

Ionisphere 6



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The official publication of the National Fantasy Fan Federation's Fan-Pro Coordinating Bureau

In this issue:

Two Interviews

A look at the Ionisphere of yesteryear

Directory listings

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Remember, we are still looking for people to help staff this bureau.

EDITORIAL Git It On

Rather colloquial title for an editorial, but it's just what came to mind. Its significance is a lack of activity all around. Some people seem to be in some way hampered. Computer operation got you down? Remember, this is the new computer age for SF Fandom, let the computer augment, not interfere with your activities. Augmented or augmentation, or augmenting may be a keynote of our present-day technology, *nicht wahr?*

That it's hard to operate a computer setup to perfect satisfaction may be observed in the last issue of Ionisphere, where the format was faulty and the two interviews were presented in a zigzag fashion with which I had nothing to do. To the best of my knowledge I was operating my Microsoft Word equipment properly. I'd like to have a faultless "publication" for such an august organization as the NFFF; it would seem that when one is in an organization, one's work should be well organized. Trying to do this on the internet seems a well-nigh endless attempt, what with the progressive mode the net is always in, with alternating programming a problem sometimes and upgrades happening without notice, and occasional reprogramming. And one wonders about those doing it—they don't even know whether they have a web or a net, judging by their terminology.

I have suggested to the other directors that we create or obtain an instructional manual suitable to the NFFF and the uses for the computer system that we have here, but in doing that it is well to talk about it in advance somewhere, which is what I'm doing now, here in Ionisphere, where it's more appropriate than in the other two publications that are received by the entire membership (although I suppose no one sends Ionisphere to the "groundlings", as that would necessitate printing it out and then reprinting it for as many common mail recipients as would be wanting it ("wanting" in the British sense of the term, "lacking"). I suppose there should be a publications bureau also, who might do this because it is the job they've taken on, but you can't have everything, or even enough of what you need, and I suppose it would be quite a task for anyone to manage something like that. We would need someone who is familiar with "mounting an attack" and then inform him that that is not what he would be mounting, but rather a constructive service. But even if we haven't any likelihood of having something, it might be serviceable to considering the matter to have an outline of what we are lacking, in the way of making our ideas feasible or viable, or some other term. In either case, I've gotten the idea to a lot of the membership, and all I would need is some discussion of it to promote and examine it as a thought, and this could occur in our letter column; there is, in other words, a place where this could be discussed, other than in pms among the members. Probably there should also be a journal where the directors let the members know what they are considering, and to extrapolate upon that, piling one idea on another, that journal should have a reader feedback about the ideas being discussed. If we had that, of course, the directors would be somewhat pulled down into being members rather than SMOFs (secret masters of fandom). (What makes an apa elite is that their zines are hidden from others.) Anyway, there is a discussion of the problems I see as being had, from the perspective of this particular bureau. You might see also that what I have outlined here represents a lack of contact between, you might say, fan and pro, the pros being more versed in the operation of computers. One thing that has kept the discussion forums frozen is the invisibility of those running them. You have, then, a doing without any results. Computer use or internet use might

thereby be said to be in its infancy. But, "Childhood's End", as Clarke said in a title, we may want to start getting it all together and progress beyond this earliest approach. Nay-sayers thinking the system won't last in its present form where it is usable by us may stand in the way of this progress. But, it's possible to say something back to a nay-sayer.

We have something started here in our NFFF, and it is purposeless on our parts not to progress with it. It's as if I were trying to issue a call for able-bodied seamen to the fore when our ship is beached—the difference is the N3F is not a ship. But it is enough like one for the simile. It seems incredible to me that there is not more activity in the NFFF than there presently is; many of its members are not being heard from, to my knowledge. I have reason to want to stimulate activity, for the Fan-Pro Coordination requires some of that. When former President Koch started this, he wanted it called "Coordinating Activity" rather than "Bureau" as I had been doing in talking it over with him. He did have the production of more activity in mind, and saw the schisms existing in the science fiction field as being the reason for lack of activity. What do you have when you have something that is not active? Something which merely exists, and people even start to wonder why. I'll leave it at that, hoping that I am in some ways coming across. We need not simply dream about what we have, or are in; we should also exist, or come into real being, within it.

Speaking of the establishment of this bureau, I think some history of it is in order, and, having lately unearthed a complete file of Ionispheres of the past from my collections of memorabilia, I thought I would go over the early issues in this one for the benefit of the present membership, who are often searching for things in the history of the NFFF that might have been lost. (I found one issue of my old NAPA zine "Rocket Fuel" also. Tom McGovern would remember that one—he was the OE of NAPA at that time.)

So, what's coming next after the editorial is a run-through of the early set of IONISPHEREs. The bureau lasted for x amount of time after I left it and the NFFF, which I will explain in the coming article, and the official zine had a different title thereafter ("Skiffy"), but I can go through my run of it. Hopefully for my format, it will start on the next page.

OVERVIEW OR SCAN OF THE FIRST RUN OF IONISPHERE

The first issue of IO was dated November 1978. It describes the new concept and discusses Irvin Koch's reasons for establishing it. There is also some material of relevance including news items about sf and sf writers, and references to the publishing policies of the magazines.

Issue number two had responses from the members to whom the issue was sent. Distribution was not total and I kept up a revolving distribution until all members had seen a copy, with people who seemed significant to the department receiving issues more regularly and respondent getting the next issues.

Issue three has correspondence from Stanley Schmidt, to whom I'd announced the existence of the activity, and a lot of discussion and argument. There's a long letter from Donald Franson, one of the directors at the time Two committee members are announced, one of them doing a long letter in the issue.

In issue four, John Robinson of the News and Publicity Bureau has an article about how his activity is getting along called "The SF Line".

Issue five had photos from a science fiction convention in it and a listing of upcoming science fiction conventions. There was a convention report by myself in it.

Issue six has an interview with Jack Williamson in it and a photo from the Gus Grissom memorial, of the Gemini Space Capsule, and some writing about how this relates to sf activity.

Issue seven did have a cheesecake cover, just for amusement, an interview with Phillip Jose Farmer, a Hoosiercon report, fanzine reviews, an interview about sf in the schools with a person from the Southern Illinois University, and some biographical information about Jack Williamson. There is a Hoosiercon report in it, with photographs, by myself, and photos of some

of the convention paraphernalia like the reservation and advance deposit slip. A letter from Jack Williamson is in the letter column.

Issue eight has a statement from Harry Warner, Jr., an interview with a teacher of science fiction at Purdue University, a piece of fiction by Steve Sneyd, book reviews, fanzine reviews, relevant letters.

Issue nine, November 1980 (the publishing schedule was quarterly) has an article by John Boardman on religion in science fiction.

Issue 10 has the credo of the SS Voyager Society and a fragment of a story I sent to Analog. ("The Word, the Running Word, the Logosphere".) Someone told me I had misspelled "Logosphere" but I thought I had made the word up. Fanzine reviews were continuing to appear in the issue, and book reviews.

Issue eleven had a reprinted editorial by Arthur C. Clarke in Sri Lanka, forwarded from the British press by Alan Dodd. Also there was an article of response to John Boardman's article by Joanne Forman.

Issue twelve had an article by Art Hayes on how the photo department was doing. There was a photo of him and Chester Cuthbert and their wives going along with it. There's material on conventions including Gregg Trendowski's report on the Noreascon 2.

Issue thirteen had a report on the Indianapolis Writers' Conference by myself, accompanied by photos. It mentions the policewoman with a gun on her belt who was leaning over the desk in the lobby as we left. A Circle of Janus meeting was also going on and there is a description of it also, it was elsewhere in town.

Issue fourteen, February 1982, has an article about Kurt Vonnegut's speech made in Terre Haute, Indiana, which I attended, and got an interview with him with photos, also included. There's an article about the newly named Grissom Hall at Purdue, with an interview with a man who had his office in it, and photos of Grissom Hall.

Issue fifteen shows photographs of the SS Voyager Society of Purdue, accompanied by photographs and the Purdue Medieval Society is also covered. There's a report on the Chambanacon by some of the Voyagers who went to it. John Van Natta of the Lafayette Interstellar Society contributed an article on science experimentation at Purdue.

Issue sixteen has a description of the visit of astronaut Lovell to Purdue along with a photo of him. Otherwise same general material as other issues.

Issue seventeen has a cover by the notable Allen Koszowski and the first of the fan-pro contacts lists, first the addresses of fifty-two pros, then forty-three notable fans and some fan clubs and societies.

Issue eighteen, February 1983, has some fiction by N3F authors, an interview with Isaac Asimov by Jim Allen, A Fan-Pro contacts section by Jim Allen, a new member of the coordinating committee, who took over the task of giving fan and pro addresses. There's an interview with Daniel Keyes in the issue

Issue nineteen had an interview with Harry Bates by Stan Timmons, of the Lafayette Interstellars, with George Lucas by Paul Scanlon, and with Gahan Wilson by Stan Timmons. There was an article on Ben Bova's career by Ben Bova, news on Vonnegut, and reprinted speeches by Gordon Dickson and William Rotsler at the Windycon. Also a look at the A.E. Van Vogt of the day, who had gone psychedelic, and some publicity of L. Ron Hubbard.

Issue twenty has former NFFF President Art Rapp discussing his current outlook, a description of the Ackermansion, an article about L. Ron Hubbard's association with Scientology by Bob Jennings (the current Tightbeam editor), an article on Walt Disney an interview with Somtow Sucharitkul by Jim Allen, Adventures in the APAs by myself, and a new section on organizational fandom. The letter column of this issue contained attacks.

Issue twenty-one contains a request for my resignation as head of the bureau from President Owen Lorion. I quit the bureau, turning it over to Jim Allen, and left the NFFF. The issue has in it a transcript of a speech by Dickson on how to build a story, news notes by Bob Jennings, an article on the Rosicrucians, articles on the Fortean Society and the Rosicrucians, and an article on Timothy Leary.



art by Angela K. Scott

Email addresses and site urls of fans & pros previously interviewed here

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INTERVIEW

Cedar Sanderson is an NFFF member with a considerable background in writing. Her books include TANAGER'S FLEDGLINGS, JADE STAR, VULCAN'S KITTENS, THE GOD'S WOLFLING, PIXIE NOIR, DRAGON NOIR, WARP RESONANCE, PIXIE FOR HIRE, TRICKSTER NOIR, THE ETERNITY SYMBIOTE, SNOW ANGEL, THE DWARF'S DRYAD, MEMORIES OF THE ABYSS, and STARGAZER. She has an interesting site and a Facebook page and is highly talkative. Her email address is Cedarlila@gmail.com , her page is <http://cedarwrites.com> , and <https://www.Facebook.com/cedarsanderson> is her Facebook page.



IO: I've noticed you do a lot of encouraging of others to write, and you recommend blogs. Would you call yourself

a science fiction activist, or some similar title?

CS: No, I wouldn't, really. I don't think of myself as an activist of any stripe. I suppose the closest I come is advocating for Independent Publishing, but the reasons I do that are complex, and I also say it's not for everyone. Having run a small business for close to two decades now, it was a natural step for me, but it isn't for everyone. And I'm just an encourager, I suppose. It's part of being a mother—I see the potential in people and know that a kind word (or a firm one!) can be a help as they work on realizing that potential. That's a big part of why I blog, and not just on writing.

IO: For those who are not familiar with your writing, how would you describe the kind of science fiction you write?

CS: I write both science fiction and fantasy. Some of my fantasy is very near to science fiction—in my YA duology "Children of Myth" I'm playing with Clarke's concept that sufficiently advanced technology is indistinguishable from magic. It's fun to extrapolate. But my straight science fiction tends to be more like Tanager's Fledglings. I want to tell stories of ordinary people doing ordinary things, in unlikely settings. I don't think human nature is going to change much when we finally make the big jump off this mudball. And I firmly believe that jump is coming. I love the sense of wonder, and I want to capture that in my books—although it likely shows more in my shorter works.

IO: What attracted you to joining the National Fantasy Fan Federation? When did you first join?

CS: The N3F came to my attention through my involvement with the Hugo Awards a while back. I was nominated as a Fan Writer. I'd known George Phillies through other avenues, and had enjoyed his writing. So when I saw how he was reporting on the brouhaha that year, with clarity and balance, I got myself and my husband a subscription to support the N3F and hopefully keep a good part of Fandom alive. I've seen so many ugly sides to Fandom in the last years, this oasis of sanity was refreshing.

IO: How long have you been involved with science fiction?

CS: Involved with science fiction? As in Fandom? Not very long. Reading it? Well, that depends on how you define SF, since I've been reading since I was four, and I loved a lot of books, but discovered Heinlein in my teens. I'd read Schmitz before him, and H. Beam Piper and a whole lot of Anne McCaffrey. My involvement with Fandom came through discovering the forum called Baen's Bar in about 2000, and discovering that there were other people like me out in the world. I've always known I was weird, but these were My People. And over the years they became family. Heck, I married a fellow Barfly. I was drawn into Fandom, and blogging, through being part of a writing group that was mentioned by Sarah Hoyt and Dave Freer,

which led to my becoming a blogger.

IO: In what other science fiction activities do you participate? Have you been to conventions? Do you belong to any clubs or societies?

CS: I have been to a few conventions—Boskone 2012 was my very first con. Prior to that, I was a stay-at-home Mom running a business from home, so I didn't have the time to attend any. Since then, I've been to a handful, some as an attendee, more as a guest or working. Cons are fun. Sadly, Millennicon, the one closest to my home, is no longer in existence. Other than N3F, I don't really belong to any groups. I'm not much of a joiner.

IO: Have you ever done any writing in fanzines (other than NFFF publications)?

CS: I wrote for the now-defunct Otherwhere Gazette. That was a lot of fun. I briefly wrote for Amazing Stories until it became clear that my political bent (I'm apolitical, by the way) wasn't welcome there. I write for the Mad Genius Club, which isn't really fannish. It's a blog by writers, for writers. It just happens that all of us are also fans, and write science fiction and fantasy. I've done a few guest posts and appearances (is that the right word?) on podcasts.

IO: Is there anything you would like to say to NFFF members?

CS: I'd like to encourage you to support N3F. There's a lot

of work that goes into it, and that's all done by volunteers. So there could be burnout and turnover after a while with running a project like this. I've only seen a little bit of the work involved. But I think this is a worthwhile effort. We're all Odds, and it's places like this where we can get together, find like-minded folks, and let our geek flags fly. Right now Geek Culture is in, but it probably won't be forever. And science fiction can be a great way to instill curiosity in young proto-scientists, so it's important we keep it alive and interesting for the future.

IO: Now that the NFFF is on efanazines, is there anything you'd like to say to fandom in general?

CS: Be nice. Don't forget that the person on the other side of the screen isn't just a fellow human being, but one of the same fandom tribe. They might not agree with you, and you might not agree with them, but when you let your intolerance of them lead to insensate acts, you're destroying what this fandom thing could be. It could be a great community. Don't let the power-hungry poison the whole barrel of apples. If you're nice to people, they'll be nice back. And if you're nice, and they're not? Well, then everyone knows what they're really made of. That's what kept me going through the whole mess a couple of years back when some people tried to drag my name through the mud along with a bunch of my good friends. I finally had to take a step back when my children were threatened

obliquely. Don't let yourself get pulled into that kind of mob.



art by Angela K. Scott

INTERVIEW

John L. Coker III is currently President of First Fandom and the editor and publisher of SCIENTIFICTION—THE FIRST FANDOM REPORT.

First Fandom was founded during the Midwestcon on the Easter weekend of 1959 to organize the science fiction fans of the Golden Era of Fandom, and to bring back fans who had dropped out of fandom. First Fandom was originally limited to fans who had been active prior to 1938. Later, fans who had been active in fandom for at least thirty years were deemed eligible for associate membership. Today, only a few original members are still with us, and the activities of First Fandom are carried out largely by associate members.

For more than twenty-five years, hundreds of Coker's genre photographs and articles have been published in magazines, newspapers, convention program books, on book covers, and in various mainstream publications such as the **New York Times** and **USA Today Weekend**. He

has also been a contributor to the SF magazines **Locus**, **SF Chronicle**, and **Tangent**. He edited three deluxe out-of-print volumes for Days of Wonder publishers: DAVID A. KYLE—A LIFE OF SCIENCE FICTION IDEAS AND DREAMS (2006), SURROUND YOURSELF WITH YOUR LOVES AND LIVE FOREVER—STORIES BY RAY BRADBURY AND FRIENDS (2008), and TALES OF THE TIME TRAVELERS—ADVENTURES OF FORREST J. ACKERMAN AND JULIUS SCHWARTZ (2009).

In addition, Coker has provided material for several other *genre* projects, including Mark Rich's biography of C.M. Kornbluth (McFarland Company, 2009), Karl Edward Wagner's short story collection (Centipede Press, 2010), THE FORREST J. ACKERMAN *OUEVRE* by Christopher M. O'Brien (McFarland Company, 2012), and SUPER BOYS—THE AMAZING ADVENTURES OF JERRY SIEGEL AND JOE SHUSTER—THE CREATORS OF SUPERMAN by Brad Ricca (St. Martin's Press, 2013).

His several genre awards include Big Heart Award

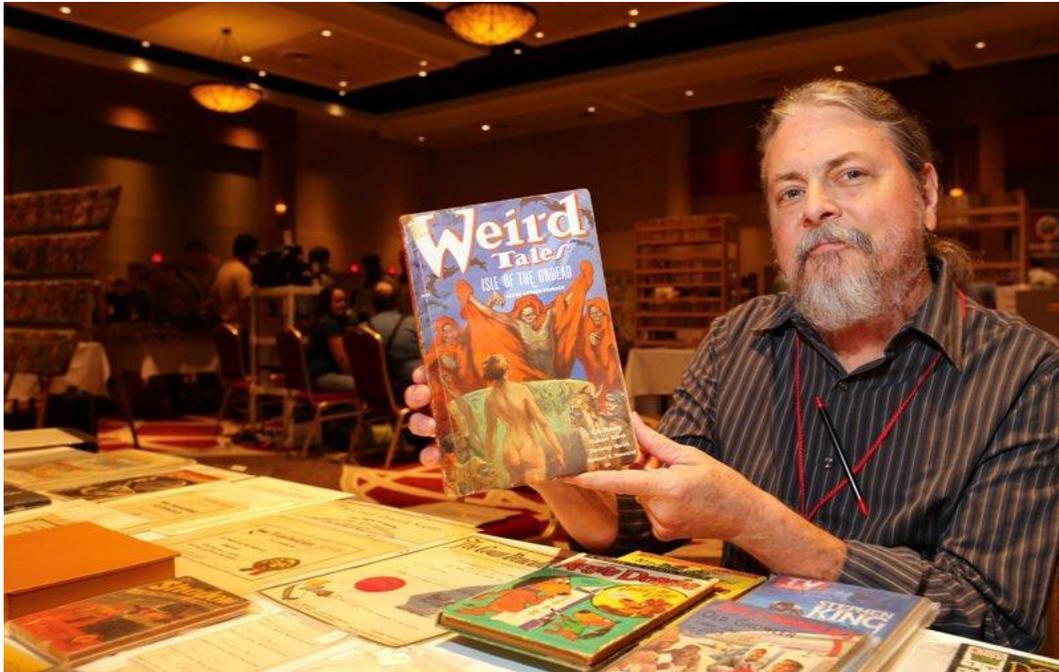
(1997), Fan Guest of Honor/Sam Moscowitz Fan Award, I-Con 17, Long Island, New York (1998), and Pilkington Award, I-Con 27 (2008). John was among those who received the First Annual 4E Award presented in 2001 by Forrest J. Ackerman and the Horrorwood Bat Pack.

His more recent genre publications include **STORIES FROM THE FIRST FANDOM ARCHIVES**, five volumes of illustrated articles which appeared in the Fantasy Amateur Press Association's publication during 2012-2016. In 2014 he and Jon D. Swartz began a series of articles in **Scientifiction** honoring the surviving original members of First Fandom, entitled Original Member Spotlight.

He and Swartz also authored and published **First Fandom Magazine**, 2016 Annual Edition.

Coker graciously agreed to be interviewed by Swartz, his friend and the Ionisphere fan contact.





John Coker at the Pulpfest

IO: Some personal statistics, please.

JC: Born in Philadelphia, 1953. Raised in Florida on the family farm. U.S. Air Force. Married college sweetheart, still happy together. No children. B.A., International Studies (University of South Carolina). Master's Certificate, Commercial Project Management (George Washington University). PMP Certification. AT&T (tech support, programmer, project manager). Early retirement, late 1990s. Enjoyed travel, music, photography, writing. Worked part time as a printer for a decade, retired again.

IO: How did you get involved in SF and SF fandom?

JC: I have loved science fiction ever since I was a little boy. In those early days, I didn't even know what it was called. I just knew that it stirred in me a sense of wonder. In 1957, I

saw one of my first movies: MOBY DICK. Even though it wasn't SF, it excited me. Decades later I learned that the screenplay had been written by Ray Bradbury. In the late 1950s. I read **Life Magazine**, **National Geographic**, and **Boy's Life**. Among my favorite comic strips in the Sunday newspapers were Dick Tracy, The Phantom, Alley Oop, Smokey Stover, Prince Valiant, Felix the Cat, Flash Gordon, and Tarzan. In 1959 I discovered DC Comics such as Superman, Strange Adventures, and Mystery in Space, with thrilling SF stories edited by Julius Schwartz and drawn by Murphy Anderson. I began collecting comic books, which became a lifetime hobby of mine.

For my sixth birthday I received a little battery-operated rocket radio, and late at night I tuned the antenna and furtively listened through the earpiece to stations in faraway Chicago and New York. We watched television broadcasts of many unsuccessful early launches of American rockets from Cape Canaveral. There were also scary moments from those days, such as living through the Cuban Missile Crisis and in the shadow of the fear of a nuclear war.

It was in 1962 that I saw my first issue of **Famous Monsters of Filmland**. I felt that it was written just for me! It cost a lot more than a twelve cent comic book, but the shopkeeper let me carefully look at monthly issues as long as I bought something. That same year at the end of

school, my parents subscribed to the **Summer Weekly Reader** for me, where I first read "The Foghorn" by Ray Bradbury. I started looking for those types of stories. I began reading the hardback editions of Jules Verne and H.G. Wells in the school library, and later bought some SF paperbacks at local library sales for ten cents each.

In 1965 several friends and I formed a SF club in our neighborhood so we could talk about books by Edgar Rice Burroughs and H. G. Wells and trade used paperbacks with each other. We called ourselves "The Secret Agents" because of the popularity of various spy shows on TV at that time. The group also became interested in model rockets, and we built and successfully launched several rockets that we built from kits that we ordered through the mail.

More than anything else, I am a child of the Space Age. The idea of manned space travel has been a part of my life for as long as I can remember. There were wonderful movies and early television shows that helped popularize it.

When I was four years old (in 1957), I remember my father telling me that "...the Russians have beaten us into space" with the launch of Sputnik. He took me outside and showed me the night sky and said that it was "somewhere up there". Until that moment my whole world had been my room, my house, my yard, with the farthest thing away

being the sound of the ice cream truck. Suddenly, there were Russians, I was living on a planet, and there was a satellite in orbit around it!

The late 1950s was a time of the Cold War. It was East vs. West. I remember the drills in school where we had to "duck and cover" in case of an atomic bomb blast. Some of the people in my neighborhood were building fallout shelters. There was a race between the Americans and the Soviet Union to put the first man on the moon. Florida school children followed all the developments of the space program. Alan Shepherd became the first American launched into space, and it happened on my birthday in 1961. Soon after that, John Glenn became the first American to orbit the Earth. These men became our real heroes.

As kids, we bought the packs of MARS ATTACKS trading cards (five cards and a piece of gum for a nickel) and watched THE JETSONS on television. The words "Mercury" and "Gemini" and "Apollo" stirred our sense of adventure. We watched LOST IN SPACE and STAR TREK when they came on TV in the mid-1960s.

My family huddled around our little black and white television in July 1969 as the Eagle landed and Neil Armstrong became the first man to walk on the Moon. And I'll never forget that dreadful sight in the Florida sky on a fateful winter's morning in 1985 when the space

shuttle Challenger was lost. I have witnessed dozens of successful launches (some at night), seeing their external fuel tanks separating down range, standing in my front yard, then hearing the sonic booms at re-entry.

At the end of THINGS TO COME, Cabell says: "Which shall it be? All of space, eternity and immortality, or the grave? Choose: the stars or the dust."

I choose the stars...

IO: What are your responsibilities as President of First Fandom?

JC: Managing a calendar to ensure things get done on time. Administering our annual awards and interacting with the Worldcon to display our exhibit. Coordinating donations to the Archive/Library and responding to requests for historic information and SF material. Maintaining somewhat of a sense of wonder through it all. Realizing that I have my hand on the tiller and the sense of the historic nature of my job.

IO: Tell us about some of your experiences as a photographer.

JC: During the 1980s-1990s, I regularly attended SF, Fantasy and Horror conventions, photographing and getting to know many prominent authors, artists, editors, publishers, *etc.* As my interest in fan history developed, I began collecting vintage genre-related photographs.

Travel photographer, 1998-2001. Stock pictures and

articles. Ancient cities, temples, pilgrimages, Himalayan Mountains, Hong Kong, Sri Lanka, Malaysia, Taiwan, Singapore, Thailand, Mongolia, Tibet, China, Bolivia, and Peru (Machu Picchu, La Paz, Andes Mountains).

Media photographer (ASMP, 1999). Vans Warped Tour, Woodstock '99, House of Blues, Hard Rock Live. Cultural and political events.

IO: What are some of your more recent fan publications?

JC: **First Fandom Magazine**, Annual, 2016, "Milestones edition".

Monthly fanzine, **Caveat Lector**, for the Carboniferous Amateur Press Alliance (Established 1961).

Annual fanzine: **Stories from the First Fandom Archive**, for Fantasy Amateur Press Alliance (established 1937).

IO: What about some of your other interests?

JC: Seeing long-time friends whenever I can attend the Worldcon, World Fantasy Convention, and the Windy City Pulp and Paper show. At one time I was an active pen-pal correspondent with many of the old-time SF fans. I have been compiling vintage SF pictures to eventually publish a comprehensive photo gallery of First Fandom.

I also play piano, accompanying a friend of mine who is a vocalist. We developed a music appreciation course, songs from Broadway, TV, and the Movies. We present it every couple weeks at retirement communities in the area.

IO: What are some of your current First Fandom activities?

JC: The quarterly newsletter, **Scientifiction: The First Fandom Report**, as editor-publisher. Currently writing **First Fandom Annuals** and editing the **First Fandom Membership Directory**. The **First Fandom Annual 2017** will be a tribute to former Futurian Jack Robins (1919-2015).

IO: How does a science fiction fan join First Fandom?

JC: Write to me, John L. Coker III (4813 Lighthouse Road, Orlando, Florida 32808) for a membership application.

Fill it out, send it in, and we'll contact you.

IO: Thank you, John, for participating in this interview.



So we reach the end of another issue of Ionisphere, the fanzine that has been around for awhile now. Hope everyone has had a pleasant excursion and has found something here he can take away with him, a thing or two of profit from a science fiction standpoint. Any errors found in this issue should be labelled "etaoin shrdlu" in order to be fannish. We are not, anyway, living in error against the churchly tradition.

Following our bimonthly schedule, the next issue will be in October. We've been in business exactly a year, this being the sixth issue.

