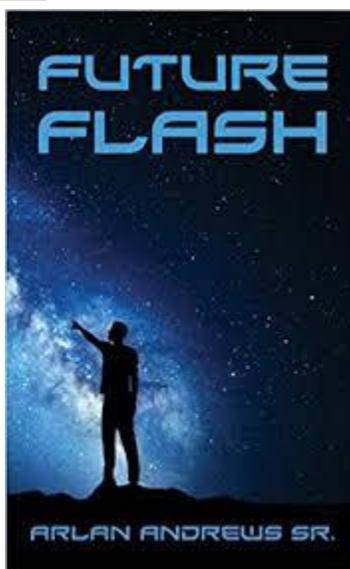
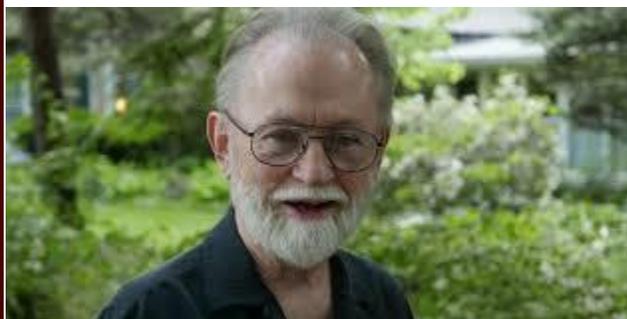
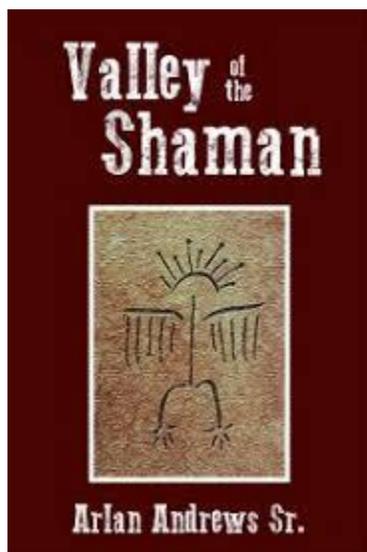
Since 2014 I have been a regular contributor to John Thiel's fanzine **Pablo Lennis**, which has given me not only a much more broad appreciation and understanding of science fiction and its authors, but a deepened sense of camaraderie with devoted fans of the *genre*.

As well as being a poet and fiction writer, I am a professional jazz drummer, singer and guitarist who, at age 15, had the pleasure of performing at the Newport Jazz Festival in Newport, Rhode Island, with notable jazz luminaries such as saxophonists "Zoot" Sims, Dexter Gordon, and drummer Buddy Rich.

From 1990 to 1992, I was a cast member of the Bel Canto Opera Company in Cranston, Rhode Island, and I have performed in several operas including Pietro Mascagni's CAVALLERIA RUSTICANA.

Born and raised in Providence, Rhode Island, I moved to Henderson, Nevada with my parents in 1993. I perform frequently in Las Vegas with my own band.

INTERVIEW WITH ARLAN ANDREWS



Arlan Andrews has brought a novel approach to science fiction writing and visualizing. Many of his stories have appeared in Analog, among them the saga of Rist, which I will be looking for when it appears in novel form. He did an article called “Sixty Astounding Years”, detailing the magazine’s history, for the July/August 2014 Analog.

His email address is Arlan@thingsto.com and he may be found on Facebook.

IO: I find a story by you in the May 1972 F&SF, which leads me to wonder when you began writing science fiction. What was your first published story, and where published?

AA: This was incorrect information and I have no idea how Google placed it there. I have never published in F&SF. However, my first paid professional sale did appear in February 1972, in **Fate Magazine**. Entitled “Toward a Unified Parascience”, the article proposed that the human mind or soul is an emergent phenomenon arising from interconnected magnetic fields in the biological brain, yet is independent of it.

My first published paid science fiction was in the January 1980 issue of **Asimov's**, a poem “Rime of the Ancient Engineer”. The editor at that time, George Scithers, told me that Asimov himself had enjoyed (and slightly edited) the poem. It has been reprinted several times, including in the **US Coast Guard Engineer's Journal**.

IO: There was an article on Sigma in the September 2012 Analog. Noting you are its founder, I wonder if you would give a brief look at this organization, its founding and purposes, doings and membership?

AA: SIGMA is the science fiction think tank that I founded in 1992 while working in the White House Science Office; I had found that Beltway bureaucrats had much less imagination and awareness of the future than did the

average science fiction writer. Our purpose is to provide the Federal Government with *pro bono* futurism consulting services. The membership stands around forty at present, having just lost Jerry Pournelle and Yoji Kondo (Eric Kotani). An *ad hoc* virtual organization, SIGMA provides volunteers whenever the occasion arises that various government agencies want to have outside inputs. We have worked with all the Armed Services, several intelligence organizations, the US Department of Homeland Security, NATO, and with the Global Competitiveness Forum in Riyadh, Saudi Arabia. Our website is www.SigmaForum.org

IO: Have you sold the fourth story in the series that began with “Thaw?” What happened that resulted in its discontinuation in Analog? What basic inspiration did these stories have?

AA: I have not sold that fourth story, “Fight”. I am incorporating it into a novel that will tell when and how the next Ice Age occurs, and how little Rist and his brother fare when they discover their lost history, thirty thousand years from now. I do not know why Trevor Quachri rejected the story.

One inspiration for the series of stories was my fascination with ancient lost civilizations, and what our distant descendants might know about our time, through myths and artifacts, much as I wondered about those past

folks when I was climbing around ancient megalithic ruins in Peru in 2012. I wrote a large part of the first story during layovers at the airport in Lima. I watched the story unfold in my mind and tried to describe it. I would like to have direct mind-to-video capability, which was the basis of a story, "Parameters of Dream Flight", in the 1998 anthology, MORE AMAZING STORIES, edited by Kim Mohan.

IO: How have you fared as a writer over the years since you first began publishing stories?

AA: I have sold and had published around one hundred SF stories and related articles over the past thirty-seven years, and have fewer than a dozen that did not sell somewhere eventually. Some day I may even re-write these and try them again. I've done about two hundred speculative articles on a range of subjects from ancient civilizations to UFOs to the paranormal, as well as advanced manufacturing and future technologies. Add to that about two hundred columns on humor, politics, and such issues, and I've done well over five hundred pieces in one hundred and twenty venues, worldwide. Since all of this until the last few years was done in my spare time, I can't complain about the success rate or number of publications. Now that I've retired from the mundane world of having to make a living, I have had more time to write. So far this year, I've had six short stories and two novels published. The latest

sale was just yesterday (October 19, 2017)—“Spacebook”, which will appear shortly in **ASTOUNDING FRONTIERS** magazine. And today, my short story “The Secret Jew”, appeared in the **Mensa Bulletin**.

Check Amazon.com for both e-versions and paperbacks of **VALLEY OF THE SHAMAN** and **SILICON BLOOD**—two wildly different novels—and for **FUTURE FLASH**, a collection of previously published short-short stories and half a dozen poems. Another collection, **OTHER HEADS AND OTHER TALES**, has been out in an e-version for several years and will probably be in paperback next year from Hydra Publications.

IO: You’ve had one Hugo nomination. For what story was that? Did you hear much about the progress of the nomination?

AA: The nomination was for the novella “Flow”, which appeared in the November 2014 issue of *Analog*. I was asked if I would accept if so nominated. I said yes, and heard nothing more until I found out it was on the Hugo nomination list. Of course, given the Sad Puppies controversy, I heard absolutely too much about it afterwards, including being called a neo-Nazi, which I found humorous, because my father was on a US Coast Guard ship in 1943 that sank six enemy subs in one battle, killing hundreds of Nazis.

It was most interesting that I was attacked so viciously by luminaries in our field merely for having been nominated for a novella set in a post-Ice Age civilization. Though the story came in second—after the bloc-vote of two thousand five hundred No Award ballots that also slighted such truly deserving professionals as Toni Weiskopf and Jerry Pournelle—I did receive a Jovian award.

IO: You seem not always to use “Sr.” on your name. What’s the background on that, if it’s been irregular?

AA: When my son, Arlan, Jr., became a professional dentist, I didn’t want people to confuse us.

IO: Noting you were active on the Analog Forum, do you participate quite a bit in science fiction readership activity?

AA: Other than occasionally posting on the Analog Facebook page, I was never all that active in the Forum. For the most part, I just like to write, get paid, and see my stories in print. And go to cons for panels and parties and to meet and hang out with other writers and fans. Fannish and pro-ish politics seldom interest me, as it takes away time and energy from writing and never accomplishes much aside from upsetting people.

IO: What things in science fiction are of most interest to you?

AA: Near-future politics and technology, and alternate histories *a la* Harry Turtledove. And re-reading my Virginia

Edition of Heinlein's works. I find that stories in my collection of old Astoundings and Analogs and paperbacks are still very satisfying and inspirational.

Though I do not judge others for their tastes, I am not at all into the recent expansion of SF to include modern comics and superheroes. As an older fan, I stopped reading comics (except for MAD and EC comics) when I was about thirteen years old, so never was into the whole graphic novel or MARVEL vs DC shticks. I eventually liked ST:TOS, but never got into any of the successor series, and lately I have grown tired of superhero movies as well. On today's TV, THE EXPANSE is by far the best SF, as is GAME OF THRONES for fantasy. I seldom read any kind of fantasy.

For movies, the first three Star Wars movies were great, but none since.

IO: Are there things you would like to add to this interview, any things you might like to communicate about yourself, your writings, or about science fiction and its place in the world and its future?

AA: I have always written what I felt like writing, other than a few times I was asked to contribute on a theme. Though at one time I would have liked to make a living at it, I soon realized that would not happen, so I have kept a reasonable schedule of writing when it pleases me.

Science fiction has defined my life, and in my

professional career as an engineer and manager—at White Sands Missile Range, at Bell Telephone Laboratories, at Sandia National Laboratories, at the White House Science Office, at the high-tech startup companies I co-founded—it has been science fictional thinking that (1) kept me employed, and (2), always provided optimistic visions of the future I wanted to create.

I have been proud to found and direct SIGMA, a venue for the Federal Government and others to access the SFnal thinking of writers who have spent their writing careers concentrating on the future. Because we are living in a SFnal future now, with even more fantastic technological and social upheavals to come, today's government decision makers need unencumbered visions of the future from SF writers, to try to get ready.

I enjoy science fiction and science fiction PEOPLE, fans and pros. I love to read of achievable futures, visions that have inspired me since I was a ten-year-old barefoot boy in rural Arkansas, sitting under a tree one long summer afternoon, reading Heinlein's RED PLANET.

Had it not been for SF, I probably would have become a preacher or, God forbid, a lawyer and a politician. But then, nobody would have ever voted for an Arkie.



INTERVIEW WITH JEFFREY REDMOND

Jeffrey Redmond is a former member of the NFFF who was reinstated last month and has joined us again. He is a genuine SF enthusiast, as his sites show. He grew up in Detroit, Michigan, and has traveled extensively, and now lives in Grand Rapids, Michigan. He's been a columnist, news reporter and freelance writer and has published fantasy and science fiction novels. He's been a member of the Authors' Guild and the Science Fiction Writers of America, and is a Commander in the Star Trek Fan Association. His books include THE ISLANDS OF MAK-NAW, FAIR AER-INN, ALIEN ASSIGNATION, IN THE LAND OF SYND, and THE ER-DAH STORIES. He has the biggest SF site at Facebook, SCIENCE FICTION, with over 37,000 members.

His email is redmondjeff@hotmail.com and his website is www.erdabooks.net.

He blogs at www.northwardenterprises.com



IO: Your Facebook group, SCIENCE FICTION, has been fabulously successful. We'd like to know the history of this group—how you

thought of it and came to establish it, what problems and successes you had in getting it together, and how you account for its enormous growth.

JR: I took over the Sci Fi site a few years ago. It had about 8,000 members then. Now it has more than 37,000. I also run a Facebook page for a Starfleet group (USS Valkyrie) with more than 3,000 members. There are millions of people all over the world who like science fiction and fantasy. I don't actively recruit them, as they find us on Facebook. I have a wonderful assistant (Linda Owens) who helps with screening and reporting.

When thousands of participants happen so quickly, there's bound to be situations. People have issues, and will post these on Facebook. Last year's political elections caused a lot of fights, insults, and quitting. We've had to remove and block a few for obscenities, porn, and unacceptable ads. But most members have been positive and enjoyable. I like learning new things with their posts.

IO: Do you have any impression of Facebook itself?

JR: Years ago I had other Internet communication accounts, such as MySpace. But Facebook soon became a major one, and others kept telling me to sign up. So I did, and I'm still amazed at how rapidly the sites have grown. I have almost 5,000 friends on my personal Facebook page. There are expressions such as "Facebook is Fake Book". It's true that many people have made up names and backgrounds. Plus more than a few predators are out and about on the Internet.

Every once in a while someone complains to Facebook about a post on my page. I may get blocked for a few days, or not allowed

to send out friend requests for twenty-four hours. Then there are those who unfriend me because of a post someone else put there. Politics and religion can really cause hostile emotions to flare up. But most of my friends are fun and interesting. Overall I'd say Facebook is a positive experience.

IO: What's your own history in terms of science fiction? When did you start reading it, when did you start writing it, and when did you become active in science fiction interests?

JR: I remember watching science fiction and fantasy movies on television as a boy. I also enjoy history and current events. I'm always happy when NASA announces another space discovery. Reading is the best way to learn. I am a writer and published author of fantasy and science fiction novels and short stories.

IO: Noting this interview is being done for the NFFF, and that you have been a member of it, why are you no longer a member?

JR: I joined the N3F group years ago. Nice people there. I helped edit the FAN publication for a while. I won an award in their writing contest one year. I think it may have been first prize. Several interesting LDS participants, and I was honored to know them. Other members quit, died, or didn't renew. I got into an argument with a prominent one about AIDS. He claimed HIV wasn't dangerous, and that it didn't come from unprotected sex. I insisted otherwise, and he got angry and asked me to leave. So I did. [Note: I invited Jeffrey to re-join, and he did, but there was difficulty about his membership renewal, which was finally taken care of, and he is back, given a probationary status.-editor]

IO: What aims and objectives do you have in your science fiction activities?

JR: I haven't had anything published in a while. I will attempt to write more and submit articles and manuscripts to publishers. It certainly helps to have an editor who understands his/her job. Most everything is done electronically through the Internet now, and formatting work (including proofreading) always needs to be done first.

IO: What's the background of your connection with Star Trek? Have you been to Star Trek conventions?

JR: I first watched Star Trek (with Kirk and Spock) in the 1960s. We were sad when it went off the air. But it's become a phenomenon, and continues on with re-runs and new movies. I've never been to a Star Trek convention, but did get to meet James Doohan and Leonard Nimoy at different times. They were out on tours to promote the latest Star Trek films, and I didn't mind waiting in the long lines.





Not a whole lot of correspondence arrived in reference to the October issue. Somebody must have told everybody not to comment, that's the only way I can figure it. There certainly was material to comment about, as President George Phillis shows in the two letters I received from him. The first is dated October 21:

George Phillis: As always, thanks for your fine effort at obtaining interviews from interesting SF people and presenting them through Ionisphere. You also find wonderful art! You are making a great contribution to the N3F. Your interviews reach out to some very different parts of the SF community, including parts that I see less of. There are fascinating perspectives on writing here.

With respect to publishing, it appears to me that electronic self-publishing is tending to replace traditional paper publishing, though I expect that both forms will continue into the indefinite future. Self-publishing has the interesting feature that there is no danger of failing to earn out your advance, as opposed to "the books don't earn out and the career is done" remarked upon by Jay O'Connell. (I am reminded of being at an SF con many years ago. The fellow was a book agent and was trying to convince me to contract for his services, based on the rationale "I can get you a really big advance". A sensible writer who wants a career wants a small advance, not a large advance, because a large advance that does not earn out is toxic for the career. Mind you, I have no particular expectation of having a career as an SF writer. I have had my career and am retired.)

I am happy to see that the N3F is advancing. We are more successful at attracting public members than at attracting dues-paying members who can vote and become officers, but even the public members who pay no dues are fine people who get something out of their association with us.

It appears to me that Jay Werkheiser's comments on politics within fandom becoming more vitriolic matches my very limited exposure to the issue. However, I see

only a very small part of fandom, so what I see may be atypical. It's a shame. The N3F represents the nation of fen, a group that extends to every part of the world and outer space. We show how matters can be highly positive rather than highly negative.

A second letter dates November 23:

The average reader might prefer to be slightly less close to the thing on the horizon, on the cover, assuming that is a nuclear explosion, not a sunrise. Congratulations on reaching your second year of publication. Jay O'Connell's description of someone attempting to edit history to get a better result is indeed interesting. It is certainly a slightly different variation on how to do time travel. O'Connell's comment on publishing presents a particular viewpoint, in which traditional publishing is viewed as important. There is already a huge independent publication system, based on a series of companies including Smashwords, Amazon, and several others, so that if a reader here has a novel and wants to publish it, and has failed to offer it up to Eldritch Science, there are a whole series of available channels.

I agree with Judy Carroll that it is difficult to persuade members to become active, but I believe we are making some progress. Certainly we have significantly more bureaus that are at least moderately active than we did five years ago. On the same line, we are now up to multiple fanzines being published regularly rather than an occasional issue of the National Fantasy Fan. I may have found a path to getting Ionisphere published on paper to get issues to people who do not use email and are willing to pay for additional papermail mags. The addition of public membership gives us a much broader outreach than used to be the case. However, we can clearly do much better. We should certainly all be very grateful to the folks of the publishing cabal who kept the N3F going for a number of years. And we should be grateful to you for what you are now doing for us.

Angela Scott is giving us fine pieces of art. It's a shame that her electronic contact seems to have dropped out. I have a few more ideas on how we might be able to reach her. Dave Creek's comments on predatory publishers should be read carefully by anyone who is considering publishing. There are some good publishers and some bad publishers and then there are places where you simply publish things yourself. You are doing a fine job with your interviews. Please keep it up!

That I will, and I am cheered by your views of the future. You can see some reactions to your letters in my editorial this month.

Regarding the electronic publishing system tending to replace or even somewhat outmode paper, it recalls to me how much of that was predicted in the NFFF of yore, and it seems to have worked out pretty much according to predictions. I think the electronic medium will not outmode paper because it does not have a firm basis, so the paper publishing has more permanence. I think self-publishing is starting to receive greater recognition of late than it did at first.

Regarding editing history for better results, this was part of the satiric content of NINETEEN EIGHTY FOUR, and I think we ought not to ignore how many similitudes are found in that book to our present situations.

I think Amazon is doing some pretty good promotion of its authors.

John Polselli is going to be writing to people without the net who may want to receive Ionisphere, and if they do, I was thinking of printing out copies for them. I can't afford paper copies of it, but if somebody else reprints it on paper, I would be glad of it.

Do you have a working regular mail address on Angela Scott?

Also received this short note:

John Purcell: I wanted to thank you for publishing another issue of Ionisphere and to let you know I enjoyed reading the interviews. I am going to have to check out some of the writings of Jay O'Connell, Dave Creek and Jay Werkheiser. Pretty positive I have seen their names in recent issues of Analog, Asimov's and F&SF that I have bought over the last few years. Must check my shelves. Good luck in keeping this zine afloat.

This letter came over from the efanazines posting, J.P. not being an N3F member.

That about does it on the issue, fine folks, and I hope you all have enjoyed the material that has been rounded up for this month. I think IO is now at cruising altitude and would like to continue along these lines, even add improvements to issues to come. Hope all of you will be remaining with me. Scroll down for the back cover.



Art, "Observation Deck" by Cedar Sanderson

This page is the mailing wrapper.