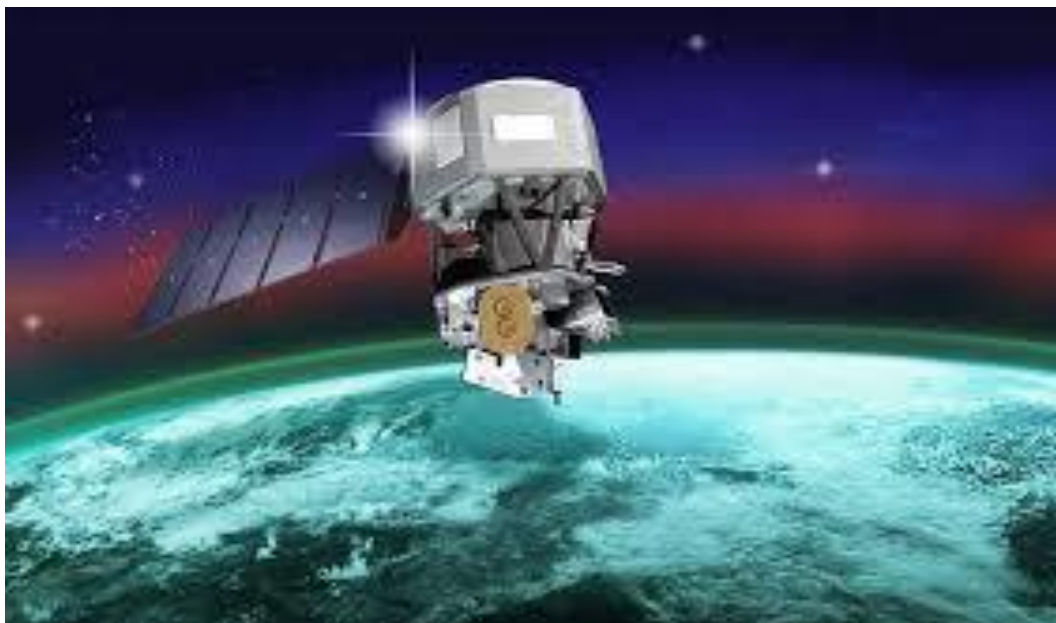


IONIS**P**HERE



JOURNAL OF THE NATIONAL FANTASY FAN FEDERATION

FAN-PRO COORDINATING BUREAU

December 2019

Editor of this publication and bureau chief is John Thiel, 30 N. 19th Street, Lafayette, Indiana 47904, reachable by email at kinethiel@mymetronet.net .

Staff

Jeffrey Redmond, 1335 Beechwood NW, Grand Rapids, MI 49505-3830, redmondjeff@hotmail.com .

Jefferson Swycaffer, PO Box 15373, San Diego, CA 92175-5373, abontides@gmail.com .

Jon Swartz, 12115 Missel Thrush Court, Austin, Texas 78750, jon_swartz@hotmail.com .

John Polselli, 861 Sebastiani Court, Las Vegas, Nevada 89123.

Jefferson Swycaffer is support, Jon Swartz fan contact, Jeff Redmond motivator, John Polselli ground adjutant.

Contents this issue

Editorial: Have We Lost Our Groundwork? by John Thiel, page 3

Fan-Pro Interview with David Bartell, page 5

Methods of Fan-Pro Relations Establishment, page 17

Artist Interview with Kent Bash, page 18

Behind the Scenes: George R.R. Martin and A Game of Thrones, by Jeffrey Redmond, page 24
Writer, by Will Mayo, page 26



EDITORIAL



Have We Lost Our Groundwork?

Now having established a fairly solid net fandom, we have reason to wonder what we have gained thereby, on the whole. We have better printing, immeasurably better distribution (though not a whole lot of feedback on it), faster and more effective email, with better certitude of its delivery, and the opportunity to print any number of our publications at no cost. However, there are certain setbacks. The first is the variability of computer programs, putting us in various computer realms which might not link together with optimum efficiency. Secondly, there is a lack of contact with those

overseeing our activities and a lack of knowledge of who is in charge of our realms. Everyone has noticed that there is no actual contact with those who have established such realms as Facebook, and no information on who any of them are. Along with this is not being fully aware of how to do things, with no coherent information forthcoming, no a to z instruction, as it were. Most of the "help" given at the URL of your location and choice is too technical for most of us to understand, and is perhaps codified into computer language. And the computer setup is made for computer purposes and merely modified, often inadequately, for the more casual computer user. For instance (since an updating; the computer system seems as if it will never reach a satisfactory completion) a spell-check will let any capitalized word get by without an error notification. If you have a spell-check, try SCHMUARTH in capitals and then schmuarth in small letters. One will be underlined in red, the other not. This is so because various organizations and other things of technical interest are indicated by capitals (CBS TV, SPCA, SDS, *etc.*) and are in frequent computer usage and not attractive to users of computer shorthand. Computer adepts are frequently no more than that, if also no less; one can lose a contact to his computer training. Another setback is the blocking by the computer technology of simple communicative matters, for instance a contact may get into a more complicated system. But we have what we have, and the fanzines at efanzines are doing quite well, though with certain lacks in the matter of individuality of formatting. They are, in other words, rather mechanized, less exactly what the individual would want.

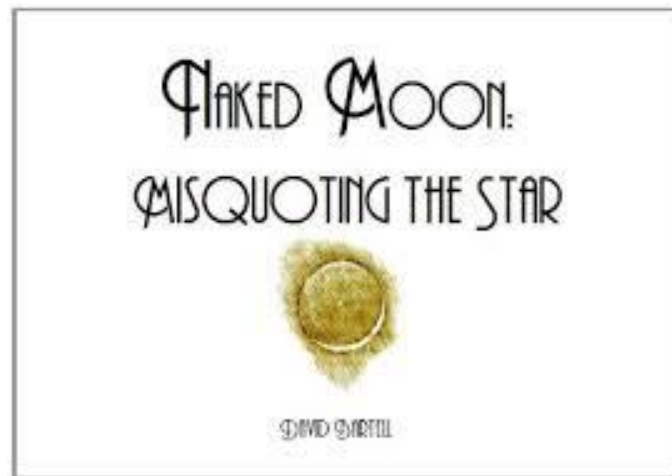
Also, files might vanish and there might be a computer crash which destroys the most well-maintained files, so it is necessary to keep paper files in order to be assured of the safety of the files—but this brings us to the matter of my title: are we forgetting where these paper files are? Do we find out who keeps them? Or are we too busy and too spaced to keep track of anything that happens on the ground, and have we remembered to keep our ground contacts and make others aware of them? There is a time difference too, one part of fandom moving at close to the speed of thought and another losing track of what is happening in that fast-moving part of fandom and not being able to record anything significant.

I think it should be part of our business in the N3F to be aware of this schismatic situation and to consider what can be done to make right the differences that have evolved.

FAN-PRO INTERVIEW: David Bartell



David Bartell



David Bartell was on the Analog Forum in the early 2000s, which places him as somewhat of a science fiction fan. While there he made his debut in Analog and was speaking of it at the Forum, so it may be that the forumites witnessed a transformation from fan to pro at that site. Since then his books have been on view in Google Images. He was a voluble forumist and he says a lot in this interview, discussing various things about himself and his writings. He meets with us in the following talk:

IO: You said that you haven't done any science fiction writing in several years. I'm surprised that you would not be doing more, considering all the success you were experiencing, such as appearing in Stanley Schmidt's anthology, *INTO THE NEXT MILLENNIUM* Trailblazing Tales from Analog Science Fiction and Fact. That was an

important and of course timely anthology, and the inclusion shows that Schmidt regards you as a trail-blazer, which certainly puts you out in front. When I saw that come out, I wondered where you and the others would be going from there. Now you say you have stopped writing science fiction. Would you tell me the reasons you have stopped?

DB: I have not completely stopped writing. I wrote a YA novel that I occasionally pick up and work on, adapted “Alphabet Angels” for the screen, and began a story or two, and an editorial, but have not submitted anything for publishing. There are several reasons:

*No time. Writing is a very slow and solitary process, and I have been busy raising four kids. Many days go by where I can’t get enough uninterrupted time to be productive.

*I have other hobbies. Lately I’ve been making little films, and performing and teaching music. I was very active as a scuba dive-master for some years, though haven’t done that in quite a while either.

*Money. It is no longer possible to make a living as a science fiction writer, with VERY few exceptions. By the hour, the pay outright stinks—if you can even sell a story. For all my sales, there have been more rejections, and they figure into the equation too. My original plan to make a living at this fell away when I realized I would never make as much as my day job—which I need to support the family. What about writing for the love? Sure, I’ve done that my whole life, and will continue. I love telling stories. I fully expect to get back to writing at some level.

*Short fiction dilemma. A lot of SF writers, once they start selling shorts, move off into novels, and you don’t hear from them in a while. The editors who want their sort fiction are the losers there. I am somewhat in this category; I started focusing on my novels (I have several that are in some state of completion). But novels take longer, and there’s that time problem again.

*The industry. It is hard to get an agent, and hard to pitch your own novel. I’ve been to so many cons where it’s mostly writers trying to sell their books to each other. You have to get out and do your own marketing and such. I don’t have time to both write and market, even if only on Amazon.

*Mission accomplished. My early co-author Ekaterina Sedya bloomed as a writer after we sold some stories. She had some really interesting novels and such. I don’t think she writes any more, having “been there and done that.” Writers tend to be people who have a lot of interests, and sometimes those take over. Might be true in her case. It’s somewhat true of me. When you are published you feel great accomplishment, and that

lasts a long time. It can wear off. "Yeah, I can do that. Now what else can I do?"

IO: Your remarks on the writing industry reference something that can be sensed even by people who are not writers, I think. I have often wondered what goes on there, and it seems tremendously complicated. It seems to be somewhat like a bureaucracy, do you think it's like that? You say you have to do your own marketing—that makes it seem like the marketplace is of more concern than the writing in the "trade"—it does not sound writer-attractive. Editors sometimes sound like they're saying "Don't bother us, we're too busy". Do you think the writing industry is not author-friendly enough? And do you think the process of getting something published is more complicated than it ought to be?

DB: Some of the big changes in the industry are the waning of reading (which Harry Potter helped slow), the emergence of Amazon, the increase in diversity of writers and subject matter, and the shift in interest from SF to fantasy. These had at least two broad effects, changing the distribution of books, and enabling self-publishing. I'm no expert on the business of modern publishing; a lot of writers have been writing exhaustively on this subject.

I would not characterize it as a bureaucracy, though—quite the opposite. There is no central authority, and the businesses that trade in books tend to have only a handful of employees, if any. Unless you are published by a big traditional publisher, you have to do your own marketing. Imagine you are a bestseller. Your publisher or agent arranges book signings for you, and all you have to do is show up, talk a bit, and sign books. Without that support, you have to arrange and find all the logistics yourself. All very time-consuming, and requiring things like industry contacts to be successful.

Editors and agents are not known to be the most responsive people with which to correspond. Yes, they're too busy to continuously extend what you might consider the common courtesy of a reply. Simple as that. I remember an old cartoon in which a would-be writer enters the office of an editor, who says, "Here, have a seat on those unsolicited manuscripts." They are in singular positions with lots of people trying to get their attention, and they can not do their jobs and serve the public at the same time. You hear them make their case at cons; they are nice people and are keenly aware that people are frustrated with long waits and terse rejections.

The publishing industry could be more author-friendly, in my opinion, but I understand what they are dealing with. I don't know that the process of getting published is complicated, but it is arduous. For unpublished writers, the biggest problem

is just getting over that hurdle. It gets easier after that. But keep in mind that those unpublished writers are mostly unpublished for good reason, and the good writers are buried in the slush pile. There are other things out of the writer's control. For example, they may have written a brilliant story, only to get a rejection that says, "Loved the story, but have to pass, because I just published a story with the same topic yesterday."

It's important to keep writing and not put all one's aspirations in one story. Thereafter the market fills up with yet more submissions. I don't know what the answer is, but I will say that I prefer the market to be curated by editors. While I have self-published a couple things, I shy away from it. There's a lot of unreadable stuff put out that way.

IO: You refer to the emergence of Amazon. What do you consider to be the effects this had on the publishing industry?

DB: It didn't affect me the way it did writers who'd already been publishing traditionally, so I don't have a comprehensive answer. These days dead trees are making a comeback (I even saw a notice that they're building a new Barnes & Noble store in the DC area) but certainly ebooks have made a dent in the industry. (Similarly, vinyl records have been coming up for air too.) Another big change is the ability to self-publish. You don't have to pay to print boxes of books and hawk them around—now you can do it with software and find a market online.

But while Amazon is convenient, and has an enormous potential market, it calls all the shots contractually. On the upside, the writer gets a good portion of sales. On the downside, I don't know that you can negotiate with them, and many of my friend writers find their work on off-shore pirate sites.

IO: I looked for your site at www.davidbartell.us, and got "This page cannot be displayed". Are you having problems with your site?

DB: I let the domain lapse for a couple reasons: not writing actively, low reader interest (as far as I could tell), expense of domain, emergence of free platforms like Facebook to do some of what my web site did. I need to clean up links to that site—perhaps you saw it on Amazon?

IO: I saw the site by Googling for your name; apparently it hasn't registered with that search engine that you've dropped the site.

DB: I suppose I should try to clean that up, where possible.

IO: Have you been continuing any activities within the science fiction field, such as maintaining a contact with Stanley Schmidt?

DB: I have not heard from Stanley for some years now. I've been to a few cons, but very few compared to when I was publishing. I get asked to be on panels, and I occasionally attend the most local ones. I was tempted by an anthology market to write a story this summer, but it fizzled out. Good idea, no story. Last year I adapted "Alphabet Angels" into a short script. I'd like to see that come to fruition some day. I do make films; next week I'll be doing a short horror and/or SF film on a 48 hour deadline. All in all, though, writing is just one of my many time-consuming hobbies these days.

IO: Is there any way for us to see the film you're making?

DB: I've done many dozens of amateur short films of one type or another. Some are on YouTube and Vimeo. When I finish the SF/Horror film I'll be doing later this month, I'll let you know. Meanwhile, here's one I helped Analog reader Pete Bullock put together: an interview with Larry Niven. <https://www.youtube.com/watch?v=ife9wMBHrSc>.

IO: When Analog was doing guest editorials, I noted that you were one of the guest editorial writers. This seems to show a closeness with the magazine. I was always curious about those guest editorials, and wonder how you came to be doing a guest editorial.

DB: After Stanley Schmidt retired, his editorial assistant Trevor Quachri took over. Trevor and I knew each other a little from our association with Analog. To help him fill the shoes of previous editors with a smaller staff, he asked some known writers to write some of the editorials. I wrote a five thousand word non-fiction piece, Popcorn Science, and submitted it to Analog, though not as an editorial. Trevor liked it, but felt it was way too long to be a fact article. He was right. He suggested I trim it to about two thousand words and resubmit it as a candidate guest editorial. I did, and he printed it. I have another in the works but it's languished for a couple years now.

IO: I'm missing a biblio. Is one available anywhere?

DB: Some websites have had writer biblios, such as this one: <http://www.isfdb.org/cgi-bin/ea.cgi?46591>, but they've never been all-inclusive. Here's a list:

- *Ancient secrets from an African Apothecary. Article with photos, published in Catalist 1996. Reprinted in Connecting Link.
- *Alphabet Angels. With E. Sedia. Short story, Analog 2005. AnLab award for best short story. Reprinted in ELSI, and in the anthology INTO THE NEXT MILLENNIUM.
- *Smiling Vermin. With E. Sedia. Short story, Analog 2005. Reprinted in ELSI.
- *The Zetar Hypothesis. Article, Reflection's Edge, 2005.
- *Kamikaze Bugs. With E. Sedia. Short story, Analog 2006.
- *Places of Color. Short story, anthology JIGSAW NATION, 2006.

- *Pieces of Pi. Short story, anthology GODS AND MONSTERS, 2006.
- *Misquoting the Moon. Short story, Analog 2007.
- *Misquoting the Star. Short story, Analog 2008.
- *Test Signals. Novella, Analog, 2008. Reprinted in ELSI.
- *Armchair Scientist. Short-short, Analog, 2009.
- *Cavernauts. Novelette, Analog, 2009. Reprinted in ELSI.
- *Bloody Albatross. Short story, anthology WARRIOR WISEWOMAN 2, 2009.
- *How to prove when you're on the moon it rains people. Short story, self-published, 2010
- *Science Blitz. With Paul Carlson. Short story, Journal of Irreproducible Results, 2011.
- *Zenn's Roulette. Short story, anthology MAN KZIN WARS XIII, 2012.
- *Worst Case Scenario: Evacuate Earth! Non-fiction book, self-published, 2012.
- *Popcorn Science. Guest editorial, Analog, 2014.
- *Little Kink. Flash fiction, anthology IN A FLASH, 2016.
- *Eleven Mountains of Xian Xia. Novel, self-published, 2018.

IO: What was it like for you being in the Discovery Channel's presentation of "Alien Invasion"? I'd like to know something of the background of this appearance, and your other appearances on television. What do you think of the Area 51 news?

DB: I've written about the experiences in "Popcorn Science" and especially "Worst Case Scenario" (which is free on line), listed above. Lots of background and details. "Alien Invasion" on Discovery was the first one, and what a thrill it was. The days before the US premiere they ran a spot continuously, and other than the host, Michelle Rodriguez, I was the only talking head to appear in it! I like to joke that our love scene ended up on the cutting room floor. (In fact, we never met; our portions were shot at different times and places.) The UK version is an hour longer than the US version, and some of my best stuff is in that one. I made some friends in the process, and worked with a couple of old friends too. If you're curious how I got the gig, read the book. It then led to other shows.

The second one I did was "Evacuate Earth", for National Geographic. It ended up being a sort of pilot for the series "How to Survive the End of the World". I did a lot more for the series, writing, brainstorming, helping research, and general consulting, as well as appearing in all the shows and getting a credit. You might check out my entry on IMDB to see my film and TV credits. We did six episodes of that. I also wrote up some ideas and pitched them to the NYC outfit that produced all of these shows. They liked some of it, but did not pursue any of them for a variety of market-related reasons. "But if you know of anything like Oak Island, let us know!" They were always playing a game of trying to lead and follow at the same time. Survivalist shows were big then, but some Oak Island stuff had become popular, so that was the next train. I occasionally exchange a word or two with these folks, but don't expect any more work. But you never know!

I don't recall whether this is in the book, so I'll put it out there. I knew that part of the reason I was on the shows was luck, and some tenacity on my part. But I was not actually an expert on any of the topics, and not the most engaging television personality they could have gotten. So I actually asked one of the directors, the one who liked me the most, what he saw in me that kept him inviting me back. His answer was interesting. "We have the celebrity scientists. We have the subject matter experts. We have the recreation actors. You are the audience. You love talking about this stuff—that comes across—and you tie it together. The audience can identify with you." Or something along those lines. He was the one who "got" SF, the others were not as much in time.

As to Area 51, I look at it as a joke, which evidently it is—the idea of storming it, I mean. I used to love all the UFO stuff, and it still fascinates me, but Area 51? No. There are people trying to keep it in the pop culture because it puts them in the spotlight. Same with Bigfoot and things like that. As long as you can't disprove something, someone will glom onto it to feed some inner hunger in themselves, and a fresh audience will come along and say "Wow, really?" My view: It isn't aliens, ever. Until it is aliens.

IO: Are your television appearances available on the net? Where may they be reached?

DB: People report reruns of these shows occasionally on the National Geographic Channel, Discovery, Science Channel, *etc.* A co-worker said he was in his kitchen and overheard my voice on his TV. He had to go check it out. That was a fun story. Nat Geo sells "How to Survive the End of the World" on DVD. You can find it on Amazon. It's nice because it is edited for home video; you don't get all the repeated reminder clips that follow commercial breaks. Some samples are at <https://video.nationalgeographic.com/video/how-to-survive-the-end-of-the-world>. I've also seen pirated copies of some of the shows on YouTube.

IO: Did you experience any gains from joining SFWA? If so, what would you say about this?

DB: Getting into SFWA was a lifelong dream. I was an active member of SFWA for years, and bowed out when I became less active. However, I was at first disappointed in what SFWA provided, because my expectations were out of whack. I thought that they should be advocating for writers of print SF in the film and television industries, for example. What I found most valuable was forging a comradery with other professionals, something I didn't know I was missing until I had it. Endless benefits (voting for Nebulas), as well as frustrations (office politics).

IO: You studied astrophysics at the University of Virginia. What, precisely, is astrophysics? I can see from the word what it would be, but how would you describe it? Did you find any use for this study, in scientific work or science fiction?

DB: UVA's Astrophysics program is (or was in those days) a joint major, meaning that it was run by two separate departments, physics and astronomy. They had a pure astronomy degree which was not as scientifically rigorous. It was the kind of thing people took who wanted to run a planetarium, for example. The physics major was pure physics, but you need a lot of that to be

an astrophysicist, which is what I wanted at the time. In fact, I probably had more physics classes than astronomy. When you add in the math, astronomy classes fall into the minority. I also had a couple of classes in the Engineering school, both math classes. That's because the Math department did pure math, but engineers need some applied math. My classes there were complex variables, and tensor calculus. So in short, an astrophysicist not only knows about all things astronomy, he or she also understands the underlying science, and is equipped to build and test independent scientific theories, analyze data, *etc.*

This background has been extremely useful in writing science fiction, especially since most of mine has been hard SF. Many SF readers are highly educated, and will shoot holes in your work if you violate known physics. So one benefit is to avoid pitfalls, technical errors, unrealistic premises, and so on. Another benefit is to provide grist for the mill, germs of ideas, access to people and material on cutting edge science—and the ability to comprehend it, at least enough to speculate in fiction. This was especially true of the fiction I grew up with, by writers who had been scientists. You may have heard how Larry Niven conceived of Ringworld after reading about Dyson spheres. I have used the same process a number of times, though not so famously! Sometimes it's just a detail rather than a story premise. For example, in my one story in Niven's Known Space universe, "Zeno's Roulette", I used a new discovery about lightning causing gamma rays as a minor complication to a broader adventure. At the other end of the scale, in my novelette "Cavernauts" I extrapolated several new scientific tidbits into a story foundation. The Analog web site used to house a long "science behind the story" I wrote about "Cavernauts" that provided more detail for anyone interested.

IO: Regarding "How To Survive the End of the World", it seems to me a concern in your writing. You show a lot of interest in world disasters (as do many other writers of sf). Do you regard this as one of your main concerns, *i.e.* the perpetuation and continuation of life, and have you any explications of the attitudes you have toward this?

DB: Well, they were making a show about it, and asked me to help. I pitched a couple of other ideas I liked better (transhumans *versus* cyborgs, underwater spies) but they didn't hit. I am truly concerned with the trashing of the environment, but no, I don't think that the extinction of all life will happen soon. The producers of the show don't either. It's best to think of it as a set of grand WHAT IF scenarios, as intended. It's classic SF speculation, however improbable.

There is an unintended consequence of crying wolf, however. The odds of an asteroid hitting in our lifetimes is small (though it becomes probable as time goes on). The odds of getting eaten by a neutron star, or invaded by aliens are miniscule. It is the more mundane destruction we should be mindful of. The threat to the ocean's currents is a big one that is under-reported. We have already over-fished the seas; if the oceanic ecosystem is disrupted, we will be unable to harvest much food from it. The loss of species from bees to megafauna invites a *bona fide* holocaust. By desensitizing ourselves with cries that the sky is falling we lose the focus we need

to combat the threats.

IO: Your stories "Misquoting the Moon" and "Misquoting the Star" do have a near to the end of the world theme. What do you think about the probability of such a disaster or some disaster of equal magnitude? Do you think these are natural consequences or just possibilities?

DB: Funny you should notice that. Those stories are rare for me. I'm actually overdosed on post-apocalyptic fiction, and have not written much of it. I prefer more optimistic science fiction, in general. I grew up in the 1960s, which produced a blend of Apollo-era optimism and post-Hiroshima Cold War gloom. Those stories are among several others in my NAKED MOON series, which amounts to an unfinished novel, or more precisely, a collection of serialized short stories that are part of a broader arc.

Speaking of megafauna, "Misquoting the Moon" starts with a personal conundrum of mine, balancing elephant herds by culling. The idea is taken to an extreme in the story, and I received a few thoughtful comments about it. Of course the story quickly shifts to a lunar colony during the destruction of the Earth. As an Apollo kid, the Moon is close to my heart. I still thrill at those scenes in 2001: A Space Odyssey, even though I first saw the movie after the first Moon landings. These are human stories, foremost, and I treated the destruction of the Earth more as a story device than as a cautionary tale. The moon is really about fragile Moon cities, so having the Earth unlivable simply raises the dramatic stakes on the Moon.

Honestly, if an asteroid hits the Earth, however hostile our home becomes, it will still be far easier to survive here than somewhere in space. (The unfinished parts of NAKED MOON will deal with this, if I ever get to them. The other stories in the series that are available now are "Bloody Albatross" and "How to prove when you're on the moon it rains people".)

All that said, I do think it's important for us to prepare for asteroid strikes. I recently read a discussion of Pluto's status as a planet. They redefined "planet" to exclude Pluto, as it has not cleared its orbit, for one thing. Well, Earth hasn't "cleared its orbit" either, has it? We still get pummeled by debris on a daily basis, and much of that hits like clockwork during the familiar meteor showers.

IO: What are some of your thoughts on life as it is being lived? Do you find there any equivalences to unforeseen natural disasters?

DB: You mean like the old quote, "live each day as if it is your last"? I love the exuberance of the implied *joie de vivre*, but it seems prudent to postpone that last day if possible, does it not? There's a calculus involved. I once wrote a sort of fable about a guy who could extend his life by one hour for every hour he exercises. Is that a meaningful investment?

IO: You'd have to ask the guy who rolled the stone up the hill about that one. Have you any thoughts in general to express the way things are going in the world?

DB: As an occasional futurist, I find it humbling to acknowledge that no one is good at predicting the future. Star Trek communicators, check! Flying cars? Not so fast. Singularity? I've

never bought into that one. Creating music with personal computers? We missed that one. Moon base? Seriously, you actually believe we went to the Moon?

As much as we think of technology as a roadmap to the future, there are other forces in the world that are stronger. Human nature developed in simple societies, and as these have grown more and more complex, we find ourselves unable to manage them. Personal ambitions steer nations, and when those efforts fail, we resort to *ad hoc* tribalism. At the same time, we see democracy beginning to shackle us, we are so free that we are unable to find consensus, so selfish that we are unable to consider compromise. We are blissful but paralyzed. Meanwhile, dictatorships appear to be more efficient at getting things done, for good or ill, with the caveat that they need military power to ensure their survival.

Yet, I am hopeful. We'll repair mistakes from the past, but not at every opportunity. Sometimes we will avoid them, sometimes easily, sometimes barely. We are on a drunken walk to the future, but we'll get there! It just won't likely be the one we set out to reach.

IO: I think this takes care of the interview questions. It says in Richard Lovett's bio on you that you have been writing since you were in junior high school. He says you were "collecting rejection slips" in these early times. I'm wondering if you have preserved these early writings. If so, I'd like to present one of your earliest writings in the same issue as the interview. That should be of special interest to readers, as they're interested in developing of writing.

DB: I have pretty much every story or fragment that I ever wrote, yes. I actually wrote little comic stories in grade school, and in 6th grade wrote a kiddies' SF story with illustrations that I later read to younger kids. The earliest ones aren't worth looking at. The first one I remember submitting was a sort of flash story designed simply to end in a pun. The story doesn't matter, but the punchline was "Only you can prevent forest fairies". I sent it to Asimov's, which was brand new then, and got a personal note from George Scithers, the original editor. I still have it. It basically said, "I can't use your story, but I'll toss it over the transom to Analog. They may be able to use it as a Probability Zero story." Analog did not buy the story, but that was a thrill to receive what is rare nowadays, a personal rejection.

IO: They probably couldn't use any more stories ending in puns with the Good Doctor writing so many of them.

DB: My first sale was to Analog, decades later, after the BEST rejection slip ever. Here it is: "Most of the way through, I found ALPHABET ANGELS a sheer delight—very clever, engagingly and wittily told, with likable characters in a truly fantastic situation. But at the end it veered off in a direction that I found disappointing and unnecessary. I was hoping to learn more about how the fish did it, and perhaps see some sort of surprising interactions with the humans come out of it. The sudden turn toward horror seemed an abrupt letdown and change of character of the story—and unconvincing as well. After all, there was no prior indication that the fish constituted any sort of threat, or reason why they should.

If you...would like to see if you can find another way to finish this—one that feels more like following the track you've started into intriguing new terrain and less like veering off onto a dead-end siding—I'd be very interested in another look. And in any case, I hope to see more of your work."

We were on cloud 9 over that rejection! I think the story behind this story might be of more interest to your readers than my earliest naïve attempts.

After graduating college, I did not read for pleasure for about a year, having been burned out and now employed and exploring life. But I did have some literary haunts, including a rotting used book store in Falls Church, Virginia. One night I dreamed I went in there, but instead of books, there were aquaria of impossible types of fish. That sparked a story, and I wrote it up. "From Dust or Sea, Arise" was the name, and it was about a brilliant scientist who was breeding fish in a gigantic tank in Australia. His pet project fish evolves, and eventually so does he. In retrospect, it might have been influenced by the recent film *ALTERED STATES*. It didn't go anywhere—it was all plot and no story. I did not submit it or write anything else in quite some time. The story languished in a file cabinet.

Skip forward about a decade. I was writing again, working on a variety of things, including a historical novel, a fantasy novel, a screenplay, a little book of folklore, and some Star Trek: TNG scripts for which I had an agent but no success. Frustrated that I was unable to sell anything, I resorted to the on-line critique group Critters, which specializes in speculative fiction. There were some wonderful writers there, many who had published, and a ton of young novices. I gravitated to a couple good writers, and soon Ekaterina Sedia and I were critiquing each other's novels. We became long-distance friends, and I learned that she had a photographic memory (being able to recall exact page numbers in my novel where certain things happen) and once dreamed a whole novel. I mentioned my dream that led to a story, and she was intrigued and wanted to see it. I sent it.

The next day she contacted me most humbly. "I hope you don't mind, but I started rewriting your story." She rightly realized that my story was mostly crap, but the premise was solid. Where I write more by premise and plot, she wrote best when whole characters jumped onto her pages uninvited. Characterization was the biggest shortcoming in my own work. So we complimented each other very well, and collaborated. Now, co-writing is twice as much work as writing solo, but it was a blast. We did about twenty drafts, including the rewrite for Dr. Schmidt, and I think I still have all of those. For a long time I could read the story and identify word by word which of us wrote what. The story went on to win the Anlab for best short, and we sold two sequels and started a third, plus a novel before wearying of it and moving on.

The takeaway is that however smart I thought I was, however brilliant my premise might have been, however well-crafted the writing was, my original story lacked key elements—and I didn't even know it! You have to put things down awhile and read afresh, and you need to find

someone to brutally critique your work in a helpful way. That last is tricky. Not all good writers can critique well. Being able to articulate what is wrong, and what the solution might be, is a rare talent. The pitfalls are many. And we writers don't take kindly to criticism. But we must, in order to become salable.



comfort on a wintry day
the open gates of Paradise

METHODS OF FAN-PRO RELATIONS ESTABLISHMENT

It's time, I think, to have a look at the way the Fan-Pro Bureau should function and to consider some of the means that may be used to achieve our objectives. This is, of course, a departmental matter, and other readers may look away from this bit of business if they wish, or they may like to have a look at us functioning within our bureau. Some of what I'll look over here are things we are already doing and others are speculative, but going over it all will give us a better idea of the way the bureau should be working.

One thing we should look to is bureau staff contact with one another. That could mean another send-out to the bureau members alone, but with the other NFFF members not knowing what was in it that could be too limited a readership and would necessitate an explanation when reacting to something in this send-out with someone outside the bureau, and there might also be troubles in coordinating it with Ionisphere, so I think it may be better to speak of such bureau matters openly before the membership in Ionisphere. Not doing this might have caused some bureau crashes and lack of success in earlier times, even in the old paper days when there was more consideration time involved. (Now, new ideas are flying too fast, perhaps due also to urgencies that have arisen.) There has always been a lot of trouble when it is not visible what a bureau is doing and what is going on in it. They might come to seem citadels not open to the public.

I think it should be a goal to make ourselves more visible to other members of the organization. This is discouraged by some, considered "ego" as if we were all talking in psychoanalytic terms, but even if someone is posturing as Lhord of the Unknown we all know where he's at, and though he's not talking sensibly he's at least talking. You can *see* him, are you into what I'm saying, and nothing helps better in getting more together in fandom than being visible; it's much more akin to actually being there than to be otherwise. True, not being so resembles the Invisible Man and that has an sf appeal, but remember that's all we get to see (or not see, as may be more accurate). It's said that a lot of fans are in the streets wearing costumes, but I doubt that this is conducive to getting together with other fans, and I suggest that they have wandered off doing this and would be better off (if less like a science fiction story) in a known place.

The bureau should seek and report contacts with other segments of science fiction fandom. I was trying to establish an inter-contact with FAPA and did get some response, but have not been successful (as yet; perhaps not at all) in getting any interchange

going. Possibly someone else on our staff could get some further interest going there. The idea is simply for us to hear from FAPA and for FAPA to hear from us. (The Fantasy Amateur Press Association.) If we did accomplish this it might give other people the idea of getting more organization and visibility about fandom. There is already a lot of organization among the conventioning crowd, but I would point out here that we are not in any real contact with them, which we would be if we had a conventions surveying department in the N3F, and I have looked into this a bit but haven't been able to find anybody to handle this. If I did, I'd associate them with Ionisphere rather than overloading the NFFF with an additional bureau. This department would show an access into convention activities and perhaps we would gain more convention presence than we have had. We have things going on informally but I think we should gain more formality in this because formality brings about greater awareness. We should have a consciousness of all existing apas and be hearing about how they are doing. We want an awareness of numbered fandoms (in which fandom is seen a-building) and we want to be able to report on this and all other fan matters of which we have knowledge. I think the original Fancyclopedia was an N3F project. We should at least know about these information sources, and we should be able to demonstrate that we know about them.

Keeping up with science fiction and fantasy writing is another thing we want to have going. We do keep up with it by having book reviews and movie reviews, but we should have some contact with publishing to let us know what's coming out and how books are making out. The Science Fiction Book Club has been unapproachable contacts-wise, and now seems to have gone out of business, but it is an example of what we should have been in good and reportable contact with. We have a member of the NFFF who is in the book business; maybe we should contact him about this matter. The idea of doing this is still on the drawing board at the moment. We want a survey of what paper fanzines are still being published; we're losing a lot of ground contact here on the net. Perhaps Locus could furnish us with some of the information we require, but I never have found a way to get in contact with them in the form of any two-way relationship. Maybe somebody would be better than me at getting a contact with them. They're practically a one-magazine area of fandom, it seems to me.

One thing about getting fandom to have more form and be more real to people is to say it exists, to advertise it, so to speak. There is no longer any advertising for fandom in any of the professional magazines, and so who's to say to the public realization that there really is a science fiction fandom? Jeffrey Redmond is doing a very creditable job

at advertising on Facebook, and he has several Facebook groups that we should be aware of; I'm looking next for a more fixed representation of Fandom such as existed when the magazines showed cognizance of us. I think someone should prevail upon Amazing Stories to have a fan space in their paper magazine; Steve Davidson seems the one most likely to take up the idea. Even if it was only a page long it would establish the existence of science fiction fandom to the reading public. Davidson could be considered a fan as well as an editor—he's a member of my Facebook group SF FANDOM (as is Jeffrey Redmond). We should also find a way of correlating Facebook SF Fandom into a more regular SF Fandom, such as keeping track of them and their doings here. Doing this would necessitate someone from the N3F to be in contact with every Facebook group head.

These ideas may seem strange, but the N3F used to have a Fandom Directory, which was on paper and then appeared on the net as well. But it seems Harry Hopkins is no longer with us and the Net directory has disappeared from the net. (Farewell, Harry! You were truly a big businessman.) I'll say of what I have written here that these are all ambitious projects and may be extremely difficult of achievement, but I think we should begin trying where we haven't already began trying, and derive what we can from the effort, and it may be that we will eventually get a full success with some of these projects.

The N3F was established to provide service for fandom and for science fiction as well, as we are learning over at the History and Research Bureau. (We also find a lot of strife among N3F members of other eras; let's try to avoid any great amount of that.) I think George Phillies has been continuing to do just that, making the N3F visible at the N3F site and correlating with people outside the N3F. But are all of us keeping these objectives in mind? The public membership can be considered to be recipients of these services, but there might be more activity among the full membership people; perhaps they should be provided with something to do that they would like doing and that would be worth the doing in terms of N3F expansion. We are here for reasons, not just to be here, and the maintenance and expansion of the N3F should be beneficial to science fiction and fantasy and to fandom (which it already is, but not on a wide enough scale). A lot of things stand in the way of our achievement of N3F purposes and goals, but it is worth our time to work for them and to deal with what is standing in our way when there are things doing that. That will be the N3F and science fiction fandom progressing into the future.

ARTIST INTERVIEW **Kent Bash**



Kent Bash



NFFF AWARD WINNING COVER



Kent Bash was the winner of this year's NFFF award for Best Cover Art. This seemed like it might be an opportunity to interview him, and here is a talk with one of the most astonishing and novel artists doing work in the sf field.

IO: You have recently won our award for best cover artist of the year, and the winners of the awards have been presented in The National Fantasy Fan, Amazing Stories online, and probably Locus, as well as being mentioned on the NFFF Forum and elsewhere where rewards are reported. That's considerable recognition, and as I'm speaking for our Fan-Pro Coordinating committee, who want further contact with artists and writers, I'm wondering how you feel about receiving the award?

KB: It's always nice to hear your work is liked, and that it seems to have quality. Likewise,

an award would suggest some collective verification. All good. But, my mind tends to travel in a different direction, so awards have not been on my radar, or on my menu of things I think about. So, it's something new.

IO: I've seen your covers for F&SF, but not elsewhere, and would like to know, since you have not been one of their regular artists and since I've not seen you in other science fiction magazines, how you happened to get together with F&SF. Did you send them art samples, or did they see your art somewhere and contact you? If that second possibility, where did they spot you?

KB: Harlan Ellison saw my eclectic collection of art in a restaurant near his home, bought some, and called me about my work, and its strong message, as he put it. Harlan wanted me to do a cover painting for an abbreviated version of his new book, ALL THE LIES THAT ARE MY LIFE, which I also illustrated. After the Ellison cover, I continued to create at least a cover a year. Working first with then owner Ed Ferman, who accepted the idea I don't do sketches first, which kept the art a work of expression, rather than a job. I was a fine artists, not a commercial artist, so. I was not familiar with all the various steps. Today I work with Gordon Van Gelder in much the same way. We talk about the story before I get started.

I have many different interests, and that is expressed in the variety of work. Creating book and magazine art fit into what I had been doing since childhood, creating fictional book and magazine art, as an art.

The majority of my SiFi book art was created for limited edition, and signed first edition books, as well as some collectable reprint editions. Still, this area is not my only interest.

There was my award winning 1997 book, CRUSIN', subtitled Car Culture in America. An overview of hot rod culture in America, fully illustrated with paintings and photographs. I also helped create and bring to life two low brow hot rod magazines, Car Culture Deluxe, and Rod & Culture, which gets its name from one of my fictional magazine cover paintings. Wrote and designed articles for both.

You may want to view my Facebook timeline, for more material, or a different perspective. Send me a friendship request, that might help.

IO: You do very effective art, which I like. Do you consider yourself as belonging to any artistic school, such as Expressionists or Dadaists? Where would you place yourself, in the artistic world in general?

KB: Thanks for your comment on the work. It's most odd, my Mac Pro went down when

you sent the first message. There is so much on art, the art world, and its view of art, including a series entitled "Painting about Painting", a sarcastic journey through the label and categorizing gauntlet. Yet, I haven't really an answer for you. I don't really try to fit into anything. I can't control, nor do I want to control, what others think. I don't think of art as a field, a job, a competition, or in comparison to what others are doing, or have done. I see art as my interest, personal form of expression, and a point of view. I am attracted to the idea of stimulating thought, and creating thought-provoking art.

IO: Have you ever done covers for science fiction books? Which ones, if so?

KB: I will have to look up some of the books in which I have my studies here at the studio, because my bibliography is on my now crashed Mac Pro. I was able to download my art log to a remote hard drive before the screen went out. A most important project. Anyway, let me see what I have book-wise here, and I'll send it later. [Later addition:]

A few of the book covers I've done are:

ANGRY CANDY, signed first edition by Harlan Ellison, fully illustrated, published by The Easton Press in 2000.

VENUS, signed first edition by Ben Bova, published by The Easton Press in 2000.

QUANTICO, signed first edition by Greg Bear, published by The Easton Press in 2000.

THE POSTMAN, by David Brin, published by The Easton Press in 1993.

THE CHILDREN OF HAMELIN, a first edition book by Norman Spinrad, fully illustrated, published by Tafford Publishing in 1991.

ALL THE LIES THAT ARE MY LIFE, a first edition by Harlan Ellison, fully illustrated, published by Underwood/Miller in 1980.

FALLING FREE, by Lois McMaster Bujold, published by The Easton Press in 2001.

THE OUTPOST, a signed first edition by Mike Resnick, published by The Easton Press in 2001.

PANDORA'S STAR, a signed first edition book by Peter F. Hamilton, published by the Easton Press.

BUDDY HOLLY IS ALIVE AND WELL ON GANYMEDE, a signed first edition book by Bradley Denton, published by the Easton Press in 1991.

HEAVY WEATHER, a signed first edition book by Bruce Sterling, published by the Easton Press in 1994.

A FIRE UPON THE DEEP, a signed first edition by Vernor Vinge, published by The Easton Press in 1992.

HITCHHIKER'S GUIDE TO THE GALAXY, a book by Douglas Adams from the Master Press

& Science Fiction Collection, published by The Easton Press in 1998.

FEAR ITSELF: The Horror Fiction of Stephen King, published by Underwood-Miller Publishers, *circa* 1981.

ONE FLEW OVER THE CUCKOO'S NEST, by Ken Kesey, from the Great Books of the 20th Century collection. Frontispiece oil painting and interior illustrations by Kent Bash. Published by the Easton Press in 2000.

ONCE A HERO, a signed first edition by Elizabeth Moon, published by The Easton Press in 1997.

MAMMOTH, a signed first edition by John Varley, published by The Easton Press in 2005.

IO: What is your impression of science fiction and of fantasy fiction? Do you consider these valid forms of literature, and do you think science fiction has something to say to its readers in and out of the general science fiction audience? What attracts you to doing science fiction work?

KB: I don't see why it wouldn't be considered a valid form of literature. Imaginative writing sparks one's own imagination, as it did mine, and led to a lifetime of creativity, and my log about my life's journey in art which is in the works, ""Painting in A Life Through The Portal of Time".

IO: Do you get around with science fiction people, such as attending conventions or club meetings, or do you stand a little apart from the field?

KB: I would have to say no to attending conventions, or clubs. I am not sure why that would be necessary, or why, though I know many that do. I'd rather stay at my studio, and create instead.

IO: I noticed you were very communicative and philosophical on your site, and wonder if you have anything of a like nature or about related things in general that you would like to say to the science fiction readership who have seen your art?

KB: I will offer you this as an answer to this question:



The painting for this Amazing cover is entitled: "Not Far From The Tribal Tent". The painting is one of a number that are an expression of this observation below. The paintings came first and the writing later.

"From man's first flick of the brush nearly 300,000 years ago, we have mythologized ourselves both as individuals, and as part of a group, gang, tribe, organization, nation, religion, or political persuasion.

It is evidence of our ability to think abstractly. From beyond the boundaries of pre-history to this moment, this creative process has been at work, creating everything from civilization to inventing the entire body of human knowledge. Yet, with all this creating we do not take ourselves seriously as creators of reality, we do not have our faith in ourselves. There is a common thread that runs through human history showing our ability to create. An absolutely barbaric, and wild animal, that has both the ability to create and to destroy, and does both exceedingly well.

Prays to Gods he has created, but can't see the God in himself. A most peculiar quality, especially since we play God with near all life on earth as though they are in our charge, to do with what we please. The same way we treat our environment. We can take care of it, or destroy it, and ourselves in the process, we have that much power.

Fighting one another is a story as old as time, conflict and war, God and country, the haves and have-nots. The violence is legendary, reprisals are commonplace, and revenge is expected. There are grieving mothers with husbands and sons who will never come home. Hate, persecution, and terror are constants. The victims are many, and belief has itself by the tale.

Why are the true believers always trying to kill each other, and everyone else in the process? Am I to believe that all the Gods have murder on their minds, and in their hearts, and that mankind is merely their instrument? True believers need to wake up, and start working on those hard questions for themselves. Even a non-believer knows that it is wrong to kill. It is time to stop hiding behind God, step into the light and recognize that men are the cause of all the carnage.

We are many things, brilliant, arrogant, stupid, crazy, wise, hateful, generous, kind, uncaring, selfish, thoughtful, mean and self-centered all at the same time. But, with all that we've done, we still can't face ourselves. It is time to step out from behind the mask, and kill the masquerade to survive ourselves, despite ourselves.

After near 300,000 years, we still struggle with both the good and evil, concepts we created, apparently none the wiser. Our knowledge, like our technology, has grown

exponentially, but our knowledge about ourselves is still back in our ancestral past, not far from the cave or tribal tent.

At this point in time, can we take a few steps to bridge the gap, and finally after 300,000 years step up to the mirror and face ourselves? Are we finally going to see that we are the artists and architects of this world? Not some invisible imaginary fake force we made up in our own image, and pray to.

We need a new fantasy, and a better dream. We need a dream we can all survive, and can all survive in.”

IO: Do you intend to increase your science fiction production of artwork in the future?

KB: If my work is categorized that way, yes. But, my work has been categorized in a number of ways. Among them, Pop Culture, and Comic Book Surrealist, to Automobile Artist, Car Culture Artist, Underground Pop Culture Comic Book Surrealist, Science Fiction & Fantasy, or Fantastic Art Artist. There are others, but none of them are accurate, or have any idea of exactly what you are or what you do. You must listen to your own voice, turn off the outside noise and proceed with your own unique way of looking at things, as you are not a label, or a category, but an individual with a viewpoint.

covers by Kent Bash





BEHIND THE SCENES by Jeffrey Redmond
George R.R. Martin and **GAME OF THRONES**



George R.R. Martin

Everybody's been talking about Game of Thrones and seeking and finding active involvement in it. Here Jeffrey Redmond gives the game a go.

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

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

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

"How will it all end?" Martin explained on his site, **Not a Blog**. "The same ending as the show? Different? Well...yes. And no. And yes. And no. And yes. And no. And yes."

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

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

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

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

He won't yet give a date when he might finish The Winds of Winter. "I've tried that before, only to burn you all and jinx myself," he says. "But I will finish it, and then will come A Dream of Spring."



BY WILL MAYO

What is a writer? What are his readers like? What kinds of people read what he writes? What makes the literary person different? Here writer Will Mayo contemplates this matter.



Read On...

What We Call Magic

When I was a child I played in the nearby college campus searching for magnolia blooms and shiny rocks to hold and call my own magic. These were the days when someone might still believe in fairy tales.

I am older now by more than half a century and I look no more for magic rocks and flowers. Instead, I stay up late nights watching the words go sliding by on my computer screen. They, too, have their own magic.

Days come. Years follow. And I still have not forgotten those long ago fairy tales.

Such Lives That We Do Live

And then sometimes I suppose that we live parallel lives, each going their own way. It could very well be that one of our lives on this particular planet has come to an end while another on a faraway orb goes on. Curious are the ways of the Multiverse. All that matters is that we do live, though what we actually call living varies from individual to individual. No matter. The universes turn and so do we.

A Bit Touched

Then in the Deep South all those years ago I remember how it was said of one who was off key and not in tune with the normal way of doing things that he or she was a bit "touched". This could be taken in either a good way or a bad way. It might be said that such a one who was touched was abnormal and seriously in need of some help. On the other hand, it might easily be said that those who were so touched were also touched with that holy fire. That they could see and know things not in and of this world. That they were the mystics, the seers, the doers of this world.

To this day, in fact, you'll find hobos, tramps, wanderers across this great land who for good or ill seem just a bit touched by it all and are beyond the normal course of things. You might even find a recluse like me, writing away in the dark of a night like this one and call him a bit touched, a bit not right in the head.

Seems to me you, too, might be a bit touched and might not even know it. Most who are, after all, know not these things. Then again, who isn't a bit touched, not right in the head these days? The normal are indeed rare and hard to find while the touched cry out in the fury of their abnormality. It's a strange world. every day a bit stranger and all the more touched for us all.

The Badge of Weirdness

As I pass my days and nights here reading books and telling stories and corresponding with correspondents near and far, not only do I get in touch with my mortality, seeing, as I do, the Reaper take comrades younger and older than me, but I also get in touch with who and what I am. And I am not like other men...I am strange and different and other than all of them and I wear that otherness with a sense of pride, no longer seeing any need to hide my weirdness, I wear it with a sense of boldness. It is my bright purple psychedelic badge of weirdness, if you will. I have earned it well.

Like Magic

In some parts of the world Death itself has its followers. Certainly, Shiva, the Hindu god known as Destroyer of Universes, has its followers as does Santa Muerte, the Reaper Herself. And what could be more natural? As natural to worship the end as it is to worship the beginning. For while not all things are born, certainly all things must die. You can bet your bottom on that one. That and a whole lot more.

And so I while away another day and night in contemplation of the end and the beginning of all things. As somewhere on this earth a child is born and an old man breathes his last.

Meanwhile, the words continue to appear on the silver screen. Like magic, some people would say.

The World Inside. The World Outside.

To the World Outside, I'm a has-been, a man who took his best chance in life and threw it all away. And, for all I know, they may well be right. But to the world inside, the world I dream of and know all too well, people respect me for my simple tales and poems. They applaud my every step and I have no need to change the nature of my dream....

Somewhere Beyond It All

And sometimes I feel like some old science fiction novel I read when I was a younger man that I have entered a region unhindered by the laws of time and space. Fractured and beyond these things I cast my oar and begin to write....

Poem For The Lost Ones

Here's to the weirdos alone in the dark
dreaming lost dreams,
nursing forgotten hopes.
These are my countrymen,
comrades scorned and exiled by society,
sworn blood brothers and sisters to the end.
Here, with visions. Here, with ecstasies.
One and all, determined to conquer death,
Till at last they too shall be taken up
by the normals once more.
Pity the others that they have never lived such as we live.

Hail To Them All

Hail to the different.
Hail to the extraordinary.
Hail to the weird,
the unusual, the strange.
So much different on a rock
inhabited by naked apes
around a ball of flame
in an infinite emptiness.
What's ordinary today
is strange tomorrow
and so much the wiser.

As Life Goes By

And so we wait.
We wait for death.
We wait for heaven or hell.
We wait for other lives entirely.
Today swiftly passes.

Being At One

Galaxies collide.
Civilizations tremble.
Black holes swallow all
And here in my room
away from all the world's madness
I think of you one more time.
I scribble another line.
And I am at peace with the universe.



Contact David Bartell : david.bartell@verizon.net

Contact Kent Bash: kentbash@earthlink.net

Kent Bash's site: <http://www.kentbash.com>

Kent Bash on Facebook: <https://www.facebook.com>kent>

Facebook SF sites:

SF FANDOM, John Thiel
ASIMOV'S SF, Rob Imes, Sheila Williams, Emily Hockaday
F&SF APPRECIATION SOCIETY, John Thiel
FAN-EDS, GuyLillian and Cathy Palmer-Lister
FAANEDS, Nick Farey, Ulrica O'Brien, Catherine Crockett
SOCIETY FOR THE PERPETUATION OF FANNISH FANDOM, Garth Spencer
NINTH FANDOM, John Thiel
N3F, Dennis David, George Phillies, David Speakman, Heath Row
FANHISTORY, Ro Nagy, Catherine Crockett
SCIENCE FICTION, Jeffrey Redmond, Linda Owens

On the Net:

Amazing, <https://amazingstories.com>

efanzines: <http://efanzines.com>

Locus: <https://locusmag.com>

SF Chronicles: <https://www.sfchronicles.com>

Bewildering Stories: <http://bewilderingstories.com>

Fancylopedia: <http://fancylopedia.org>

Nth Degree: <http://www.nthzine.com>

Facebook Site Governance:

<https://www.facebook.com/fbsitegovernance?hc-location=ufi>



Back cover