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BULLETIN OF THE NATIONAL FANTASY FAN FEDERATION'S

FAN-PRO COORDINATING BUREAU

*** 3RD ANNISH ***

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Our staff is composed of people who all have a first name beginning with J, which it is well to mention to keep others from mentioning it. This may be imaginary, because we are sure the N3F is too distinguished an organization to draw mockery and taunting around this fact, but science fiction fans are not restful until some noticeable phenomenon has been pointed out. That phenomenon is one that could have attracted the attention of Charles Fort, who wasn't convinced that everything coincidental was merely a coincidence. This is, though; I invited three of those staff members to be staff members, and it wasn't because their names began with the letter J. And also, their names did begin with that letter before they were invited to be in this bureau, so it is not a matter of signifying their membership by giving them new names beginning with the same letter of the alphabet. Perhaps they could be given nicknames, eh, to overcome this unusual presentation. Ionic Polselli, Reff Redmond, and Kind Thiel would get rid of that hex condition. That's what it really is, matter for a hex, so the "dirty business" hasn't occurred yet—and here's warding it off. (The people weren't placed thusly to demonstrate conditions under which magic is employed, regardless of this being called the National FANTASY Fan Federation. No other "plan" is involved, either, so the reader need not become paranoid looking at our list of bureau members.)

The purpose of our bureau is to help improve relations between readers and writers, fans and pros, even editors and publishers, and right here in the N3F we also want to improve relations between members and people connected with running things in the NFFF, like ourselves. For this reason we invite your commentary, and encourage your involvement with bureau activities.

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EDITORIAL



ACROSS THE RIVER AND INTO THE TREES

This issue marks the completion of three years of publishing Ionisphere for the N3F, and it is a time of fhannish accomplishment. When you look back in fandom, considering the NFFF as well, the zines have seldom lasted that long, even at the start—although of course TNFF and TIGHTBEAM are exceptions to this. And as a resurrected publication, three more years could be added, although the fact that the earlier IO was discontinued and many years followed without it negates the continuity one would look for in studying the longevity of a publication. But this new IO is commencing to be longer lasting than the zine was before (and the old Fan-Pro Bureau did not long outlive IO, but there's still a period of time involved before the same claim can be made for the bureau).

Said the poet Dylan Thomas, "I have seen many years....and many years should see some change". The existence of the Fan-Pro Bureau should have been accompanied by changes, and the publication of its journal should as well. For me the changes have been getting to be more and more a part of the N3F and having more to talk about, but I think we have done something to popularize the NFFF among the writers and editors. There have been many interviews with writers, editors, and noted fans in Io, and what interviewee can fail to note the magazine in which he or she has had an interview published, and the organization with which it is connected? We are encouraging discussion of the NFFF elsewhere on the net, and getting results, including results at Facebook. In future we will hopefully be getting to the business of digging up the past, *via* the new History and Research Bureau, interpreting the present, and working for a better future for SF. Perhaps the N3F should take the lead in there being a Renaissance in science fiction and a new fandom for one and all of us. It's something I think the NFFF was organized to do.

And now it is story time, with an interlude featuring an archaeological story by one of the bureau people, a story which may fit with what we've been saying about the nature of the times.

ARCHAEOLOGICAL FINDS by Jeffrey Redmond

From the ancient Er-Dan manuscripts (Codex 6475), as translated by Ed-Mon



On the planet of the three moons, in the capitol city of the old kingdom of the largest continent, two brothers of the merchant class each established themselves in their father's business. And they expanded it and they both did very well for themselves. They worked long and hard, and they traded clothing and other material goods and services with many others throughout the realm. And they were contented in their prosperity. Then they each decided to marry, and to establish separate households of their own with their new wives. But they each decided, as their father had advised, to marry for better business associations and contacts.

The older brother married the daughter of the largest foods and beverages merchant in the city, and it was known that their offspring would be heirs of much of everything from both grandfathers. The younger one married the daughter of the very wealthy widow who owned much of the land and products which supplied the foods for the markets of the city.

The two brothers lived in large and comfortable homes near to their business and each other, and they set up their new wives in grand style. The wife of the older one was named Cher-Ylla, and the wife of the younger one was Yad-Veega. The two sisters-in-law each loved their new luxurious lifestyles, tolerated their always busy and hard-working provider husbands, and raised their offspring as was dutifully expected. But they were very competitive with, envious about, and even somewhat jealous of each other.

At family gatherings the two sisters-in-law would always try to outdo each other with their elegance, extravagance, clothes and jewelries, and in other ways. They would each openly flirt to intentionally distract the other's husband, and they would make negative comments about each other behind their backs. This went on for many seasons, and never improved. At festival times the families, as was the custom, always exchanged gifts. The brothers would give their offspring toys, and each other items for the business operations. But the sisters-in-law began deliberately giving each other things that were ugly, or meaningless, or even somewhat insulting. And each of them kept all of the items in their respective homes, on a table in an extra back room. These locations were useful as they kept the nonsense far removed from all of the other household activities, but were still useful to show to others about how they were constantly being embarrassed and ridiculed by the other.

Cher-Ylla once gave Yad-Veega a hideous carving that a new young apprentice had merely been practicing on. Yad-Veera retaliated the next time with an enormous, and far too heavy to ever wear, medallion of the cheapest metals. And so it went for all of their lives.

In their later seasons, the plagues and famines, resulting from all of the invasions and occupations, ended all life in the city, and in later eras it fell into ruins. It had never been attacked or destroyed, and was slowly but surely covered with the wind-blown dust and dirt layers from the surrounding areas, and eventually almost completely buried.

In more recent times, an expedition was sent from the Terran colony on neighboring Er-Da to the various continents of the three-mooned planet. On the largest continent they found the upper remains of the city, buried beneath the ground. An archaeological and survey group decided to remain there and dig down to see what was there. By chance they dug down into the two houses of the two brothers from the many eras in the past.

The first team was led by a professor and reached the older brother's former house. The second team was led by his graduate student assistant and reached the former house of the younger one. They broke in through the roofs and reached the various rooms of each place. They found the usual furniture and household items, but were particularly intrigued by all of the various and unique artifacts that they found on the tables in the otherwise empty back rooms.

They carefully retrieved and loaded all of the items, putting them in storage containers, in order to return them to Er-Dan Colony Institute for further study. Here these were measured and labeled, and analyzed and discussed in great detail. And after much time and study it was concluded that the objects must have been much-reverenced religious artifacts. They had been featured so prominently in their own rooms, which must have been sacred and sanctimonious places, hidden away as they were in the back places of each house.

The artifacts are today on permanent display at the colony institute, where they can be seen during normal business hours by the general public. It is suspected that each one calls ahead and makes advance reservations for group visits, and receives a special discount on entrance fees. There is also a snack bar which serves refreshments from various cultures on a number of planets. The institute is, of course, closed weekends and holidays, or in case of renewed conflicts with any and all invaders from other worlds.



FADÉ AWAY by Will Mayo

I begin to fade away.
We all begin to fade away.
Toward distant horizons.
Toward our own death.
To old age as well.
Fading away as all things must,
to join the earth and things
that must remain.
In between, there is love and space
and laughter and rain.
In between there is youth
and running naked in the rain.
In between, you come alive
in my arms once more.
And all the earth begins anew.

A POEM by Will Mayo

Everything in life is a poem.
A tree. A car. A house. An old man ready to die.
Everything is a lovely little poem.

BEHIND THE SCENES by Jeffrey Redmond

George R.R. Martin and GAME OF THRONES



For the many of us who are Game of Thrones fans, the last two HBO series episodes have been something of a disappointment. This is because they were not written by George R.R. Martin, but instead by others, for the show.

Martin promises he will complete his own versions of the final two books, eventually. He says there will be plot variations and similarities when THE WINDS OF WINTER and A DREAM OF SPRING finally come out. HBO's Game of Thrones battled its way to a controversial finale, but life in Westeros isn't over.

In addition to the various successor shows being planned, Martin is still working on two more books in the SONG OF ICE AND FIRE series that inspired the hit fantasy show. And he announced to his fans that the books won't march in lockstep with the show.

"How will it all end?" Martin explained on his site, NOT A BLOG. "The same ending as the show? Different? Well...yes. And no. And yes. And no. And yes. And no. And yes."

Martin reminds readers that where the HBO series' final season was limited to eight hours of screen time, he expects to have at least three thousand manuscript pages in his final two books, The Winds of Winter and A Dream of Spring.

"There are characters who never made it onto the screen at all, and others who died in the show but still live in the books," he explained. "So if nothing else, the readers will learn what happened to Jeyne Poole, Lady Stoneheart, Penny and her pig, Skahaz Shavepate, Arianne Martell, Darkstar, Victarion Greyjoy, Ser Garlan the Gallant, Aegon VI, and a myriad of other characters both great and small that viewers of the show never had the chance to meet. And yes, there will be unicorns...of a sort."

But don't argue with the man about whether the show or the print ending is the real one. As he points out, Scarlett O'Hara of GONE WITH THE WIND fame had three children in Margaret Mitchell's 1936 novel, and only one in the famed 1939 movie. So neither is the "right" number.

"I'll write it. You read it," Martin says. "Then everyone can make up their own minds, and argue about it on the internet."

He won't yet give a date when he might finish The Winds of Winter.

"I've tried that before, only to burn you all and jinx myself," he says. "But I will finish it, and then will come A Dream of Spring."

TIME AND TIME AGAIN by Cardinal Cox

After Mabel Popple
Patented her time machine
Other scientists took her
Design and travelled
Back two weeks to
Lodge their own applications.

FAN INTERVIEW: Anders Bellis



Anders Bellis is a big name in overseas fandom which was coming to American attention *via* sf magazine fanzine review columns toward the end of the 1950s. Fanzines were coming from Denmark, Sweden, Switzerland and Germany, often written in the language of those countries. Some American receiving agencies were developed to help deal with the language barrier. Of course the interest in these new fanzines was running high. Monetary exchange systems were an obstruction to communication as well. Years have passed since then, and fans from these countries have become established in American zines. We'll let Bellis do the talking:

IO: Where are you from originally?

AB: I was born and grew up in Stockholm, Sweden, but I am a half Greek, and these days I live in Athens, Greece, still visiting Sweden every year.

IO: When did you first discover science fiction, and what discovery or discoveries furnished you with the realization that you were reading science fiction? What was your early reading of fantasy fiction?

AB: At age eleven, while on holiday in Greece, I was having lunch with my Greek father at my grandmother's summer house. My father was reading a book in French, a language in which he is fluent, and the cover being fascinating, I—since I learnt to read,

an avid reader—asked him what kind of book it was. He had read about half of it and told me the story that far. What he recounted blew my mind. He then told me that this was a novel in a genre called science fiction, and when returning to Sweden, I immediately looked up and bought some paperbacks in two science fiction book series. The story that had me totally hooked was Fredric Brown's "Arena", published in one of these books, closely followed by THE LEGION OF SPACE by Jack Williamson. I had become a devoted science fiction reader and in close order read books by Isaac Asimov, Ray Bradbury, Alfred Bester, A.E. Van Vogt, and so forth. I had become a devoted sf reader.

However, ironically enough, I have never read that novel which my father was reading in French translation during that lunch in Greece—THE WORLD OF NULL-A by A.E. Van Vogt.

IO: When did you come upon science fiction fandom, and what were the indications that a fandom existed?

AB: I was fourteen years old when I saw an advert for a science fiction convention in Swedish sf magazine **Jules Verne-Magasinet**, and I immediately registered. However, I was a bit nervous attending my first convention ever, never even having heard of them before, and thus my mother accompanied me that first day, a Friday. On our way home I told her that I would go alone on the Saturday and Sunday, having had an absolutely splendid time and not being in the least bit nervous any longer, just very happy and, frankly, full of sense of wonder.

On the Saturday, one of the foremost Swedish science fiction authors, Denis Lindbohm, a great hero of mine, came up to me and asked me my name. I immediately felt a bit shaky all over again, but Denis kindly said as follows: "My name is Denis." As if I didn't know. "Let's sit down over there, you and I, and talk about science fiction." I was absolutely stunned that this great science fiction author not only took time out to sit and have a conversation with me—a to him unknown teenager—but very obviously took what I had to say seriously, although what I said must have been ignorant indeed. We had the most pleasant conversation. Denis became a friend for life—he is sadly no longer with us—and then and there, he taught me, in a nutshell, a lot of what fandom is all about, by being as kind and nice as he was to this little boy who attended his first sf convention. Talk about sense of wonder!

IO: What was that first convention you attended called? Where was it at?

AB: SF-Kongressen (The Science Fiction Convention—not a brilliant name, but there you go), in Stockholm.

IO: There seemed to me to be a coalition of fans out in the Swedish area. Are you acquainted with Ahrvid Engholm and Alvar Appeltofft?

AB: Alvar Appeltofft left us before I became a fan, so I never met him and had no contact with him. He was active during the fifties and very early sixties, when I wasn't

even born, actually.

I knew Ahovid very well back in the day and for several years we did a lot of fanac together. Due to unfortunate circumstances, we are no longer in touch in any way whatever and have not been so for many years.

IO: Have you been a member of any science fiction or fantasy clubs, societies, or organizations? What were these? (APAs included.)

AB: Yes. The Swedish SF Society (calling itself The Scandinavian SF Society, but, really, they are based in Stockholm and a Swedish sf society), of which I am still a member. As for APAs, several. FAPA, Applesauce, two American APAs the names of which unfortunately escape me, and Swedish APAs SFF, Gurka (Cucumber), and Morkerfurste-APA (the name was a joke, meaning Dark Lord APA, but having nothing to do with Darth Vader—this was a purely fannish APA). Probably a few more that I don't recall right now.

IO: Does the Swedish SF Society have a fanzine representative of their group?

AB: I don't quite understand this question. What does a fanzine representative do?

IO: That should be, "have a fanzine which represents their group?"

AB: No, they don't. And these days, close to no one publishes fanzines any longer, even though the Swedish SF Society still does. A sercon fanzine called **Science Fiction Forum** which has been published without interruption since 1960, and is these days edited by old-time fan Tomas Cronholm, who does a frankly sterling job.

IO: Have you attended any science fiction conventions or conclaves?

AB: I have attended in excess of 120 conventions, in nine different countries: Sweden, Denmark, Finland, Norway, the Netherlands, England, Ireland, Spain, the USA, and Japan. Everything from small local conventions to WorldCons. Apart from Sweden, the country in which I've attended most conventions is England.

IO: What U.S. conventions were you at? Perhaps you can describe some of the things that happened there.

AB: In the U.S., I've only attended Denvention II, where I met and got acquainted with luminaries such as Bob Tucker, Jack Speer, Steve Fahnstalk, Taral Wayne, Gary Farber, and many others, not least one of the Guests of Honour, Clifford D. Simak. I asked Mr. Simak if I could interview him, and he invited me to his suite and allowed me to interview him for more than an hour, which I still find flabbergastingly kind. Clifford D. Simak is my very favourite science fiction author, and what you usually say just to be polite turned out to be totally true in his case—he was as forthcoming, soft-spoken, and warmly kind as so many of the characters in his novels and short stories are. This was really one of my Moments in fandom, still greatly cherished.

During the convention, I also met an American femme-fan, with whom I partied a bit. At a room party late one night, we encountered Bob Tucker, who had the previous night got me into the Hugo Losers' Party. When Bob saw us, he looked at this femme-fan (I am sorry, but I have, to my shame, forgotten her name) and jokingly told her, referring

to me:

"Don't trust that man! He is unreliable!"

I turned to the lady in question, pointed at Bob, and said as follows:

"Don't trust that man! He is unreliable!"

We all laughed heartily.

And then Bob invited us for a smooooth drink from his bottle of whiskey and we all had a grand time!

Well, those are two things of about ten thousand or so that happened during that brilliant WorldCon!

Question I pose to myself:

Bellis, you seem to have a very positive impression of science fiction fandom, and you seem to encounter only nice people. Now, really, don't you have anything to say about explosive fan feuds and fans getting at each other's throats for the silliest reasons, and sometimes reasons that are not so silly, after all?

Answer:

I have myself been embroiled in some long-running, stupid fan feuds in my life. I choose, however, not to dwell on such toxic topics, instead forgetting about them. Fandom has too much that is too brilliant to offer for me to want to dwell on these matters. So there.

IO: Who are some of the most notable fans of your acquaintance?

AB: This is not an easy question to answer, for the simple reason that I know or am acquainted with a few hundred fans, mainly from Europe and the United States. This is one of the good things about attending conventions, and as mentioned above, I've attended a few. It would become just a long list of names, but let me single out a very good friend, namely the British fan and science fiction author Ian Watson. I met Ian by pure chance at the British EasterCon in 2008, when we were both out smoking, and we immediately got along very well. After about ten minutes, Ian had invited me to his own convention, the NewCon 4, in Northampton (where he resided at that time) in October of that year. Every evening at the convention, we shared a bottle of wine in the hotel bar (trying a new brand every time), taking turns to invite each other, and ever since Ian has been a very good friend, whom it is always a pleasure to meet and spend time with. And the same goes for his wife Cristina, a Spanish fan and translator, with whom Ian nowadays lives in Spain, that being her country of origin.

IO: Who would you mention as a close acquaintance with whom you've worked at your sf interests?

AB: John-Henri Holmberg, who is one of my very closest friends ever since I, as a neofannish little teenager, got to know him, and spent innumerable late evenings at his home, drinking tea and discussing fandom and science fiction, often leaving with a pile of fanzines he'd given me. John-Henri was also a person giving me my first job, working

as a composer typesetter and an assistant editor on the magazine **Nova Science Fiction** and two lines of science fiction novels, **Nova Science Fiction Pocket** and **Galax**, which his then publishing house **Laissez Faire Produktion** published. When the publishing house folded some six years later, John-Henri went on to become the editor-in-chief at one of Sweden's at that time largest publishing houses, **Bra Boecker** (Good Books), and turned me into a translator and free-lance editor for many other publishing houses as well, but also as an assistant editor and translator for Nova Science Fiction, when he revived the magazine this side of the millennium.

John-Henri is without comparison the most active fan Swedish fandom has ever seen, as a fanzine publisher, fan writer, and convention organiser. The true definition of a BNF. Professionally, he is a very accomplished editor, author (of books about science fiction and other kinds of literature), journalist, and translator.

And, as mentioned, a life-long, extremely good friend.

IO: Did you publish any fanzines? Have you done any individual projects?

AB: I frankly don't know how many fanzine issues I've published, and my fanzine collection resides in Stockholm, whereas I am currently in Athens, so I can't count them. A guess would be maybe in between 450 and 500, very many of them comprised of just a few pages, though, such as APA-zines. I also co-edited a weekly newszine for 101 issues, so that newszine accounts for quite a lot of my output. Right from the beginning, I published fannish fanzines, the large majority of them inane if you ask me in this day and age, but a few good enough that I would still show them to someone who asked to see them. Fortunately, no one does, except Swedish science fiction literature associate professor Jerry Maatta, who is currently writing a thesis on Swedish fanzines. He gets hold of all those I would prefer to be forgotten as well, however, since due to two large donations practically every fanzine issue ever published in Sweden is to be found at The Royal Library.

I have also been a member of about twenty convention committees (all of them Swedish with one exception, a NovaCon in England) and I am a frequent programme participant at conventions, the reason being that I love being at and contribute to conventions, to the best of my ability.

IO: What values do you find in science fiction and fantasy reading?

AB: I read science fiction—not fantasy, so much—and apart from good literature simply being good literature, I believe that science fiction, being a literature of ideas and new ways of looking at the world, teaches us something of fundamental importance, namely that the only constant factor in life—in reality—is change. Nothing, in any area of life or society, will ever remain the same, and it is indeed of great value to accept this fact and thus hopefully be able to think along new lines instead of those already on their way to becoming obsolete. Without such thinking, mankind would never have made any progress whatsoever. We would still be swinging from branch to branch in the trees,

together with the other main primates. Quite naturally, such thinking exists without science fiction, as well, of course it does, but science fiction is, in literature, the genre which more than any other teaches us to really see this aspect of reality—constant change—and thus to think in fruitful ways.

Allow me, however, to mention an author who wrote just one science fiction (or science fantasy) novel, but who, with other literary methods, teaches one to look at reality from completely new angles. I have to, since Virginia Woolf is the most remarkable author I have ever read and a stylist practically without comparison.

IO: Do you think science fiction and fantasy contribute anything to the general culture, and to literature?

AB: Very much so. Science fiction is a field in culture and in literature breaking new ground—well, at its best, it does—and it is thus in that sense as well part of the kind of thinking I mention above. Science fiction is a literature full of experiments (in various ways: ideas, story-telling techniques, style, and so forth), many of them failed, but some very successful indeed. I believe that most science fiction fans plainly see the influences of science fiction in other parts of our culture and sometimes in other literary genres.

IO: Is there anything you would add to these questions, anything else you would like to say about sf, fantasy, and fandom?

AB: I have also worked—and still occasionally work—professionally in the field of science fiction (and some in the field of fantasy), as a translator and an assistant editor.

I would like to say that in spite of the silly fan feuds raging now and then, fandom is, generally speaking, a brilliant place to get good, interesting friends from practically all walks of life and any country and/or culture. Our community—generally speaking—does not care about a person's age, ethnicity, skin colour, gender, sexual preferences, or shoe size number, but instead focuses on the person, their personality, and their interests. This is refreshing in a world where prejudice, racism, homophobia, and so forth, and so on, run rampant. Fandom is most often welcoming, very seldom hostile. You are, most often, allowed to be the person you are. There are exceptions, I know, but they constitute a small minority.

And do you know, I think that a main reason for this state of affairs is the kind of thinking that science fiction teaches us.



EDITOR INTERVIEW: Don Webb, editor of Bewildering Stories



Don Webb is the managing editor of Bewildering Stories, a netzine which was first put forth in 2002 and has been and continues to be run continuously to the present time. It has been highly successful in building itself up and maintaining a steady success, proving Don to be a master at the computer and the keyboard. Those having a few problems understanding all this will find the matter clarified in this interview.

IO: Bewildering stories has now been on the net for seventeen years, appearing on a weekly schedule. This seems like a fantastic accomplishment. To what would you attribute this longevity?

DW: Picture Sisyphus not pushing his rock uphill but chasing it as it rolls downhill. And remember one of our mottoes: "Everything we perceive comes to us from the past. Everything we do goes into the future." **Bewildering Stories** puts us into the future.

And picture a kid who gets to go to a brand-new circus every week. As that figurative kid, I must set up the tent and sideshows, but I have plenty of help, for which I'm very grateful. And the circuses are permanent. Visitors—the readers—can time-travel; they can attend any performance at any time.

IO: Yeah, if they go back far enough in your annals they'll find my stories.

Bewildering was first announced on the **Analog** forum. Did you announce it anywhere else also at that time?

DW: Our original publisher, my friend the late Jerry Wright, and our original website designer, the Invincible Spud, did so. And I made announcements at various forums in the early years.

I've often wished we had a Public Relations Manager to advertise us on forums and social media, but we count on the authors themselves to do that. We encourage self-promotion; as we like to say, "Who else will do it?" And it benefits both the authors and **Bewildering Stories**.

IO: Can you give us some insights as to how **Bewildering** was born? What were you setting out to accomplish, and what hopes did you have for the publication? Were there any problems in getting it together?

DW: In late June 2002, some **Analog** forum participants were discussing the state of science fiction publishing. The consensus was that the genre was concentrated in a handful of print magazines and specialty books, and the editorial gateways were few and narrow. What might we be missing? We sensed that there was a world of fresh, new writing out there, waiting to be discovered and explored.

I proposed a website with a name that was unconventional at the time; it would invite new and as yet unrecognized writers. Jerry Wright loved the idea and had the means and expertise to provide a server. Spud—we never learned his real name, and he never used the same pen name twice—provided creative enthusiasm and start-up material.

Our original website design used frames, which, I learned, were impenetrable to indexers. It was a blessing in disguise; we had to "go frameless" and, to do that, I had to learn a lot of HTML and other basic coding in Year 2.

As a result, **Bewildering Stories** has always been produced "old-school", by hand. It's even been called "old-fashioned". That's an unwitting compliment, because many newer websites make **BwS** look *avant-garde* in its sheer practicality. The format has nothing "bargain-basement clearing table" about it; it's a kind of online bookstore or library. Our contributors and their works are easy to find, and we offer them permanence as long as we have it.

Our astronomical motif is Jerry Wright's original idea; it reflected his love of science fiction. Over the years, *Bewildering Stories* has become increasingly eclectic; our motif now represents a universal vision: science fiction, fantasy, lyric poetry, social realism and non-fiction; we're open to it all.

IO: Where do your contributing writers come in from? There's a sensational number of them.

DW: Our contributors number about 2000 as of mid-2019. They come from all over the world, but I don't know how they find us. Duotrope has been a big help and, I suspect, word of mouth plays a significant role. I enjoy welcoming new contributors in our regular issues. I want them to know that real people have been paying serious attention to their poems, stories and essays.

IO: How about the events occurring along the way after you had the publication going? What would you describe as the major developments in the course of its history?

DW: Aside from the website's concept and format, there have been basically two major and very distinct developments.

First, I translated Cyrano de Bergerac's novel *THE OTHER WORLD* in Years 1 and 2. It has been one of the most widely referenced and yet least read works of early modern science fiction. Its literary history is tragic. It has been better known as *VOYAGE TO THE MOON*, which was expurgated by a friend of Cyrano's in order to avoid persecution in 17th century France. I worked with Cyrano's original.

The object was to make this lost work accessible to students of literature at all levels, from high school through university. The extensive annotation in hypertext makes best use of the Internet but comes at a cost: the translation cannot be issued in print; it's simply impossible.

The second development: The Review Board was formed in the early years. It now consists of twelve veteran contributors, including myself, some of whom have been with us for a very long time. They are responsible for the Quarterly and the Annual Reviews; in short: the quality of *Bewildering Stories*.

Initially, the Review Editors helped in vetting subscriptions. But increasing traffic has called for even more help. Now we have three Coordinating Editors, two Special Editors, and about twenty Associate Editors.

Writers can speak for themselves; editors are the readers' only voice. We like to tell writers, "We want to help keep your readers on the page with you." To that end, we provide critiques that we hope will be useful. And we have a large library of "self-help" topics ranging from audience choice to plotting to characterization and advanced grammar. We even have the briefest and most informative article on commas to be found on the Internet!

If we can't accept a submission, we always say why and try to encourage our contributors. And I see everything. Retirement has not changed me; I'm still a professor.

IO: In what ways are you satisfied in the way *Bewildering* has gone along?

DW: I'm very proud and fond of our editors, whatever their official function. They're a great help to our contributors, and I enjoy hearing what they think; I'm always learning something.

We can all be especially grateful to Michael E. Lloyd, first for his science fiction novels and, over the years, for his comprehensive indexes to *Bewildering Stories*. Both are invaluable. He also set a standard for proofreading, a task that has since been taken up by another accomplished author: Charles C. Cole. As one of our official mottoes says, "Proofreading never ends". It can't be underestimated; it ensures the quality of publication in terms of language.

IO: There's an increase in the things *BwS* is doing. Can you give a description of all that *Bewildering* is doing at this time?

DW: Our collection of reviews and excerpts has become very extensive. In addition, we have works in translation from many different languages. For example, a long-term veteran, Bill Bowler, has translated a Kremlin official's essay about Russian history and politics, and he is currently translating a novel by the same author. No easy feat! We're looking forward to it.

As for myself, a review article of Jane Jacob's *DARK AGE AHEAD* became a special project. It has been succeeded by four other review articles in the collection *CASSANDRA'S VOICES: WARNINGS TO THE MODERN AGE*. From the end of the Bronze Age to the foreseeable future, it shows how history is, in many ways, all of a piece.

IO: How would you describe the present position of *Bewildering Stories* in the science and fantasy world?

DW: We haven't left science fiction and fantasy behind; quite the contrary. The genres occupy a place of honor because we feel they expand the imagination: "the sky's the limit".

As long as we can help authors, as we say, "dress up nicely and put on a good appearance" and "keep the readers on the page with them", we can give their works as permanent a home as *Bewildering Stories* itself is. We continue to chase Sisyphus' rock downhill, rolling into the future.



NEWS ITEM



From a Hollywood news site: "George R.R. Martin thinks the Internet has changed the way fans express themselves and what they have to say can sometimes be 'toxic'. The author...addressed fan culture...on film critic Leonard Maltin's 'Maltin on Movies' podcast.

"Martin and Maltin both got their start writing 'fanzines' in the pre-Internet era. The two discussed how the Internet has given fans a bigger voice, although Martin said far too often the conversation can spiral into 'madness'.

"the Internet is toxic in a way that the old fanzine cultures and fandoms—comics fans, science fiction fans in those days—was not," Martin explained. "There were disagreements. There were feuds, but nothing like the madness you see on the Internet."



This concludes our third Annish, an issue which signifies the publication having been appearing for three years on its bi-monthly schedule.

Kudos to Adam-Troy Castro for doing an interview for our first issue, thus getting IO off to a very good start, and thanks also to all the other writers, editors and fans who did interviews for us thereafter, giving IO an importance and stature it may not have had otherwise. These were Paul Levinson, Paulette Forshey, Richard Lupoff, Christopher G. Nuttall, Robert J. Sawyer, David Speakman, Jacqueline Lichtenberg, Matt Hughes, Cedar Sanderson, John L. Coker III, Jay O'Connell, Dave Creek, Steve Fahnstalk, Jay Werkheiser, Arlan Andrews, Jeffrey Redmond, Edward Lerner, Sheila Williams, Steve Davidson, Ray Nelson, Paul Carlson, Cardinal Cox, George Phillis, Rajnar Vajra, Will Mayo, Lawrence Dagstine, and James Van Pelt, to which we add this issue Anders Bellis and Don Webb.

