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Fantasy Fan Federation's Fan-Pro
Coordinating Bureau**

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Now we're looking for bureau members whose first name doesn't begin with a "J", so we'll have a more realistic lineup of personnel. IO is the bimonthly publication of the NFFF Fan-Pro Coordinating Bureau, which aims at better and closer relations among fans, editors, writers, artists, and even publishers of science fiction and fantasy. To accomplish this we range outside of the NFFF with our author interviews, relevant material, and general doings; we are often doing things with the N3F in mind. You may contribute to our activity by writing for Ionisphere, including letters of comment. We'd like the activity mentioned going on in the NFFF as well as outside—all you have to do is write to Jefferson Swycaffer and you are in touch with a professional author, or Jon Swartz and you are in contact with a highly notable fan. Write John Polselli and you are writing to a poet, and of course I am an editor, albeit of fanzines, being the editor of THE PDF DRAGON, PABLO LENNIS, SYNERGY (N'APA), and SURPRISING STORIES, and, of course, ORIGIN and IONISPHERE. If you check out Surprising Stories you'll find it to be semi-pro.

EDITORIAL



Are We Making Great Strides, Or Are We Just Long-Legged Galoots?

Now that I have been running an N3F Bureau for over a year, it occurs to me to consider my new place in fandom—the head of a bureau of the most noted of all sf organizations (and a director as well). Just recently John Purcell pointed out in an issue of *Askew* that I have a big position in the NFFF. One ought to say that he is somewhere, that he has arrived, as it were, when taking on such a position. Things were in a rush then, as now, but IO has slowed down a bit and I can make up for not having introduced myself very well at the start. What do I think of my bureau, and what do I think of the state of things in which the bureau is involved?

I think right now that the NFFF is in a state of renewal, of re-evaluation, paralleling the discursiveness of present-day science fiction activity, which has diffused into other areas of activity. Every move we make here in our improvement of our present conditions is a great plus for the organization, and eventually a great plus for fandom, and thereafter for science fiction. Once there were fanzine reviews and fan activity reports in the science fiction magazines, and letter columns in which a lot of reader reactions were expressed. There were also on the average of a dozen magazines being published at the same time. Today there are more science fiction books being more widely distributed, but less to be found in the magazine area, and really, magazines are things we should not lose. Some have pointed out that the net is eating up science fiction and outmoding printed material, and have suggested that this may be progress, but I don't think obsolescence is a step in progress. In fact it causes regression as people search for the things they have once had. Mutation is not, perhaps, true progress. The net is all well and good, but there is also a lived-in culture that we need in order to really live our doings. In fact, some science fiction has shown people becoming net-beings—not as pleasant as it may seem to some. Our ground adjutant is trying to make greater

contact there.

So, invisible as we may be to society as a whole, we are functioning here in a way that is restorative of things there have been and things we have had, as we continue to progress into the future. In some future time people outside of science fiction may be glad that the NFFF has existed. We go against the general trend for things to disappear, and hope such disappearance will not include sf, even if it has been incorporated into some greater social entity. Over the course of time I have been watching both a devastation and a building and progress of science fiction, and I am hoping the progress does not obliterate our beginnings. We must watch our progress carefully, making sure that it is desirable to all of us.

My bureau and directorial positions are, therefore, desirable and meaningful to me, and I attach a great deal of significance to them. We are not foremost in warfare and in the fight against crime and sin, but we are in a foremost position of contemplation and consideration and, if not distracted by the current social turbulence, we may find these considerations paying off for us, and thereafter for others. Science fiction should be called speculative fiction? I think we want more than mere speculations, we want thinking that will resolve problems and lead to greater intelligence in the maintaining of society and culture, and we might hope that others will have these same feelings toward what they are engaged in. For every action there is a reaction, and we have not yet been seeing or identifying a reaction to, for example, the crime wave or the warfare, but I think we should want to identify with this reaction, as it is more constructive than its opposite, and I think it will surely be coming—or else there are actions without reactions. Which would mean that everyone acting had hit into space.

Now I am trying to solidify my bureau and identify its purpose and position in a manner that is clear to everyone. We need solidity and substantiality. With a good basis, we can achieve a lot.

They say those who do not learn from the mistakes of history are doomed to repeat them. It may be that those who part ways with their history entirely are doomed to become their own history—we cannot simply dismiss our own past without regressing into it. There is now another bureau which seeks to go over our history, traditions, and meaning, and I suggest that with the start of this, we have commenced to be going places. How is it with you? Do you want to learn where you are, and become involved in future-seeking activity? I think we are starting to do this. And I hope we will continue to notably progress.

FAN-PRO INTERVIEW: Paul Carlson



I met Paul Carlson in the Analog Forum, where he was known as “pc”. He announced in that, that he had written something for Analog, and then that he had sold what he had written to Analog and become a pro. He also belonged to a group formed at the forums, A Writers Group, in which people wanting to be writers could do mutual criticism and advice. Jay Werkheiser was also a member of this group, and it had other successes. So we have here an interview with a reader and fan of science fiction who has become a pro. Let’s see what he has to say:

IO: Have you been a part of fanzine fandom, or done some fan work?

PC: Aside from attending genre conventions, not really. This does interest me, and perhaps after I retire from full-time work.

IO: When did you start reading science fiction?

PC: I was quite young, eight years old at most. My mother had Clarke and Asimov and

other genre paperbacks around the house, and I was hooked immediately.

IO: When did you start using the Internet, and when did you discover science fiction on the net?

PC: My youngest sister gave me a Mac Classic back around 1994, and I got a dial-up modem connection. I joined Apple Computer's short-lived E-World service, and also a then-new America Online, where I soon found SF interest groups.

IO: What was your first published piece of professional writing, and what was your first published science fiction writing?

PC: I am eternally grateful to Yard Dog Press for placing several of my short stories in their famously quirky anthologies. A couple of years later, Stan Schmidt at Analog magazine began buying my robot trucker short stories.

IO: What science fiction have you published since your first SF sale?

PC: I've been fortunate to appear in a couple of dozen ezines and anthologies, plus six stories in Analog. I have genre novels written, but not yet represented or sold.

IO: What does science fiction mean to you?

PC: So much! A way to learn while enjoying the story. A way to explore humanity and beyond, including our difficulties and challenges, in a way that is easier to accept. A way to learn about science, and previously unimagined possibilities.

IO: Do you have other science fiction fan activities on or off the net? Do you belong to any sf-related groups?

PC: For years I was active on Analog magazine's online discussion board. I now belong to several interest groups hosted by Facebook. I've done programming at some SF conventions, always a fascinating challenge.

IO: Many people are wondering if SF is foundering. What do you think of present-day science fiction? Do you think it's thriving, and do you think it has a future?

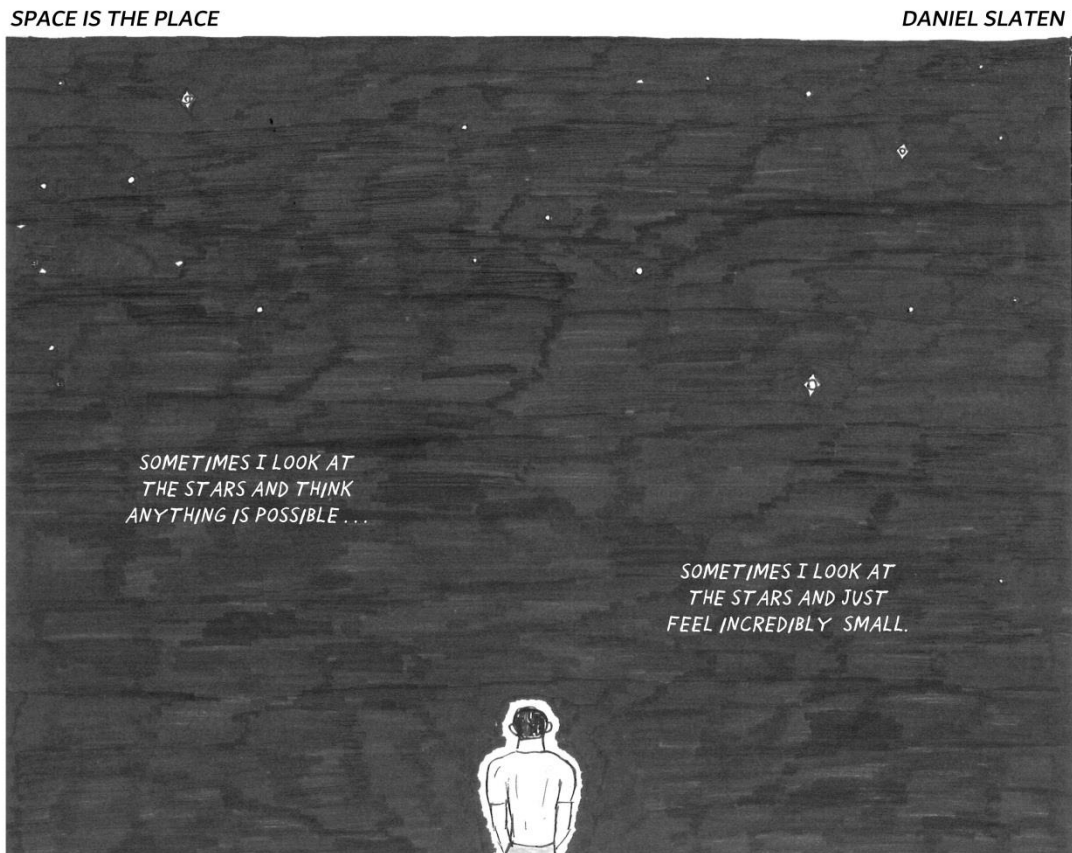
PC: We do see numerous hit movies that are considered SF, though most of the time they've been watered down by Hollywood. Last summer in Helsinki, the WorldCon literally had lines out the door. I'm more into hard SF, however, I am glad to see various ComicCons doing well.

IO: Do you have anything you would like to add to this interview?

PC: I help direct an online writer's critique group, which has helped many authors launch serious careers; and others, to simply enjoy writing and conversing about fiction. We welcome new members. It's all volunteer, and currently we meet every second Monday.

Carlson's email is cuebon@gmail.com . He also has a Facebook page.

[editorial note: Interestingly, as I was writing the introduction to this interview, my Grammar Check demanded that "a reader and fan of science fiction who has become" be changed to "a reader and fan of science fiction that has become", an error made by a computer that once figured in a story by Walter M. Miller, Jr.]



NOTE ON N'APA

The NFFF membership should give a little more consideration to N'APA, wherein members do their own fanzines. Here is an opportunity for creative work and active interchange. All it takes to become a member is Microsoft Word. If you don't know how to construct a fanzine, members will be glad to show you how it's done, and then you'll be an apa member and faned. The apa needs more members, and we'd be glad to have you. Interested? Contact any member of it or inquire of the NFFF president. You'll be doing active fanning for sure if you try out an apa, and here's an apa that's right here. A mere one page will make you a member of the NFFF's inner circles. You'll be able to talk over the organization and show off what you can do. (What? No, I didn't say TAKE over the organization.) Try it, none will be able to put you down.

Behind the Scenes by Jeffrey Redmond



This year's weekender is completed. Jeffrey Redmond tips you off about next year's.

Science Fiction Weekender

For those science fiction fans traveling England and Wales early next year, this event should definitely be included in your tour. The Holiday Park near Snowdon in North Wales will be hosting another epic adventure. The 2019 SFW X launch countdown has commenced for the Tenth Anniversary. Now in its tenth cycle, The Sci-Fi and Fantasy Weekender continues to promise the ultimate Sci-Fi and Fantasy experience. It's a festival of fun and activities for people who love science fiction, fantasy, horror, gaming, and cosplay.

SFW X will be packed with activities for fans...big name guests, interviews, question and answer sessions, movie screenings, comic workshops, video gaming, music, book readings, and plenty more. It's all about bringing like-minded people together for a weekend structured around a core five pillars: (1) The entertaining Imaginarium, (2) The sweeping Masquerade Ball, (3) The Space Fort, (4) The Mystical Timeport (featuring gaming, comics, authors, and screenings), and (5) The fiendish Sci Fi London quiz nights.

SFW attendees will get the chance to immerse themselves fully in a scifi and fantasy culture. Fans can discover how comics are made, discuss burning issues with their favorite authors, or be among the first to see exclusive screenings of films and television shows. There are also many autograph opportunities. The full lineup will be revealed over the coming months, although expect some hot news shortly. Above all, though, it's a chance to hang out with like-minded people and enjoy a few drinks in a cool environment with other fans from around planet Earth.



As experienced at SFW IX, an exciting arena full of quirky challenges, mind-bendings and LOL moments, and some fun for the kids has been added. So the same is happening again, with even more fun. SFW IX was undoubtedly the best event they have ever staged, which has given them even more momentum to make SFW X that much bigger...and with even more chances to spoil everyone.

SFW X will be taking over the complete site, boasting seven zones, making it the biggest residential Science Fiction and Fantasy Festival in the Galaxy. Ask anyone who attended this year's event. You need to get involved and grab a boarding pass for a journey that really will bend your mind into an unforgettable experience.

SFW X will be taking place between 28th-31st March 2019. Boarding passes can be purchased by going to the website: www.scifiweekender.com. You can also join their Facebook Forum and Twitter pages, which is where you will hear all about it firsthand. Facebook is their favorite mode of communication.

Reservations, tickets, and accommodations are now available by clicking "Buy passes" on their website to check out the range of options available. And remember that kids under twelve are free, with ages twelve to fifteen getting fifty percent off.



The 10th Cycle, an ultimate adventure, will be another incredible journey. So make sure you join them for one of the most enjoyable Sci Fi and Fantasy Festivals on this planet.

A three day weekend pass costs US \$175 (120 British pounds). Telephone 0207-193-0490.

YIN AND YANG by Will Mayo

"And really, they're just bodies, my dear," I said. "You take one down, breathe in it, eat in it, make love in it and then it's gone. It's as simple as that."

"And whose body am I enjoying now?" she asked.

"Why, mine, of course," I said.

"Thank God," she said. "I thought it would be somebody else."

And we were on.

FAN INTERVIEW

Cardinal Cox



Here's a fan who keeps busy and has a central importance on the British Fan Scene. Here he introduces himself:

53 years old, this tall and still not too fat that his girlfriend can't hug him, Cardinal Cox has been having his poetry (and very occasional short stories) published in the small press for over thirty years.—Cardinal Cox

IO: How long have you been reading science fiction?

CC: First I watched sf—DR. WHO, STAR TREK, UFO (a Gerry Anderson series), those were the things on TV. Friends watched LOST IN SPACE and THE TOMORROW PEOPLE, but they didn't appeal to me (except for the title sequence of Tomorrow People, brilliant). As a lad I read and re-read the comic strip "The Trigan Empire" in the magazine **Look and Learn** that my elder brothers had. The first proper grown-up sf novel I can remember reading was ROGUE QUEEN by L. Sprague de Camp. That would have been when I was about ten. Years later I found a copy in a magical second-hand bookshop and took it to the counter. "You have seen that it's signed?" said the bloke who ran it. I hadn't.

IO: How about fantasy fiction?

CC: When it comes to fantasy I was reading things like Greek and Norse myths and the legends of King Arthur. So the Narnia books, again when I was about eight or ten perhaps, might have been my first. Michael Tolkien (much better poet than me) lives a couple of towns away so I've met him at poetry things a couple of times. His wife is a fantastic landscape painter, doesn't bother with oil paints though, uses household

emulsion. Shows that the skill of the artist is more important than the materials used.

Lovecraft I got into when I was about thirteen or fourteen. When you are that age nothing makes sense. Your parents don't make sense. Your teachers don't make sense. Well, Lovecraft says that that's okay. Nothing makes sense because there is no sense. Everything is meaningless.

IO: How long have you been a part of science fiction fandom? What got you started?

CC: I joined the Peterborough SF Club in, er, 1982, start of the last year in school (which I was heading to fail). Went to my first convention in 1984 (Novacon, Robert Holdstock was GoH), on my own, so I didn't know how it worked. Fortunately the guy I was sharing the hotel room with took me under his wing when he realized how green I was. But I'd known about fandom before then. 1977 was around the time of Star Wars, Close Encounters and the publication of Brian Ash's Visual Encyclopedia of Science Fiction. People give it a bad press but I still love it. One of the sections was on fandom. Then around 1980 there was a program on TV (prime time, main channel, not hidden away) about sf. Four episodes were about authors (I think they were Brian Aldiss, Mike Moorcock, Anne McCaffrey and, perhaps, John Brunner). The fifth episode was about fandom and had parts filmed at the Brighton Worldcon of 1979. Guys my age will remember Kate Solomon on that show. Have met her a few times over the years. Lovely person. Hope I don't blush when I see her.

IO: How would you describe the development and/or history of the science fiction in Peterborough?

CC: SF in Peterborough? That would start with John Kippax who had some novels published in the early 70s. No, the Eastercons (national SF conventions) held there in the mid-60s (organized by Ur-fan Ken Slater from one town to the east; 4E Ackerman famously gave him his Hugo). No, Dan Morgan (from one town up to the northeast) started having stuff published in the 50s. Definitely him. If you don't count L.P. Hartley (ghost stories from the 1920s, novel Facial Justice, 1960) or E.G. Swaim, who had a collection of ghost stories published in 1912 and was a friend of M.R. James, or J.D. Beresford (Hampdenshire Wonder 1911 and other books)...

The SF Club was started in 1976 by Chris Wakelin (she's a darn fine astro-artist) and was certainly encouraged by Pete Wells, who then ran a market stall and later a comic shop (The House on the Borderland, one of the books by Brian Lumley, is dedicated to it). Great guy who only recently died...

IO: Do you consider the science fiction and science fiction fandom in England to be

different from that in America?

CC: I don't know nearly enough about American fandom to comment on that. Indeed I'm hardly up to date on British fandom. Live journal looked to be where everyone was for awhile. People were getting TAFF nominations after being on it for a couple of years (and they were probably deserving of the honor). No idea if that is still a thing. The most interesting folk are those who have several fan interests, who sit in the intersection of Venn-diagram circles. Star Wars, anime, steampunk, literature, comics, cosplay, whatever, the people in more than one zone are the ones to chat with.

IO: Have you been to any science fiction conventions or conclaves?

CC: As I said, my first con was in 1984. Used to really enjoy the Unicon series of convention, held in colleges or universities. Good cross-over of science and art (in the broadest senses of the terms). Been to a handful of the Eastercons. I cut back on con going in the 1990s (when I was chair of the local club) so I could spend that money bringing authors, *etc.*, to the city. Been to several Worldcons, the last few in Britain, Holland in 1990, Florida in 1992, and Helsinki last year, which was a blast (had enough money to be able to have a few days there beforehand). Plus two World Fantasy Cons in Britain and a World Horror Con too (have they finished?) Looking forward to the Dublin Worldcon in 2019. Oh yes.

Was even on a con-com for Congregate back in 1988. Our guests were Bob Shaw, Terry Pratchett and Iain Banks.

IO: What are your present SF-related activities?

CC: Read when I can. Go along to the meetings of the local sf club. Write sf poetry. Not nearly enough really.

IO: With what places where there is fandom in England do you interrelate? What societies, *etc.*

CC: I suspect that is mostly the Dracula Society after I was poet-in-residence for them for two years. It proved to be very inspirational and I wrote loads that I'd like to get published. The Lovecraftian poems were published in **Forbidden Knowledge 2**. I should be getting the rebellious ones (starts with a peasant revolt in Transylvania in medieval times, Byron *et al*, at Villa Diodati as revolutionary cabal, anarchists in Victorian East End of London. Frankenstein's creation running a punk club somewhere in the mid-West) printed sometime soon. But I've got sets of poems about zombies, folk-horror, steampunk, decadence, *etc.* itching to get out. I keep meaning to pay the cash and join up with a few more organizations. Sometime soon... I promise...

IO: Are there any large anthology collections of your sf and fantasy poetry?

CC: Oh, I wish. No, I'd like to collect together the pamphlets of Lovecraftian or steampunk poetry, but I'm not finished writing them yet. The pamphlets are there though for people to have. People can email me on cardinalcox1@yahoo.co.uk and mention Ionisphere and their snailmail address and I'll send them a couple until I run out. Probably surface mail (cheaper) so it will take a while.

IO: How many members are in the Peterborough group?

CC: Things are a bit slack at the moment. I send out about fifteen copies of the monthly Diary Dates that lists what's coming up. When we do a fanzine I send out a few more so I include people we haven't seen for a while. Some meetings might have only three or four people turn up. Another month and it could be ten. Sometimes we have a joint meeting with a comic book reading group and it might be twenty people. Some people turn up every month. Some people turn up once a year.

IO: What are some of the biggest events in your background?

CC: I was chair of Peterborough SF Club through the 1990s and got to know some authors quite well. A few (Robert Rankin, Peter F. Hamilton and Jon Courtenay Grimwood) were kind enough to slip mentions of my then band (Sonic Energy Authority) into their books. In the early 1990s four of us were a team on a TV quiz show (about TV), one got a credit in a book on Dr. Who, one got a credit in a book on The Avengers, the captain of the team went on to co-write a Babylon 5 tie-in book. The show was repeated on a satellite channel for years so we got recognized every so often.

I've been poet-in-residence of a couple of conventions They Came and Shaved Us (Dundalk, Ireland 2003—mad Victoriana) and Camcon 2013 (anime convention) from which I produced interesting work. The H.G. Wells Society invited me to submit work to them in 2014. Then, as I said, I went poet-in-residence for the Dracula Society for two years. That led to a producer approaching me to do a one-man show that I toured around a bit and even performed at the Worldcon in Helsinki (on against the Hugo awards, but if you ain't interested in them you'll want to do something else, and I got an audience that was bigger than I expected). People from Peterborough who hadn't bothered to see the show in our home city saw it there. And an American asked me to autograph a short story I'd published twenty years ago. Crazy.

I wouldn't mind doing more residencies as long as they were the right ones to do.

IO: Is there anything further you would like to add about yourself, fandom, or science fiction and fantasy?

CC: Everything I do, be it *genre* or not (and I do a fair bit that isn't) is down to fandom. Be it performance or the pamphlets I have printed or whatever, if it wasn't for fandom saying that you can do what you want to do and someone somewhere will be interested (and who cares about those that aren't) then I probably wouldn't be doing it.

LETTERS AND CONTACTS

Edward M. Lerner: Passing along this news in case you think your readers might be interested...

TROPE-ING THE LIGHT FANTASTIC: [The Science Behind the Fiction](#), a topic in my February Ionisphere appearance, has been released. (The Kindle version is, even as I type, on promo at Amazon.

Happy to signify it here, Mr. Lerner.

Kevin Trainor: Things have been somewhat chaotic this past month, but I wanted to thank you and encourage you in the work you're doing for N3F. People are going to carp and whine and complain no matter what you do—this seems unfortunately more true of fandom than society at large—but I for one am encouraged by what you are doing and want to let you know that I support you. Keep on keeping on!

Thanks for the encouragement, Kevin, and I'm also glad for you to be having a contact with the Fan-Pro Bureau.



Late news item: The paper Amazing Stories is at the printers and joins the pro-mag ranks. It will be distributed at the coming convention.

Issue's end.