

IONISPHERE 42



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Fan-Pro Coordinating Bureau**

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Edited by John Thiel, 30 N. 19th Street, Lafayette, Indiana 47904. Ionisphere is a bi-monthly publication of this bureau, its purpose being to make visible and to further the interaction between science fiction writers and their readers. It is available for general reading to those who have the means of reaching the N3F site at <http://n3f.org> . It is also found at the Fanac site and is of course received by the members who have the Internet. Officially:

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EDITORIAL



WHAT HAVE WE GAINED?

Those who are followers of Zen Buddhism won't care what we have gained, and I mention this because a lot of people on the net appear to be followers of this discipline (and as such are clearly on the verge of Nirvana), but here the question is raised about whether we have gained anything by our efforts, and an answer of some kind should be made, or the question remains unanswered. Not that I can furnish any written proof that this question exists, as it is for the most part implied or suggested by the phraseology in use when discussing the question of activity, which seems to include codified matter, but if these expressions are codification it cannot be asserted because the codes have not been cracked. Sometimes Mayan codices are presented for pleasure and amusement, but they are not authentic, and I suppose some other approaches are Babylonian cuneiform, as I have seen this mentioned more than once. The extreme popularity and television presentation of Dan Brown's THE DA VINCI CODE is probably due to people wanting to know what the code revealed, but I think they must have been unsatisfied about that after reading the novel in its entirety, if they did that. The author's follow-up, THE LOST SYMBOL, has the same considerations to it, but although the book revealed a lot, none of it was very applicable to anything we know of, and when the symbol was unearthed, it contained a Christian message, which did not accord with the rest of the book. But I am not writing about codification, except to say that a person's self-expression should not require decodification. My concern is, as I think the title of the editorial makes clear, whether we are getting anywhere. You'd have to go to Ayn Rand to get anything being said about that, or look farther into the past for Horatio Alger's books to find actual written material on that subject, I do not include How-To books in this observation. There are facetious books like HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, but gain does not appear to be emphasized in print. Mostly achievement efforts are subjected to criticism. But effort is not ignored, and is encouraged. Usually when it is, goals are not expressed. You are wanted to achieve for yourself what is already there for others. Or to succeed in regaining what has been, which is muchly what I'm talking about.

In what I have been reading, much of the talk is about loss, and people might want added to my title, "We already know what we've lost". It seems that in these days you can get a car, but you can't get anywhere. You can go for broke and get what you went for.

So here we are trying to get things accomplished, and we have had some success, but if you want friends you can get them by being a failure and getting in on a hard times party. Still, we hew to the line and go for increase, recalling that we once had a lot of the things that we don't have now. How did we get them? We got them by wanting to have them and saying so, but then, having what we had, we became disillusioned and started caring little for where we have been. (You will notice in the N3F a respect for the past.) People who speak of disillusionment are ignoring the fact that what we once had were not illusions. The disillusionment proposition is manufactured; people have not suffered from or been spellbound by illusions. If they were, they'd have been disillusioned then, because illusion is rather visible. People are told what their illusions were, and what they are told were illusions were unpopular realities. The statement that something that was there is an illusion is a lie. Nobody really suffers from an illusion, they just suffer. What is called illusions is fantasies about material facts, and note here that we are readers of fantasy and science fiction. These are being attacked as illusory diversion. The imagination is not valued by these people, but it is what motivates people; visualizations contribute to progress.

I am trying in this editorial to analyze what is impeding our progress. The fun has gone out of fantasy and science fiction, and so have the social possibilities (there are people trying to preserve these), and this loss is due primarily to susceptibility of criticism of it. I recommend that this criticism not be heeded; it comes from people who don't like what they see, and they have what it takes to back it up. But when you consider that they don't like us, it is plain that we should avoid them and their negative reasoning. People are being frightened by fate, predestination and doom, which is what preoccupies these people, but why keep giving heed to their reasoning? It is motivated by fear of destruction. Fear of destruction accomplishes nothing; why lead lives of succumbing to these fears? Give these people their due and then avoid them, not trying to find out new ways to trouble them. If you do speak, ask a philosopher why his philosophy is negative, rather than positive. Is he ignorant of what is positive? Or is he obsessed by fighting his fears?

Perhaps I am being over-serious in my concerns with the N3F. Why make a big thing out of a science fiction correspondence society? But do the people who consider this to be over-serious like the N3F? I'm wondering where all those critics are coming from. I'd like to keep to my own considerations, which must be worth something if I get bombed for expressing them. Worth something or not, I like myself better than I like listening to all that noise. Why should it be otherwise than to like oneself?

William Butler Yeats says of disillusionment, "The best lose all conviction, while the worst are filled with passionate intensity". What causes all this? Yeats' words have never been analyzed or given consideration, to the best of my knowledge. If all this is happening, let us not be among those to which it is happening--let us not be like what he describes. Keep away from what is bad if you have no stock in it.

Does this apply to the N3F? Yes, I think it does. Take concern for your destiny, whether it be in the N3F or elsewhere. Let us be as righteous as we may be, and make what gains we can.

FAN INTERVIEW: N3F MEMBER ANNALISA NYBACK



AN: I am Lysa Nyback. Born in Copenhagen, Denmark, September 1990. Libra. My favorite science Fiction character is Captain Kirk. I also like Yeoman Rand. I am a model, writer, and artist.

IO: You're fairly new to the N3F. How did you discover it and what got you interested in it?

AN: I was invited to join N3F by Jeffrey Redmond.

IO: Where do you presently live?

AN: I am in Denmark.

IO: What do you think about the N3F? Are you enjoying it? Do you have any comments about it?

AN: I like the N3F but it is not growing as fast as it could.

IO: Who do you work for as a model?

AN: I pose for photographers and art classes.

IO: As you were born in Copenhagen, I wonder if you are familiar with Hans Christian Anderson, a writer of fantasy and the compiler of ANDERSON'S FAIRY TALES? If you are familiar with him, did his work have any influence on your interest in fantasy?

AN: All Danes read H.C. Anderson stories in school, but before that our mothers read them to us as children.

IO: How long have you been on the Internet?

AN: I am an internet user for 20 years.

IO: What are some of your other interests, besides science fiction?

AN: I like art, music, and nature.

IO: Have you contacted the artists bureau? Are there any activities in the NFFF that you would like to join?

AN: I contacted the art bureau, but was told there were no openings for me.

IO: I'll ask Sanchez why you were not accepted. He's been writing up open invitations. It may be that he just means sending the bureau art.

AN: I wish more bureau leaders would join the Facebook N3F pages. I run the N3F Adult Group, as Professor Phillies asked me to. It is fun posting sexy pictures, even when few others do.

IO: What hopes do you have about the NFFF?

AN: I will ask others to join N3F, even though the bureau leaders want it to stay small.

IO: Perhaps you would like to send one of your fantasy stories to Ionisphere to go along with the interview.

AN: My stories are written in Danish. Americans can not read them.

IO: I think your presentation of art in N3F Facebook is a great contribution to the NFFF. It is making the NFFF more lively. We need more contributions from women, as many have been saying.

Analisa also sent these descriptions of science fiction films in Denmark, having been asked about science fiction in Denmark:

THE SUBSTITUTE (VIKAREN) is a 2007 Danish science fiction horror film directed by Ole Bornedal and starring Paprika Steen.

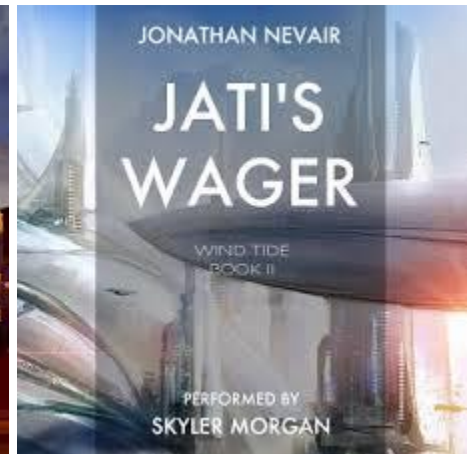
The story takes place in a small village in Denmark where an alien comes to Earth to learn about human emotions but instead is thwarted by a young boy and his friends who find out that she is part of an intergalactic expedition to collect specimens across the universe. It's up to Carl and his friends to save their town and the world. They try to tell their parents but all of them scoff at the idea that their child would make up lies about their teacher.

EXCELSION/A TRIP TO MARS/DAS HIMMELSCHIFF is a 1918 Danish film about a trip to Mars. In 2006, the film was restored and re-released on DVD by the Danish Film Institute.

Phil Hardy says it is "the film that marked the beginning of the space opera subgenre of science fiction", but notes that Denmark did not make another science fiction film until REPTILICUS in 1961.



AUTHOR INTERVIEW: JONATHAN NEVAIR INTERVIEW BY JEAN-PAUL L. GARNIER



JPG: Your latest book, *STELLAR INSTINCT*, is a spy thriller set in space. After debuting with a space opera trilogy what made you decide to write Spy-Fi?

JN: I've always had a love of spy stories, secret agents, and all things cloak and dagger. I grew up on a steady diet of Bond books and films and devoured authors like Trevanian, etc. A spy thriller has been on my author bucket list, and after a three-book epic space opera series it was the perfect follow-up to shift gears. I'm fascinated by the potential of hybrid genres and mixing a traditional spy thriller with space opera/cyberpunk was an exciting challenge. I took time to educate myself about thrillers—the tropes, story beats, and general principles of suspense and mystery. With my lifelong love of espionage thrillers and secret agents (some recent favorites include *Atomic Blonde*, the *Mission Impossible* films, *Andor*, etc.), the content was easy to generate. I had just come off a very literary-

leaning writing project with the WIND TIDE series. Turning to brevity and pacing over epic worldbuilding, ethics, and emotional character arcs was a welcome writing change. I'm glad I did it—thrillers are exciting to write, and wow are they a challenge with all the moving parts—red herrings, macguffins, plot twists, etc. What I found exciting was setting a secret agent adventure in a far future, multi-species, galactic universe. So much potential for invention and imagination added to the excitement and thrills of a spy story. "Spi-fi" really is a great name for the subgenre.

JPG: What difference did you find in your worldbuilding for a standalone novel versus your WIND TIDE trilogy?

JN: For one thing, I was looking at a much tighter word count with STELLAR INSTINCT (80k). That meant limiting my desire to indulge in the delicious descriptions and backstories of cultural practices, languages, and settings. That's one of my favorite parts of writing and I had to let it go, but as I said after three books I was ready for a respite. You do have to think about how you can use limited description as a catalyst for readers to generate "world spaces" and historical precedents in their minds. It's a challenge. Exposition is quite limited as opposed to having a second and third book down the line to rely on. In WIND TIDE, I was able to dig deeper and add layers to what was built in the first book as I went. Nuanced world building and details need to be carefully chosen in a standalone. I had to ask myself—does this benefit the story in this book as opposed to, is this information a contextual setup or backdrop for a later conflict or plot line that will appear in the series? I learn from every book I write and I would say that a standalone was an excellent exercise in understanding how you decide what is essential and what is an indulgence. Sometimes you want to relish in description because it brings a pause, or a moment of literary beauty, to a story—regardless if it "needs" to be there. Other times I cut it (the worst!), but that is always a "lose the battle to win the war" situation because that thriller has to keep moving!

JPG: In Stellar Instinct your main character, a super-secret agent, is also a mediocre poet, very much contrary to the stereotypes of agents. What made you decide to use this juxtaposition?

JN: Superheroes often have flat character arcs and that was troubling to me. I am a character-driven writer. I wanted the obstacle Lilline faced in Stellar Instinct to be more than just external forces and for her to not necessarily have everything she needed when she started out. Poetry offered a sub-theme and flaw to her character that didn't have to impact her talent and ability as an agent. It opened the door to her personal life and struggles as a creative person. Lilline deals with all the things we do—lack of inspiration, lack of critical reception, rejection, and the struggle to express herself and be heard. What I wasn't planning on, but became the most serendipitous aspect in the book, was that it turned out being a secret agent makes it really hard to be a poet! Anonymity on the job butted up against authorial issues. I won't say too much here, but in the end, poetry became an important component of the plotting. Of course, being terrible at poetry myself meant I didn't have to worry about penning verse that was any good. But inventing new poetic forms and playing with meter, feet, etc. was so much fun.

JPG: In this book, you also included aliens and human hybrids. What were the challenges and rewards of working with non-human characters?

JN: This was my first time writing non-human characters. I admit that I was intimidated going in, but as I wrote, I discovered that my love of Dungeons and Dragons and fantasy in general helped me

innovate and develop interesting variants and non-human species. I benefited from equipping some aliens with abilities and senses outside the framework of human experience. It was an enjoyable way to work with character development too, adding new behaviors and quirks to the roster of players on both sides of the story's conflict. Being a lover of world-building, dropping in biological and historical information about a species' origin or background turned out to be a pleasure. The biggest struggle was ensuring I avoided implicit bias in the galactic universe. That, and there is a running thread of martial arts in the story. I had to negotiate the various anatomical aspects of different species—for example, there is a scene at a monastery where many different students train in a particular martial art. How do they each negotiate the techniques differently? How are they able to pass on abilities and specific techniques across species as teachers to students, etc.?

JPG: Stellar Instinct is defiantly a multi-genre book. What difficulties came with blending genres and how do you balance them with reader expectations?

JN: The pacing of a thriller competed with the world-building of space opera. I had to find a goldilocks zone between them. I don't think there is an ideal one, per se, but I had to figure out how to keep the plot moving thriller-style, with cliffhangers and a constant push of either action or suspense and intrigue while making sure I was presenting a convincing secondary universe and taking enough time to describe it.

JPG: How do you go about doing the research for your books, and how does this differ from your research in your academic writing?

JN: In most ways they are similar. I tend to identify a series of subjects I need to research and then dig deep into them, following the relevant information pathways. The difference with writing fiction is I am new to the discipline, so unlike art history where I have several decades of a knowledge base to work from; with researching literary-specific topics I usually begin more generally because I need to educate myself on the basics. When it comes to individual subjects, it's not that different. If I need to learn about the process of decomposition in flower petals to write about a Dutch Baroque vanitas still-life painting, I hit the books and internet and dig in. If I need to understand how long it takes a body to decompose in a desert environment to a skeleton for a space opera, I hit the books and the internet (authors look up the wackiest stuff). I do find that I seek more than the general information or answer to a subject when doing research for a novel. I desire details—the precious little things. Just like the small brown speck on a flower that is the first stage of organic floral decay and might carry specific cultural meaning and symbolism for a particular viewer at that particular time and place in history, I want that little detail for the world building in fiction, too. That is what makes things real for the characters in the world and makes it come to life and work for the reader.

JPG: You started writing SF books fairly late in life. What was the catalyst for finally getting into writing fiction?

JN: I always wanted to write fiction (and I'm not that old—I'm 51, lol!). I started writing a fantasy book about a decade ago, but I knew nothing about fiction writing at the time and it stalled. A good friend, a curator, wrote a YA fantasy and asked me to beta-read it. Once I did that, I was inspired to try again. I wasn't ready the first time around. Now that I've been writing as an academic for a few decades, fiction came at the right time on its second orbit. I was yearning for a change as a writer and science fiction was the answer. There is something very exciting about speculative fiction, especially for me

with my interests in ethics, alterative economies, post-colonial critique, and cross-cultural exchange. Fiction writing liberates you from an evidence-based methodology. Maybe it is better to say it shifts the way you use an evidence-based methodology. Instead of relying on (and hoping you find in the historical records) pre-existing evidence to prove a theory or suggest a meaning or interpretation, instead you have the freedom to generate both. You still need solid evidence to convince readers that your world or idea has merit and breathes life into your writing, but your limits are bound only by your imagination.

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

JN: I'm knee-deep in another standalone Agent Renault spy-fi adventure. This one is titled TO SPY A STAR and will release December 5th, 2023. It sees Lilline still struggling with her poetry once more, but she is on top of her spy game as she navigates a new mission. There's lots of cloak and dagger mystery, suspense, and action, and alluring locales and fascinating planetary settings, as well as a bit of cosmic mystery to boot. I will continue to write books in the Agent Renault universe but after TO SPY A STAR I have an idea for a novella that has been sitting with me for a while. It's a space fantasy with a deeply reflective, philosophical theme that has been simmering in my head. The working title is THE SLEEPING PHILOSOPHER. I do dream of tackling a "trip" space opera, almost like an updated version of EASY RIDER in space that follows two cosmic adventurers seeking answers to life's questions and venturing through an interstellar society in the throes of cultural change and generational conflict.

<https://www.jonathannevair.com/>

Books by Jonathan Nevair

Stellar Instinct— <https://bookshop.org/a/197/9798985855517>

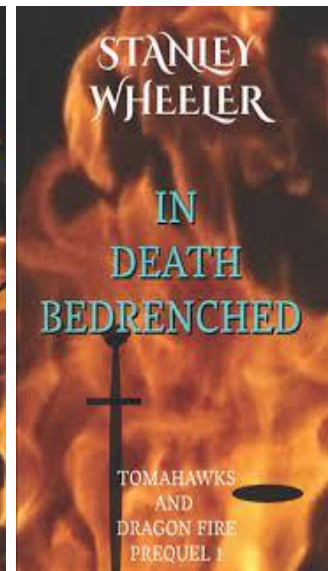
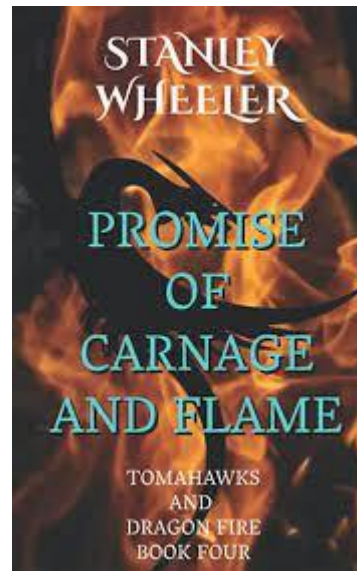
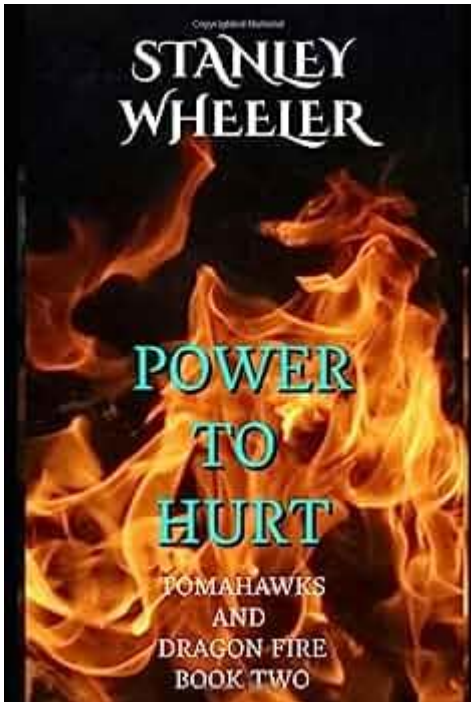
Goodbye to the Sun (Wind Tide book 1)— <https://bookshop.org/a/197/9798989855517>

Jan's Wager (Wind Tide book 2)— <https://bookshop.org/a/197/9798985855531> [sic]

No Song, But Silence (Wind Tide book 3)— <https://bookshop.org/a/197/9798985855555>



AUTHOR INTERVIEW WITH STANLEY WHEELER



IO: Have you anything to say about yourself, your doings and your writings, as an introduction before I commence the interview?

SW: I like to imagine that I write at the intersection of Once Upon a Time and Where No Man Has Gone Before, and where the estates of the Old West and The Three Musketeers have a common border. I like a variety of genres and I write what I like to read.

IO: What is the background of your writing the Tomahawks and Dragon Fire series?

SW: My background is in law, history, and Near Eastern studies. I've always had a love of history with a particular penchant for the founding of the United States of America. I admit that the Napoleonic Wars and the Civil war had been matters of study for many years before I decided that my knowledge of the Revolution and founding was less than I would like it to be. It was during law school that I read

a couple volumes of the series *A NEW AGE BEGINS* by Page Smith. I filed several little notebooks with facts and excerpts. It was a great break from reading case law. Another factor that pushed me toward writing the series was a cousin with whom I was close who died a couple years ago. He read a lot of fiction related to the revolution, like *RABBLE IN ARMS* by Kenneth Roberts, to name one I can remember. He and I always talked about writing a book together, but we never did. He died while I was writing the third book in the series, and I dedicated it to him.

IO: When was the series commenced?

SW: Although the concept grew in my mind for years, I date the beginning from a campout at the Seven Devils area when I created a 12-point outline in the summer of 2018—but I had already written the first thousand words, trying out a speed writing technique using short bursts, writing as fast as I could—that may be why I'm still not happy with the beginning of that book. That outline became the first three books in the series as the story grew in the telling. I published the first book, *THREADING THE RUDE EYE*, in 2019.

IO: In what ways do you expect these books to affect the reader?

SW: In this series I have combined alternate history with fantasy. I love the stories of the revolution and wanted to preserve much of the historical record. My hope would be that a reader would become interested in the historical era and the founding of the nation. The dry facts are pretty exciting by themselves, and the added fantasy elements, including magic and dragons, create a fantastic tale of action and adventure in which the reader never quite knows what's around the next bend. I guess I would say that my hope is for readers to savor the historical core while delighting in the exhilarating wild ride that fantasy elements bring. At a deeper level, a reader can be touched by the power of friendship and the sacrifices made for others and for a cause greater than one's self. As Paine wrote in *COMMON SENSE*, "The cause of America is in a great measure the cause of all mankind."

IO: What have been some of the responses to these books?

SW: Fortunately, the responses have been highly favorable. The most common element I've seen in the reviews is the anticipation for the next book in the series. Fans of the books are quick to praise the action, the blend of history and fantasy, and to express a love for the characters. The main characters get their share of fan recognition, but two of the other characters, Lee and Antonio, are particular fan favorites. Although the tale features many historical figures, fictional characters carry the story and do affect historical events. Book five in the series, *TRUTH IN FLAMES*, is the best so far in the opinion of some readers. After reading *THREADING THE RUDE EYE*, one reader stated that he loved "the juxtaposition of historical setting with magic, menace, and mayhem." I think that's a great epigrammatic description of the series.

IO: What brought your attention to fantasy and science fiction?

SW: I've been interested in fantasy and science fiction since childhood. I can't remember well enough to pick a particular time or book that brought me into the fantasy fold. It does seem like most everyone who reads fantasy and science fiction also has a desire to write in the genre. There is a sort of freedom to create and play in this arena of sand and clay without limits that has an irresistible appeal.

IO: Do you find that the historical elements of your writing are familiar histories to your readers, or are you taking them to faraway places, outside the common run of history?

SW: That's a tremendously interesting question! Yes, and yes. Let me explain. I hope that much of the history in my tale is familiar on a basic level. (Although I note that one of my fans is in Australia and therefore almost all of the historical stuff was unknown to her.) However, I do a lot of research to find interesting details and to create an understanding of the events in my own head so that I can tell the parts I want and include the details that can be important to the story and with which casual readers will not be familiar. Additionally, the story wanders into the wilderness of dragons, gryphons, stone cats, and other fantasy elements. For example, a prominent place in the series is Black Moon, which is a ruin of an ancient city deep in the Adirondack Mountains. I'm not aware of the existence of such a ruin, but there might be. Most of the story does take place among creatures and places beyond the battlefields and towns that most readers might know.

IO: Why are Indians prominent in your stories?

SW: I don't think one can write a saga about America that does not prominently feature the Indians. Naturally, the existence of dragons and other creatures would have a profound impact on the native peoples, and they would be the first to suffer from the influence of those monsters. Additionally, I have found the Indian mythology to be a source of inspiration for creatures that I have included in the tale. While the creatures are modified to fit the story I want to tell, they do have some basis in Indian legends.

IO: Are your books primarily distributed from Internet sites?

SW: My books can be found here <https://www.amazon.com/stories/author/BOOFN51718> .

IO: Have you been at get-togethers with writers doing work in the same genre?

SW: Unfortunately, I haven't been able to get into a serious discussion with anyone else who writes in the flintlock fantasy genre. There are a few of whom I'm aware, but I haven't had any communication with them—except for DJ Butler who wrote the WITCHY EYE series, which I believe has also been called a flintlock fantasy set in an alternate history America. In fact, I consider him to be a friend (as do most people who have met him, I would guess), but we haven't spoken much about flintlock fantasy in any detail.

IO: Have you been able to meet any of your fans?

SW: A fan is more than a casual reader who happened to read one of my books. A fan is someone who reads everything I write and can't get enough of my stories. One such fan lives in my town and I see him every week. He's always asking how far I am on the next book and when it will be ready. Another one is an older lady in my town who checked out all my books from the library and then presented me with one of her favorite books as a gift because she liked my stories so much. I have also been able to connect with a few fans (including the one in Australia) via the internet, and I love the things they have to say about my stories. Most of them subscribe to my newsletter and often give me feedback. A few have even become beta readers for me. My newsletter can be found here <https://sendfor.com/flintlockfantasyStanley> .

IO: Have you any other books coming out?

SW: Book 6 in the series will be out later this year. I also have a completely different novel set in ancient America that I hope to release next year, tentatively entitled WARRIOR-KING. One fan is after me to do a sequel to THE SHRINKING ZONE, a near-future dystopian thriller, and another wants me to do a sequel to SMOKE, my 1940s noir detective novel. I also have a mildly comic mystery novel that

I've made a few notes for, and which is still knocking around in my head. There is no end to the books I want to write.

IO: Do you have anything you would like to say overall about things covered in this interview, or about science fiction and fantasy in general?

SW: Books are gateways to worlds and portals through time and space, displaying portions of the human soul for inspection and contemplation. Fantasy explores the heights and depths of that soul. The greatest stories are built on hope rather than despair, celebrating the human and the divine. I think those stories that fall into the nihilist pit or which glorify the dark and sinister violate Shakespeare's warning in HAMLET, "Don't spread the compost on the weeds".



"Are you 'going on one', Eight?" "I'll give you an A-1 Roger."



LETTERS



GARTH SPENCER: So you're musing about less than original SF ideas, John, among less than original published content in general. As usual I see this sort of matter sideways. It is almost, but not quite, clear that there's a process that creates original ideas...but the closest I come to mimicking it is by playing mix 'n' match with some established elements, rather like the STAR TREK: DEEP SPACE episode involving one identical imposter trying to stand in for an established character, one fantasy character (Rumpelstiltskin) appearing on the space station, and a deceased baseball player that the station commander admired. Very cross-genre. Almost makes me want to write stories about sasquatches qualifying for all sorts of government aid, but not able to get a job, even pumping gas.

The interview with Jefferson Swycaffer, though, is not optimistic. I want to protest that not all imaginable consequences of technology are going to be published before we even finish a story; surely, we must be merely behind the curve, as technology develops. Or even more to the point, routine fiction—and routine news coverage—seems to devolve to some simple, and limited, stereotypes. Surely, I think, we have more concepts available than Independent Hero Good, Corporation Bad, AI/Clones/Once-Engineered Posthumans Worse, Governments Incompetent? Speaking for myself, I keep daydreaming about aliens who are neither demons nor angels, but nebbishes as overwhelmed by unexpected events as we are, and like us, just trying to do their jobs and discharge their duties to the hive and look after their hatchlings.

Good to get another letter from the readership. That wasn't exactly an interview with Jefferson Swycaffer. For interviews, look above, we have a standard interview form.

I like it when people try to do their jobs and recall their standard duties. Certainly we are experiencing many unexpected, overwhelming events, but I like people to keep things going. As we are doing here with Ionisphere.



IMAGINATION CORNER **writings by the fen**



NIGHTBIRD by John Polsell



Dim shadows shall be waiting when the night
Descends upon the road where nameless sounds
Suspend the preying mantis at a height
That harmonizes with the baying hounds
Who stalk in silence toward the sunless grave mounds
As provision for those relics which
Inhumed would be drawn out via a magnus hitch.

The chiming church bell in the public square
Disperses flocks pf Northern cardinals.
They move in circles through the clouded air,
Atomic raptors that are sentinels
While men are forced into sub-marginals.
And seasons that were with us to the end,
At present cease to be and so descend.

When Luna floods my room with lucent light
The great horned owl glides across the gloom
Triangulating quarry in its sight
Whereon it will devour and consume.
It seeks to come together and commune.
The dead return in vehicles of fire,
And magic in its essence shall transpire.

Tender is the Weeping Heart **by Gerald Heyder**



Render prayer unto heaven, ardent as lovers' kisses
For tender is the weeping heart that weeps for all it misses.
Red are tears in the glow of roses that are dying
For open are the eyes that cry to a world that's ever prying.
Secret are the passageways to a soul that's always searching;
Black are skies raining lies to a distraught heart that's hurting.
Bluest is the news that comes to reap a tear that's falling
For loneliness and emptiness to a broken heart comes calling.
Forsake thy shroud and cry aloud for a plea that's aimed for heaven,
For tender is the weeping heart that weeps through time it's given!

“Weep when we must and laugh when we can,
It is the scale that balances man!”

Co-Existence **by Joanne Tolson**



We live in a world that's contradictory, full of danger.
This earth is trying to kill us.
The Earth supports life but is trying to take yours.
Poisons, bacterium, poisonous plants and animals.
We co-exist despite its trying to kill us.

THE ISSUE IN REVIEW a recap by the editor



Sitting comfy in my chair (depicted above), thinking over the contents of another issue of Ionisphere and feeling satisfaction with what is a very bull issue; that's what I visualized as I commenced this latest issue, and here it be, just as I imagined it, the completion of another satisfactory issue.

Twice now we have been criticized, once in the IO letter column and once in the ORIGIN letter column, of having been ignoring women in our fanzines. Well, there have been several interviews of women in IO, including the editress of IASFM, and there have been articles about women writers in both zines, but again, there have been complaints, and I thought perhaps there have not been open welcomes to the ladies, although Origin does have a female columnist on its staff, but I jumped to it upon the second criticism and Jon Swartz is now doing a series on women sf writers in Origin, and I have an interview in this issue with a young lady who is fairly new to the N3F but has been vivaciously present since she joined, and I think her lively comments will make our fanzine other than it has been, somewhat stoical in its presentation, a bit locked in place as may be said, but now coming into a wider and more liberal scope. (By that I don't mean politically liberal.) Read the interview, I think you will like Annalisa. Some of the other new female entrants have been somewhat *bon jovi* in their introductions as well, and it may be I will interview some of them.

Stanley Wheeler has given us a remarkably good background into his success as an author, saying what his fans have thought of his books and how he interchanges with people and what problems he has faced in writing them, and I think he has told us a lot of what we want to know. Jonathan Nevair also took us rather deeply into his writings and told us a lot about how he put things together. Both interviews give us a glimpse into the worlds in which writers live. In both, as has been the case in other interviews, the interviewer is expected to know relevant technological terms.

Notice from the Nyback interview that Jeffrey Redmond has been pretty active about getting new members into the N3F.



HELLO FROM JEFFREY!





De Ende of Issue

-Zenger

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