

IONISPHERE 40



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Produced by the National Fantasy Fan Federation
Fan-Pro Coordinating Bureau

Edited by John Thiel, bureau head, residing at 30 N. 19th Street, Lafayette, Indiana 47904, email address kinethiel@mymetronet.net . This is the Fan-Pro Coordinating Bureau you are entering, and you will meet both fans and pros as you go through our interviews. They are available from the first issue on at <http://n3f.org> , where you can have the orgiastic experience of going through all the N3F literature. Then, in that manner, you will come to know fandom's most solid SF and Fantasy organization, and will become well-oriented to where you are at.



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EDITORIAL



OLD ELEVENS AND NINES

I've heard it said that taking the editorship of a magazine is a gamble, and that the same is true for publishing one, or publishing a book for that matter, and that writing for a magazine is a gamble, and I suppose it is said also of readers and purchasers as well, if the magazine is sold at a price. Well, if it is one, let that be as it will, but I don't gamble, myself, and so if it is actually a gamble, I haven't noticed it, and of course haven't bet anything with the notion of that form of gain, so, nothing ventured, nothing gained, but also, nothing lost. I'm not particularly keen on gambling. I've played poker with Will Flynn, but there was no betting, we were just looking over the game; and I've played poker with Gary Hardesty, but again not with actual betting, just poker chips, and those weren't cashed in. I've also engaged in poker with Montana Slim, Curly Evans, Toby Randall, Buck, and Cal Collier, and it was a pleasant set-to in the right place, but the police came in and broke it up. When we explained that we had not been betting money, they agreed that we had a virtuous game. Those three times are the only times I have played poker. I spun a slot machine once at a place outside of Las Vegas, and so much for any of that. No betting on the outcome of elections, none of any of that. People have told me such things as "Bet you a dollar", but I have told them I'm not going to bet; they can do their thing but I'm not even caring about the outcome. I think my readers can see from this that I am not a gambler and do not gamble. Betting's fine, it's a way that people entertain themselves and it likely is a fine experience for them that enhances their knowledge of the odds, but it's simply not for me. I haven't known gambling to hurt anybody, but it isn't that engaging of an entertainment. I think I am going to have to speak for the virtue of the "writing game", after a comparison like that has been made, yes, and editing too, and say that I don't see no vice about writing and editing.

Oh, that "have to"—"I think I'm going to have to"...and it's followed by "speak". I pay some

attention to what I'm writing, and that is an error. Nobody has tried to get me to say that, or invited me to speak, or told me to speak, and so I am conversing solely with myself and finding my own doubts about what I am writing, yet discussing sociological matters, which pretty well require a variety of opinions and approaches. People are not liking to hear one's inward qualifications. I'm writing stream-of-consciousness when I say anything like that. In this context "I think" isn't very well thought of; the response to it is to deny that I can think, and to call me a loud-mouth and a solipsist. In a world of my own and trying to write about the unknown and unfathomable world around me. Well, that puts a dunce's cap on me and sits me in a corner, except that I am not in school. People should pay some attention to that—the internet is not a school. And if critical readers think this out they could add that, my thoughts not being worth a goddam, it isn't going to be of any benefit to the writing game for me to speak favorably about it. But they don't get to add that, because when they see "I say", they stop reading, as they don't care what my thoughts may be. So, again, that isn't very well expressed, but it may be that it will do with regard to what went before it, which is similarly ignored by people studying my dialectic, grammar, and context.

Actually, I do refer to others than myself; when I point out that the medium is not the message, and the message should not be ignored when studying the medium, I am quoting Marshall McLuhan. (THE MEDIUM IS THE MESSAGE; McLuhan asserts that the medium should not transcend or become the message.)

A digression, that (paraphrasing Sax Rohmer); what I'm saying in this editorial is that we should take things more seriously in the NFFF, and not carp about things being brought up that should be given thought. I think this carping comes from the fact that there is an overload from the past of things that should be thought about, and anyone embarking on speaking of those controversies is bringing up more of the same. Jeffrey Redmond was bringing up those controversies (women in science fiction, movies vs. books, racism in sf, origins of sf) and wasn't getting much of an effect of agreement; he was nailed about some stern sf laws that were being brought into effect.

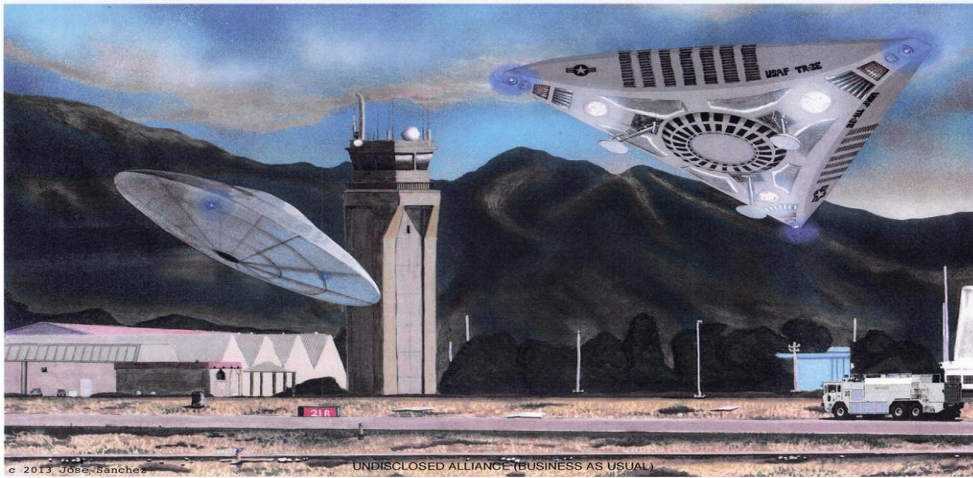
The study of science fiction books that is being done in our book review publication is a good thing, in terms of paying serious attention to science fiction; there you have fans reviewing writers, which is a form of attention being paid to pros by fans, and I could only wish for reactions by the writers, those who are still there to react. Or by editors and publishers. Anyway, we have a moiling kind of activity going on around those reviews, despite good contacts with the writers not being maintained. Perhaps those reviews should be sent to the writers being reviewed, where possible. And I would like it if our movie descriptions also were seen by those involved in movie production. Doing that does cause some expansion, which we may need. Redmond had a lot of talk about movies, but we are not clear as to whether that talk was his own, or should have been. Who knows, if he were writing it without resorting to referential material some people in the Industry might be saying "There's some Jacket in the N3F giving his own opinions of movies." More respectful interchange is what we need. I advised Steve Davidson to see if his kickstarter for Amazing Stories could get some

motion picture backing and he said he'd try it, and the fundraiser got a sudden upturn when it seemed it wouldn't make it and the fundraiser pulled through. Result, at least five issues of the paper magazine. The only problem I saw with it was it seemed too camp. But that was a great example of something happening. I can't but think that there was a big push from fan activity that got A PRINCESS OF MARS put on the screen. All that was missing there was they left their official censorship (self-censorship) behind. Also, some of the improvements Hollywood has sometimes had were not found in the film. Special effects, yes, fealty to "good taste", not near to it.

But I think that film gets science fiction moving. It is not forgetting this early work, it is re-invoking it. The fact that it has a princess has some draw on some people, and makes the story memorable. It is a loss to forget about this book, and a gain to recover it. THE GODS OF MARS would get an even greater draw, but I don't think the movie makers would be up to it. Some other highly motivational works of recent times, regardless of their quality, have been Dan Brown's books and Stephen King's 11/26/63, reissues of Howard, Lovecraft and Clark Ashton Smith (there has been a recovery of the past going on with those reissues since the late 50s), FLASHFORWARD, and the evocation of Isaac Asimov, and 2001: A SPACE ODYSSEY, and both the past and the future are being evoked in Brian Stableford's ARCHITECTS OF EMORTALITY. Titles having the words "Infinity" and "Eternity" in them are also motivational, and utopias are much discussed, though mostly negatively, with the word "dystopia" being in widespread usage. Larry Shaw broke the ice here when he named his magazine **Infinity**, back in the fifties. The word "Future" is much refrained, and things past have their own (mostly morbid) fascination. Newton and Galileo have been in the titles of books. There is a direction to all of this, and the books are hard-hitting. Greg Benford hazards BEYOND INFINITY and our man Jefferson Swycaffer pulls no punches in writing about vast periods of time (REVOLT AND REBIRTH and other books). We are in motion, though we are being given scant clearance by opposition to our fiction.

Over at ORIGIN (the History and Research Bureau's zine), we are giving the past of science fiction a good pictorial going-over. The covers on those books were interesting and exciting. They don't lie forever dormant now. We are all talking about such books. Highly contributory to the forward movement of science fiction is some grand art which appears from time to time and which may be located on the net, and fandom has been coming up with some exceptional art—for instance, the painting by Jose Sanchez which appears on the cover of this issue. I would give him the title of Actifan; his sf art is being seen far and wide, surprising many a viewer with its considerable novelty. You'll find an interview with him in this issue.

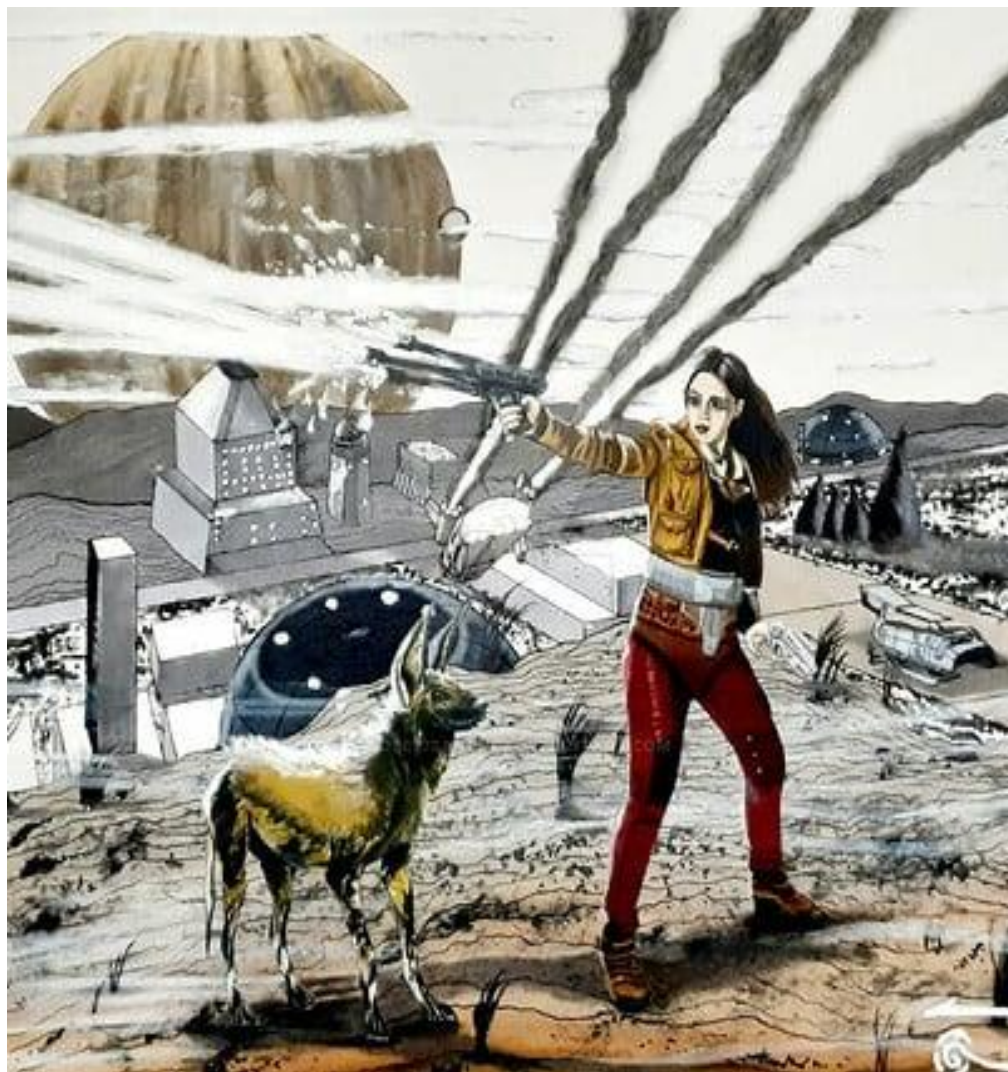
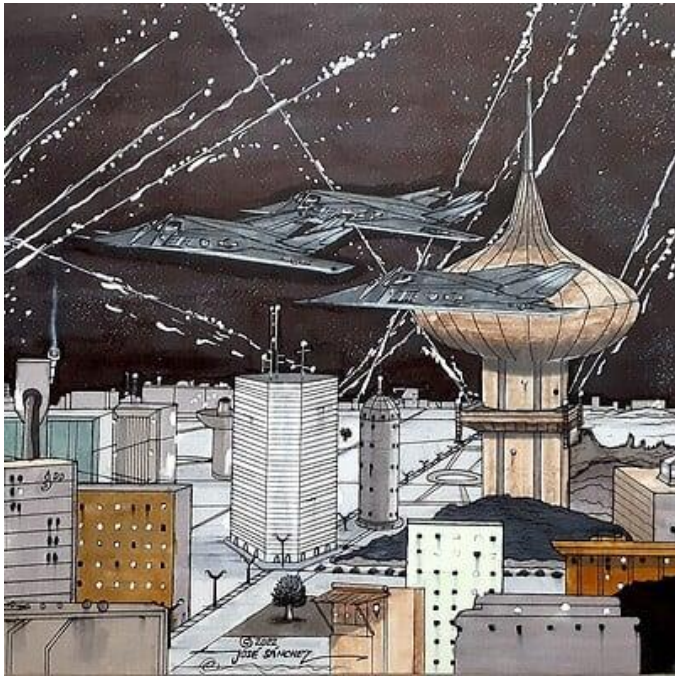




undisclosed alliance, Jose Sanchez

ARTIST INTERVIEW: JOSE SANCHEZ





Jose Sanchez is our new artists bureau director and a fairly new member of the N3F. Here's a look at him:

IO: You're our new art director. Did George Phillies commission you for this, or did you apply?

JS: George asked me if I could do it.

IO: How are things coming along in the art bureau—smoothly, or with a lot of problems? If with a lot of problems, what are some of them? Are you liking being in the bureau?

JS: Well, when I started a few months ago, everything was smooth sailing, although at first it took an introduction letter and a bit of back and forth to get some material, while other artists like Alan White and Cedar Sanderson were extremely generous and polite. After awhile, it seems that another artist chose to send her art directly to George Phillies and so I respected that but wasn't sure why. I like being part of the art bureau and rounding up quality submissions but I have found at the same time that there is a lack of participation from more artist members, despite having put out an initial introduction and invitation letter back in August of last year. So, what I'm basically saying, is that the position of Art Head would be a lot more enjoyable if more people were to get involved.

IO: Have you been getting requests for art? Who's requesting art?

JS: Aside from my own ongoing participation in art contests and personal initiatives and the like, and a few game company related job offers online, no, I have not had any formal requests as of recent.

IO: Perhaps this interview will awaken further interest. There is a lot of inactivity in the N3F presently. Your own art has appeared on several N3F zines. Have you asked the editors of the other N3F zines whether they would like to use some of the art they have rounded up? I know I got an outlay from you when I asked about art, and selected some good pictures.

JS: I had forwarded different images that I received from a few artists, directly to George Phillies and Jefferson Swycaffer for their approval to use in their fanzines, namely Tightbeam and N'APA. Tiffany Gray's work, for example, has been appearing on recent covers of Tightbeam but I have not reached out further to other editors of other N3F titles with artwork submissions. Thank you for your idea as this just may help to get things rolling again and get us out of the "inactivity ditch" that the N3F seems to find itself in right now.

IO: How long have you been doing science fiction and fantasy art? What got you started?

JS: I have been creating Sci-Fi and Fantasy images seriously since 1995 when I majored in a Commercial Art Technology career that included Graphic Design as a minor, but I have been drawing before then since I was in First Grade in elementary school and in general for as long as I can remember. What actually got me started into Science Fiction was when STAR WARS first came out back in 1977 and even before that, my older brother Sergio and I used to watch the SPACE: 1999 television series on Wednesday nights at 8 p.m., and those were some very special moments in my life.

IO: I've been seeing your art go around. What brought in the requests, or are you selecting places to

send it? Do you get email requests for art?

JS: I am always on the hunt for new places to send my artwork to and many of the ones that tend to circulate my images already always get first choice, like the N3F, that produces multiple fanzines. I have gotten some requests in the past but it has been mainly for book and semi-prozine projects. I just recently illustrated an entire fictional children's book titled THE ENCHANTED GUITAR by author Celine Mariotti, who is also a regular contributor to your zines and the N3F as well. Anybody that's interested in reading it can visit <http://magicblox.com> and subscribe.

IO: When did you start reading science fiction? What was interesting to you about it?

JS: I probably started to read about Science Fiction in the early 80s but since I've always been all about the visuals, I've never really been an avid reader of any subject matter *per se*.

What stood apart for me in Science Fiction was, how you could disconnect from reality so easily and the adventures that were involved in them. I enjoyed that very much!

IO: Were you doing art for fanzines before this time?

JS: Around this same time frame, my art was already being accepted in several fanzines as interior and covers work. I even did some concept artwork for two small b-movie assignments. One dealt with original spaceship designs and the other was a horror movie poster.

IO: I recall you had a fanzine on the net at one time. Do you have any history of this?

JS: Yes, my friend and I put together a special artzine many years ago and we promoted it at a few conventions, but it never took off like we thought it would. It was called **The Artistic Alien** and had on the cover a cartoon of a frenchy-style mustached Picasso alien, painting a posing girl that happened to have three boobs, sitting inside of an elevated kind of cave, but very pretty, in a bikini, and the artist is holding a painters palette while he is wiggling his tail. It's very funny.

IO: Did you have any fiction and articles in this publication, "The Artistic Alien"?

JS: No. "The Artistic Alien" was strictly an artzine and an experiment at that. Aside from the artist's credits and a brief description of each piece featured, there was no fiction or articles involved. It was never my intention to have any. Although, in retrospect, that may have been one of the reasons that it didn't work out in the first place.

IO: I notice prices listed on your art displays. Have you sold any of your pictures by means of these displays at sites?

JS: The website you are referring to is Cosmofunnel.com and no, I have not sold any of my originals as of yet. The other two that carry my work is Deviantart.com and ArtStation.com. I'm in the process right now of upgrading my status to Core member with Deviantart in order to sell my art in various forms like prints and maybe even as computer mouse pads. ArtStation will soon follow suit. A few years ago when I was working the convention circuit, I was selling many prints and a few originals until it became too expensive to do so any more. At the same time, I still do get private requests to do commissions from time to time.

IO: Would you have anything to say to people wishing to become artists, about the value of art and

of being an artist? What has art brought you, and what might it bring for them?

JS: Like with many interests and talents you may have, in life you need to be disciplined, persistent and stick with it all the way through. No matter what happens, follow your dreams and you will eventually get better at it. Success will come on its own and people will notice your work. The level of success can be great, little or "mixed". The important thing is that you are happy and enjoy what you are doing. The emphasis is not so much on getting to where you want to be but in the journey getting there as long as you are having fun doing it. Being an artist, you tend to see things differently and imagine a lot that other people tend to gloss over with almost a child-like enthusiasm and quality. In some instances, I feel that art has opened doors for me and has made me feel important and that I've made a difference in people's lives. Art can ultimately bring you lots of joy, and that in itself is well worth it.



Art by

Morris Scott Dollens

AUTHOR INTERVIEW: ERIC FOMLEY

Conducted by Jean-Paul L. Garnier



SHACKLEBOUND
BOOKS

FLASH FUTURES

DARK SCIENCE FICTION STORIES



ERIC FOMLEY

JPG: What first got you into science fiction, and what made you want to get into writing SF?

EF: Oddly enough (even though it's not technically science fiction), STAR WARS is what generated both my interest in Sci-Fi and my writing of it. The sprawling story set in space was very interesting to me as a child. As I started to read, the Extended Universe books were some of my first choices for reading outside of school. All of these authors were writing their own versions of what happened after Star Wars VI. My imagination went wild at the possibilities, and I started tinkering with my own storylines of Luke Skywalker after Return of the Jedi in a notebook in my room. This transitioned into crossovers when I discovered Star Trek. Then I put writing away for a long while and when I went back to it in college, I decided I wanted to write my own Sci-Fi stories.

JPG: Your SF output is primarily flash fiction; what makes you gravitate toward writing short form SF, and do you also write long form?

EF: I love flash fiction for its power. It centralizes itself around one singular emotion and attempts to get the reader to feel that emotion through the story. It's a sharp form and I am drawn to that sharpness. I write longer short stories of greater than one thousand words but that's where I stop. I'm happy with short fiction. I have a lot of ideas and I think it provides a good format for me to express those ideas. I don't currently have ambitions for longer forms. This isn't because I don't like longer forms, but more because it's just how I'm wired. I get a lot of ideas that wouldn't sustain a longer form.

JPG: What are the greatest challenges of telling stories in 1000 words or less?

EF: I think that the hardest thing is knowing what to put in and what to leave out. Even in a short story there is some room for description or to be able to draw out a character reaction more. But with flash, there's a hard limit of how much can be done. So each paragraph needs to build the setting, character, and flesh out the character's problem. Trimming is key. But once I got in the swing of writing that short it became a lot more natural to me. It also teaches tightness of sentences and promotes good, active word choices. It's a challenging form all around. But a worthy challenge with an end product that is a succinct story with powerful emotions and images.

JPG: On top of being an author you're also an editor and the publisher of Shacklebound Books. What were your motivations for going into publishing?

EF: I went into publishing because I didn't see many of the sort of books I like to read, but also because I wanted to learn. Let me break that down a little. There are presses out there that publish short stories and flash fiction exclusively, but the number of presses that feature flash fiction specifically are few and far between. The form is growing in popularity in science fiction magazines, but there's only a scattering of anthologies in the science fiction, fantasy and horror communities each year that dedicate themselves to flash fiction. I wanted to change that, and I felt I had the ability to find great writers of flash and put out great products. So for one aspect of your question, it was because I wanted to find great writers of flash and make great books. But I also did it for selfish reasons too.

I love writing the form and reading a lot of slush pile stories helps me internalize and cultivate my opinion around what makes a great flash fiction story and what doesn't. I've learned a lot from seeing a wide variety of stories. I've also learned a lot about crafting a book and the various publishing tools available to indie publishers. I'm a sucker for learning and I always want to improve. Choosing to be a publisher is a path for both. It's been a very cool journey for me that's been valuable.

JPG: Shacklebound Books is one of the few presses that focuses on flash length SF and drabbles; what made you decide to make short form fiction your main output for the press?

EF: I mentioned above not seeing very many of those kinds of anthologies and I'll reiterate that. But I also think the press can bring a little more attention to the form. There's a lot of writers working on flash fiction out there, many of them new, and some that have never been given the opportunity to publish their work. I think flash and drabbles are very universal forms. They concentrate on emotion and the power of human experience through the lens of speculative fiction. I like choosing themes that I think are either obscure and push writers to think outside the box, or themes that promote longer stories and challenge writers to figure out how to make a flash out of that theme. For instance, one of my favorite themes of late has been military science fiction, a sub-genre that is popular in longer formats, but rarely seen in flash. I've themed a couple of anthologies with this but also the press runs a magazine called **Troopers** that is a military sci-fi and law enforcement sci-fi flash magazine. Putting a theme like that out there causes writers to be super-creative to figure out how to tell a complete flash story with a theme that's typically associated with longer forms and is rarely seen in flash. I think it makes the stories we publish unique.

One other advantage to having the press focus on drabbles and flash is that it takes a lot of stories to fill out a book. This is an advantage because it gives writers a lot more opportunities to be published in a single project. I make sure to include submissions that are open to not only experienced writers, but new and international writers too. I want to give good stories a platform with the press, regardless of who wrote it. Powerful stories from writers you may not have heard of that might be writing or sharing something for the first time. Flash and drabbles are great at that.

JPG: Do you feel that the rise of microfiction is a reaction against the long form novel that has been popular for decades?

EF: I'm not sure if it's a reaction or not. But I do know that it provides a great reading opportunity to people who might be too busy to read novels or series. I'm not saying that you have to love one or the other. I read both. But the nice thing about it is that microfiction is quick. It can be read in as little as a few moments to ten minutes. That's a good amount of time for someone who's waiting in line for something, on lunch break at work, or a commuter. It allows the opportunity for a writer and reader to feel the completeness of a story without taking much time. So maybe it's less of a reaction and more of an alternative solution for people who want to steal a few moments to hop into another world.

JPG: What is the particular appeal of the drabble for you?

EF: It's hard to do well and incredible when it is. The writer has one hundred words to make someone

feel something. It doesn't matter what feeling the writer selects, but every word for the new sentences that make up a drabble really have to count. They have to point towards that ending that will elicit whatever feeling they're going for. Some of the best ones will not only make me feel, but they'll stay in my mind for days after reading. It's an amazing form. And even after reading them for years writers still consistently surprise me.

JPG: What are your long-term goals as an author, editor, and publisher?

EF: As an author, I would like my stories to be widely read. I think that's the same for a lot of writers. Short fiction isn't a high-paying gig. There's a lot of competition all vying for the same positions at various publishers. For me, I'd love to sell a lot of short stories and flash to markets and keep putting out collections of my stories. If they wind up getting read and carving out a decent readership, that would be a wonderful bonus.

As an editor, I'd love to keep finding wonderful stories from authors all over the globe. Finding something special someone has written and sharing it for others to enjoy is very rewarding. I'd love to help some of the next great voices in the field have a platform for their stories.

As a publisher, I want to keep pushing drabbles and flash to the masses. I'd love for the form to continue to grow in popularity and anthologies and magazines that specialize in the form to keep cropping up. The main goal for this publishing endeavor is to promote the form. So long as I keep doing that and people seem to like what's getting put out, I'll be happy.

JPG: What's coming up next for you, and what are you currently working on?

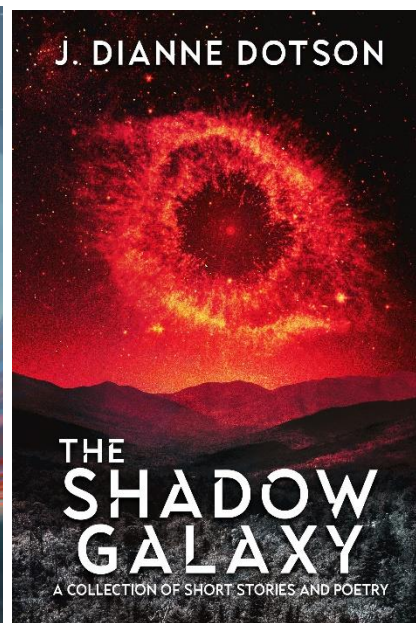
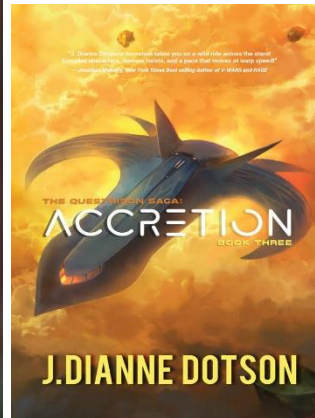
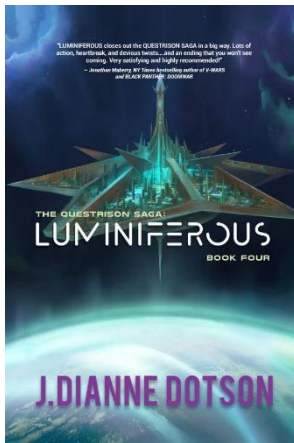
EF: Up next for me as a publisher is a crowdfunding campaign for the next year of **Martian Magazine** and Shacklebound Books. As an author, I'm working on a few longer short stories that are connected. We'll see if I can get those out and if they can find their ways to happy homes.

Found at <https://shackleboundbooks.wordpress.com/>



AUTHOR INTERVIEW: J. DIANNE DOTSON

by Jean-Paul L. Garnier



JPG: After debuting with the space opera quadriology THE QUESTRISON SAGA, your next release is a collection of short stories and poetry. What has this shift in format been like for you?

JDD: This was an “easy” book, if such things exist. Some of the stories had been written years before completion of The Questrison Saga. Others were more recently written. I enjoy writing short fiction, from flash fiction to much longer stories, because you have to play in a tighter box, so to speak. I think it aids writing skill to dance among the different styles, and in the case of THE SHADOW GALAXY, genres as well.

JPG: Tell us about your journey from indie author to traditional publishing?

JDD: When I had finished HELIOPAUSE in 2037, knowing it was only the beginning of an epic saga, I knew a series was a tough sell for traditional publishing right out of the gate. I was not planning on

submitting it to literary agents, but writing friends encouraged me to, so it did enter the querying queue. I came close with some agents, but ultimately refused to make some of the changes asked and decided to publish the whole epic myself. This was very expensive and a lot of work, because I refused to skimp and just place it on Amazon for cheap. I put money into cover art, two editors, distribution, *etc.*, and a whole lot of legwork.

That being said, I never intended to self-publish anything other than this saga. Partly because it IS a lot of work, and you can't have the same distribution channels. Once the series was over, I was free to get my work out there. I had no agent but got two traditional book deals at the same time. And then later found an agent.

JPG: Having found an agent last year, has this changed your writing process?

JDD: My agent and I went through my huge list of IP, which is in various stages, and chose three to focus on first. One is an epic fantasy novel, and I finished it in two months. It's now on submission to editors.

I would say that working on deadlines helps me stick to my writing schedule better, and now I have greater opportunities for getting my work in front of larger publishers.

JPG: I've heard that you've also written an upcoming epic fantasy novel. As an author, how do you move fluidly between genres, and how does your process differ when writing SF versus Fantasy or Horror?

JDD: Having been a lifelong fan of science fiction, fantasy, and horror, I've often blurred the lines of all three; certainly I did in *The Questison Saga*. I decided to carve out unique corners in each genre (as well as other genres not listed) as I wish. I did not want to be known for just one. It's fun to dance among each, and it comes naturally to me.

JPG: How does your background in biology, and working as a science writer, affect your writing of fiction?

JDD: I like to add some grounding of science to my work, but I don't let it become a tether at all times. Being a journalist makes me stick to deadlines whether they're imposed or not. And it makes me write incredibly fast, because I still have that deadline mindset.

JPG: You've been working with a NASA scientist for an upcoming novel. How did this come about, and can you tell us a bit about the novel and the science involved?

JDD: I sought out two scientists working in one of the settings of the near future sci-fi novel I'm working with. One is an ecologist (my degree is in ecology) and the other works for NASA. Just like in my science writing, I do a lot of research and ask a lot of questions. Scientists love it when you do. And they appreciate when you take the care to add some realism to fiction. I can't say much about the novel just yet, or even what the scientific aspects pertain to. But I'm eager to share once it's finished and on submission.

JPG: You're obviously a prolific writer of both short stories and novels. Do you have a preferred format, and when and why do you reach for one format versus another?

JDD: I honestly love both and have no preference. I find that when I wobble a bit in one, I'll flip to the other for a little while and then back, and it helps to do that.

JPG: Tell us about how you employ your Appalachian roots in your fiction, and how your environment affects your settings and worldbuilding.

JDD: I grew up in East Tennessee and also explored a great deal of southwest Virginia and western North Carolina. As a Southern Appalachian, I have a lot of history from this isolated region. It's a land of stories, because stories sustained my ancestors via word and song, and they get passed down. Local legends get woven into some of my stories in THE SHADOW GALAXY. The region is known for its artisans, and I do think it's like a series of islands in a sea of ancient mountains, with each community having its own history and dialects.

It's also ecologically fantastic, with the Great Smoky Mountains region containing a huge number of endemic species and microclimates. All these things get their time in my stories, in some way or another.

JPG: What's next for you and what are you currently working on?

JDD: I'm working on edits for my upcoming October 24 release from Android Press, the Lunarpunk sff young adult novel, THE INN AT THE AMETHYST LANTERN, and writing the near-future sci-fi mystery I mentioned earlier. After that, I'll switch over to a campy horror novel that is a lot of fun. And in between all these, I'll get back to writing more short stories, because they're just a blast to write.

Book links:

The Shadow Galaxy- <https://bookshop.org/a/197/9781685100681>

The Qestrison Saga

Book 1- <https://bookshop.org/a/197/9780999408209>

Book 2- <https://bookshop.org/a/197/9780999408261>

Book 3- <https://bookshop.org/a/197/9780999408261>

Book 4 - <https://bookshop.org/a/197/9780999408285>

Author website - <https://jdiannedotson.com/>



CORRESPONDENCE



JEAN-PAUL L. GARNIER: Thank you for running my interview with Mr. Butterworth in the February issue of Ionisphere, despite your dislike for new wave SF. As the owner of a science fiction bookstore, I find myself in a position to embrace all forms of science fiction and to read as widely as possible to serve the needs of my customers. Personally, I am a fan of most eras of SF, from proto-SF to the contemporary authors. But I am particularly fond of the SF of the late 60s and early 70s. I understand why this era of literature would make some uncomfortable, and am completely accepting of difference of taste. I find no need for all of us to argue about our pleasures, but I also welcome discourse on what comprises good literature. These types of discourse and criticism keep our field alive and healthy, and hopefully cause contemporary writers to consider their craft in new ways, and in a new light.

As stated, I am a fan of the new wave, but my taste is by no means limited to that era of SF. I work with many contemporary authors and would be thrilled to interview some of them for future issues of Ionisphere. I am excited to have finally encountered, and joined, N3F, as I have always deeply admired the DIY spirit of fandom and our shared love of different forms of SF. Despite our differences in taste, I am honored to have had the chance to write for Ionisphere and am looking forward to being involved in the future.

I am glad to find that you will be doing us more interviews, especially of those with whom you work. Your interviews thus far have been a good showing, and so welcome aboard! (IO is a ship.) I like the way you get right into what a writer is doing. This can keep things happening.

Discussion of science fiction books is one of the things the N3F is for, and the livelier the discussions, the better. Whereby I offer further comments on my view of New Wave writing. This form of writing has always seemed somewhat estranged from regular sf, from my viewpoint. Some of it shows traces of alienation, in the new William Burroughs tradition. ("The boy, driven too far down the road by some hideous electric hand...I don't know...perhaps the boy never existed...".) (I've always wanted to talk that sort of thing over with people.)

Also there has been over the years an influx of other forms of writing into science fiction, which formerly had been retaining its integrity as a literary form of its own. I think this tends to block the progress of science fiction in its development along its own literary route.

Editorial Commentary on the Issue



Well, I think it's been a good issue, fit to fit into this fourth month of the year 2023, a year which promises us more changes, but will it keep those promises? I think it will, for "Fortune comes to he who speaks the truth, but shuts the mouths of prevaricators".

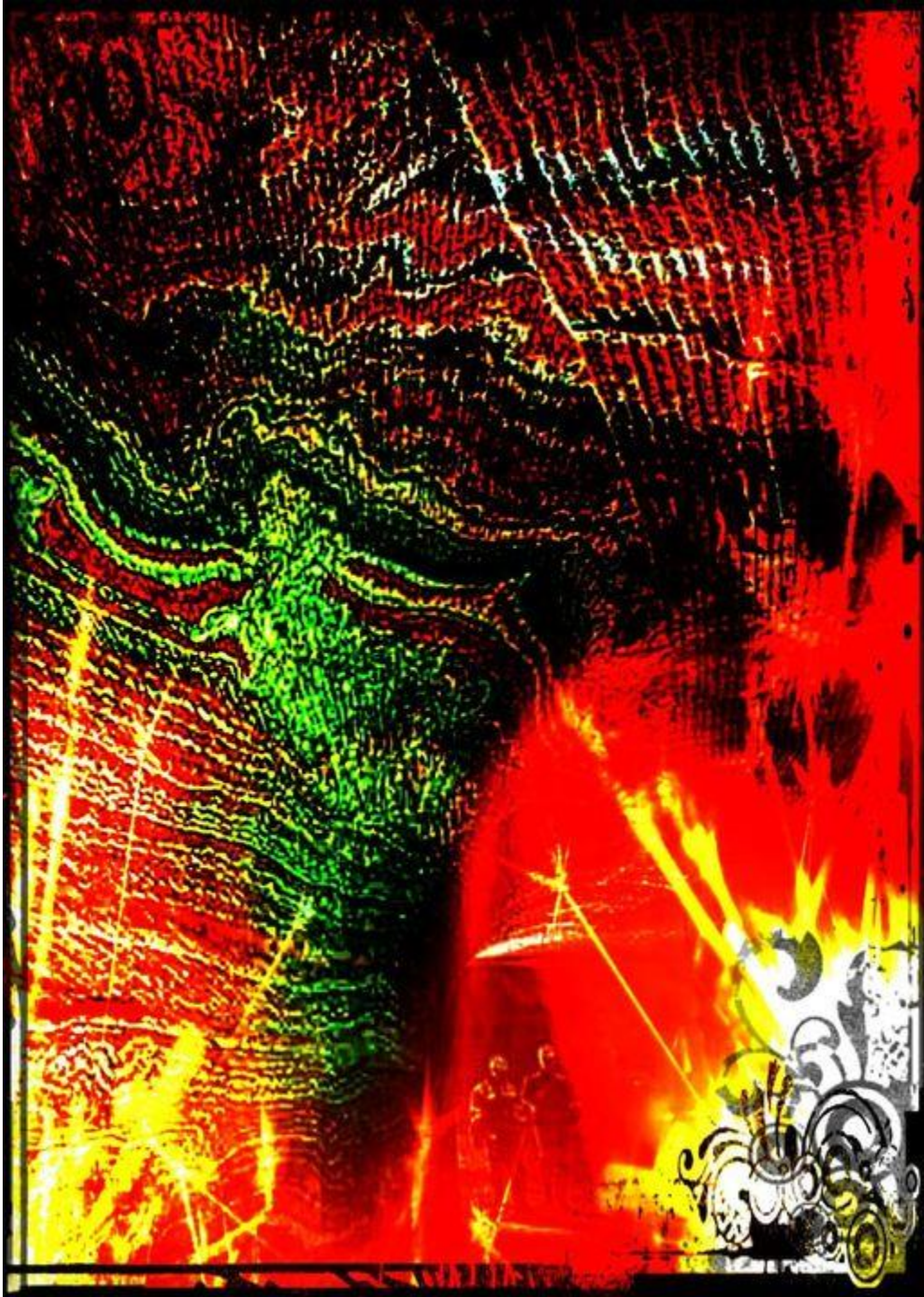
Let's look at Jose Sanchez's author interview. Jose proved himself at once to be the proper man to take over the art department, reaching out for activity and doing constant art promotion and development, using his own art as a demonstration of artistic evolvment. Comment about him has started to show up hither and yon, and I think he is exciting creative interest. Look at our cover! The reader knows at once that he is looking at a good zine. Eric Fomley gives us an intimate interview, showing how things are going and have gone for a writer. This gives us a closer contact with a writer. And Jean-Paul Garnier asks some acute questions. Fan-Pro Coordinating—we want to get close to a writer. J. Dianne Dotson speaks in no uncertain terms of the sort of things that are undergone by a writer. People do want to know more about that. She shows a bold spirit. Jean-Paul has gotten a good interview here.

These are advancements in interviewing. It used to be dangerous to ask too many questions of authors and writers, or to get too close with them; for example the artists Kent Bash and young Warner with his spacecraft art. (The interview with him will surely be remembered.) And the war novel writers left little room for further questions and one did not want to inquire much further into the details of their military-cum-writing careers. Some were coming directly out of a danger zone, for example the one who had been doing pretty much illicit radio. Nor have any of these asked to see further issues of Ionisphere—likely the danger went both ways. When setups collide. Alternate reality orientations. Malware operations. I had a story by Bob Veon in my efanines publication **Event Horizon** (<http://efanzines.com>) which showed the potential dangers of computer system usage. It had a disappearing person in it. Did she really disappear? Or just lose her place on the net? Data concerning her was being erased. Her followers could get little information. A taut story.

So that's the issue. I hope you found much in it to interest you.

Creative Writings

a section of entertainment



art by Richard Andre

PRESENCE FROM A COLD WORLD

by Betty Streeter



Some thing Weird
Happen any time anywhere
feeling
Presence from a cold world.
I hear
Can't see.
The door half open
I feel a presence
Someone there standing
I feel eyes on me.
Coldness from an
Unseen presence.
Feel of weirdness
Feel like people walking
around.
Make your heart
startle.
Don't come evil from a cold
World.
They don't feel pleasure.

EMPATHY OR APATHY

by Gerald Heyder



Empathy or apathy?

That is the question.

What is the answer?

Soliloquy is what I chose

for the words I compose,

perhaps to answer my conscience

opposed to enlightening

someone else whether

close or remote, by my dissertation,

a proclamation

dictated by the judge and jury that be

my heart and soul.

'Tis nobler to put first

someone else's thirst

than to satiate my appetite

to be the delight

of nourishment for my hunger that is the higher

rung on the ladder.

Hold the phone, I make no bones about it;

are we not all torn between two lovers

hoping to discover

which one is best to stand the test

of time without concern for another to burn

Why should we care?

No food for thought can be bought to solve the balance twixt the two.

IN THE BARN



WITH CHARLE WILLY ILLY FARNE

End page