

# IONISPHERE 23 June 2020



**Official Publication of the National Fantasy Fan Federation's  
Fan-Pro Coordinating Bureau**

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Ionisphere is a bi-monthly publication created to express the interests of the National Fantasy Fan Federation's Fan-Pro Coordinating Bureau and to further the interests of fan and pro relations. It is distributed to the N3F and available to others on the N3F site, <http://n3f.org> . Back issues are available there from the first issue on.

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## EDITORIAL



### TAKING A LOOK AT IT ALL

This issue was supposed to feature some major policy advancements made in this bureau and show us as busy as can be, but I'm either afraid or sorry to say that we are somewhat lacking in this particular matter now, due in part to being too busy with other matters and in part to the recent epidemic, which has gotten in the way of many things and is said on the net to be interfering with world progress, so I think I can grab at that as an excuse for any lags which may be seen or sensed in this or in forthcoming issues. Those epidemics, or plagues as some call them (the first term is scientific, the second is superstitious), don't come in handy for anything but excuses; they are definitely detrimental to the culture, and might be thought of as representative of things that have been going wrong all along; some cryptic thought has found them to be indicative of warfare, suggesting that they don't happen if there isn't any war. Here we had an Ebola panic, which still isn't over, and then it was supplanted in the public consciousness not only here but elsewhere as well by fire ants, a mosquito transmitted flu, and the "corona" virus, which has been described as "the queen's malady" by not very respectable sources. The panic is all over the net, and as the net is where we are, it's a confusion in the conduct of net activities.

But we've tried to get a good issue together, and I think we have been successful despite having to concede to some delays and obstructions in our progress. We continue to try to call attention to ourselves, and what we are trying to do, and we are improving contacts with the writers, with the help of work being done on Facebook. You need not think that our bureau is ignoring the spirit of our work and just operating or participating in a bureau. Among ourselves, we are striving to get active in the affairs of

this bureau and to contemplate what each of us can do to further this bureau's aims. Our work within the N3F appears here in Ionisphere, including our discussions and our interviews with authors, editors, artists, and notable fans; the people we interview have been discussing problems which exist within being writers in the field of science fiction, and that does get the fans considering those problems. We are doing what we can in this area in our contacts outside the N3F as well, and encouraging others to do the same. We lack reporting our personal results back to the bureau, which is a missing part of the way bureau activity works, but as we make headway, we may start to discuss what personal results we are having in Ionisphere (where else? We have but the one magazine) and then we will be a very visible activity and better understood, so I am suggesting working for this end to the other members of this bureau in this editorial, namely to get some thought about ourselves in print where everyone can see it. As I visualize it, we will be able to present fan-pro activities visibly to a fandom who are looking at us in this bureau, and continue encouraging others to do somewhat the same. The idea of greater consolidation in fandom exists, and we might progress from that idea to a realization of it, a reality and material presence that can be comprehended as a working of fandom within fandom.

Why do I regard fandom as so important when there is so much else going on in the world that might more logically take up one's time? It's because there is something for the mind in the literary, and especially in the acute thinking which exists in science fiction; and we must remember that the literary exists as an explanation and examination of the general activity of the world, just as Charles Dickens portrayed the social and cultural matters of society, examined them and gave his readers matters to examine themselves; or as Victor Hugo looked out over the degradation that existed in the world and led many people to consider improving those conditions. (It was our Orwell who suggested that no improvement could be accomplished, but I imagine he was a person who liked to argue.) It is an encouragement to our minds to be considering the problems of the world in a literate and coherent fashion, and what we come up with may be re-applied to the people in the world in which we live. As the mobs rush through the streets shouting about Corona Virus, keeping a social distance or doing it otherwise as may come to them to do, we might be doing some thinking that may be beneficial to ourselves, so that we can content ourselves that we are at least thinking. And it is nice if we can aid one another in doing this, by having matter for thought in our publications and interchanges of correspondence. We don't have to

follow one doom prophecy after another, as if those who predict doom have the right idea and one worthy of our intellectual attention. What is more worthy of our attention is finding things which are more suitable to us in our thoughts than is a discussion of border disputes. We can't do anything about those things anyway except think turbulent thoughts about how bad life is getting. But let's see if we can make life some good where we have an opportunity to do so, and that is in the constructive achievements we can manage and in correspondence that is worth the having. It's something to think about, anyway. Science fiction readers have always been considered to be people who use their minds and like doing so, and much of science fiction has (as Analog says) been about problem solving, which is done much better without active warfare over the problem being our approach to it. And we need a good system of communication to bring our constructive thoughts to others and hear what theirs are. Sure, there's the superstition that correspondence is being read by those hostile to discussions of social matters, but why worry about that when such troubles exist in all activities? Let's see what can be done with what we have, as little as it may be. It is, at any rate, having something and making a use of it that satisfies us. And let us lean a little bit more into the area of magic (fantasy) by recalling that constructive thought also passes along to other people, much as a virus does but without being a virus. Constructive thought doesn't spread like wildfire, but we don't want it spreading like that and there is no sense in trying to compete with something which does spread that way, mainly a virus. Avoid something like that, and come over to where things seem all clear. It's not letting our guard down to do this. Just don't yell out your doorway that that's what you're doing.

President Kennedy said, "Ask not what your country can do for you, ask what you can do for your country." He must have meant something by this. The country has need of its citizens, and similarly, the N3F has need of its members and science fiction has need of its fans. If we've ended up in fandom, let's be fans. Kennedy, by the way, is the main person in the development of the space program, which is of interest to science fiction fans, and apparently he shared an interest with them. Remember, he also said "Winning the peace is a lonely battle." Doesn't that remind you a bit of the disputed science fiction truism, "It is a proud and lonely thing to be a fan?" Maybe Kennedy had read some science fiction in its time.

And so on with this issue, where we have two splendid interviews and serious views.

The Fan-Pro Bureau was created in 1981 by Irvin Koch. Here Jon Swartz writes up some of his history in science fiction fandom and the N3F.

## IRVIN KOCH, CREATOR OF THE FAN-PRO BUREAU

by Jon Swartz

Irvin (Irv) Koch was a Southern SF fan who, in 1976, founded Chattacon, a regional convention held in Chattanooga, Tennessee. He was a long-time member of The National Fantasy Fan Federation and in 1991-1992 served as the N3F president. He is also credited with originating our club's Fan-Pro Bureau.

He published the fanzine **Dear Janie** and was a contributor to **Log**. Dear Janie was an apazine published in June, 1971 for The Southern Fandom Press Alliance, an apa limited to fans living in the Old South. The apa was founded in September, 1961 by current N3F member Bob Jennings. Log was a fanzine published in the 1970s by Arnie Katz.

Koch won the Rebel Award at DeepSouthCon 8 and chaired DeepSouthCon 22. The Rebel Award was a lifetime achievement award given by the Southern Fandom Confederation to a fan "who has done a great deal for Southern Fandom". It was started at DeepSouthCon in 1965, and was awarded annually.

Koch also received the Hank Reinhardt Fan Award in 1998. The award was originally called the Georgia Fandom Award, and has been presented annually at Dragon\*Con since 1990 to honor the outstanding Georgia writer, artist or fan. It was renamed in 2009 after its first recipient, Hank Reinhardt (1934-2007). Reinhardt was married to genre publisher Toni Weiskopf.

Koch was a GoH at Concave, Chattacon X, and UpperSouthClave XII. In addition, he chaired the "Charlotte in 2004" bid for the Worldcon, and also the subsequent Charlotte NASFIC bid.





*We've been having some problems with Jeffrey Redmond's reviews of Game of Thrones. They've been disappearing from our files and reappearing in duplications in some issues of Io and other fanzines, and replacing some material that is juggled elsewhere. But here we have a sort of summation of his interest in Game of Thrones and some more insights taken—*

### **BEHIND THE SCENES: GAME OF THRONES** by Jeffrey Redmond



This is an incredible series of the best of television!

Game of Thrones is an American fantasy drama television series created by David Benioff and D.B. Weiss for HBO. It is an adaptation of A SONG OF ICE AND FIRE, George R.R. Martin's series of fantasy novels, the first of which is A GAME OF THRONES. The show was both produced and filmed in Belfast and elsewhere in the United Kingdom. Filming locations also included Canada, Croatia, Iceland, Malta, Morocco, and Spain. The series premiered on HBO in the United States on April 17, 2011, and concluded on May 19, 2019, with eight seasons of seventy-three episodes broadcast over this span.

Set on the fictional continent of Westeros and Essos, Game of Thrones has several plots and a large ensemble cast and follows several story arcs. One arc is about the Iron Throne of the Seven Kingdoms and follows a web of alliances and conflicts among the noble, either vying to claim the throne or fighting for independence from it. Another focuses on the last descendent of the realm's deposed ruling dynasty, who has been exiled and is plotting a return to the throne, while another story arc follows the Night's Watch, a brotherhood defending the realm against the fierce peoples and legendary creatures of the North. My personal favorite will always be Daenerys (with or without her pet dragons).

Game of Thrones attracted a record viewership on HBO and has a broad, active, and international fan base. The series was acclaimed by critics for its acting, complex characters, story, scope, and production values, although its frequent use of nudity and

violence (including sexual violence) was criticized, especially by Americans who don't know any better. The final season received further criticism for its condensed story and creative decisions, with many considering it a disappointing conclusion. This was because Martin's own stories aren't finished, and a mishmash of other ideas was compiled as substitutes.

The series received 58 primetime Emmy Awards, the most by a drama series, including Outstanding Drama Series in 2015, 2016, 2018, and 2019. Its other awards and nominations include three Hugo Awards for Best Dramatic Presentation (2012-2014), a 2011 Peabody Award, and five nominations for the Golden Globe Award for Best Television Series—Drama (2012 and 2015-2018). In 2019, the show's final season established a new record for most Emmy nominations received in the same year by any regular series with 32, breaking the 25 years long record of 26 nominations established by *NYPD Blue* in 1994. It also established *Game of Thrones* as the drama series with the most overall Emmy nominations, with a grand total of 161.

Of the ensemble cast, Peter Dinklage has won four Primetime Emmy Awards for Outstanding Supporting Actor in a Drama Series (2011, 2015, 2018, and 2019) and the Golden Globe Award for Best Supporting Actor, Series, Miniseries or Television Film (2012), for his performance as Tyrone Lannister. Alfie Allen, Gwendoline Christie, Emilia Clark, Nikolaj Coster-Waldau, Lena Headey, Kit Harington, Sophie Turner, Diana Rigg, Carice van Houton, Max von Sydow, and Maisie Williams have also received Primetime Emmy Award nominations for their performances.

*Game of Thrones* is roughly based on the storylines of *A Song of Ice and Fire*, set in the fictional Seven Kingdoms of Westeros and the continent of Essos. The series chronicles the violent dynastic struggles among the realm's noble families for the Iron Throne, while other families fight for independence from it. It opens with additional threats in the icy North and Essos in the East. Showrunner David Benioff jokingly suggested "The Sopranos in Middle-earth" as *Game of Thrones*' tagline, referring to its intrigue-filled plot, and dark tone in a fantasy setting of magic and dragons. In a 2012 study, out of forty recent television drama shows, *Game of Thrones* ranked second in deaths per episode, averaging fourteen deaths.

But audiences, and especially American ones, like sex and violence. They are not so easily entertained by complex themes and plots. And that is always where much of the money is. HBO provides fantasy and science fiction television, and *Game of Thrones* will continue to be shown.



**AUTHOR INTERVIEW: JOHN C. WRIGHT** conducted by **Tamara Wilhite**



**John C. Wright is a famous science fiction, horror and fantasy author. I first became familiar with his works through a short story in the anthology FORBIDDEN THOUGHTS. He's married to fellow science fiction author L. Jagi Lamplighter Wright. I had the opportunity to interview him regarding past and present projects.**

**TW:** The UNWITHERING REALM and ORPHANS OF CHAOS books are fantasy. The ESCHATON SEQUENCE books are science fiction. Which do you prefer to write?

**JW:** As well ask a fry cook whether he prefers cooking eggs or bacon. A good cook prefers cooking. What dish he makes is based on what the customers crave and what he is commanded by his muse (for cooks also have muses).

The different dishes require different ingredients: science fiction requires a gravy of scientific verisimilitude poured over it, either thin or thick depending on the subgenre. Space Opera (think Star Wars) requires only the slightest sprinkling of scientific gravy, whereas Hard SF (think The Martian) is bathed in it.

Fantasy requires something subtler: a sense that the world itself, the laws of nature, hides a moral reality terrifying to fallen man, but more glorious than this world. The kings and queens of fairyland, dragons and goblins, are not necessarily from heaven or hell, but the roads thither have a shortcut passing through their perilous realm.

**TW:** You seem to be a fan of A.E. van Vogt. You wrote a sequel to his book WORLD OF NULL-A. Your novel THE GOLDEN AGE is described as being in the tradition of his writing. What do you love about his works?

**JW:** I am indeed a fan of A.E. van Vogt. For those unfamiliar with him, he is the forgotten third, after Robert Heinlein and Isaac Asimov, of the "Big Three" writers of John W.

Campbell's golden age of Analog. Van Vogt's SLAN and WORLD OF NULL A and WEAPON SHOPS OF ISHER are classics of the genre, which deserve a spot on every SF fan's must-read pile.

Asimov often wrote on the theme that man was infinitely malleable, and that technical changes would change not only social mores but human nature itself. Heinlein saw technical progress as ushering in social changes to eliminate monogamy and monotheism in the name of liberty. Both saw, as did Campbell himself, the future holding the promise of better living through technology.

But the themes of van Vogt were both different and deeper, for his vision was that the future either held the next step of human evolution as a moral and mental evolution, a step into greater goodness and sanity, or else held disaster. His characters were superhuman, the themes were cosmic, the plots were convoluted, dreamlike, dazzling, and paradoxical.

Other writers, most notably Philip K. Dick and Charles L. Harness, have attempted to ride the wild mare of penning a Vogtian work, as have I. It is not as easy as it looks. Modernists and postmodernists, to whom the muse is merely a strumpet meant to serve an agenda, most notably Damon Knight, have attempted, with large success, to defame van Vogt, and stuff his accomplishments down the memory hole. One is tempted to side with van Vogt for that reason alone: those the wrong-headed sorts oppose are usually doing something right.

**TW:** You write a lot of work in the style of the Golden Age of science fiction. Grand, glorious and optimistic visions. Do you think this is a departure from most science fiction coming out these days?

**JW:** Yes. The science fiction these days has generally been corrupted by identity politics, a species of Marxism, and is unreadable.

To the Marxist, the future is set in stone and therefore need not be imagined, hence their tales lack vision.

In their secular view, man is the helpless puppet of inhuman social and historical forces, hence their tales lack plot, lack motion, lack action.

In their view, human nature is infinitely malleable and hence there is no tension between individual and society. Their tales lack drama.

Likewise, to them, there is no truth, since man is the measure of all things. Hence there is no tension between man and nature, man and heaven, man and truth. Their tales have no point, no depth, no theme.

Also, in terms of simple technique of word choice and character development, the recent offerings preoccupying the science fiction publishing establishment are markedly inferior.

I submit the last five years' stories granted Hugo and Nebula awards as Exhibit A.

The stories of the so-called golden age of SF, and, more importantly, of the pulp stories which came before them, were firmly in the tradition of Western storytelling since the days of the playwrights of ancient Athens.

The struggle between the will of men and the will of the gods was at the heart of all Greek tragedy. They had depth. The hero was a paragon of virtue, and he might even be a demigod, but he was not a god, and so was doomed. Such tales are rich with drama. The Christians introduced the idea of individualism and the ideal of the virtuous man. Such stories emphasize the conflict between the hero and the obstacles he faces, either of man against sin, or man against foeman, or man against nature. Western literature, in effect, invented this plot-heavy approach to storytelling.

Even the pulps knew better. I will call Leigh Brackett, "World-Wrecker" Hamilton, Jack Williamson, HP Lovecraft, Clark Ashton Smith, Robert E. Howard, Edgar Rice Burroughs and A. Merritt to the witness stand to testify to the superior lyricism, adventure, drama, and cosmic vision of the older writers.

**TM:** I know that you and your wife both had stories in *Forbidden Thoughts*. I believe you worked on *THE BOOKS OF UNEXPECTED ENLIGHTENMENT* series together. What else have you collaborated on?

**JW:** Technically speaking, I have collaborated on nothing with my lovely wife. My contribution to her works consists of inventing some of the characters for a game of *Dungeons and Dragons* that she later used in her book, and giving her advice on how they speak and think. She also acts as an editor, and springboard for brainstorming, and beta reader for my work, as I do for hers.

**TW:** You've earned a law degree and worked in journalism. How has that affected your writing?

**JW:** When I make a mistake in a legal drama scene, as I did in *Golden Age*, I am more blameworthy than a layman.

I also make it a point of order that my villains get a chance to speak their piece and make their case for the side of evil. I suppose this comes from law school training.

My journalism career taught me the skills to write quickly and to deadline, which I found invaluable.

**TW:** What are you currently working on?

**JW:** I have three ongoing projects, each more ambitious than the last. Apparently I have not learned the lesson from the Greek tragic playwrights mentioned earlier in the interview touching on the imprudence of overcoming pride.

First, my award-winning SOMEWHITHER series is a tale of a large and ugly youth named Ilya from Tillamook, Oregon, who works for Dr. Dreadful, the mad scientist running the haunted museum, and falls in love with his beautiful daughter Penny Dreadful, and during an unwise attempt to save her from extradimensional danger, falls through a Moebius Gate and into a parallel world where the Tower of Babel never fell, and so nothing the men of that world have imagined to do can be denied to them.

Unfortunately, upon learning other, parallel aeons of history exist, what the men of the Darkest Tower imagine to do is to gather up all the other versions of mankind into the one nation, one language, and one speech. Ruled by them, of course. Ilya is stabbed to death in chapter six, and dies repeatedly in chapter seven. Things go downhill from there, and hilarity ensues.

NOWHITHER, the sequel where our hero escapes from the Darkest Tower and into a parallel world where the floodwaters of the Deluge of Noah never receded, and he is captured by beautiful but wicked mermaids, has been written, but the next two or three volumes are still on the drawing board.

My second unfinished and ongoing project is my MOTH AND COBWEB sequence, an ambitious twelve volume work of four trilogies each. In SWAN KNIGHT'S SQUIRE, the first trilogy of the sequence, orphan boy Gilberec Moth is expelled from high school for fighting when his mother, a waitress, tells him he must find a job. He comes across a talking dog named Ruff, who suggests he get a job as a knight. Gil replies that there is not much call for knights in modern day South Carolina.

But the dog brings him to a bear who can show him how to wrestle. His long-lost cousin, the lovely Nerea Moth, can lead him by moonlight up the haunted sides of Brown Mountain, where the fairy knights can be espied at joust. It is to find his father, his name, his fate, and to serve the sleeping king that Gilberec dares to enter the perilous realm, and to wreak vengeance on the Abominable Snowman who assaulted and abducted his mother.

In DARK AVENGER'S SIDEKICK a girl wakes in the hospital room to discover she has amnesia, just before a rout of monsters and werewolves rush in through the door. She escapes their bloodthirsty fangs by discovering she is a superheroine, skilled in martial

arts and gifted with the powers of levitation and invisibility. But now with the help of the would-be fairy detective Elfine Moth, she must discover the whereabouts of her hidden master, a masked man named Winged Vengeance.

The next two trilogies, concerning Gil's cousin, a man inventor's intern named Tom Moth, and the novice of an exorcist named Matthias Moth, are outlined but unwritten.

Both these huge projects I put reluctantly on hold in order to pen a much-needed antidote to the simply execrable postmodern deconstruction wrought upon the beloved science fiction space opera franchises so beloved in the youth of myself and my readers. By popular demand, I am currently writing a series called STARQUEST, which stars the children of the retired heroes who overthrew an evil galactic empire in Andromeda, which is a galaxy far, far away.

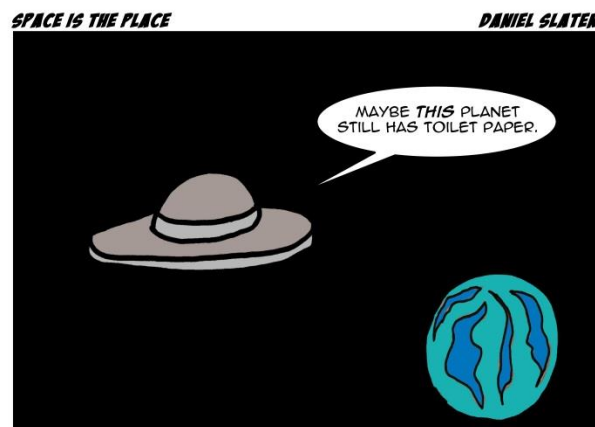
This is a bold attempt to return to the pulp fiction, Saturday matinee roots of what makes science fiction the literature of wonder.

Here are space ships and space pirates, bold patrolmen, Templar knights who master mysterious powers, shrine maidens who protect the sacred relics, space gangsters, shadowy super-spies, psionic assassins, Imperial shock troopers, winged mystics, a merry cat burglar, an evil Emperor hidden in a hollow world, a captive space princess, and at least one masked vigilante haunting the spacelanes of the galactic frontier, whom legend calls immortal, and who know what evil lurks in the hearts of men.

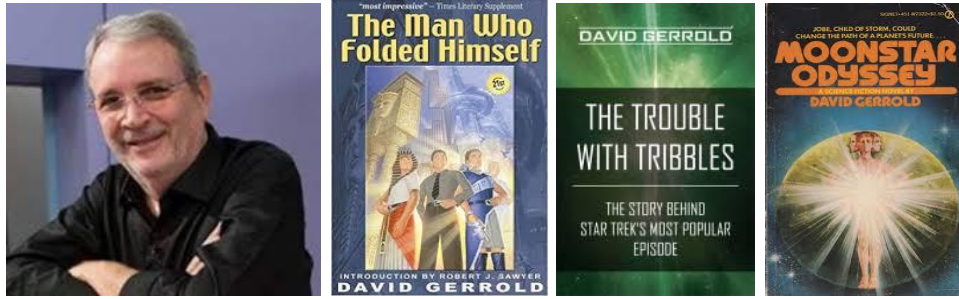
The first volume, STARQUEST: SPACE PIRATES OF ANDROMEDA, is due to be released this winter.

**TW:** Is there anything else you'd like to add?

**JW:** My website is <http://scifiwright.com> , and that of my wife is <http://ljagilamplighter.com> . Please drop by.



**AUTHOR INTERVIEW: DAVID GERROLD** conducted by John Thiel



**JT:** Notable first in reading your publicity is your connection with the STAR TREK series. How did you first become associated with Star Trek?

**DJ:** It's a long story. So long that I wrote a book about that. It's called THE MAKING OF THE TROUBLE WITH TRIBBLES.

**JT:** I see that you were born in Chicago and moved to California. That must have been quite a change. What was it like to get around the film-making business? Did you have any adventures you would talk about here in the interview?

**DJ:** I was only two at the time.

**JT:** Describe your overall relationship with Star Trek.

**DJ:** I was a Trekkie before you were born. Next?

**JT:** I was born before there were Trekkies. You seem to have related to Trek somewhat subjectively, then, as a Trekkie. Were you outside your inner circle of activities? If so, did you sometimes get invited into the inner circles?

**DJ:** I was on the set whenever I could visit. I was invited to most of the major Star Trek conventions in the early 70s. Some of the actors were guests in my home when we had a ROOTS viewing party. I had dinner with Gene and Majel a couple of times and taught Gene how to use a computer. And, of course, I interviewed the actors and some of the production crew. So I generally regarded them as a kind of family.

**JT:** What are some of your impressions of the various Star Trek series? What significance do you think Star Trek has in the science fiction world?

**DJ:** I haven't kept up with all the later iterations of the show, so it wouldn't be fair for me to comment on shows I haven't seen. I can say that Star Trek has had a profound influence on the entire *genre*. There are a lot of novels being published that explore the same literary universe, even if they aren't labeled as Star Trek.

**JT:** Do you consider yourself a "New Wave" science fiction writer? Have you associated much with some of the New Wave writers, such as Gene Wolfe, Robert Sawyer, Harlan

Ellison, and the other ground-breakers who brought hipness and new thought to science fiction? What do you think about the New Wave?

**DJ:** I am the David Gerrold wave—it's only one writer thick. <g>

I have been very lucky to have spent a lot of time with Harlan Ellison, Norman Spinrad, Joanna Russ, Anne McCaffrey, Fred Pohl, and other authors and editors who have influenced me profoundly.

As for the "New Wave"—I never gave it much thought. Every story is its own wave, because every time a writer sits down at the keyboard, he/she is reinventing science fiction, re-defining it in their own image. You can't define or pigeonhole SF because SF is constantly evolving.

**JT:** Well, your writing is highly imaginative. Would you place it as being outside any known *milieu*?

**DJ:** I don't compare myself to other writers or other genres. I think there are three pitfalls a writer must avoid. Comparison, complaining, and conspiring with other writers. I focus on what the story needs to be. The one thing I do try to do is never write the same story twice. The next challenge has to be different than the last challenge.

**JT:** Your writing style is described by some as partaking of the psychedelic. Would you say this is true, and are you familiar with the psychedelic culture?

**DJ:** If some people think my writing is psychedelic, that's what some people think. I am not responsible for what some people think. <g>

**JT:** What influences would you describe as affecting your work?

**DJ:** I would say that Heinlein and Ellison have been my most profound influences, but also Joanna Russ, Fred Pohl, Gene L. Coon, Charles Beaumont, Richard Matheson, Ray Bradbury, Theodore Sturgeon, and only a few hundred more. I would also credit George Pal's movies, Space Patrol TV series, and Carl Barks' Donald Duck comic books.

**JT:** What things are you trying most to convey to readers in your writing?

**DJ:** I want the reader to keep turning pages and when he/she gets to the end, I want them to say, "Wow, I wish there were more". I want readers to care about my characters and what happens to them. I want them to be intrigued by the world I portray and laugh at the jokes I slip in.

**JT:** Do you participate in a lot of science fiction activities? Do you belong to any active science fiction organizations, social groups, or clubs?

**DJ:** Not much any more. There are a couple of local conventions I attend so I can hang out with friends, but I'm not doing much traveling any more. (Not that I wouldn't mind



being invited to a great party, of course.)

**JT:** Do you have any ideas about where your writing will go in the future, what things you might undertake?

**DJ:** I have no idea what I am going to write next until I write it. That way I get to be surprised too. I do have a couple novels to finish, though.

**JT:** Leaving the last question an open one, do you have anything you'd like to say to readers of the interview?

**DJ:** Please buy my books. Or visit my Patreon page at <http://www.patreon.com/DavidGerrold> . If not me, then support your favorite writers. Reading is the best way to stretch your mind.



## CREATIVE WORK

Here we take a break from business and present some writing  
that will furnish entertainment to our official journal

### **NEW PROHIBITIONS** by Jeffrey Redmond

*Followers of the present sexual controversies will find interest in this one*



**From the ancient Er-Dan manuscripts (Codex 61), as translated by Ed-Mon:**

On the three-mooned planet, after the great victory in the fifth overseas war, the economy of the Western Continent became much improved. This was due to their having supplied both sides of the warring factions previous to their having become militarily involved themselves...and also to the fact that since theirs was just about the only continent that had not been invaded, their economic structures remained intact and prospering. The returning Western troops brought with them the spoils of war, in the ways of much plunder and other things of value. The continent prospered, and the inhabitants were contented.

In the town of Ha-Vad, in the coastal province of Chu-Sets, there was a prominent family who had always been most influential there. They had done even better than before, amassing great wealth from the sending of military supplies to other armies. The continuous fighting of the endless wars had been very good for them. The owner of the family company, Sten-Um, was the grandson of the victor of the third war. The victor

had been, himself, the grandson of the original settler there in the coastal province. Sten-Um, in turn, had a daughter named Gla-Rea, who was herself unmarried.

This Gla-Rea had enjoyed the rare good fortune of being sent to the local higher educational center. Usually only males were sent there, if anyone could be, from the better-off families. And the educational system was oriented towards a male way of learning and doing things. But Sten-Um had enough additional wealth, and he was easily able to pay for his extra daughter's learning, as well. Fla-Rea was thus taught to think and reason in an educated male's way, and to question why things were the way they were. She did well in her classes, but had few friends.

She was attractive enough physically for males to wish to get to know her better. But she usually prepared to be by herself, or spend time with the few other female students there. She saw how differently the less or completely uneducated other females behaved around the males there. Males with higher educations were considered to be very attractive by many of these females. These males would sooner or later obtain better-paying occupations, and thus earn more income and a better life for their families. Many females thus wanted them for husbands and fathers of their offspring.

Gla-Rea was amazed at how provocatively so many of the other females would behave around these males. Females who were usually quiet and plain would suddenly make themselves stylish and overtly sensual. And they would also begin to fight against each other in nasty competitions for the males' attentions and favors. Gla-Rea soon realized that she did not like this at all in females, and she eventually decided that she did not like them at all. But she also did not like the males, and especially because they would usually give so much of their extra time and attention to these more attractive females, and usually just ignore her.

When Gla-Rea finished and returned to her father's large and spacious dwelling, she was a changed person. She no longer wished to marry and mate, but instead became an instructor to others. Her father was disappointed with her lack of offspring, but he found that she was headstrong and unbending in her new thinking. She did not like her father at all, but when Sten-Um became old and died, Gla-Rea nonetheless inherited her fair share of his wealth. She used it to begin an educational center of her own, near to the coastal town. She called it Rad-Klef, and had it be exclusively only for educating other females. No males were allowed, and none were ever wanted there. And the center developed and maintained an adequate system for females and their ways of learning.

Gla-Rea hired only other females as instructors, and she eventually had enough

female students from the other wealthier families. They were often the extra daughters who were not engaged, or going to be employed, or of parents who did not want them associating with males until later on in their lives. Their families somehow determined that perhaps a higher education might do them some good. And, indeed, more than a few of these extra daughters became teachers themselves. There were also more and more males becoming more prominent themselves as military officers, government officials, and business leaders. And they sometimes wanted more than just the usually basic level educated wives to marry and mate with.

As the seasons and then the years passed, more and more females began to reason and think in terms of questioning why things were the way they were. Many of them stopped behaving so provocatively, and more and more of them began to dress and behave as males often did. These females did not want to be wives and mothers, as much as they wanted to be business and cultural leaders in their communities themselves. Marriages became less of an important thing for them, and, instead, a career at an occupation did.

As more time went on, many of the females decided to divorce their husbands, and to earn their own livings. The local magistrates would still rule that the fathers of the offspring had to pay for them, and be punished if they failed to do so. The lawspeakers were kept very busy with increasing amounts of divorce and court settlements. Eventually more than half of all marriages ended in divorce, and more and more offspring were raised in homes with only mothers there.

Gla-Rea soon realized all of the power and influence she had created and amassed for herself, and she was quite pleased by this. She was the initial reason why males were made to not be at all as important as before...and why so many females were made to believe that they did not need the males in their lives. More and more females began to decide to have offspring without husbands or, indeed, not to have any offspring at all. The older inhabitants often did not like all of these new changes in their society, but the younger ones accepted it as they were raised in none other to compare it to.

In time Gla-Rea became quite famous, and many other females looked to her as a true leader in their lives. They would go to where she spoke, and also invite her to visit them, and speak to them, about how to redefine themselves and live their own separate lives. But as more and more females decided not to interact with males as before, more and more males decided to seek wives and mates elsewhere. Many of them began to marry and mate with females from other provinces, lands, and even continents instead.

And they also got lawspeakers of their own to fight in the magistrates' courts to prevent themselves from being so used.

When Gla-Rea herself became old, she retired from her Rad-Klef educational center, and lived alone in her father's huge dwelling there in Ha-Vad. She wrote many manuscripts of her life and beliefs, and hoped that what she had done would remain a permanent change in the provincial society from then on. But she was increasingly surprised by the following generations of younger females she saw growing up. They were not at all like their mothers had been changed into being. These now middle aged females had viewed the elderly Gla-Rea as their mother figure and guide to independence and individuality, but the younger ones were of a different opinion about her.

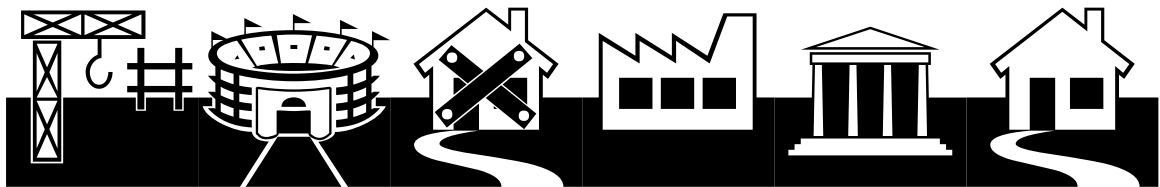
Gla-Rea was then old enough to be a grandmother, or even a great-granddaughter, to these young females. But few of them regarded her as such. So many of them had been raised in fatherless homes, and so many of them were starved for male attention and approval. Instead of all female interactions, so many of them instead wanted only to be attractive and appealing to just males. Many young females were so in need of any kind of male attention, that they became completely promiscuous and wild in their ways. Many of them fought with their mothers, Fla-Rea's "spiritual daughters", and they behaved in purely provocative manners around the younger males. Gla-Rea herself was greatly amazed by all of this, and when she reflected further upon her life she was no longer so certain that all she had done was for the actual betterment of the society in Chu-Sets.

It seemed as if a new trend in the younger female behavior was for them to strongly desire to only want to please males, and be taken care of by them. And many of these younger females who worked did so more for reasons of simple economic necessity. They didn't have husbands to provide for them, and had to thus very reluctantly fend for themselves. But Gla-Rea began to notice that perhaps strangest of all was the increasing tendencies of the females to dress and style themselves in only sexual ways for the males, more than ever before. Indeed, more and more of the younger females even began to deliberately become pregnant in order to get husbands, or at least males who were the fathers, to care for them and their offspring.

During the sixth war, much of another generation of young males was conscripted in the Western Continent to go off and fight overseas. This caused an even greater shortage of males considered to be suitable by the young females to associate and

interact with. Gla-Rea was quite old and nearing death. She had many works of her philosophies and ideas published and distributed. But she had no offspring of her own, and perhaps she was regretting this. Only a few of the older females still came to visit her, and almost none of the younger ones did. She was viewed as even being strange by so many females. They had almost no males at all in their lives because of the war, and they missed them greatly. But Gla-Rea had not had any males by personal choice, and this was considered to be most odd. Certainly nothing at all to emulate.

Gla-Rea perhaps viewed herself as accomplished, but she was seen by many others as odd, sad, and lonely. She'd had no one to truly care about her ever, and she had caused many others to end up the same way. And when she died, only a few of her older female followers came to dance and chant around her pyre. And they had only a few good things that they could think of to say about her life. Perhaps her spirit rose to just dwell among many of the female deities, especially since she had rejected all things male for so much of her long life. And so perhaps, at least in her case, this applied to the afterlife as well.



## BEYOND AND BEHIND THE WORDS

by Will Mayo

Behind all poetry,  
behind all music,  
behind all art,  
beyond the hustle and bustle of life  
there is only silence.  
There is the sound of your breath  
echoing in my ear  
and down the long canyons of my mind.  
I know you not.  
Yet I know that sound  
I know the silence  
I know the story.  
Before all awakens to a dawn  
of noise once more.



## **Shadows and Mist** by John Polselli

Say outside. Night indoors. There is only the Woman. The desert lights its fuse. Trees quivering in electrified neural matrix. Night. A black orb of glass descends from the sky. Evening: a shadow bleeding on the world. Ticking clock: clacking train track to the grave. There is a woman dressed in mourning clothes at the end of a white hallway. A black veil obscures her face. I imagine her in winter. She wears a blue coat, a white hat and a scarf.

She lowers her eyes and smiles. Sharks swim pendulumistically through then dense waterfall of the sea. Hypnotically they sway. Night is a dark sea turning unperceptively. The sharks undulate. A man screams. Cars cross the steel bridges. The electric human mind pulsates in the void. I fly above a desert. The sound of night is comprised of two ripples, two waves. They quaver. One is put in mind of a generator, an iron apparatus.



