

# Shards of Babel

**Shards of Babel 20** is the Balls issue of the European SF Newsletter published by Roelof Goudriaan and Lynne Ann Morse of Noordwal 2, 2513 EA Den Haag, the Netherlands. We try to appear every six weeks, and next issue will be a special issue published from the United States, with Hugo results; deadline for news to reach us in the Netherlands: August 10. Anything as hot as today's whether can be phoned to us: between 10.00 and 22.00 the number is 31 (70) 647 340.

For the first time in four years, the Dutch Post Office has raised its rates -- considerably even for printed matter sent abroad. Never mind, our subscription rates remain the same: US\$ 5, £3.50 of £13,- for six issues. Send us £5 and you'll get eight issues, etc -- you'll get the idea. Money in cash (all Western currencies accepted) or to post giro (NL-) 4113560. If you send money by cheque, please remember that there is a bank charge! Better yet, send us juicy news instead of money.

Title by Iain Byers, artwork by Brad Foster (check your Hugo ballots, folks!) and calligraphy by LAMorse, entire issue copyright (c) 1986 by Roelof Goudriaan and Lynne Ann Morse. ISSN 0168-2776.

Today is July 7 -- We are **back** on schedule!

SOB: the fanzine you still remember having seen.



## Eurocon '88 race begins

Two bidders are now competing for the 1988 Eurocon. Bob Jewett in Glasgow, Scotland, and Dr. Sándor Horváth in Budapest, Hungary, have let us know they want to host the 1988 Eurocon. Both bids will be submitting papers at Balloon, this year's Eurocon from 10-13 July, asking for that right.

Sándor Horváth is the president of the Hungarian SF Society, and the chair for his Eurocon bid. Hungary has tried two other times to obtain the Eurocon -- once for 1982 and again for 1987. It lost in 1987 to Perpignan, France. Hungary actually won the 1982 bid, but they had to give it up when their official support pulled out. Hungarian fandom then was officially "only a gathering of private persons, without a bank account, etc." They spent the next three years working hard to... he permits needed to sign contracts on their own authority. As Horváth wrote us, "Hungarian fandom is an official body in itself, according to Hungarian law, with rubber stamp, bank account and all the necessities of a bureaucratic way of life."

Horváth also includes information on the proposed convention site in Budapest. It is a newly completed congress centre, "the answer to the prayers of every convention organizer. Twenty-four channel wireless translating device, video and movie facilities, big rooms for exhibitions, a congress room for 2000 persons, smaller rooms for panels, etc., and fully climatized."

### Czechoslovakia

The most important event in Czech SF fandom of the last couple of months is the publication of the first semi-professional SF fanzine *Ikarie*. *Ikarie* is the name of a Czech SF film, made in 1963, named *IKARIE XB-1*, known in the USA as *VOYAGE TO THE END OF THE UNIVERSE* or *ICARUS XB-1*. The film remained unique in our country's film production with its hard-core SF theme.

It is not so simple to start a real magazine here. To overcome problems, every volume will have a different name: *IKARIE XB-1*, *IKARIE XB-2*, *IKARIE XB-3*, etc. Since under Czech law a publication is only a magazine if two or more volumes bear the same name, *IKARIE* will not be a magazine from a legal point of view!

It's also difficult to publish SF comics in Czechoslovakia. Our best -- unique! -- cartoon artist is Kája Šaudek, but he does not really get published. Once a year, however, a collection of SF comics is published (in a low print-run, 2000 copies of so) by the Speleological Society. Funny, isn't it? What do speleologists have in common with cartoons and SF? Elementary, dear Watson: SOME of them LIKE IT. (Cndrej) Neff.)

The Glasgow publicity for Albacon '88 concentrates on the quality of its programming. The bid is looking for an Anglo-American guest capable of speaking a second major European language. Bob Jewett also writes, "We are actively soliciting good quality, non-Anglophone material that we can integrate into our normal, multiple-stream programming." This looks as though the bid would like to broaden communication beyond English, which is otherwise quickly assumed to be the language of any international gathering. Jewett mentions that, like with Seacon '84, the committee will be asking multi-lingual fans to volunteer during the conventions as translators.

In principle, the European Science Fiction Society likes to alternate the Eurocon between Eastern and Western sites. ESFS members will decide during Balloon where the 1988 Eurocon is to take place. (compiled by LAMorse.)

### Britain

Michael Moorcock is spearheading a campaign to persuade W.M. Smith, one of Britain's largest newsagency chains and a leading magazine distributor, to remove the John Norman GOR series from prominent positions on its shelves, along with similar works which "unequivocally promote the authors' beliefs that women enjoy being brutalised, enslaved, humiliated, and so on". In a letter to *The Guardian* (10 June), he points out that W.M. Smith already chooses not to stock or to give prominent display to magazines it considers "likely to give offence to the majority of its customers," a list which at one time included his own *New Worlds*. Morally he is opposed to censorship, he adds, but this would merely be an enforcement of the company's own rules, not his own.

The Birmingham-based fannish group the MISFiTs (an acronym for Mercian Science Fiction Triangle, suggested by the ancient kingdom of Mercia in the West Midlands) folded on June 27. Founded in 1983 by former members of the aborted 'informals', the MISFiTs was at the heart of the so-called 'Birmingham Renaissance' later that year and featured an unusually high concentration of fanzine producers and con organizers. The recent demolition of its meeting place to make room for a grass verge was one in a series of blows to the membership, which gradually fell below a feasible level. In the past year or so the MISFiTs doubled as the meeting place of the Organisation, a monthly apa, and there are plans to set up a replacement for that part of its activities, perhaps on a quarterly basis. Birmingham's other group, the BSFG (organisers of the Howacon), will continue unaffected. --Steve Green.



# Norway

a science fiction & fandom report

by Johan Schimanski

## Conventions

The second H-Con took place on June 13-15. H-Con is the Norwegian relaxacon, the "H" standing for, among other things, *Horden*, a small place in the mountains where close relatives of a certain Norwegian fan own an apartment hotel, which is fully equipped with its own video circuit (very important. . .). The students' SF society Aniaara hired a bus and drove some 40 fans with it from Oslo to Horden. The six-hour journey was a central part of the con's programming.

Another event related to SF was the second International Feminist Book Fair, which was in Oslo between June 21 and 27. One half of the main programme on the 24th was devoted to fantasy and science fiction, with discussion of myth and the position of women authors in that field. Major guests were Julian May, Elizabeth Scarborough, Lita Tuttle, Jen Green, and Norwegian authors Margit Sandemo and Liv M. Alver. The fantasy and SF event was arranged by the Oslo fantasy group Morgana. One of their wishes had been to do something slightly less academic than the similar seminar held at the first International Feminist Book Fair in London.

There is also the gaming congress Arcon II. It was held in Oslo June 28th and 29th. This was less of a peripheral event than it sounds like, because there is a large overlap between SF and various sub-fandoms here in Norway.

There will not be any major national congress in Norway this year, however, which is a pity. But work is already underway to arrange a NorCon to beat all NorCons in June 1987. It will be called InterCon; we will be sending more details later. Next Spring will also see the second ARDA symposium here in Oslo, arranged by the Norwegian Tolkien Society, Arthedain. This reflects the general international trend towards workshoping in Tolkien fandom.

Also, there will be, as usual, the few Norwegian fans at the WorldCon this year, and we all look forward to meeting you at Conspiracy next year!

## Societies

The most important SF club in the country is "Aniaara", the students' SF club here in Oslo. It's run mainly by Johannes H. Berg. Aniaara was first started in the sixties by the authors Jon Bing and Tor Åge Bringsvold, and then restarted in the seventies. It reached an all-time low towards the end of the decade; but the introduction of video-meetings raised the membership to a record of over 200 (albeit many fangels) in 1984. However, stability in Oslo-fandom since then, coupled with the new, higher membership fees, has led to a decrease in members. Aniaara still holds some 15 meetings each year, including an action-packed auction twice a year. It also holds a big and very strange party twice a year, at the home of Berg.

Beyond that there are several sub-fandoms. There is Arthedain, which is the Tolkien society, and the students' gaming club Ares, the semi-professional fantasy-group Morgana, and the Vaggon-Poetry society, now defunct. Since last year there has been a gaming shop in Oslo that is run by a fan. Oslo fans are also central in a wide variety of other societies -- for medieval studies, Christian literature, model-building, amateur computing, creative anachronism, Norse religion and what-not. And the last years have seen a series of half-successful fanish coups in the student political scene, mainly grouped under the Independent Cultural Front UVP.

Outside Oslo, the fanish scene has been rather quiet. Attempt have been made to start a national SF society, NSFF, but little has been done so far. However, this Spring has seen the founding of SF clubs in two other major cities, Tromsø and Trondheim. The Tromsø society was started by the semi-pro-zone editor Cato Sture, and the one in Trondheim grew out of the local gaming club, Hexagon.

## Fanzines

If one looks at Sweden, and then at Norway, one couldn't be blamed for believing that the Norwegian fanzine scene is a small whisper beside a big bang. While Swedish fanzine fandom is slowly destroying itself in interminable fan-feuds, we don't find much to destroy in Norway. However, when something does come out, it is often quite good. For the last year or two we have continually been on the edge of a fanzine boom. (Though if it ever comes, I doubt if it will be anything like the great fanzine boom of the early seventies.)

We all were waiting for something at the last NorCon, "Scancon 85", with around 200 participants. The following fanzines had been promised: *Algermon*, published by Aniaara, which has seen almost 30 issues; *Titan*, a gaming zine; *Angerthas*, the quite regular zine of the Norwegian Tolkien Society; the graphics-oriented, personal-mixture zines *Outbreak* and *Tussdrickdyne* ("The Twilight Isles"); and the legendary *Unnskyld* ("Sorry"). But in the end we had to be satisfied with *Outbreak 9*, (which contained a lot of fringe material on Celts, rock music and Tolkien), the on-the-spot stencil *Kongline*, and the well-made congress programme book. The other zines *Algy*, *Titan* and *Tus* have yet to appear. Not to mention *Unnskyld*.

However, one good thing about Scancon was that it gave the inspiration for a Norwegian *Locus/SB/Fanytt*, called *Once Upon a Time*. It is a newszine which has now reached its fourth issue. The editors, Johannes H. Berg, Kristin Thorud and myself, have worked a lot on it, but we have taken some time to get used to editing such a zine, and I am not sure how effective it has been in providing news. But its publication has undoubtedly had an important effect on Norwegian fandom.

Other fanzines which haven't come out yet are Per Chr. Jørgensen's *Inna* and 4 08 42 16, both good news and comment fanzines with plenty of humour. Per's first attempts at writing zines were somewhat neofanish, though this wore off as time went on. The same cannot be said of another zine dating from the same period, *Galadriel*. This short story zine, publishing much humorous and grotesque fiction, has kept fanzine at arm's length. It is also marked somewhat by the editor's dyslexia and over-use of second-hand artwork.

The only regular stencil-zine in the country is the strange and wonderful *Ironlyst*, produced anywhere and anyhow by anyone, but mostly by Oslo fans at the twice-yearly Aniaara parties. It is a subtle mixture of mindless drivel and illuminated masterpiece, and just about incomprehensible to anyone except for its producers. The latest issue will be out soon, at a record 36 pages thick.

The future of the stencil-zine looks bright -- two Oslo actives have just got hold of stencil machines, increasing the number of fanish machines three-fold for Norway.

Zines in the waiting are Cato Sture's *Capricorn*, Egil Stenseth and Jørn Uno Myrvoll's *Thankyou Slartibartfast*, you may go and the official NSFF zine *Kraken*.

## Publishing

It is just about dead, I'm afraid. In the sixties and seventies, authors Jon Bing and Tor Åge Bringsvold worked hard in getting SF accepted as publishable literature in Norway, and they were very successful. They even got anthologies published by the largest Norwegian book club, and the publisher Gyldendal put out many books in their *Lanterne* series, and later in their *Luna* series of fantasy for children. But the majority of these books were translations from foreign material. Since both of these series petered out in the beginning of the decade, we haven't seen much of anything.

What we have at present is one semi-pro publisher cum book club concentrating on SF, run by Terje Wanberg. This is run on a minimal budget. It has little or no marketing beyond Wanberg's mailing lists. His latest publication is Jessica Amanda Salmonson's *Amazonas* anthology, translated by the Morgana fantasy-group, and tying in with the Feminist Book Fair. We also have occasional experiments, for example: *Adventure's* publication of *Foundation*, translated by Arne Treholt. The second volume of the *Foundation* trilogy is coming out soon, this time translated by fan P. G. Olsen. We also have the authors Divind Myhre and Ingar Knudsen Jr., who both publish SF with professional publishers. Lastly we find some "mainstream SF" like Michael Ende and Angel Carter published professionally.

One reason for the decline of SF-publishing in Norway has been the over-politicization of the literary elite, leading

to an almost fanatical emphasis on realism by the professional publisher's consultants.

Most Norwegian fans read English, and we are lucky that the availability of English and American books is much better than that in Sweden, for example. However, the situation in Oslo took a turn for the worst when the bookshop with the best SF/fantasy selection in town closed down in early June. The shop's owner, Tannu Lille Grensén, was paying some of the highest rent in Oslo, and was forced to close down in spite of good sales.

## Contact with foreign fandoms

Norwegian fans have an unpleasant tendency towards isolationism. The sub-fandoms concerned with gaming and Tolkien have good contact with their foreign counterparts. SF and fanfiction fandom has a few contacts with Swedish fandom, but that's about all. The only Norwegian fans well-known in Sweden are Leonard Høegsner and Per Chr. Jørgensen. We used to have fair contact with Danish fandom, but hear little from those parts now.

## Addresses

Most queries to do with Norwegian fandom can be sent to Aniaars, Postboks 91, Blindern, N-0313 Oslo 3, Norway. If you can read any Scandinavian, the best way to find out more and make more contacts is to write to Aniaars and ask for the latest issue of *Once Upon a Time*. Or you don't know any Scandinavian tongues, the only accessible parts of Norwegian fandom are the fanzines *Outbreak* (which is written in English) and *Ironlynx* (about 30% English) -- both of which you can get from me. If you are interested in Tolkien, write to Arctedain, Postboks 83, Årvoll, N-0313 Oslo 3, Norway. Their fanzine *Angerthas* usually contains an English Corner, and it has actually come out with an all-English "best-of" issue.

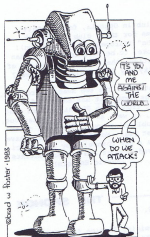
(Johan Schinanski included his phone number and address, as well as a flyer advertising the Scancon 1985 programme book cover, reprinted as a poster. Johan can be reached at Jongsstubbens 17, N-1300 Sandvika, Norway. Telephone: 46 02 54 14 60. All is certainly not bleak in Norway -- we look forward to hearing more in the future. -- LAMorse.)

# Write-in campaigns... For Worldcon and GUFF

Jack R. Herman has entered an already crowded race for the 1988 World Science Fiction Convention. He is the Convenor of the Australian bid committee for "Sydney Cove in '88". Herman wrote in a press release dated 6 June 1986 that the bid is "not just a clone of an American bid, but a unique word-of-mouth campaign aimed at those fans dissatisfied with the four current bids." The remaining bids for the 1988 Worldcon, which will be voted on at Con Federation this August, are the Bermuda Triangle (on the SS Norway), Cincinnati, New Orleans and St. Louis, all American-based bids. (However, the Bermuda Triangle bid calls itself an "off the continent" bid.)

Herman named the Shore Hotel and Convention Centre in Artarmon, Australia, as the Sydney Cove bid facility. He also said that programme emphasis will be on serious discussion of scientific and social issues underlying SF, and on items encouraging participation by all convention members.

The Going-Under-Fan Fund is also enjoying a lively competition. Not only are there three regular candidates, but Tim Jones of Aotearoa, New Zealand, has declared himself as a write-in for the current race. Jones did have his nominators for GUFF assembled on time, but his nomination was ruled out of order because one of his nominators, while born in Europe, had not been active in fandom until after moving to New Zealand. Other fans running for GUFF this year are Valma Brown, Irwin Hirsch and Jean Weber (see GUFF ballot elsewhere in this issue). Weber wrote that she was pleased with Jones' candidacy, saying that some fans were trying to promote GUFF not just as an Australian-United Kingdom fan exchange, but as a programme including New Zealand and Europe as well. (assembled from SOB correspondence by LAMorse)



## Finnoom '88 -- For the fun of it all

A self-centered report by Pekka Markkula.

The most significant Finnish SF convention up to date was held from 23 to 25 May, 1986, in Helsinki, at the premises of the dignified Old Student House. With its most prominent guest Brian Aldiss of England, Finnoom attracted some 300 Finnish SF lovers to listen to speeches and panel discussions, and meet other people.

I must admit I was flattered when I was asked by organizer Tom Ölander and the rest of the committee to hold a lecture but on the other hand, I tend to take these things with a grain of salt. I have earned my living writing for nearly fifteen years, and whenever people ask me to do something for nothing, I shun the idea. However, as I'd attended Tamcon, the Tampere convention, a year before, the idea attracted me, so I'd consented to do it. The subject was far from easy: guidance to science fiction. What could I say about a thing like that? After all, there are people with a far better knowledge of SF than I have, and my ability to analyse literature is next to none. Luckily, I was told that the subject could be approached freely and informally, so I jumped on the chance like a dog on a bone.

Funny enough, I really worked on the theme -- comparing the effort to the preparations for some radio programs I had done. I realized that I had done a job which usually would have earned me something like US \$ 2000. And again, funny enough, I was still bloody nervous getting on stage.

Surprise, surprise, it all went down well. However, I was not all that sure about the reception at first. I don't know how the audience reacts in other countries, but I'm not far from the truth when I say that talking to a Finnish audience is just like talking to a funeral crowd consisting of 300

corpses and one live guest. To say the crowd went bananas is to talk about a bunch of dead bananas.

Luckily I later discovered that my speech had been appreciated, which saved my day. Another programme item was a discussion of writers, including such famous and important people like Brian Aldiss, Sam Lundwall, Börje Hjeltn and two Finnish ladies called Eija Elo and Johanna Sinisalo. The discussion was mostly dominated by an argument concerning money. That -- of course -- is always an interesting topic.

Johanna was awarded the Atorox Prize. I was genuinely pleased -- she deserves it. Bought her a rose; got a kiss. Was even more genuinely pleased.

So, what did the whole event give me?

I think the most important of all was to get out of my room, meet people, take a step out of my cynic attitude concerning doing something for nothing. I met a lot of idealistic people who seem to be ready to bend over backwards to make things happen. Being a free-lance writer can be a very lonely experience, and I think that must be one of the reasons why people like Brian Aldiss don't get tired of going to conventions like this one.

But let me point out one thing: as I said in my lecture, science fiction is only a means of expression, it has no value of its own. Only when put to proper use to express something, it can be something worthwhile. In other words: when attending it's conventions like this one, please bear in mind that it's supposed to be fun, not something of a religion as some people seem to think.

Personally I had such a good time that it took me several days to recover. I do hope the feeling was as mutual as possible.

Sam Lundwall has sent out a letter to friends and others, stating the following:

"TO WHOM IT MAY CONCERN:

After various public activities which have interrupted my writing such as it is, I am deliberately withdrawing from affairs in order to think and read, and perhaps even create something worthwhile.

I have spent a great deal of time on public activities the past few years, including two years as president of World SF. I believe I have done my bit, and I wish to retire for a while.

So I have decided with regret not to take part in such enjoyable activities as conventions, broadcasts, interviews, or panels.

Please accept this as my only possible response at present. Sincerely,  
Sam Lundwall."

Lundwall will still appear at Balcon as guest. "That was an old promise I had to fulfill," he says.

The fan-owned publishing house LFP is publishing a collection of Terry Carr's fan writing titled FANDOM HARVEST. It will be published this summer, well in time for the Atlanta Worldcon where Terry Carr will be one of the guests. FANDOM HARVEST is in English, aimed at the international market, and will cost US\$ 16 (postage included) from LFP, Råsnedavägen 29, S-17030 SOLNA, Sweden.

The next title in the LFP fan-writing series will be a collection by the Irish fan John Berry.

This year's SEFF-race has been won by Maths Claesson, with 38 votes against 30 for Anders Bellis. A total of 72 votes were received, eleven of which from the UK. Maths will travel to a British convention this autumn, probably Novacon in October. The funds now has approximately 300 pound sterling in its cash-box. Maths will also take over the job of Swedish SEFF-administrator, as soon as possible.

This Year's Alvar Appeltoft Memorial Award went to

JOHN BRUNNER;

DEMAIN POURRAIT ETRE PIRE -  
TOMORROW MAY BE EVEN WORSE

AN ALPHABET OF SCIENCE FICTION  
CLICHES.

Les Lames Vorpalas,  
September 1985. 15FF.



John Brunner's "Tomorrow May Be Even Worse" repeats an old fannish history: good writing that simply fails to sell, and so makes its way to a fannish audience. The booklet contains twenty-six quatrains, one for each letter of the alphabet, poking fun at classic concepts in science fiction.

Originally published by the NESFA, when John Brunner was picked up by Michel Jeury, who hawked the booklet until he could find someone who dared to translate it.

The result is not to be looked down upon! The quatrains are good for many a giggle, in their original English version as well as in the excellent French translation by Sylvie Lainé (both published in this edition!), and the cartoons by ATOM just top it off. Read a sample, and enjoy:

Le  
Le ROBOT déplorait d'amour -  
Mais l'homme s'en fout. C'est  
le four!  
Pour oublier tous ses tourments,  
Un petit coup de lubrifiant...

The ROBOT tried to love a human.  
All his best attempts were foiled.  
There was nothing he could do, man -  
That is why he's getting oiled.

This is a booklet you should try to get. (Roelof Goudriaan)

Lars-Arne Karlsson, a well-known fanzine publisher. Lars received 31 votes out of 51 cast. The Alvar Award is named after a legendary Swedish fan who died in 1976, and is the only Swedish fan-award of importance. Besides the honour, it consists of a diploma and approximately £100 in cash.

The Alvar is sponsored by an institution called the Alvar Appeltoft Memorial Foundation, founded when Alvar died in 1976 and with some £6000 of financial resources at the moment. The Alvar Foundation is considering to reform its statutes, in a way that will break the foundation away from control by the Scandinavian SF Association. The reason for this is that the foundation expects to increase its funds by, a tenfold. Alvar Appeltoft's old, childless parents will leave behind their fortune for the foundation, and with some sixty thousand pound sterling as capital it seems more appropriate to have an independent Alvar foundation.

The proposed new statutes increase the board from seven to nine members, at the same time giving the board of directors all powers. It also institutes a new Swedish pro-award, to be presented annually.

There is also a new SF club in Uppsala, founded this Spring. They chose as a name for their club "Europeisk Förening för Science Fiction" (European SF Association)! The name was chosen as a joke, to be more impressive than the Scandinavian SF Association, the Swedish equivalent of the BSFA. When will the Milky Way SF Association arrive??

Times are improving slightly for the two Swedish prozines. Sam J. Lundwall's *Jules Verne Magazine* has announced that it will raise the page count from 80 to 96 this Autumn (and perhaps later on up to 128), as well as improve the layout. *Novas SF*, published by LFP publishing house, has been quite close to folding for the last year. Now the publishers have decided to give the magazine a new chance. They are especially interested if an improved layout and better contents will lead to bigger sales. . . . (Åhrvid Engblom)

## THE SPONGE

UN'ALA, number 3, March 1985.

Un'Ala is "One Wing", a feminist fanzine from Italy. It's different enough from the crop of Italian fanzines that it's well worth a review a year after publication. The editors strike a good balance between serious discussion and fanish energy. The latter is especially lacking in many other Italian fanzines I've seen: the sun rises and sets on what the average Italian fanzine editor puts in his fanzine (and the fans are mostly male, in Italy). As a result, those 'zines aren't much fun to read.

Un'Ala is a happy exception. The topics are obviously important to their authors, but the authors generally are good at acknowledging their own intellectual baggage.

There are five essays and one story in Un'Ala. I was a bit surprised at the choice of essay topics: of course this sort of fanzine focuses on women sf authors, but I had expected authors who were more current than Angela Carter, Daphne du Maurier and C.L. Moore. Then again, one can argue that good writers and good stories are always current, and the essays reviewing these authors works did exactly what they were meant to do -- introduce readers to good authors, and make them want to read the stories. As for details about the essays themselves, the only false note was a too studied review of Du Maurier's works. The other essays were good reading just by themselves. The remaining two essays looked at a science fiction theatre in Italy, and at the roles of men and women in selected sf films.

The short story, "The Sentinels of Entropy", told the story of men guarding against increasing levels of entropy by isolating those people who thought great thoughts too early in Earth's history.

Un'Ala does have a serious drawback -- and that is it is not published often enough. (Lynne Ann Morse)

EDITORS: Milena Dacerna, Franca Festino, Antonella Saccarola, Patrizia Thiebla, and Nicoletta Vallorani. Available from Club City, via Soderini, 55, I - 20146 Milano, ITALY. 68 pp, format A4, in Italian.

## COFF Goes Under?

The future of the Concrete Overcoat Fan Fund (COFF) is to be opened up to greater fandom for discussion. COFF was set up in 1982 as a humorous unpopularity award, with proceeds going to fanish good causes like TAFF and GUFF. The award was thrown into question last year when recipient Phill Probert refused to follow tradition and accept it in good grace. (He later assaulted COFF co-administrator Kev Clarke, who attended the Novacon 15 closing ceremony to excuse the presentation.) Both Kev and Steve Green would welcome comments from SOB's readers on whether COFF is worth continuing, and an announcement will be made later in the year on the basis of this and other feedback. (Steve Green's address: 11 Fox Green Crescent, Apocys Green, Birmingham, B27 7SD, United Kingdom.) In the meantime, Kev is off to lay his life down on the altar of matrimony -- on August 23, to Melanie Lardner. (Steve Green)

## Belgium

Despite problems in Flemish fandom, there will be a Belgium Beneluxcon this year. Eddy C. Bertin --editor of the main Flemish fanzine SF-Gids-- and Patrick van de Wiele have taken initiative to organize a one-day event to take Beneluxcon's place. Entrance to the convention will be free of charge, to make it easier to lure a large number of newcomers to the con. At the moment, the programme is rapidly taking shape. The con will be held October 25 - details in the "Contours" column. (EC Bertin)

## Lawsuit

Hayakawa Shobo, the major SF publisher in Japan, has lost a lawsuit against another big SF publisher, Tokuma Shoten. The issue at stake was the right to publish a collection by Japanese SF writer HORI Akira.

Hori, an SF writer known for his tendencies towards "hard SF", is the winner of the first Japan SF Prize with his novelette SOLAR WIND INTERSECTION in 1980. The Japan SF Prize is supported --or rather established-- by Tokuma, which publishes the monthly magazine SF Adventure. Earlier, the novelette had been published by Hayakawa in a hard-cover collection with the same title as the story. However, Hayakawa had left the book out of print after printing only a first edition, and journalists trying to find the book in order to write articles on the SF Prize had failed to find the collection.

Hori had a verbal agreement with Hayakawa to grant the publisher exclusive rights to the collection. But after winning the Prize and subsequently discovering that there was no copy of the book to be found in the bookshops (and, according to a certain writer, after failing to get an affirmative answer from Hayakawa when asking for reprints), Hori was persuaded by Tokuma to publish SOLAR WIND INTERSECTION in a paperback edition, by the Tokuma Shoten publishing house.

When Tokuma published the book, Hayakawa sued Tokuma and Hori, demanding that Tokuma stop publication of the collection and wanting about ten million yens, or sixty thousand US dollars, as recompense.

Central issue of the lawsuit was whether the oral agreement between Hori and Hayakawa had to be regarded as a valid commercial contract or not. Tokuma and Hori won this lawsuit, both in the first trial and also when Hayakawa appealed to the Tokyo Court of Appeals to reverse the first decision. The court turned down the appeal last February.

The first ever lawsuit in the history of Japanese SF is history. The side effects, however, are still rippling on. Some SF writers felt sympathy for Hori; for example, Komatsu Sakyo, then chairman of the Japan SF Writer's Club, was so infuriated that he announced to Hayakawa that the publisher

## Germany

The main SF publisher in Germany, HEYNE, is now also following the general trend in Germany: cutbacks. From November 86 onwards, only 8 new titles per month will appear instead of ten. The market, Heyne declares, is over-saturated. "Difficult" titles like anthologies, collections and German authors will be the first ones to go.

Heyne has also cancelled publication of the GOR series; as Wolfgang Jeschke says, the publishing house can no longer deal with the immediate indexing of the GOR books after publication, making it impossible to advertise them.

(Fandom Mirror)

## BORGES

The Argentinian writer Jorge Luis Borges died on Saturday June 14 from liver cancer. Borges was 86 years old.

Borges is generally regarded as the major Spanish-writing author of this century; making his debut in 1923 with FERVOR DE BUENOS AIRES, he had a breakthrough in the forties when his FICCIONES (FICTIONS) and EL ALEPH (THE ALEPH) were published. Blind for the second half of his life, he continued writing (short)fiction and essays, many with a fantastic angle of approach, in a condensed and economical style which made him a repeated candidate for the Nobel prize of literature.

## Japan

should stop publication of all his books, and he also stopped writing for SF Magazine, the oldest SF magazine still being published in Japan -- founded by Hayakawa in 1959. The feud between the two biggest SF publishers will not, we expect, fade away soon.

-- RAZU Hiroaki.

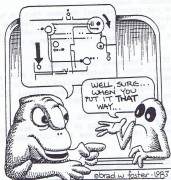
## In Translation

Of interest for libraries is the publication of a reference book JAPANESE SF IN TRANSLATION by Pukani Dan. The book covers almost 250 Japanese SF stories and novels translated into another language. Pukani is a translator and critic of Socialist SF, so we may expect this part of the bibliography to be complete. The Dutch part of it is, as far as I could judge, also complete.

There might be a couple of missing entries between the translations into the English language; this will be corrected in further editions of the book. The copy I have at hand is the 2nd edition; the 1st edition stems from 1975.

JAPANESE SF IN TRANSLATION is published in an edition of 200 copies, the price is US\$6, from 4-9-302 Matida Yamazaki Danchi, Machida-shi, Tokyo, Japan.

-- Roelof Goudriaan.



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## Hungary

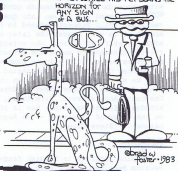
Now that the Association of Hungarian SF Clubs is officially recognized, it is active beyond the organisation of Hungaroon and the Eurocon bid for 1988.

The society just published its third collection of short SF stories, and is preparing others. These collections are given free to members of the society, but are also sold in bookstores. For a fanish audience only, they published a volume of SF poems, a bibliography and several other works. Finally, they are preparing a paleoastrophysical newsletter to be launched in the near future. The society's address is: Hungarian SF Society, PO Box 514, Budapest 5, H-1374 Hungary.



# CON TOURS

ALIEN-LATE FOR WORK - CHECKS  
WATCH-AT THREE HUNDREDTH  
TIME, WHILE HIS PET SCANS THE  
HORIZON FOR  
ANY SIGN  
OF A BUS...



SAAR-CON '86: July 25-27, 1986

SFCD-Jahrescon, held in the Bürgerhaus Saarbrücken-Burbach. Talks, SFCD meeting, and other more or less serious items. Write to SFCD-regionalgruppe Süd-west, Thomas Recktenwald, Sprenger Str 107, D-6635 Schwalbach, BRD. Attending membership is DM 25.

CONSEPT-UN7CON: August 8-10, 1986

University of Surrey, UK. GoH is Tanith Lee; membership fees £8 attending, £4 supporting. More info from Consept, 9 Graham Road, Maldstone, Harrow, Middlesex HA3 5RP, UK.

HUNGAROCON 7: August 22-24, 1986

The eleventh national Hungarian convention, held in Pécs, in the south of Hungary. A programme with "discussions, lectures and SF-movies and videos, book auctions etc." plus the presentation of the annual Hungarian SF Awards "The Golden Meteor". Contact address is László Hávsfal, Egri Gyula út 78, Pécs, H-7632, Hungary.

LILLE 86: September 6-9, 1986.

National French convention, held in Lille. Write to Alain Garquir, Librairie Andromède, 34 rue de la Clef, F-59800 Lille, France.

PR-MELTCON: September 6-7, 1986

Saarlandhalle, Saarbrücken, West Germany. With a host of Perry Rhodan authors etc. Information from Pabel Verlag, Abt. Public-relations, Postfach 1780, D-7550 Rastatt, BRD. Info by telephone: 07222-13276, for the "Perry Rhodan-Weltcon-Zentrale"

BER-CON 1: September 13, 1986

Berghelm-Oberhausen, West Germany. A local one-day con, organised by SFC "Die Erben des Universums", and taking place in the club room of the "Bürgerhaus", Zur Ville (Dorfplatz), 5010 Berghelm-Oberhausen. Start at 10 am. Write for info to: Walter Tripp, Sandberg 2a, 5010 Bergheim 2, S.R.D.

DELFTCON: 20 September 1986.

Major one-day convention in Delft, the Netherlands. Presentations of the 10th annual Dutch-language SF anthology, Ganymedes, and of Gerben Sellings's novel Coriolis are in the works. Will include good fanish program, too. Information: Benk Kersbergen, Weljersstraat 5, 2613 NK Delft, Netherlands.

INTERCON: September 25-28, 1986

the 1st International Science Fiction Festival in Warsaw, Poland. Organised by the Polish Fantasy and SF association, PO Box 77, 00-973 Warsaw 22, Poland, which is also the address for correspondence. No membership rates known.

XIICON: September 26-29, 1986

Central hotel, Glasgow. GoH Harry Harrison, attending membership is £9, supporting £1. Hotel rates between £17 (single) and £13 (triple without shower) pppn. Progress report 1 now out.

HANSE-CON: October 1986

Second Hansecon, held in Lübeck, West Germany. Write to Frank Möller, Stargasse 7, D-2400 Lübeck, BRD.

BENELUXCON 13: October 25, 1986.

A one-day con in Zaal de Nieuwe Madelon, Grote Markt, Aalst, Belgium. The con starts at 10 am, and entrance is free. No hotel reservations through the committee, but info about hotels is available. Write to Patrick van de Wiele, Wigerstraat 3, B-9330 Herdersen (Aalst), Belgium.

NOVACON 16: October 31-November 1, 1986

De Vere Hotel, Coventry, UK. GoH Ted Hubbard, special guest Chris Evans. Registration £8 to Graham Poole, 86 Berwood Farm Road, Wyde Green, Sutton Coldfield, West Midlands, UK. Rumour has it that hotel and committee are not overly friendly towards room parties etc....

CONCEPTION: February 13-15, 1987

Leeds, Britain. A convention "to celebrate 50 years of Science Fiction conventions" "Come to the plush Queens hotel for 24 hours a day of drinking at reduced prices" "Three days of intense and happy commemoration for the start of CONVENTIONS - those glorious events which bring us together periodically so we can face the real world the rest of the year!"

"Sneer at the brass monkeys and demon milk float drivers as you take to the Leeds streets on a guided tour to the site of Where It All Began..."

The tone of the flyer travels the middle road between the benign Trufanish smile at Serious conventions and an outright hoax, but do check them out for yourselves: Conception, 12 Pearnville Terrace, Oakwood Leeds LS8 3DU, England.

BECCON '87: the 1987 EASTERCON!

Metropole hotel, Birmingham, UK. For details send SAE to Beccon '87, 191 the Heights, Northolt, Middlesex UB5 4BU, UK.

CENTERCON: July 9-12, 1987

the 12th Eurocon, in Perpignan, France. Membership is 150 ff attending and 70 ff supporting, until July 31st - higher thereafter. Write to "Fictions" Centercon, 9 rue du 14 Juillet, F-66000 Perpignan, France.

CONSPIRACY '87: August 27-September 2, 1987

The 45th WorldCon! With Anything & Everything. Progress report 1 is out now. Attending membership is £25, or local equivalents - to Conspiracy '87, PO Box 43, Cambridge, England, or to your local agent.

Goudriaan and Morse

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The Netherlands

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