COUNTERCLOCK

ISSUE # 23 - NOVEMBER 2015





COVER ART by: TAIS TENG

Tais Teng is a pseudonymous Dutch fantasy fiction and science fiction writer, illustrator and sculptor. His real name is Thijs van Ebbenhorst Tengbergen and he was born in 1952 in The Hague.

Tais Teng has written one hundred books both for adults and children. And he has won the Paul Harland Prize four times. His books have been translated in German, Finnish, French and English. Currently he is translating a fantasy novel, The Emerald Boy, which will be published in Canada and the USA by Miyu Magic Stones.

[-Wikipedia-]

WolfEd: I have been familiar with the art of Tais Teng since the late 70's/early 80's, when his illustrations first appeared in German Perry Rhodan-magazines. As a writer Tais Teng is working on his 120th novel. Unfortunately, most of his work is only available in Dutch.
I am guessing, *Tais* - is a hint at how to correctly pronounce the Dutch name "Thijs"

We are all now connected by the Internet, like neurons in a giant brain. Stephen Hawking

INTRODUCTION

If, or perhaps *when* the sea level rises, Venice and the Netherlands will be the first to join the legendary Atlantis. Who would notice? I would.
We don't live many meters above the current sea level ourselves. I was thinking... let's take a look at sf & sf-fandom in the Netherlands before it is completely gone. For any reason.
But the Arizona State University has announced a Climate Fiction Short Story contest and even though I am quite sure that global warming occurs, the ultimate consequence of it, is that an ice age will follow. And imagining Stockholm under a kilometer thick ice sheet, made me aware that Venice might be rising from the sea, instead of sinking into it.
If the sea level would rise 6-8 meters if all the ice on Greenland melted away, then imagine how much sea water would be tied up in ice if all of that which once was under ice, would be under ice again. The Venetians would need to go by car, to get to the beach. And the Dutch (if not under the ice) could walk on dry land to NOVACON.

---

https://climateimagination.asu.edu/clificontest/

The initial indications of participation for this issue were promising. Would a *dying fandom* show more activity than a thriving one like the Swedish? So it seemed. But more than half into October my hopes went back down. All the fans who once were active are still there and surely, had I used the slightest hint of a whip, then some more contributions would have been made and I could have gloated over the fact that a dying Dutch fandom still show more life signs than a pretty much thriving Swedish fandom.
But... to be fair... I didn't use any whip on them either and doing it now, would have tweaked the outcome.
So, let's just make the best of what we got.

I have also long time been considering to go about the creation of an issue in entirely different (new for me) ways. How you will notice the differences, I don't know. Yet. But I thought the best time to begin with these alterations is *now.* As always.

One constant problem is the table of content. It is not until I am finished with an issue, that I know all of what goes into it. Sometimes contributions or ideas come up last minute. The easiest way to deal with it, is to put the table of content, the index, last.

The chaos in my head has had me jumping between topics in a slightly random fashion. I am not satisfied with this myself, so I am trying to restrain myself on this account. The main topic of this issue is fandom in the Netherlands and so we begin with Jaap Boekestein's article on Flemish fandom of the fifties and sixties. And I will add my ranting between the articles. Enjoy!

Wolf



Nicolas Krizan and Lars "Lon" Olsson, two of Swedens finest fan-artists at the Eurocon in Stockholm 2011.

Nicolas Krizan

Born 1963 in Lidköping, was one of the most distinguished Swedish fan-illustrators throughout the 80's. His work began 1977 in the comic-fanzine *Fasett* and he is now professional art director, illustrator and comics-creator. In 2004 he was awarded the Alvar, for extensive and important idealistic work of lasting worth to Swedish science fiction fandom. John-Henri Holmberg stated; he is one of the few fan-illustrators of Swedish fandom who is not only an illustrator, but in fact an artist.



Artwork: Nicolas Krizan, 2004 - "The 2nd Inquisition"

Dutch and Flemish fandom, 50' & 60s by Jaap Boekestein

Dutch and Belgium fandom, close and separated

The main language in the Netherlands is Dutch, with a small Frisian-speaking minority in the North. Belgium is a country with three languages: Flemish, which is very close to Dutch (to some extent comparable to the situation of 'American' and 'British' English), Walloon, which is very close to French, and a very small group of German speakers on the East border.

Because of the language Flemish fandom has always been very close to the Dutch fandom, while Walloon fandom was almost completely orientated towards French(-speaking) fandom. There was very little contact between Flemish and Walloon fandom, although so me fantastic Belgium authors wrote in both languages. E.g. John Flanders/Jean Ray, aliases of flamboyant Flemish author Raymond De Kremer (1887-1964) who wrote lots of stories and a novel in both languages. He was the only European author to be published in *Weird Tales* more than once.

Dutch fans had (and have) the considerable advantage that, while the Netherlands is a bigger country than Belgium, the four mayor cities (Amsterdam, The Hague, Rotterdam, Utrecht) are concentrated in the west of the country and are well connected. The big Belgium cities (Antwerp, Brussels, Gent) are much more separated. This made it much harder for the smaller Flemish fandom to meet and organise. The 'Low Lands' is a name used for the Netherlands together with the Dutch-speaking part of Belgium.

Science fiction and fantasy have been for a major part English-orientated in the Low Lands. Over 90% of everything published is translated American or English science fiction/fantasy. Other languages have been very little translated, with the one excep tion of the German pulp series *Perry Rhodan*. There has been (and is) some original Dutch and Flemish science fiction and fantasy.

First fandom: born and died out again in the 50s

Science fiction was sporadically published in the Dutch language before the WW II (mostly authors like Jules Verne, H.G. Wells and Edgar Rice Burroughs), but the first fans can only be found in the late forties, early fifties.

Possible the first 'fanzine' in the Low Lands was *Fantasie en wetenschap* [Fantasy and Science] by Ben Abbas and Lo Hartog van Banda. There were four issues between December 1948 and March 1949. It seems the magazine was more directed to a genera l public than any existing fandom.

Between 1951 and 1957 the Dutchman Nico Oosterbaan had contacts with British fandom, among others with Ken Slater and the British science fiction club *Operation Fantast*, and some thirty other fans in the Netherlands. This group was mainly an imp ort- and swap-club and had no real organised form. In January 1953 Nico Oosterbaan published through his advertising agency Propax in The Hague one issue of *Planeet* [Planet]. In this magazine Nico Oosterbaan asked for other fans to respond, but the re seemed to have been little reply. No club was formed. Nico Oosterbaan had also contacts with the *Alpha*-club.

Another one off fanzine was *Space Fiction* by the Dutch fans Henk Luderichts and Tim Verheggen in 1952. Tim Verheggen was an editor and graphical designer, Henk Luderichts worked in advertising. The print run was an ambitious 10,000 of which 6000 to 7000 were sold. Because of lack of time of the two publishers there was never a second issue.

So far all the magazines started were short lived publications without a group of fans for support. The motives of the different publishers were probably to look if a professional science fiction magazine in the Netherlands was possibly. Alas, the time was not ready yet.

The real first recognisable fandom and fanzine was the Flemish *Alpha*. The Flemish fans Jan Jansen and Dave Vendelmans had in the early fifties contacts with British science fiction-fans. Also some fans were stationed with the British army in Bel gium. The two fans started in 1953 the first fanclub in the Low Lands. The name was Antwerp Science Fiction Fan Club, which became *Alpha*. The club also published the fanzine *Alpha* with readers in Great Britain, the USA, the Netherlands, Belg ium and France. There were about twenty three issues of *Alpha* (first in summer 1953, last in 1956). The fanzine started out in Dutch and English, but became completely English. *Alpha* was probably the first regular published fanzine in Europe , outside Great Britain. De club organised also a small convention at the home of an Antwerp fan (not Jan Jansen of Dave Vendelmans). There were about fifteen people with one or two British and an American. This could well be the first convention in Europe, again outside Great Britain. When Dave Vendelmans emigrated to Canada in 1956 and Jan Jansen married and became father, *Alpha* stopped.

After the first small wave of fandom in the Low Lands it became very quiet in the late fifties. Only notable is the 'Hobbit-maaltijd' [Hobbit-meal] on 28 March 1958, in Rotterdam, the Netherlands. This was the only time ever J.R.R. Tolkien accepted an invention to be guest of honour. A diner was organised by his Dutch publisher Het Spectrum and the bookstore Voorhoeve & Dietrich. Because of this visit Mrs. K.P. van de Mandele started for reading and discussing the work of Tolkien a very small readi ng-club that existed for some time. Maybe this was one of the first Tolkien-'fanclubs' in the world.

The only trace of fandom to be found in Belgium and the Netherlands and the end of the fifties, beginning of the sixties was *Contact*, the English-language fanzine of Jan Jansen, with an unknown number of issues, around 1959/1960.



Artwork: Nicolas Krizan

The sixties: born again fandom

Like in the USA in the Netherlands the mass market paperback became very popular after WW II. Several publishers had long running series with some science fiction and horror titles (mostly by publishing houses Bruna and Het Spectrum). Still science fiction was not recognised as a separate publishing-genre.

The first try to get science fiction established as a commercial viable genre was not by the big Dutch publishing houses, but by De Schorpioen, a Flemish publishing house of pulp-series. Flemish folklorist and literary agent Albert van Hageland started with publishing house De Schorpioen in 1961 with *Utopia*. There were twenty four issues form June 1961 to March 1963. The stories were not of highest quality. Work of among others A.E. van Vogt and the German *Perry Rhodan* author K.H. Scheer , were 'edited' - some fans said 'butchered' - to fit the format. Like so many Flemish publishers, De Schorpioen had distribution problems (especially in the rather closed Dutch market). *Utopia* was sometimes hard to get and the pulp-series seemed n ot to bring the financial success that was hoped for. In the final issue the editor wrote that the series had been stopped because of the big demand for Wild West-, War- and Detective-novels. In the seventies De Schorpioen and Albert van Hageland would try a

few more times with science fiction- and horror pulp-series.

The year 1965 saw the rebirth of fandom in the Low Lands. It all started with the 23th Worldcon: *Loncon II*. Because of this convention 'Mr. Sci-Fi' Forry Ackerman visited Europe.

Through mail-contacts with British and American fans several Dutch fans had found each other. This small and nameless group came together every now and than to talk, swap books and go to the few science fiction movies that made it to the Dutch cinemas. From this group came the invitation of Dutchman P. Hans Frankfurther to Forry J. Ackerman to visit the Netherlands after Loncon II. Forry accepted and when he arrived at Tuesday 10 August with the 22.28 train from Düsseldorf, he was welcomed at the station by P. Hans Frankfurther, a group of students in monster suits and some journalists. The next afternoon there was a meeting in the Stedelijk Museum of Amsterdam. [Forry's recollection of this visit can be found in the Souvenir book of *Confiction* , the 48th Worldcon in The Hague].

After the meeting some thirty visitors decided to start a science fiction club. Forry J. Ackerman travelled on to Belgium while with the support of P. Hans Frankfurther, Leo Kindt, Albert Taal and some other people, a new science fiction club was start ed: *het Nederlands Contactcentrum voor Science Fiction*, or *NCSF*.

On 28 March 1966 the first official meeting of the *NCSF* was organised in the showroom of Centrafilm N.V. in Scheveningen (The Hague). The members could see the Dutch pre-view of *Godzilla versus the Thing*. The first (and that year the only) issue of the clubzine *Holland SF* came out that summer. On 15-16 October a two-day science fiction congress was organised in Amsterdam: *NCSF-congres 1*. Not familiar with British or American conventions, this first con was pretty serious wit h most fans wearing ties and suits. On the con the art-duo 'Grovis' (Ruurd Groot and Eduard Visser) announced a new science fiction series with the publishing house Meulenhoff.

At the same time in Belgium fandom started again. In Brussels the fan Eddy Reiniers started the *Vlaamse Kring voor Science Fiction*. This club started officially on 18 April 1966, but only on 22 September Eddy Reiniers wrote to all the fans known to him. There was one issue of the clubzine: *Science Fiction Nieuws*, with Eddy Reniers as publisher and with a publication date of November 1966 (actually the issue appeared in the summer of 1967). The club and the zine were no success and from ne ither was anything heard again.

Danny De Laet, another Flemish fan, started in Antwerp in July 1966 another science fiction club*:* *Vereniging ter bestudering der Nederlandse wetenschappelijke verbeeldingsliteratuur* [Club for researching the Dutch scientific fiction]. This club was mostly Danny De Laet himself, although it is quoted as the publisher of the fanzine *Kosmos*. After start of the club *Sfan* in 1969, Danny De Laet gave up the *Vereniging ter bestudering der Nederlandse wetenschappelijke verbeeldingsliter atuur*.



Artwork: Nicolas Krizan, 2007 - "Through darkness".

Kosmos was one of the few fanzines that was in Dutch and French. Issues 0, 1 and 2 appeared in July, August and October of 1966. Editors were Serge Betran (an alias of Danny De Laet) and Jozef Peeters. Part of issue 1 was *Cahier Jean Ray 0*, which was about the work of the recently died Flemish writer Jean Ray (a.k.a John Flanders, both aliases of Raymond De Kremer).

The year 1967 was very important for science fiction in the Netherlands and Belgium. Publishing house Meulenhoff realised its plans to start the special science fiction mass market series in the Netherlands. Six titles of Heinlein, Asimov, Anderson, Kornbluth & Pohl, Harrison and Ballard were published. The new series were an enormous success and Meulenhoff published the same year four more titles by Brunner, Farmer, Disch and Davidson. Other publishers followed suit with separate science fiction series. Suddenly plenty of science fiction was available, a situation that

stimulated without question the growth of fandom.

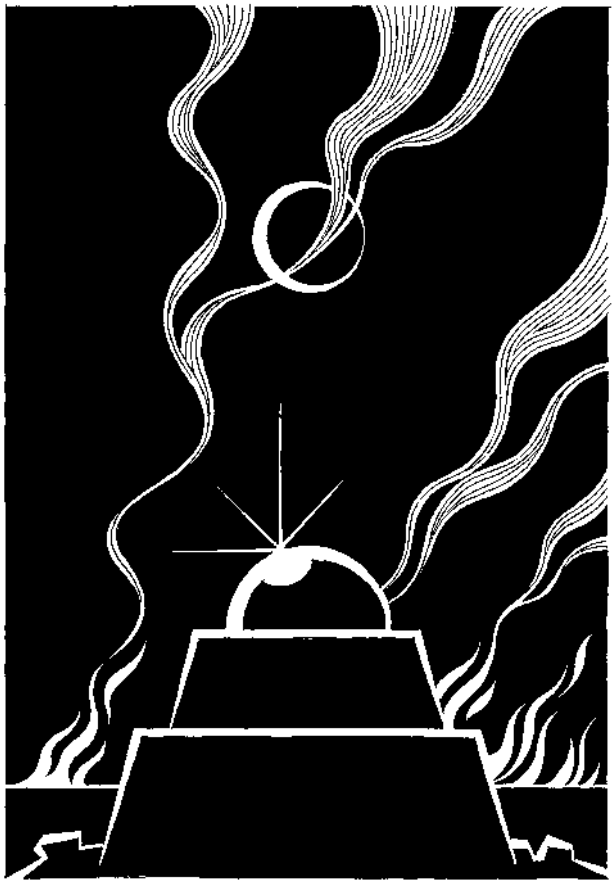
Publishing house Vector tried to start in February the Dutch version of *Galaxy Magazine*. Five anthologies with the name *Galaxis* with artwork and stories of *Galaxy Magazine* were published, edited by Theo Kemp. The first four anthologies looked exactly like a magazine, but a subscription was not possible. The fifth was nothing more than a mass market paperback. Sales did not meet expectations and the five titles were remaindered.

In Germany the pulp-series *Perry Rhodan*, written by a team of authors, was very successful. The Dutch publishing house Born decided to publish the pulp-series in the Netherlands. The first six titles were published as mass market paperbacks (three in 1967, three in 1968). After the first six issues Born stopped with the *Perry Rhodan* mass market paperbacks. But the publishing house printed its own books and only to fill free space on the printing press Born started to print *Perry Rhodan* in pulp-magazine format. *Perry Rhodan* became the most successful pulp-series in the Netherlands and only with a slight stop in 1970-1971 the series is still running today.

In the meantime the young science fiction club *NCSF* was in trouble. There were no conventions in 1967, and not a single issue of *Holland SF*. More successful was Danny De Laet with four issues of *Kosmos*: issue 3 in January, 4 and 4b is both in March, and the double number 5/6 in December. In *Kosmos 3* Jozef Peeters' *Cahier Jean Ray* reappeared, as *Cahier Jean Ray 1*. In 1971 *Cahier Jean Ray* would become a separate clubzine of the club *Werkgroep Jean Ray*.

The *NCSF* came back in 1968 with a second convention: *NCSF-congres 2* on 20 April in Amsterdam. About seventy five people came together to hear different speakers. On the convention was decided to organise a short story competition. The win ner F.J. Bunning with 'Donor gezocht' [Donor wanted] got his prize on the *SF Dag* [SF Day] on the 17 October in Amsterdam. Other activities of the *NCSF* were organising pre-views of Stanley Kubricks movie *2001* on 3 September in The Hagu e and 12 September in Rotterdam. Also there was the *Eerste Haagse Minicon* on 14 November in the house of a fan in the Hague. This minicon was in fact a meeting of seven people: Alfred Brouwer and his wife, Annemarie van Ewyck, Johan Hogedoorn, Leo Kindt, Albert Taal and Jan Veldhoen. For the first time a group was formed to visit foreign conventions, especially the Eastercon in Oxford next year. At the meeting also was decided to organise several days in 1969. *Holland SF*, the clubzine of the *NCSF* knew six issues in 1968, including its first short story and its first book review.

At the same time the American fan Billy H. Pettit was living in the Hague. He published the English language fanzine *A Newsletter from the Hague/Den Haag Nieuwsblaadje* in January 1968. Billy H. Pettit had many contacts with international fandom. There seems not to be that much contact between Billy H. Pettit and the local Dutch fans. Only one issue of *A Newsletter from the Hague/Den Haag Nieuws-blaadje* is known.



Artwork: Nicolas Krizan, "Nightfall"

In Belgium the Flemish fan Danny De Laet was pretty active with fanzines. He published the issues 7 and 7bis of his Dutch-French fanzine *Kosmos* (in 1971 the last two issues - 8 and 9 - would be published). He also started a complete French-langu age fanzine: *Futur*. This fanzine had three issues: no. 1 in June 1968, no. 2 in September 1968 and no. 3 in August 1969. Danny De Laet contributed also - probably under alias D. Golbekijk - to the Flemish fanzine *Toekomst Een* [Future One] of Paul Torfs. The aim of this fanzine was to publish as much original Flemish and Dutch material. Stories of Flemish writers like Eddy C. Bertin and Julien C. Raasveld (under alias Paul Pandira) were published in *Toekomst Een*. In April 1968 issue 1 was published and in October that same year issue 2.

The fan and writer Julien C. Raasveld started in 1968 two fanzines: *Galax* and *Science fiction/fan-*

tasy fan. They would be the first in a long line of fanzines by Julien C. Raasveld. There were five issues of *Galax*: no. 1 and 2 in 19 68, no. 3 in 1968 or 1969, no. 4bis in October 1969 and no. 5 in November 1969. *Science fiction/fantasy fan* was published under the name and mail address of fan Daniël De Raeve. First issue was on 20 January 1968, second (and last) issue in Ma rch. Because of problems with the mail Julien C. Raasveld decided to publish the zine under his own name. He also changed the name into *Sfan* and restarted the numbering.

In 1969 the *NCSF* did not organise a convention, but in The Hague there were several science fiction days: *Eerste Nederlandse SF-Ruildag* on 27 February and *Tweede Nederlandse SF-Ruildag* on 29 April. During a general member meeting o f the *NCSF* on 12 April in Hilversum was decided to make the *NCSF* an official club with Leo Kindt as chair. Four issues of the clubzine *Holland SF* were published.

In Belgium on 29 November there was the meeting *Pa-Sci-Fic* in the Comic Art Gallery of Antwerp with Flemish and Dutch fans. Flemish fan Julien C. Raasveld proposed to start a Flemish science fiction club. On a meeting which became known as *De Vergadering der Vier* [The Meeting of the Four] on 14 December at home with Julien C. Raasveld in Antwerp four fans (Danny De Laet, Paul Torfs, Daniël De Raeve and Julien C. Raasveld himself) started the Flemish science fiction club *Sfan* w ith Julien C. Raasveld as chair. Earlier Julien C. Raasveld had renamed his fanzine *Science fiction/fantasy fan* into *Sfan* and published issue 1 in September 1969, and issue 2 in October 1969. In December he would publish issues 3, 4 and 5. A fter the start of the club *Sfan*, Raasveld's fanzine became the official clubzine and the numbering started again with issue 1 in March 1970 as the clubzine *Sfan*.

Another new club in Belgium was *Werkgroep Jean Ray* which was started by Jozef Peeters. This was not an science fiction club in the normal sense. The aim of the club was to study the work of the Flemish fantastic writer Jean Ray/John Flanders (Ra ymond De Kremer). In the seventies *Werkgroep Jean Ray* had several club- and newszines. In 1985 Jozef Peeters stopped with this club.

Paul Torfs also published in 1969 issue 3 of *Toekomst Een*.

In 1970 there were some very important developments. The *NCSF* organised two science fiction meetings in 1970: on 28 February the *Derde Nederlandse SF-Ruildag* in The Hague, in pub Paviljoen, organised by Leo Kindt and Alfred Brouwer. On 16 May there was a meeting which was also the first member meet as an official club in the Amsterdam. Also three issues of *Holland SF* were published. The *NCSF* still exits today and *Holland SF* still gets published.

More important was *Sfancon 1* in the library of Antwerp on 19 April, organised by Danny De Laet and Paul Torfs. This was the first of the fifteen Sfancons that would be organised up to the eighties. The first Sfancon almost was cancelled because the library demanded at the last moment payment for use of the space. Danny De Laet wanted to stop, but Paul Torfs and Georges Adé convinced him to continue the con. Guest of Honour was Flemish big name fame, the folklorist, publisher and literary agent Albert van Hageland. Forry Ackerman was also announced, but he could not make it. There were panels and a dealer room. The novel *De Ring* by Flemish author Gust van Brussel got the Sfan Award for 'best science fiction novel in recent years in the Dutch language' (which was not very difficult because original Dutch or Flemish science fiction was very rare). Also the Walloon fanzine publisher Michel Féron and the Dutch fan Leo Kindt got a Sfan Award. The new, young author Eddy C. Bertin w on the Sfan story competition with the short story 'Tijdstorm' [Timestorm]. The Czech movie *Ikarie XB-I* and the *Brick Bredford*-serial were shown. There were some eighty attendees.

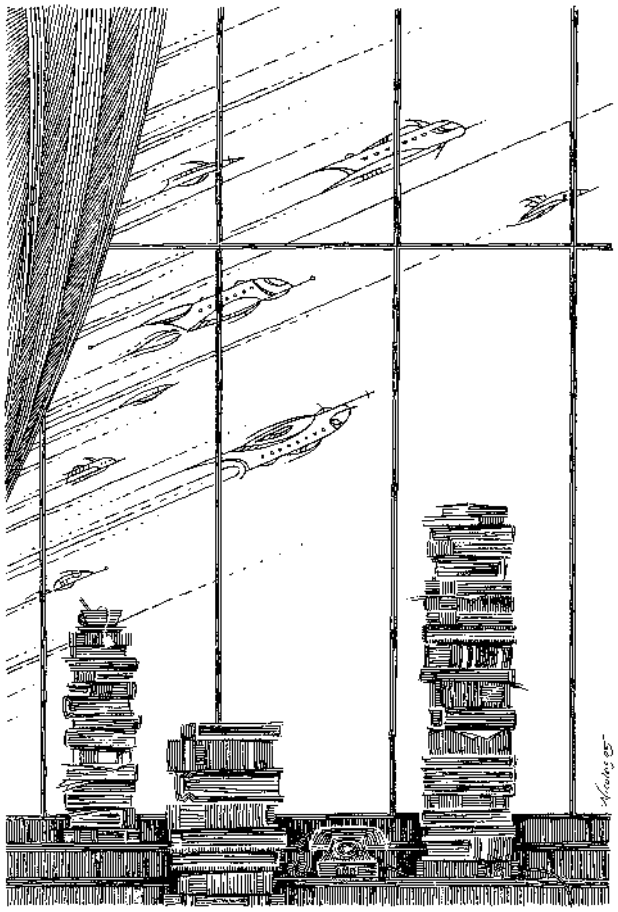
The club *Sfan* had some troubles in 1970. The first worldcon in a non-English speaking country was *Heicon '70* in Heidelberg, West Germany. This worldcon was visited by several Dutch and Flemish fans. Danny De Laet wanted to sent an official Sfan-delegation. Most members could not go, so Danny De Laet went alone and left the club soon thereafter. Still the peace was not restored. Around October or November 1970 several members of Sfan (Simon Joukes, Paul Torfs, Willy Magiels, Jan Jan sen, Martin Box and George Gorremans) took action. The chair Julien C. Raasveld was voted out, and the club was reorganised. *Sfan* would merge in 1981 with the other Flemish science fiction club *Progressef* (started in 1973) and would stop in 1986.

There had been five issues of Julien C. Raasveld's fanzine *Sfan* (1, 2, 3, 4, 5) and five issues as the clubzine *Sfan* (no. 1 March 1970, no. 2 April 1970, no. 3 July 1970, no. 4 August 1970, no. 5 October 1970). After Julien C. Raasveld wa s voted out, it was decided to have a new clubzine: *Info-Sfan*. The fan Paul Torfs had published issue 4 and 5 of his fanzine *Toekomst Een* in 1970. He stopped with *Toekomst Een* to publish, with the help of Simon Joukes, the new clubzine *Info-Sfan*. The first two issues of *Info-Sfan* were published in November and December 1970. After thirty one issues *Info-Sfan* would be renamed *SF Magazine* in 1973. Also were sixteen issues of the very small newszine *Sfantoom*

published from July 1970 to November 1971.

The Dutch publishing house Born decided in 1970 to stop with the pulp-series *Perry Rhodan* after issue 35. A group of five Amsterdam fans (Karel Rave, Han Slotema, Jan Wiggermans, Joop van Kerkwijk and his brother) wrote letters and talked with t he publisher to get him to continue the series. Also several other fans like Kees van Toorn and Robert A.J. Zielschot wrote to the publisher. The action was a success and 1971 *Perry Rhodan* was continued. The group of five fans formed the club *Perry Rhodan Science Fiction Vereniging Terra* on 3 July 1971. This club with its clubzine *SF Terra* still exits today.

At the end of the sixties science fiction and fandom were established firmly in the Low Lands. The seventies would show a large growth in book titles, pulp-series, fanzines, conventions, clubs and fandom. But that is a story for another time.



Artwork: Nicolas Krizan

Sources: -Boekestein, Jaap, De kroniek van de drie zusters der dromen, Bravado Books, 's-Gravenzande (The Netherlands), 1993

-Boekestein, Jaap, Strategische adviezen voor uitgeverij Babel Publications aan de hand van een analyse van de Nederlandse markt voor science fiction en fantasy 1967-1997, Final Thesis, Opleiding Boekhandel en Uitgeverij, Hogeschool van Amsterdam, Amsterdam (The Netherlands), 1999

-ConFiction, 48th Worldcon Souvenier Book, Den Haag (The Netherlands), 1990

-Warner jr., Harry, A Wealth of Fable, an informal history of science fiction fandom in the 1950s, SCIFI Press, Van Nuys (California, USA), 1992

Jaap Boekestein (1968) is a Dutch fan who wrote the history of fandom in the Netherlands and Flemish part of Belgium: *De kroniek van de drie zusters der dromen*. He is also the author of over a hundred SF-, fantasy-, horror- and thriller stories. Two of his fantasy novels *Schaduwstrijd* and *Meesterproeve* were published by Dutch publishing house Babel Publications. He organised for four years the annual Dutch story competition *King Kong Award* (renamed *Millennium Prijs*). He was the fan guest of honour at *Beneluxcon 2000-ConTreaty* in Maastricht. He is editor at the Dutch publishing house Het Spectrum where he gets paid to read science fiction and fantasy.

The Void of the 70's

Unfortunately, I have not been able to get anything on Dutch & Flemish fandom of the 70's.
But most certainly it was the time in which a young Perry Rhodan-fan named Kees van Torn began to stir things. In a letter to the German Perry Rhodan-magazine he wrote in 1971 from Rotterdam about his plan to publish a Perry Rhodan-encyclopedia in their clubzine. For this he got from Willi Voltz permission to use the cross-section drawings from the magazine if he only published it with a mention of the source (*Perry Rhodan # 504, 1st edition, 1971*).

In the Italian edition of Perry Rhodan # 13, Antonio Bellomi reports from the Perry Rhodan-convention in Amsterdam on March 12th in 1977. It is mentioned that the Onckels brothers of the PRC Fellow's Inn are present to market their international SF and Perry Rhodan-convention in Kleve the same year (my first convention). Being held so close to the border with the Netherlands, surely the 77 SFCD-convention must also have attracted some Dutch fans.
I would not be surprised to find that Dutch fandom had a similar *problem* as the German fandom had in the 70's. That 90% of it revolved around Perry Rhodan. In retrospect, this was not as bad as it may sound. Perry Rhodan-fans were after all *readers*.
...and even if their reading from an sf-point-of-view was lopsided, then at least it was still healthy *reading*. And I feel that Kees and I are good examples of Perry Rhodan-fans who eventually turned out to do more than preaching a single gospel.

- Wolf -

If *memory serves, we met, albeit only once, at the Eurocon 7 in Mönchengladbach 1982. It was the classic kind of encounter. He was standing at a cross-road in the middle of town. Map in hand. And I am not sure if it was Joachim Henke or me who first said; "THAT has got to be a science fiction-fan." He had all the charisma of one. "Looking for the convention?"*
We went for lunch instead, and I learned how to pronounce that Dutch name. The tricky part is Goudriaan, but we eventually got it right.

Shards of Babel

memories of making a European newsletter (1982-1995)

by Roelof Goudriaan

Go North, Young Man

A Europe-wide newsletter: the attempt started towards the end of my study years - I had discovered fandom two years before; just too late to even consider going to a mysterious event called the "World SF Convention" in Brighton.

I found loads of material discussing it though: half of the authors whose books I'd been devouring, would have been there, giving talks, debating in panels and so on. English was no problem: having consumed all there was to be read in my my native Dutch, I'd moved onto English.
What a bummer to have missed that. But not to worry I thought,: instead I would attend a local Amsterdam convention called the Perry Rhodan Con in 1980.
I did. And I hated it. It lacked every kind of intelligent debate that had made that WorldCon programme seem so attractive. I felt sorely annoyed, a bit betrayed. I immediately started writing an article berating that unfortunate convention. In English of course: I was for the moment done with local fandom.
My trust in Dutch SF fandom was mended later on, when I discovered other fan groups. But that start in SF fandom gave me an outward-looking orientation very early on.

Polterabend: The *Spang Blah*

So I started an English-language fanzine in 1981, and began attending UK conventions. At a Glasgow convention, I discovered an old copy of an international newsletter titled the Spang Blah. It was produced by an Australian fan named Jan Howard Finder and it was an eye-opener; a newsletter about science fiction and fandom in non-English speaking areas, offering the promise of opening whole new territories to discover... But the Spang Blah had just ceased publication (its final issue was number 20 dated 1980, if I'm not mistaken), giving me the idea to start my own newsletter: Shards Of Babel.

I didn't feel ideally placed to start such a fanzine: next to Dutch, the only language I've only mastered to a proficient degree is was English. But I figured fans would not mind making an effort to contact me in their second or third language since, after all, I was also writing in my second language. A few months before I finished my studies, reasonably optimistic of finding a job to afford the international postage rates, the first issue of Shards Of Babel appeared in May 1982.

That first issue was a modest four-pager, with loads of good cheer about future growth, a European convention column and news items from Holland, Belgium, Sweden, Yugoslavia, Finland and Italy. "East European fans unable to transfer money can get Shards Of Babel for a show of interest", the masthead stated: Europe in the early '80s was of course an entirely different place than today's semi-united Europe. By January 1983, the fifth issue contained 16 pages and covered lengthy con and fanzine columns, convention reviews, an article on fandom and sf awards in the Soviet Union by Erik Simon, and news from more European countries – leafing through it, I notice items from Germany, Great Britain, Finland, France, Holland, Hungary, Iceland, Italy, Poland, the Soviet Union, Sweden and Yugoslavia: a patchwork of convention, book and fanzine reviews, news and snippets and general overviews.



Shards, Mere Shards

My ambition for Shards Of Babel was always to stimulate fans' interest in science fiction and fandom in surrounding countries and give them a beach-head to investigate further. I never strived for the completeness of a Locus – I wasn't that unrealistic: arousing interest, that was all I aimed for. It reflected my own restless curiosity about places beyond the

one foreign fandom – the lively British scene – which I was enjoying first-hand. I tried to make Shards Of Babel the fanzine I would like to read. To facilitate those glimpses across the border, Shards Of Babel featured loads of contact addresses, from conventions, magazines and even mail-order booksellers.

The print run of Shards Of Babel was never huge, a couple hundred copies. That modest print-run makes a lot of sense: I quickly learned that that outward-looking curiosity, even in science fiction fandom, is a minority trait. The more successful Eurocons in that period combined a small international contingent with large local or national numbers of sf fans, whose interest in foreign sf affairs was slight. In the eighties, foreign sf news and books were harder to obtain in Eastern Europe than in Holland, so at least half of my print run of every issue went to the various East European fan communities.

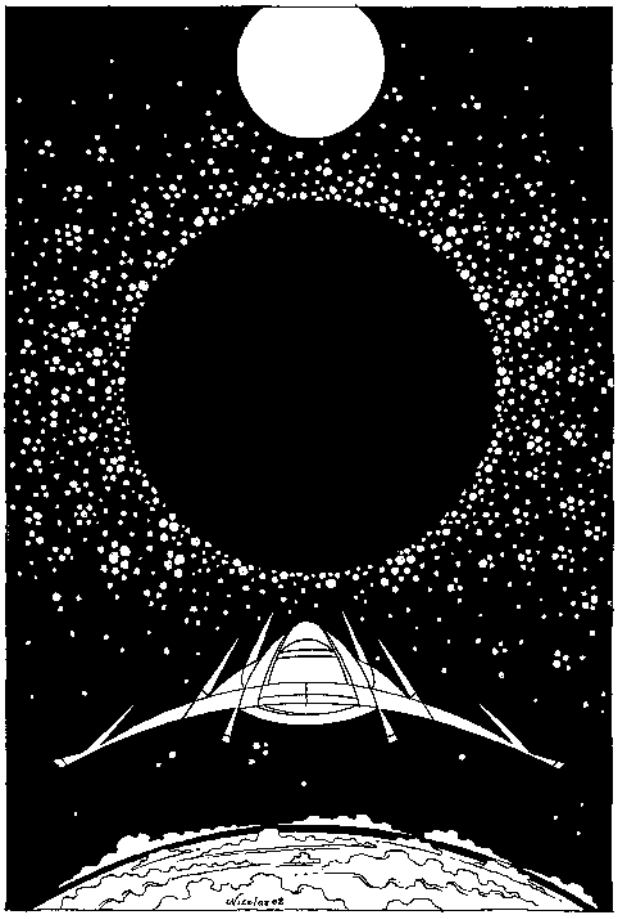
From A to Z: and Beyond

While it lacked the mass appeal, Shards Of Babel's international character did make it very visible. The magazine got me invited as Guest of Honour for both an Antwerp and a Zagreb convention, from A in 1983 to Z in 1986. Wolf asked me to mention the awards Shards Of Babel received: frankly, I'm hopeless with that kind of detail. I felt very honoured to receive a Harry Harrison Award and to see a Eurocon Award bestowed upon Shards Of Babel, but I've kept no records with exact details. I felt both awards to be at a time where I still wanted the magazine to grow considerably before being content myself.

The truly memorable part of doing Shards Of Babel was meeting the special people who shared and I'm confident still share our curiosity and our love for sf. I've mentioned some of you elsewhere in this article, but of the people sadly no longer with us I need to mention joan hanke-woods, who gave so much of her art and enouragement, even Chinese food to sustain me on my El Al flight from Chicago to Europe; and John Brunner, a man who could make you feel that what you were doing mattered.

I also thrived on feedback like the words of Karel Thole, a Dutch artist living and working in Italy, who told me enthusiastically that an item in Shards Of Babel convinced him to go to a convention held on a ferry between Sweden and Finland, and what a great time he had had. Or the notes from an American fan, Lynne Ann Morse, who'd spent a year studying in Bologna and got in touch with Italian fandom through Shards Of Babel. She thanked me by sending me back my own newsletter in a revised, “more pleasing”, layout... Starting with issue 16 – we're writing 1985 by now – Lynne Ann started living with me, co-edited the newsletter and we got married a few years later.

The “newsletter with tectonic temerity”, as that issue's masthead stated, by then was featuring more and more longer articles. Issue 21, which appeared in the summer of 1986, had several articles of a page or more – quite a few words in the consistently small typeface enforced by the cost of international postage. John-Henri Holmberg discussed the start of fannish fandom in Sweden, I talked at length about the Zagreb Eurocon, Ellen Pedersen critiqued “American criticism that manages to insult everybody except the paradigmatic twins D. Suvin and M. Angelnot”. The next issue featured an essay on the structural limits of European Science Fiction by Italian publisher Gianfranco Viviani, translated by Lynne Ann, as well as a con report of the 25th Japan SF Convention in Osaka by Hazu Hiroaki. Our newsletter had reached a certain maturity in tone and contents.



Artwork: Nicolas Krizan, 2008

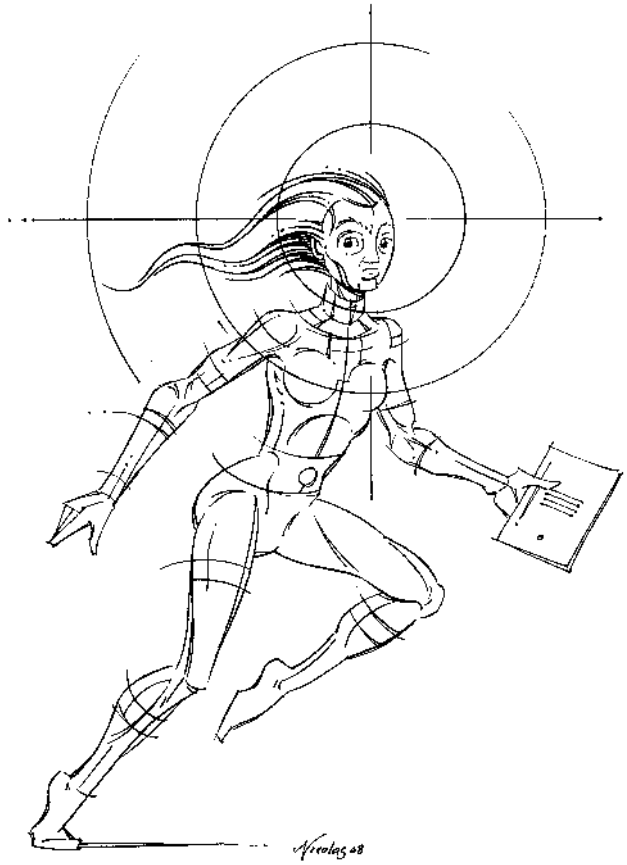
Paradigm Shifts

By 1985, we had gotten very busy. Kees van Toorn managed to organize Dutch fandom (with a lot of help from our international friends) to bid for a Worldcon in 1990, and for a crazy two-year period Lynne Ann and I were putting in some forty hours a week until the bid was won and we could step back. At that same time, European fandom was changing, fast. More and more fans from Eastern Europe were

able to travel to Western conventions, and after the fall of the Berlin Wall, the Dutch Worldcon ConFiction saw huge numbers of East European fans attending.

In Shards Of Babel 31, dated early 1991, Erik Simon wrote about the effects of German unification to DDR SF readers and writers, and Jaroslav Olsa interviewed an Albanian SF writer. The next issue reported on the wellbeing of Zagreb fans in the "recent armed conflicts" there, while Josef Nesvadba wrote a long essay about Central Europe and SF in those regions: The Future That Just Ended. "And then the change came, in practically all these countries, and the boom stopped. People are reading less, of course. the main reason is that literature doesn't have to supplement political opposition once opposition is free. … Literature is returning to its genuine role and for many it is a painful return."

And that was the case, indeed. In 1991 I managed to publish four issues, in 1992 five (among which a news item about a convention site claimed by both the Ukraine and Russia ...) ; in 1993 only two issues appeared – in which a Perry Rhodan editor was quoted who claimed that Serbs and Croats would not wage war with each other if only they would read Perry Rhodan, but which luckily also contained more insightful material such as Cyril Simsa's feature on Czech fandom and feminism.



Artwork: Nicolas Krizan, 2008 "Just do it"

Shards to Shards

The last Shards Of Babel (though I didn't realize it at the time), issue 42, appeared after a gap in May 1995, at least if my files from that hectic period are complete. The demise of Shards Of Babel was caused by a combination of factors: the tumultuous changes of people's situations in Eastern and Central Europe giving a constant need to find new correspondents, as well as the generally waning interest in those countries; my feeling that the need for such a newsletter had declined; a bee in my bonnet about the lack of original Dutch SF at the Dutch Worldcon. As a consequence, I started a small press publishing house; which added to a rapidly increasing professional work load, all of which was snowing me under badly. I still regret not properly "closing off" Shards Of Babel, but if there's one thing I have accepted about any bit of history, it's that our perspectives might change, but the facts don't.

Two years later, in 1997, Lynne Ann and I would move to Ireland, and almost nine years again later we moved to our current homeland Belgium. We always remained active in science fiction and fandom: in various incarnations, the latest being called "Verschijnsel", the small press publishing survived twenty years and two international moves; in Ireland I was fortunate enough to get involved in the excellent Irish SF magazine Albedo One and once in Belgium, I got the opportunity to edit the critical magazine Holland SF for four years and still co-edit the Dutch story magazine Wonderwaan.

I'm grateful we could make it easier for people to peek over the many walls within Europe for a few years. The walls are still there but these days, it's much easier to catch a direct glimpse. Be careful: during your next peek, you might find one of us staring back!



Various EURAPA-mailings between 1983 and 1985.

WolfEd Comment: Since Roelof himself is being modest, I feel it necessary to point out that Shards of Babel perhaps was the most important European fanzine of its kind. Long before the internet, he was connected with fans all over Europe and thus became a significant source of information.
Both Roelof and Lynne Anne were members of the short-lived EURAPA. Many sf-fans, even in countries

such as Sweden had still trouble writing fanzines in English. In November 1990 joined *Bridget Wilkinson* of Tottenham, UK the international fanzine-scene with her FANS ACROSS THE WORLD Newsletter. Many issues of Fans Across the World can be found on efanzines.com: http://efanzines.com/FAWorld/

With the first issue of FA-World Bridget attends:

CONFICTION 1990

The Worldcon in The Hague, August 23rd-27th

The guests of honour for the convention were Joe Haldeman, Wolfgang Jeschke and Harry Harrison, with Chelsea Quinn Yarbro as Toastmaster and Andrew I. Porter as Fan Guest of Honour. The organising committee was chaired by Kees van Toorn. The total membership of the convention was 3580, despite the preparations for the Gulf war which deterred many Americans from traveling.

This was the first Worldcon after the fall of the Berlin Wall, so was the first convention which many fans, writers and editors from Eastern European countries were able to attend. The convention was opened by the then Minister of Cultural Affairs of the Netherlands, and the Hugos were presented by the U.S. Ambassador to the Netherlands.

– Wikipedia -

Material about Confiction can now be found online. A convention report by Evelyn C Leeper on fanac.org: *http://fanac.org/worldcon/ConFiction/w90-rpt.html*

I was hoping for a word from the conchair himself, **Kees van Toorn**, but he is currently very busy translating Perry Rhodan into Dutch (which is his living, and we will just have to wait with that until he reaches his retirement.



Artwork: Nicolas Krizan, "SpaceFace"

We only have to look at ourselves to see how intelligent life might develop into something we wouldn't want to meet. (Stephen Hawking)

"The Prisoner" transposed to Patricia McGoohan:
- Where am I?
- In a bedroom.
- What do you want?
- That would be telling. We want insemination!
- You won't get it!
- By huff or by puff, we will.
- Who are you?
- I am number 6, you are the new number 9.
- I'm not a number I'm a free man.
- ROFL!

DAPPER was founded in 1991 (The Dutch Amateur People's Press Energetically Reproducing) by Lynne Anne Morse and kept alive with honours by **Jan van't Ent.** Minac was 1 page per 2 issues, bimonthly See CounterClock # 3, page 2



It has been noted, that Jan van't Ent is the spitting image of H.P.Lovecraft - Or what do you think?

Being in English, rather than in Dutch, the APA attracted more members outside the Netherlands than inside. It became what EURAPA had aspired to be, a truly European APA and it lasted much, much longer. Perhaps CoClock gets to tell the story one day.
The Dutch sf-fans I know. They are still all around. They are just busy with their jobs and lives. Perhaps it is the weakness of Dutch fandom, that it doesn't have many retired people in it. They're all *young.*

---

dap·per (ˈdæpə) adj.
1. a. Neatly dressed; trim.
   b. Very stylish in dress.
2. Lively and alert.
[Middle English daper, elegant, probably from Middle Dutch dapper, quick, strong.]

The secret of getting ahead is getting started.

– Mark Twain -

EUROSMOF on Facebook

...has grown to 210 members. It is a good mix of old and new fans. On September 18th I announced the imminent appearance of CounterClock # 23. Then I was sure it would all be ready by the beginning of October. It didn't turn out that way and I do not regret letting another month pass by, rather than forcing an issue when nothing quite seemed to go right.
Anyway. We were having a debate.



Artwork: Nicolas Krizan, 2008 "Weinbaum"

Ilana Galadriel, is a Dutch fan who has been around (sf-fandom) for the past 25 years. She said;

"So with 'fandom', can you please define what's included or not?
I am reading this on eurosmof, a group I associate with traditional literary SF fandom.
Fandom being so fragmented here, it hasn't allowed for combining forms of media and genre. Media (film/tv and Anime) is on the rise but hasn't been taken seriously by any faction within literary fandom, regular media or industry until very recently. And meanwhile book sf fandom is all but dead. Fantasy is much larger and more mainstream and huge and still on the rise, but it is denigrated by society to be only for children.

Anime is currently the largest faction of fandom and had the most life in it, after the aforementioned children's fantasy genre. But nothing integrates with Anime, so it's a big bubble happening, totally insulated of the original fandom that was here already. Like most things japanese, it is its own thing, unable to merge with a larger whole. (FACTS being one exception, but that is Belgium.)
I see many problems and fluxes. I am unaware how 'fandom' in the Netherlands influenced anything at all, as it has in my time had massive problems just getting ahead locally. Most endeavours die without preparing and nurturing a next generation."

WolfEd: I asked being allowed to quote her, because I feel she quite eloquently put the finger on a sore spot. Many of us (in sf-literature fandom) are not willing to even acknowledge the popular trends. We had it our way since the 1930's and nothing and no one changes that. Is that how it is?
Meanwhile, the average age of SFCD-members is my own age, and it gets worse every year.

Not only Dutch fandom is facing a transition, but actually all of us. We had our peak and now we are in decline. Soon we will be back to be as few in numbers as we were in the pioneering years.
As in the 50's in Europe. When it comes to the publishing of fanzines, we are already there.

Fandom as it was, is gone. Let the past be history.
See what the best is we can make of the future.

Okay, I have to admit, I am not particularly keen on animé-fandom. But to answer the question of what is included in fandom or not. SF-fandom has always been welcoming towards new people and ideas.
That is, welcoming towards those who share our passion. My passion has always been both literature and film. What I can't receive with open arms and can't welcome is a mere consumer attitude and the idolizing of *stars,* actors and authors alike. If we go there, we are no different from supporters of a football team or fans of a musical artist.

For all my time in fandom, I have rarely encountered any sf-author who has been comfortable in the role of a demi-god. Some of the writers I met and talked with, Harry Harrison, Brian Aldiss, Norman Spinrad, Jo Walton, Iain McDonald, Gwyneth Jones and in Gerfany Walter Ernsting, Willi Voltz, Peter Griese, Andreas Eschbach and Hans Kneifel. People easy to talk to. Brian Stableford and Sam J Lundwall, not only easy to talk to, but I dare to call them friends.

But the fanzines have become terribly rare. And there seem to be no indication that this will change.
Some say that blogs and FB debates have taken their place. But FB-messages and debates are not particularly well contemplated.
Bellis calls them machine-gun debates, because people let their words spew forth as they come into their head. Without second thought.

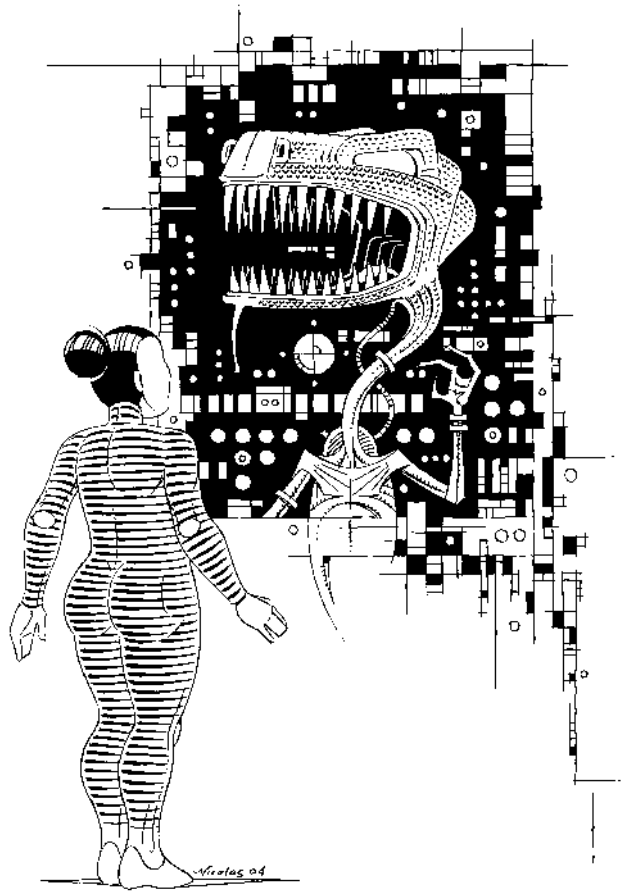
Easy to miscommunicate.

One ought to think it over, what to say. Bellis and I agreed to always do that in future, when addressing each other. Since then we seem to have come to a much better understanding (in writing).

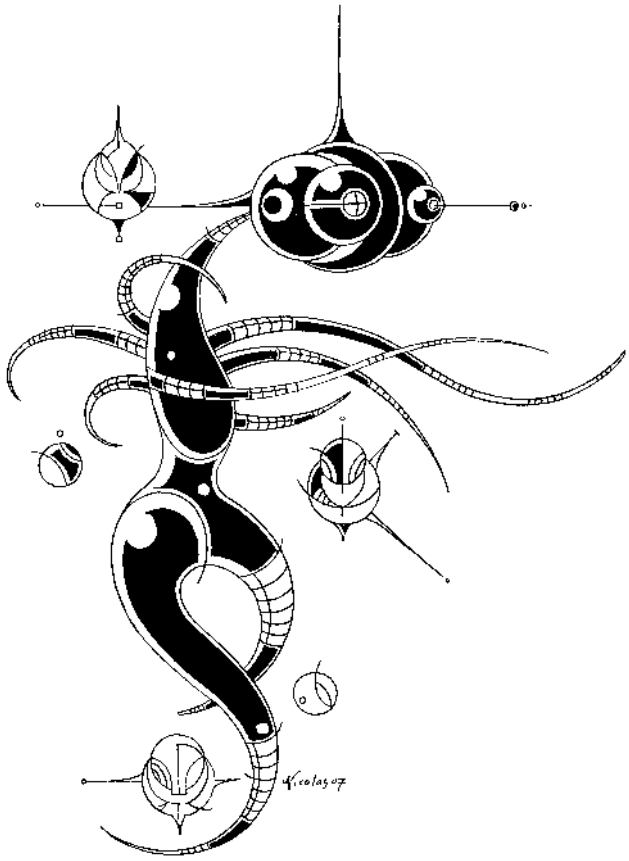
It seems contradictory that there are so many writers out there, everybody is writing, no one is reading.
Sounds like Italy.

Junior bought the collection of George R R Martin's *Game of Thrones* books. Certainly with the intention to read them. He has made it through the first volume, which is more than I expected. I think he is saving the remainder for his retirement in 35 years.

A writer such as Klaus Marion ought to be way more successful than he is. His stories are short. Perhaps 500 to 1000 words. They are short because he originally writes them for columns in magazines.
Four volumes have been published. Two related to sf-fandom and two mainstream. The latter ought to be hugely popular, because a short story like that makes good bedtime reading. It is excellent for people with a limited attention span. But I wonder if he will get *really* recognized within the limit of his life span.
Let's face it, we are dinosaurs!
I was a dinosaur 15 years ago. My merits are mostly based on the fact that I am still standing.
And not so much more than that.



Artwork: Nicolas Krizan, 2004 "Think like Dinosaur"



Artwork: Nicolas Krizan, 2007 "Voortrekkers"

RAND◷M MUNDANE MUSING

This is the part I like best. To comment on things going on in this world and stroll freely through the madness of contemporary existence.
Long, long time ago, when I read Fredric Brown's *"What a Mad Universe"* I decided *"Its a Mad, Mad, Mad, Mad World"* (the latter is the title of a 1963 comedy written by Tania and William Rose, directed by Stanley Kramer, which I often confused with the Fredric Brown-book, because I happened to read it in Swedish). But the World is Mad!
So is the Universe!

If we turn on the radio, or happen to watch TV, then nothing unusual is going on. It is business as usual.
- Buy this! Buy that!
- You don't have any money? No problem, we can give you a loan. Pay after Christmas!
Meanwhile, Russian military intervenes in Syria, the refugees from the Middle East keep pouring into Europe and we are on the brink of World War III.
Do you mind?

I was always appalled by the fact that so few were taking any interest in the future they were going to live in. When I was in my teens, in the 70's, the year 1984 seemed so far away. So did 2001 and 2010.
But I was going to live in it. So were most other people I knew. At least potentially. I wasn't aware that many go long before their time, at 48 or 51.

Okay, so we do not have any great upcoming years to look forward to, and even though science fiction has become more popular and accepted, nothing much has changed.
Now we're busy shooting selfies, and admiring our own asses in a mirror. So much more evolved than animals.
And then, the alien anthropologists
Admitted they were still perplexed
But on eliminating every other reason
For our sad demise
They logged the only explanation left
This species has amused itself to death
(Roger Waters)

Game creators employ psychologists to make the games more addictive. As if they were not addictive enough already. I stay away from World of Warcraft and Counterstrike for a reason.

On the other hand. Now and then I happen to encounter young people, who got the current situation surprisingly and accurately pinned down.

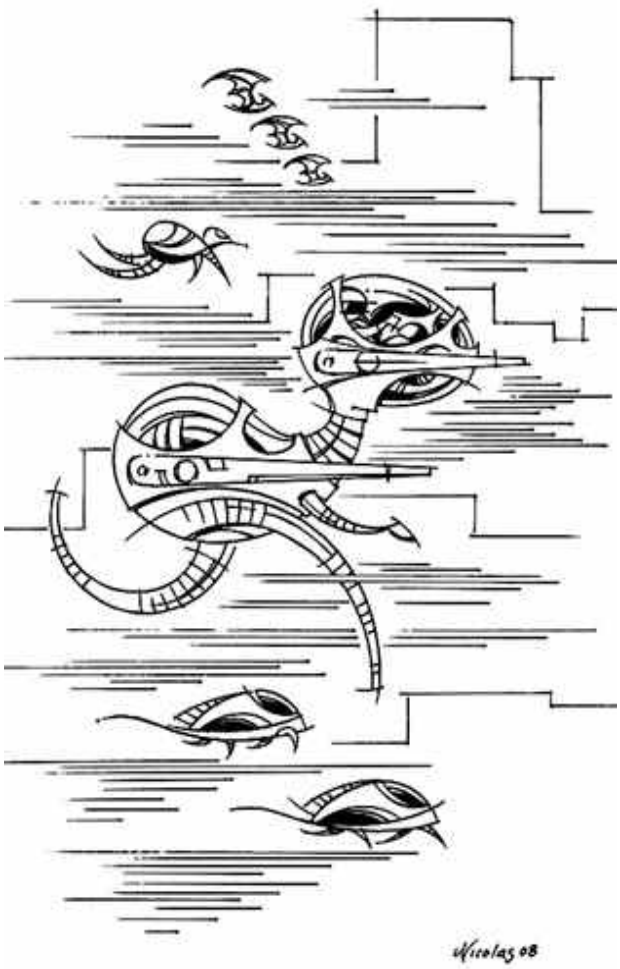
If assholes and elbows are being rewarded in this world, then those are the people one notices.
The quiet ones we don't notice.

HOME 🕑N THE FARM

My quest for wisdom and enlightening has come to an end. I found it on a farm, among pigs, apples, kiwi, potatoes, tomatoes and strawberries.
I have been chasing another chimera. I can acquire knowledge, as much of it as I care to gather.
But wisdom is something else, and for that I might as well be breeding bees, making candles and pure honey.
It's funny, I haven't had a spoken, or written exchange with Roelof in many years, but we can immediately relate and connect. He is still a fan.
Big time. But like Kees, Nico and Jan van't Ent and Kirsti Wessel, they're all busy making their living.
No time. I am blessed, having all this time to spare for making CounterClock.
Perhaps in ten years, when my generation is going into retirement, fandom might experience a sudden upswing. Many sf-fans return to fandom when they have retired from their mundane employers.
- Fired!? Me fired? No, you can't fire me! I thought you *sell* your slaves.
Then Bellis will have plenty of time to connect Greece with its surrounding fandom.
And Roger Murmann, who already is working his butt off, can solve the mystery, why so few younger people join Gerfany. I wish I knew the answers, but I don't. I hope the winds will change.
...and every day I see the mountains of Inertia at the horinzon. I scaled them. I came safely through the Jungle of inexperience and spent several years in “the City”. I crossed the Desert of Indifference and I took several serious blows in the Canyon of Criticism until I learned how to reflect the boulders, hurled by the giants and dwarves.

Life would be tragic if it weren't funny.

- Stephen Hawking -

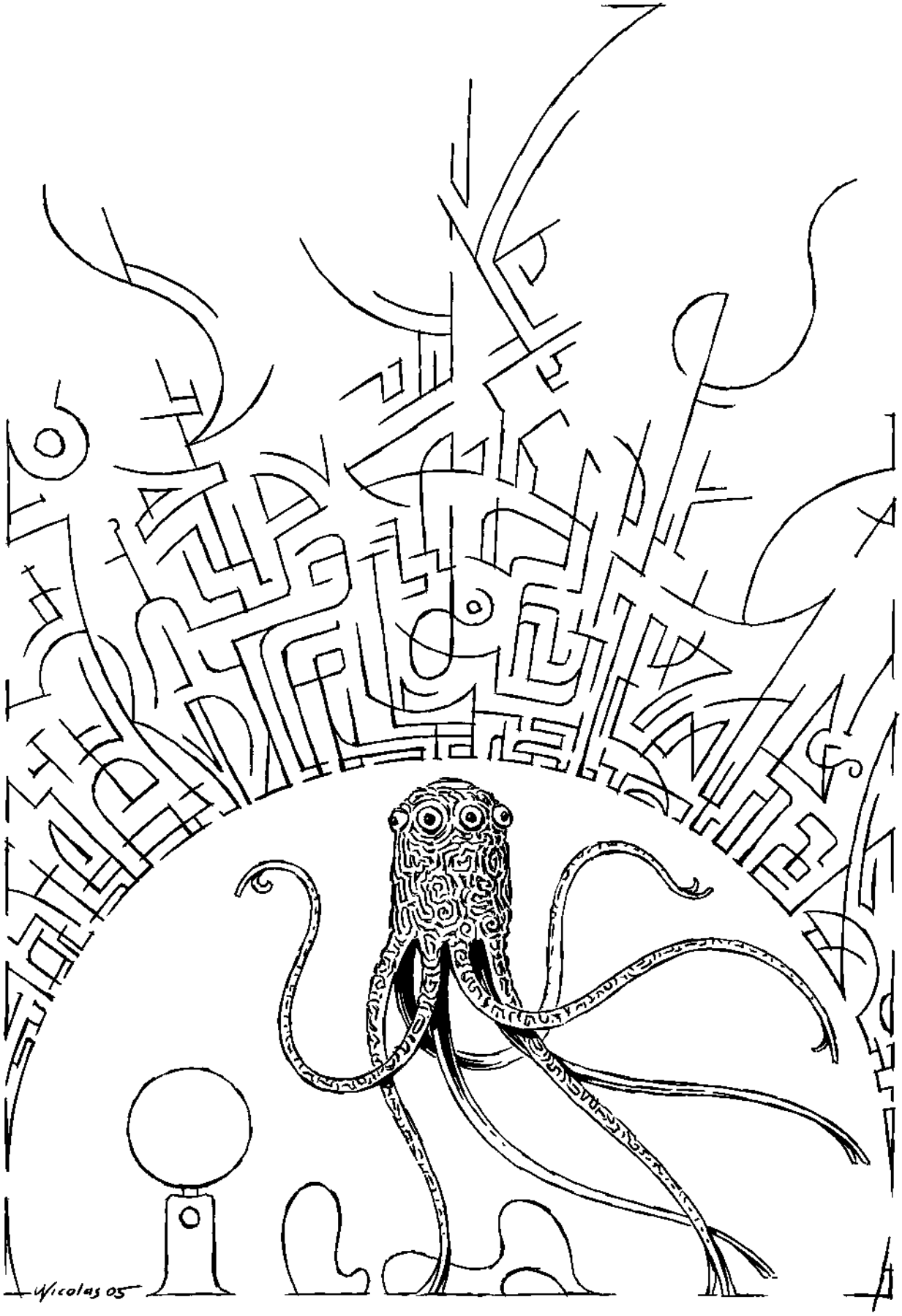


Artwork: Nicolas Krizan, 2008 - “Doctorow”

I escaped from the Village, only to end up in another Village. Isn't it ironic? No, ironic is Alanis making a sack of money out of a song by such name, without apparently knowing what “Ironic” really means.

As always, I will discover what I forgot after submitting this issue to efanzines.com. Not that it is **very** important, because the most important stuff I recall to include. But I am never 100% happy with an issue after completion. Generally I am 75%+ happy. That is my minimum requirement. With # 24 I might allow myself some extra time. It is after all the first day of this fanzine completed. Thank you all, for reading.
Without you, I wouldn't have gotten out of bed.

Finally, about Nicolas Krizan and his art. Many of his works are better suited to fill entire pages. I feel like a bandit, reducing some of them to the width of a column. But here's one, where I simply don't have the heart to do that; “Chiang” (2005):


Nicolas 05



ELOY - symphonic space rock

Eloy is a German progressive rock band, whose musical style includes symphonic and space rock, the latter theme being more prevalent on earlier albums. Despite their nationality and time period, the band is not generally considered krautrock because of their sound, which has much more in common with English progressive rock and symphonic rock groups such as Pink Floyd, King Crimson, Yes and Camel. [-Wikipedia-]

Eloy most definitely had a sound of their own. Maybe you would compare them to the above mentioned groups, but I can't. I have listened far too much to all of the above (except Camel).
Genesis and Eloy were the rock bands having the greatest impact on my imagination.

It was in the summer of 1978. My friend Hans-Peter Nohl introduced me to *Atlantis' Agony at June 5th - 8498, 13 p.m. Gregorian Earthtime,* the final track of the Eloy-album *Ocean* (1977) and we both giggled at the pronunciation of *"...the eye of 'RE' mounts down from his divine brow - down there on Earth and strikes them with disaster..."*
The Germans were still having considerable trouble with the "*th*". The result was a terrible lisp. In spite of this, I was hooked on Eloy from the first listening. In rapid succession I acquired all of their albums from *Inside* (1973) to *Silent Cries and Mighty Echoes (*1979) and I relished them all. It was an excitement similar to Christmas as the album *Colours* (1980) was released and I hurried home with the vinyl from the shop. I wasn't disappointed.
I continued to buy their records, four more albums between 1981 and 1984. But I don't know if it was me or them who changed. Or both. But I could never get quite as thrilled about their music of the 80's, as I had been in the 70's.

Also Genesis changed drastically, but their change was something I could live with. Though I wasn't happy about something which was **mine** becoming generally popular and accepted. I read *The Lord of the Rings* **before** Ralph Bakshi's 1978 film. And I was happy it didn't trigger any Tolkien-fever. (No worse than Bo Hansson's 1970 music album by the same name).
I used to have this *thing*. If something was popular and generally accepted, then it wasn't any good. Not in my book anyway. Now science fiction, Genesis and the Lord of the Rings have become popular.
But ELOY is still **mine**, and mine *alone*. My precious.
[...manically hovering over a small pile of CD's...]
My preciousss....

INSIDE (1973) and FLOATING (1974)
The first line-up with Fritz Randow includes also the 1975 release *Power and the Passion* and one can detect the trend towards Eloy's greatest successes.
The 17 min 23 sec of *Land of No Body* were over the entire first side of the 1973 album. It should rank right up there among the Rock Legends with Iron Butterfly's *In-A-Gadda-da-Vida* (1969) and the Sensational Alex Harvey Band's *Faith Healer* (1973).
[*You there, in the corner of my eye! Shut up about bands like Led Zeppelin and Deep Purple, everyone knows about them! We who lived the days, recall what else was called for.*]



Actually... I'm not sure if it was the work of Strauss in *2001 A Space Odyssey* or Beethoven in *Clockwork Orange* and Bach in *Rollerball*.... But classical music had a strong following among young people in the 70's. Bands such as Emerson, Lake & Palmer and Ekseption were doing well.

And while Pink Floyd and Led Zeppelin were doing *blues rock*, Uriah Heep *jazz rock* and Jethro Tull and Steeleye Span *folk rock*, Genesis and Eloy seemed to explore different aspects of symphonic rock.
The mythological lore, science fiction and fantasy genre were often part of their story telling.

Power and the Passion (1975) is a drug induced time travel story. One fine day the protagonist, who appears to be some kind of know-it-all hippie type, is fumbling with devices beyond his mental horizon in his fathers laboratory. It accidentally sends him back to Paris of 1358 (IRL it happened to be in the

aftermath of the black death, of which no mention is being made). Of course he falls in love and the first thing he does, is offering the girl a marijuana smoke.
To get back home and leave his new-found love behind, he has to engage the service of a magician.
The mage brews him a time travel potion containing *the wings of a bat, the blood of a cat and the skin of a rat.* He returns to the present and keeps pining about the girl in the past. An awful story with all the marks of a turkey. Try not to listen to the lyrics. But their music is not half that bad.



DAWN (1976) and OCEAN (1977)
Fritz Randow was replaced by Jürgen Rosenthal of the *Scorpions* and the new drummer was also a fair lyricist. Rosenthal wrote all the lyrics on these two albums (and probably a great deal on the following *Silent Cries and Mighty Echoes* (1979) even though all the band is credited for all of the tracks.

These two albums remain undoubtedly the peak performance of ELOY. In spite of the lisp.

For the *Colours* (1980) album remained only Frank Bornemann and Klaus -Peter Matziol, but I like this album better than *Silent Cries...* I would actually rate it their third best, with *Inside* and *Floating* close behind.

In 1998 Eloy (Frank and Klaus-Peter) attempted to return to their successful style of the 70's with OCEAN II. Hm.. well.. it sounds like Eloy, it rocks like Eloy, so it must be them. But old infatuations die hard and with time and age, it appears more difficult to fall in love again. Even if the sound is the same.
Actually... by the sound, they should have named the album *Colours II* instead. And it could not have been very successful, or they were just fed up, because it followed only one more album in 2009 - *Visionary*.
Total production; 18 studio albums, 3 live and 7 compilations of which these two are the most revealing: *The Best of Eloy Vol.I - The Early Days 1972-1975* (released 1994) and *The Best of Eloy Vol.II - The Prime 1976-1979* (released 1996).
Personally I might have been more interested in the best of 81-84 and 88-09.

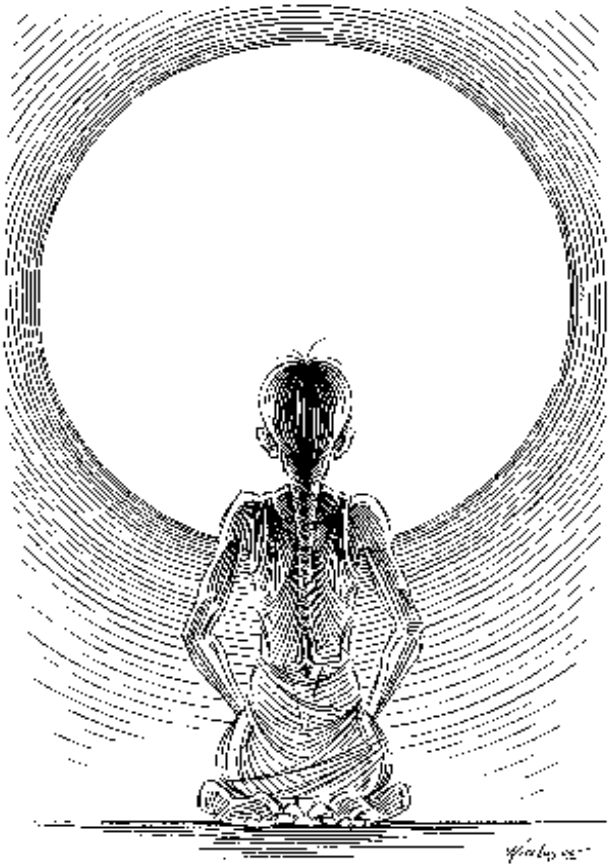


Planets - was the 1981 ELOY album.

After writing about ELOY – in a sudden phase of nostalgia, I have updated my Eloy-collection with their latest albums.
It occurred to me, that when I was late in my teens I did not notice the difference between Peter Gabriel and Phil Collins as lead vocalists of Genesis. I had to ***read*** *about it, to discover that Trick of the Tail and Wind & Wuthering were done without Gabriel.*
I felt stupid. But it helps understanding the words for the ability to hear the difference between voices.

I believe alien life is quite common in the universe, although intelligent life is less so. Some say it has yet to appear on planet Earth.

Stephen Hawking



Artwork: Nicolas Krizan, 2005 "Moon Goddess"

WETZKON II - Part 2

60 YEARS OF SFCD

Since CounterClock # 22 additional footage has become available and since some of it shed a light on both the old Wetzkon in 1956 and the 2015 event, I have decided to share these images with you.



The old town of Wetzlar. Photo: J.Montemurri

First out a couple of shots by Jacqueline Montemurri who veraciously managed to capture the atmosphere of Wetzlar's old town. Apart from a paint job here and there, this must all have looked very much the same back in the 50's.



Photo: Jacqueline Montemurri

These were the streets Gerfany's first smof (Anne Steul) roamed until her death in 1989. And most certainly Julian Parr, Walter Ernsting and other Gerfany legends strolled along Wetzlar's narrow cobblestone alleys.



Photo: Jacqueline Montemurri

Nina Horvath is not the only lady in German speaking fandom. Ten years of *Birgit Fischer* as chair of the SFCD did good. Things have changed. I can't speak for attitudes, but I can give you numbers.

Gerfany was dominated by testosteron for most of the 20th century. But the women are showing up in greater numbers now.
At Wetzkon the attendance of female sf-fans was on par with any regular Swedish convention. And the ladies are productive. They write their own books. SF-books. The DSFP-award to Eva Strasser was one example, Miriam Pharo, who I met in Garching (Munich, 2 years ago) another excellent one. My estimate is, that at least 25% of the attending members of Wetzkon II were female.

Yes, it is still more males than females, but I recall many German cons from the 70's and 80's where far less than 10% were female.

Here are a few examples and it was absolute impossible to capture all of them in one shot. At least here are four of them in one:



Jacqueline Montemurri is the 2nd from the left.

Interestingly, in 1961 when Walter Ernsting and K-H Scheer in the first issue of Perry Rhodan predicted the moon landing for 1971 and described the alien race, which had crash landed on the moon, the male members of their species were addicted to computer games, while the females were less affected by it.
That's why the alien ship had a female commander.



Jacqueline Montemurri and Birgit Fischer provided melons at the convention.

In our times, we seem to have a parallel to the situation of the aliens. Female writers are coming up everywhere, not only in Gerfany.
A recent discovery I made on youtube:

Jürgen Lautner's convention video (15 min)
https://www.youtube.com/watch?v=JOydF7I3XqE

Jürgen Lautner also attended another convention of entirely different style:
LuxCon 2015 - Festival de l´ imaginaire – Tetange:
https://www.youtube.com/watch?v=kI28eBCttaM

I feel both videos are well worth watching, because they clearly show the difference between old fandom (Wetkon II) and new fandom (LuxCon).
At first glance, LuxCon doesn't look like the kind of event I would be eager to attend. Even though the Space Hulk costume impressed me.



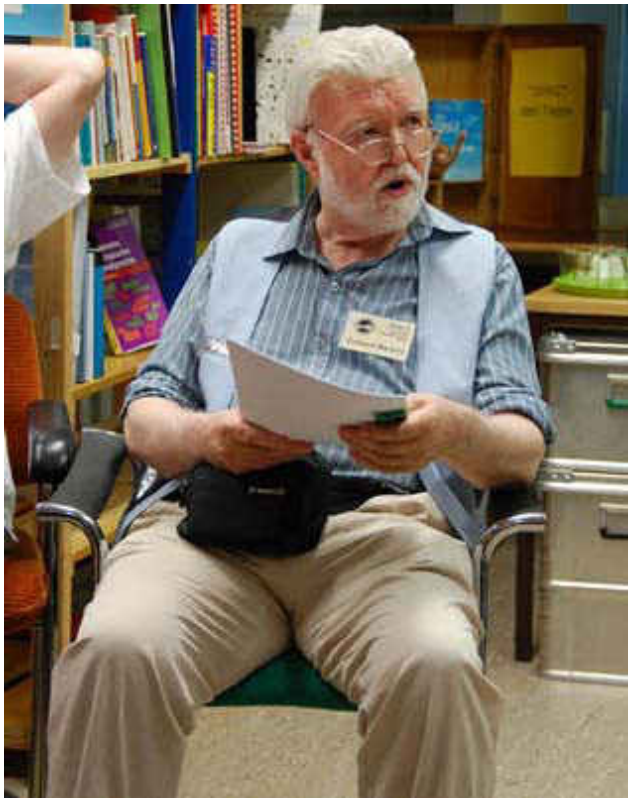
Reinhard Habeck, seated left and Jürgen Lautner behind the camera to the right. Photo: R.Murmann

I have known Jürgen Lautner fanzine-wise since the early 80's. He's a fan of the old school.

Sadly, one of the program items I missed, was EDM (Eckhard D Marwitz) reading erotic (sf-?) fiction in memory of Dieter Sachse. Eckhard Marwitz is now possibly the oldest still active fan. And with a brief period of gafia in the mid 70's, he has been a trufan for most of his grown life.

Images from Hagen Zboron's photoalbum, which Birgit Fischer seem to have photographed more or less covertly, were showing a young EDM dancing at a German con of the early 60's.

For the past 35 years, Marwitz has been seen at practically every SFCD-con, many Eurocons, a good number of Swedish conventions, and of course... At no less than 31 of his own HanseCons in Lübeck.



Eckhard D Marwitz *Photo: Joerg Ritter*

I still appreciate Klaus Marion's attempt to choose the scenic route out of town after the event, though I might as well immediately have hinted at the wisdom of following the exit route the fire fighters chose.
Still, I'm impressed by his ability to maneuver a huge BMW through the narrow streets of the old town.



Wetzlar's fire fighters had to come to the rescue, when smoke from the kitchen set off the alarm system. *Photo: Joerg Ritter*

The poor sod, who suddenly was burdened with the cost of a *false* emergency call of fire fighters, got the total expense for the action covered by generous and voluntary contributions from sf-fandom. It was enough to bring tears into my eyes.



Artwork: Nicolas Krizan, 2006 “Soon”

Gerfans may seem loud and angry, even when they simply are having a (for them) normal debate, but when the smoke clears (even from a heated debate) they are always prone to laughter. I have always had fun in German fandom.
Authors reading a short story or excerpts from their work, is a common program-item. Here we have a married couple of authors.



Gabriele and Arno Behrend are both published writers. I bought a collection of short stories by Arno “Schuldig in 16 Fällen” (Guilty on 16 accounts). The couple is also known as the DortCon smofs.

Arno resolutely grabbed a pen and wrote something in the book I had just bought. Rarely does someone know exactly what to write, before the question even had entered my mind. He wrote (in German): *“I will never forget when we sang together!”*

It was a reference to DortCon 2002, when I had one

of my *awkward* days. Well, that is something I surely never forget either. He saved me from an awkward situation. And we had fun, singing together.



Artist, author, cartoonist Reinhard Habeck

The Cartoonist and author of pseudo-scientific books á la Erich von Däniken, is himself a big fan of von Däniken. He is also a friend of von Däniken.
That's how he became acquainted, first with the author Walter Ernsting and then with Perry Rhodan.
Look at this humorous representation of EvD:



It is Däniken spot on! *Artwork: Reinhard Habeck*

What impresses me most of Habeck's artwork, is his ability to get the faces right. See the little green man he is hitching a ride with? In German they are called *Rüsselmops*. A *Rüssel* is the same as a *trunk* (such as the trunk of an Elephant), and a *mops* is a pug. Trunkpugs? Would you like to suggest a better name for them in English? LoC me!



TAFF GOES WEST AGAIN

Strictly speaking, this particular journey began 18 years ago, when I started writing my convention reports in Cheryl Morgan's fanzine EMERALD CITY, which makes CounterClock my Yellow Brick Road. But I have to a lot do more than klicking my heels together in order to end up in Kansas.

Yes, I will stand for TAFF again in 2016, though I had hoped for two consecutive Eastbound races instead to tweak the direction for Helsinki in 2017 and possibly Dublin in 2019. Work needs to be done on **this side** of the Atlantic. Europeans coming to North-America are well taken care of. But the Americans coming to Europe should get the opportunity to see more than the United Kingdom. At least IMHO.

It is unlikely that I will make a second bleak race in Europe this time. My friends have understood that I am not a default winner, and that they actually have to give me their vote, if I'm to win.

I don't know yet, who the other candidate will be, but I wish him or her all the best. I know who I wish would **not** be the other candidate. That would be the sf-fans I hope to nominate as future candidates.

I think computer viruses should count as life. I think it says something about human nature that the only form of life we have created so far is purely destructive. We've created life in our own image.

Stephen Hawking

Jupiter Moons, V 2.0

Music: Trad.Irish "Whiskey On A Sunday"
Lyrics: Wolf von Witting, 2015-11-02
The first version of this song was ALL about the fannish Swedish version of frozen Methane-hockey. Only a hint of it remains in verse 2. Now it is more a complete game with words.

As Mercury's rising, be it Venus, my dear
And Ganymede aligned with Mars
We don't give a crap, if you're taking a nap
Get up, or we'll kick your loon arse.

CHORUS:
Jupiter Moons, Up Uranus
Wishing me hard back to Saturn, Da-dum-da-da
Far off the Asteroid belt
And we're heading back for Saturn

Give Meteor-coffee, LaGrange-points to rest,
Wee bite off a Milky Way Bar
The Rangers of Mimas play always the best
On frozen methane we go far
CHORUS:

Dione, Iapetus and Titan alike
Are spheres just like our moon
With huge rings of Saturn above in the sky
We can't get back one day too soon.
CHORUS:

The Neptune is wonders Of planets we sing
There's plenty more in outer space
But none sound as lovely as those with a ring
Let's go there, to our favourite place.
FINAL CHORUS:



Artwork: Reinhard Habeck

LOC AROUND THE CLOCK

Gerold Haynaly, Graz, Austria

CounterClock 22 was very interesting. There was only a small mistake in it. The man's name is **Reinhard Habeck**, not Rainer.

WolfEd: You call that a *small mistake*? It is an absolutely ghastly mistake. First of all I need to write an apology to Reinhard Habeck. Done! Secondly I have to buy at least two of Reinhard Habeck's books. And review them in CoClock. First book, bought!



Dänikens winged words...Actually, it translates best as Dänikens Quotes. Collected by Reinhard Habeck

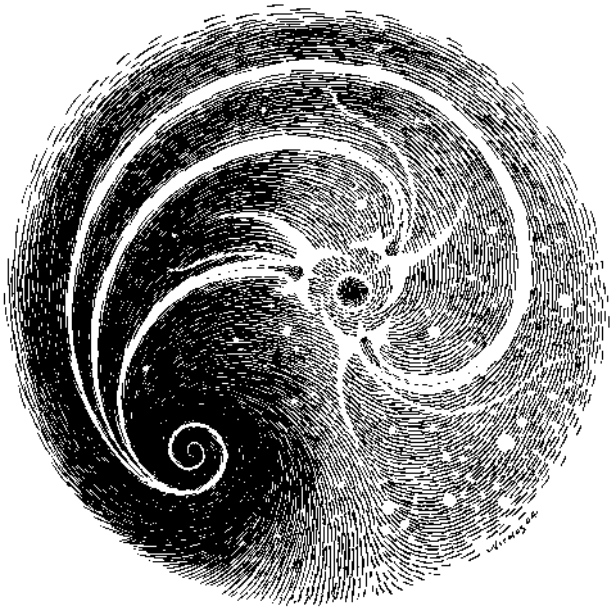
The collection of quotes is more entertaining than profound and helps to understand the man EvD. It is masterly illustrated by Habeck, who certainly is no dabbler in this area.

Rudi Gerstner, Asimov Basement Bar Bad Kreuznach, Germany

It is a common distraction in this country to collect beer mugs from various establishments. This is why we have our mugs for sale. They are on display in a cabinet near the door, which you failed to notice.
Mrs Gerstner happened to notice when the mug you published a picture of in CC22 seemingly moved by ghost hand happened to drop into your bag. She therefore added the cost of the mug to your bill.
Which you again, apparently, failed to notice.

Enjoy the beer as you drink from the completely legally obtained mug. Looking forward to welcome you next time you visit the Asimov Basement Bar.

WolfEd: *Oops! I swear, it was a ghost hand.*



Artwork: Nicolas Krizan

Lloyd Penney, 1706-24 Eva Rd.
Etobicoke, ON, CANADA M9C 2B2

July 22, 2015

Thank you kindly for issue 22 of CounterClock. I am not sure how much I can comment on, but I will take this as a challenge, and see what I can do.

Good article on what a fan can be. I usually see and hear a lot about what a fan isn't, or more accurately, why a particular person isn't a fan. Often, we are exclusive instead of inclusive, and then we wonder why our numbers are dwindling. Fans can pick and choose from a wide variety of particular interests, which has given me the fandom-as-a-smorgasbord idea I've expressed for years. You can take a little from many plates, or chow down on one; it's entirely up to you. We do judge each other based on our fanac, and that isn't fair. Involvement should be enough.

My greetings to Kees van Toorn. We go back as far as the late 80s, when we signed up to be Canadian agents for the Holland in 1990 Worldcon bid. We did go, we had a great time, and that started a period of about 10-15 years where we would be Canadian agents for many bids.

The world needs dreamers, for that is where the greatest ideas have come from. I think many of us had parents who told us to get our heads out of the clouds, and get our feet back on the ground. What we all need to do is expand ourselves to the point where we can do both.

I can't really see fans committing suicide. I would think they'd want to see what comes next, and will stick around to find out. As for getting older...that is mandatory. Growing up is optional. Why cut back on your options by growing up? I don't want to be like my parents, I want to see as much of the world as I can.

Madeline Ashby at Swecon? Is that the same Madeline Ashby who is an SF writer living in Toronto, married to SF writer David Nickle? The Swedes will love her, and David too, if he is able to go.

There you are. Got a loc written after all. Sometimes, I think I am losing my touch. Take care, and see you next time.

ON CLOCKWISE 2015:

Thank you for Clockwise 2015. I am not sure how much I will be able to say on your genealogical researches, seeing how personal it is, but it certainly serves as an incentive to find out my own descendency.

All I really know...on the Penney side of the family, I know my paternal grandparents, Joe and Blanche. On my mother's side, John and Marie. I was told that my great-grandfather John on my mother's side had a picture of me as a newborn that he showed off to his friends at the pub. Also, my grandfather John did have a go at tracing the Thomson family tree, but stopped when he found a horse thief. That's it. I know nothing else, and I admit that I have had the urge to start exploring. I could have a look at Ancestry.ca, or there is a Mormon facility in Toronto for genealogical studies and research. I should get started at some point before my memories corrode any further.

You and other members of your family have put a lot of research, time effort and probably money into this, and it is a valuable publication to have on hand, especially for your descendants. I hope you've got another CounterClock on the go, and we'll all be able to see it soon. See you then.

WolfEd: *I don't think you are losing your touch, Lloyd. But we can't constantly be at our peak. I'm not. Here's the next CoClock. A month late...*

WAHF: Carsten Witting, Karl Witting.

COUNTERCL🕑CK # 23
Wolf von Witting
Via Dei Banduzzi 6/4
33050 Bagnaria Arsa (Ud) - Italia
Email: wolfram1764 - at - yahoo - dot – se

Bee seeing you! - *Wolf*