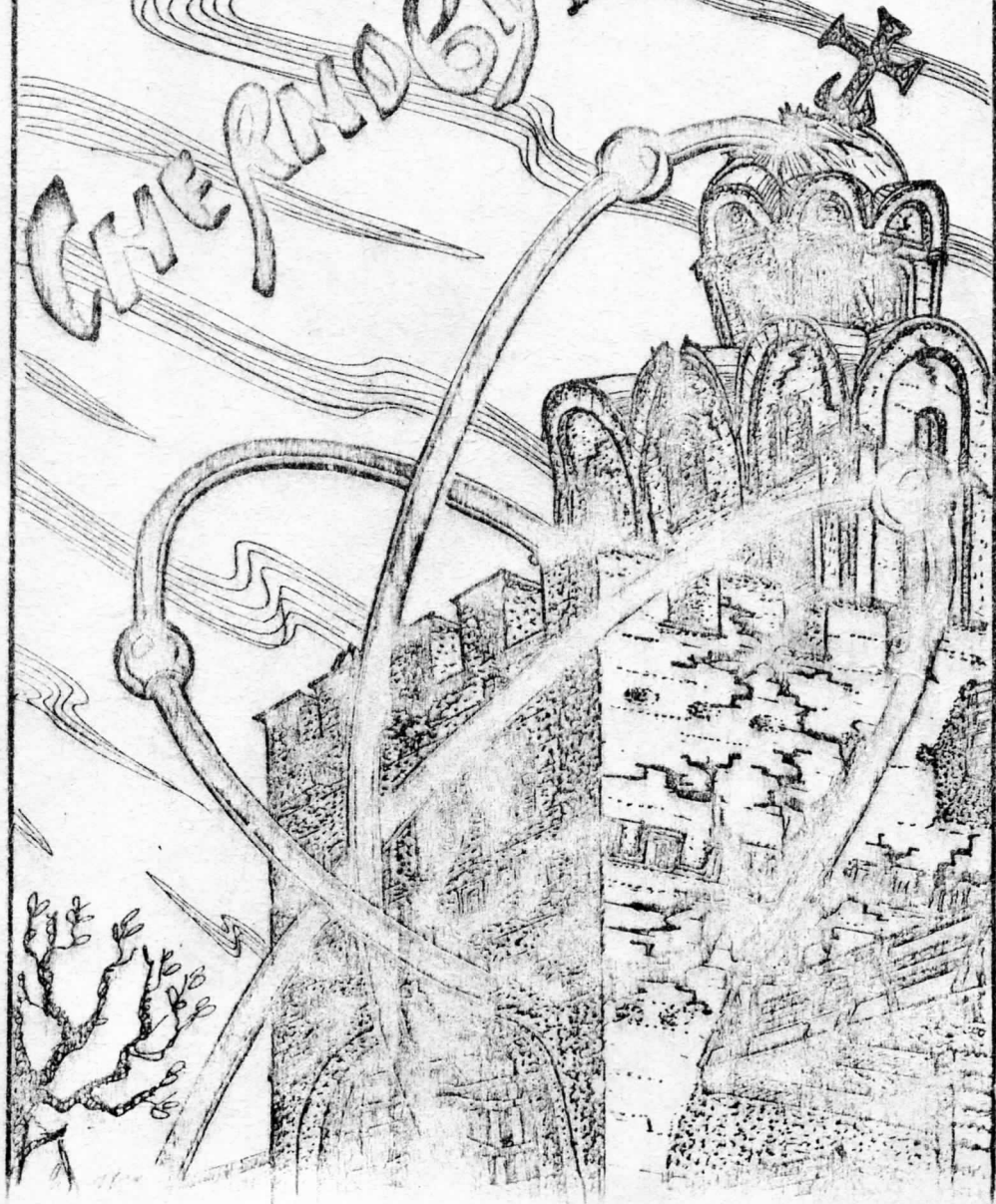


# 1, 1991

# CHEMODYLIZATION



Lee Walters '90



## CHERNOBYLIZATION #1

MARCH 1991

Published by ZORYANY SHLYAH SF Club  
poste restante, General P.O.  
252000 Kiev, Ukraine/USSR

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9, 11)

## AT LAST WE MADE IT!

an editorial by Alexander V. Vasilkovsky

With a little luck we can make it out  
We can make this whole damn thing work out  
-- Paul McCartney

Long time have passed after our May 1990 letters to the foreign sf&f fan clubs where the publishing of our clubzine was announced. What the following months were filled with? You'll find quite a lot of materials about this here, in the pages of our zine.

There were problems with everything, even with the title of this zine. I proposed to name it THE CITY CONDEMNED, incorporating in these words our pain for our beloved city that suffered during Chernobyl disaster, but, unfortunately, this title coincided with the title of one of the best Strugatsky brothers' novels (though it may differ in English translation), so they banned the use of this title. New title have been chosen without my concern, so I have my own opinion on it, but the existing title is better than none.

The logo of our club is well fit to both titles. I should explain for the foreign readers. The Kiev city emblem depicts Archangel Michael in white clothes and with white wings on light blue background. He has a sword in one hand, a shield in another, and a helmet on his head. Our club's logo depicts the same Archangel Michael with only two differences: he has the tube of radiation measuring device in his hand, and anti-gas mask on his head/face. And his shield is marked with radiation symbol. Well, Chernobyl is still a part of our lives...

Our zine is intended to come out regularly, i.e. quarterly. But under political and economic instability here the things may change. The approximate contents of future issues of the zine are similar to this issue, but letter column will be added since #2. Perhaps there will be more reviews of Ukrainian and Russian sf than we have now. You are welcome to write us and you'll find the address in page 2.

Some notes on our address. You may write your LOCs for Boris, for me, and the address is the same. Poste restante is more reliable than home delivery. Please do not use the title of the zine in the address, because postmen are not used to such ways of addressing of personal correspondence.

CHERNOBYLIZATION is sent in trade for your zine. For those not in trade with us its price is one used sf&f paperback (by well-known or prize-winning authors of the last 20 years). If you'd like to subscribe to it, please send us 4 paperbacks. Please write for more information.

And I also would like to admit that English edition of our zine is published earlier than Ukrainian or Russian ones. We tried hard. Enjoy it!

AN OUTSIDER'S NOTES,  
OF WORLDCON '90 REPORT -- SORT OF

by Boris Sidruk

It started simply. In blessed year 1988 I sent a mail-order to organising committee. About three months passed before I got an answer in a thick envelope (Soviet postal service is the quickest in the World). The envelope contained an invitation and the treasurer's information, and the letter by Anne-Mary van Ewyck which explained in details where, what, how and how much. We felt most grateful to her.

Well, having been encouraged by the letter I flew to the Ukrainian Foreign Ministry to obtain Dutch visas right away. We had plenty of time, exactly one year and a half.

Scene Two, at the Ministry of Foreign Affairs of Ukraine. Someday in May 1989. 2:30 P.M. Bright sunny day. At the door of the Department of the Capitalist Countries soft knocking is heard. Hairy and spectacled head is timidly thrusting into the room. It's me.

I: May I come in?

The One Sitting There: Yes, you may. Sit down, please.

I: I've got... E-e-er... Here it is (I take the papers received from Holland out on the table and am shuttling from one foot to the other).

T.O.S.T.: Well... so... hmmm... well (he's reading the papers). Hmmm... so... Yes, all is clear. What about an organization which will send you?

I: (am mumbling that we'll find one)

T.O.S.T.: Well, do you have any currency?

You evidently heard my mental wail, didn't you? There are rumours, that an earthquake happend somewhere at that moment, I really don't know. But then I swear'd as long as you can't imagine. Outside of the Ministry, of course.

After that I went to local OVIR (Department of visas and registration). Maybe you know that this department differs from the Foreign Ministry's one. Here only private visas are issued. There only the ones for organizations. Do you understand? That's our system! So, that's that.

There, in OVIR, the following dialogue happened:

"Good morning."

"Good morning."

"Here are the invitations."

"Hmmm... They are worthless ones. Good bye. Who's next?"



"Why not?!"

"It is not a private invitation. And, in general, invitations can be either from a private person to a private person or from an organization to an organization. Invitations can't be from an organization to a private person. Do not disturb me. Who's next?"

To say in brief, I realized what we need:

- a) a Soviet organization dreaming to dispose of a few hundred dollars per person on no account whatever but our beautiful eyes (as they say here); or
- b) a private invitation with whoever's guarantee to pay for our staying in Holland.

To take a chance according to point a), I and the rest of Kiev fans thirsty to visit Wonderland on the shore of the Atlantic were for a long time trying to charm the powerful Soviet firms having the thick hard currency accounts. Mighty gentlemen of the mighty firms inquired politely: "And what will we have for that?" We explained, but they asked again: "Who'll give the guarantee?"

Then we were trying to do the same in social organizations established to fulfill the sacred duty of cultural exchange. Corpulent ladies and officials of those organizations were long trying to explain us something confusing the words between the lines of which we could read the sacramental phrase like "screw yourself" or something like that.

Then there was a long line of letters and telegrams to the ConFiction organizing committee, not only from us, but from other centers of Worldcon fever in the USSR.

And the committee kept silence. And we were biting our own elbows. And we were looking for the magic wand -- the fabulous organization called FANS ACROSS THE WORLD. And I sighed sadly opening my mailbox and not finding long-desired drug -- a letter from the Hague.

The troubled 1989 ended. Hopesgiving 1990 came. Our defunct wish to take part in the World sf&f holiday at any price was still alive and driving us to look for chances. Several projects were on our minds. Such, for instance, as to go inside a parcel, or to steal a tram. Or anything else, up to building a teleportation device. I heard that someone was seriously studying this matter and even obtained some results. However, all projects of such kind were pitilessly rejected as illegal. All we could do was to eat our mailboxes with our greedy looks.

AELITA, Soviet national convention, passed with our discussions and exchange of experience of breaking various kinds, sorts, types, classes, etc of obstacles. Slowly, month after month, the summer passed. Sometimes, from either Nikolayev or Moscow the sounds came. There were the sounds of walls and the crackles of the fans' heads broken down by the

steadfast beaurecratic walls. Like a giant teasing cake Eurocon'90 in Favence, France, emerged on horizon. "we don't like sweet things." -- we said in unison choking with our own saliva.

The Hague kept silence and was forgotten. Our lives became quite again. The passed tossings was reminded by the invitation from the ConFiction chairman, Kees van Toorn. This paper is still hanging on my bedroom wall, surrounded by the mourning frame.

In early August my mailbox exploded with 11 (I spell -- E L E V E N) envelopes with similar contents. It was as many as I asked. Dear Kees, Anne-Mary and others who made all possible for the Soviet fans to take part in Worldcon'90. Great thanks, certainly, but it was too late. Thanks to Dutch Embassy for their agreement to simplify the procedure of issuing visas. Thanks to KLM Royal Dutch Airlines for their readiness to provide us with tickets, anyway we couldn't use this oportunity having no hard currency. Thanks to FAW for their will to pay our entrance visas to Holland, but, honestly, it would be better to invite two or three fans from the USSR and pay for their staying in ConFiction completely. Thanks, but...

During the late August a number of ghosts were walking in the Hague. They moved themselves across the corridors of Congress Centre, listened for discussions and talks, watched silently the beautiful action of the great phantasmagoria of Dream. They were our spirits who managed to get where our bodies couldn't get.

-- \* \* \* --

A poem by Ukrainian fan  
beginning to write in English

I want to go to Worldcon  
Because I'm just a fan  
My mother is a wofan  
My sister is as well

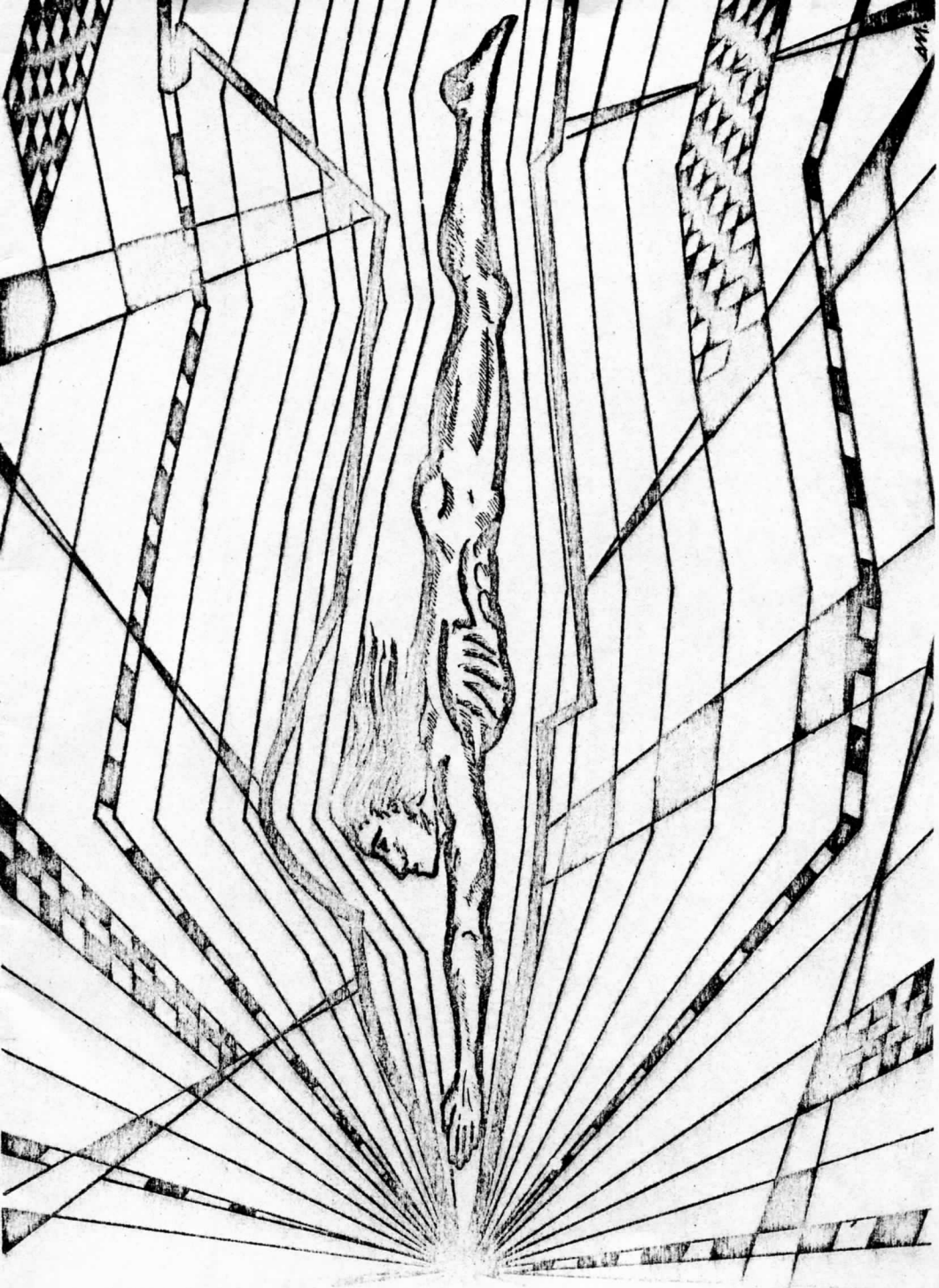
I have no oportunity  
To go there just today  
I haven't jets for flying  
And have no boat to sail

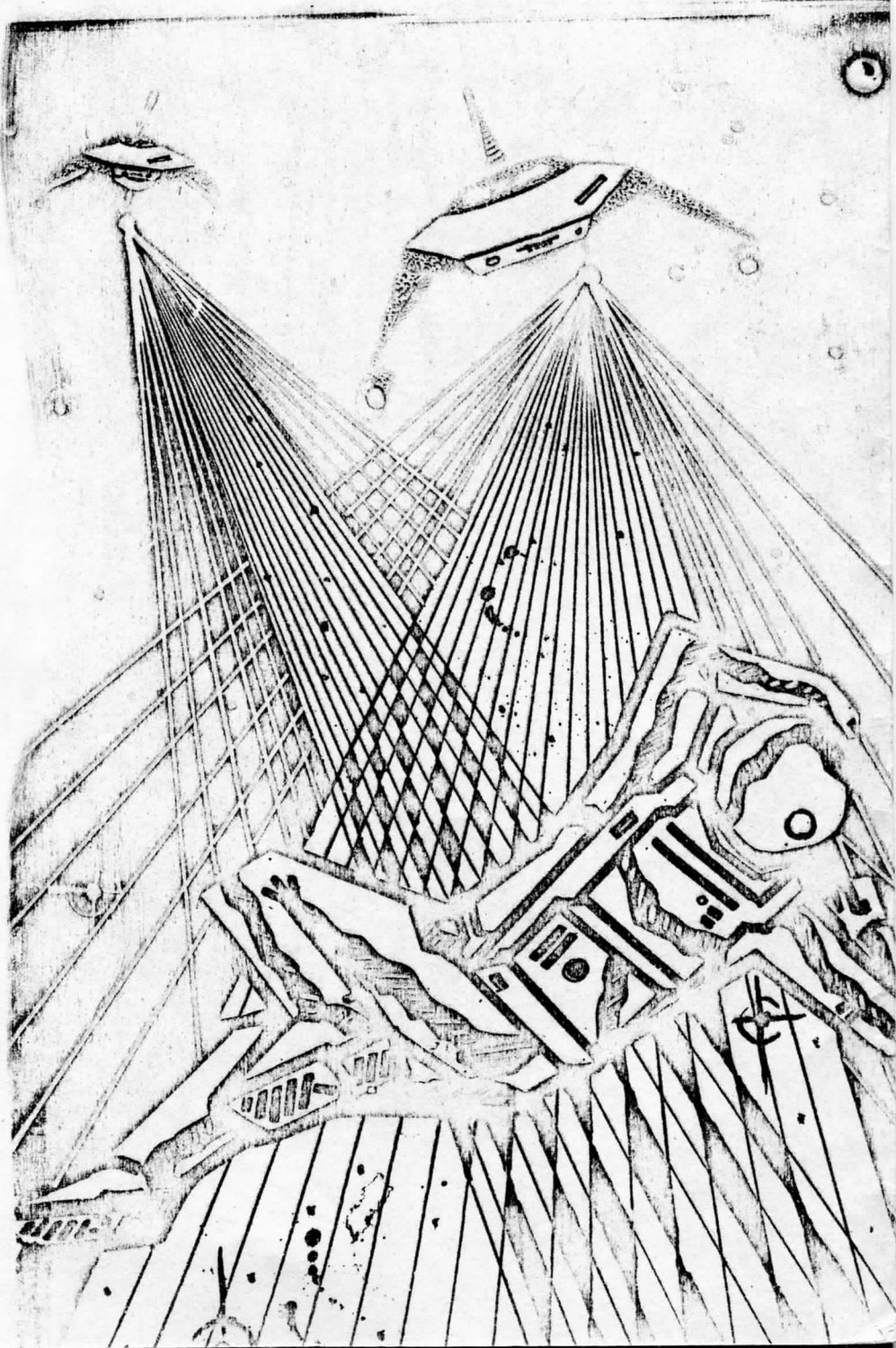
But I'll spit on all obstacles  
I'll have got equipment  
Oh, I will build a Zero-  
Teleportation plant!

-- Boris Sidruk

(Quite a scream of the soul, ain't it? -- Alexander)

P.S. THIS ARTICLE WAS WRITTEN BEFORE WORLDCON.  
AS FAR AS I KNOW SEVERAL SOVIETS WENT TO THE HAGUE  
(BORIS)





## SF MOVIES YOU'VE NEVER SEEN

by Boris Sidyuk

Kiev is the capital of Ukraine and Ukrainian cinema. There are four filmstudios here as follows: Alexander Dovzhenko Film Studio, KievNauchFilm, UkrKinoChrinika and UkrTVFilm. Three of them produce sf&f as well as film mainstream. We suppose to introduce their works to you.

In this issue we're listing sf movies of A. Dovzhenko Film Studio:

- 1959: THE SKY CALLS. Directed by M. Karyukov. Writtem by, A. Sazonov, Ye. Pomeschikov.
- 1967: ANDROMEDA NEBULA. Directed by Ye. Sherstobitov. Written by V. Dmitriyevsky, Ye. Sherstobitov (on Ivan Yefremov's novel).
- 1969: DOCTOR ABST'S EXPERIMENT. Directed by A. Timonishin. Written by A. Nasibov (on his novel MANIACS).
- 1976: FIVE SECONDS BEFORE A CATASTROPHE. Directed by A. Ivanov. Written by P. Popogrebsky (on his story "Abicella").
- 1979: UNDER THE GEMINI CONSTELLATION. Directed by V. Ivchenko. Written by I. Mykolaychuk, I. Rosokhovatsky (on Rosokhovatsky's novella "The Visitor").
- 1981: THE STAR MISSION. Directed and written by B. Ivchenko (on Ye. Shatko's novella "The Stranger").
- 1986: THE GOLDEN CHAIN. Directed by A. Muratov. Written by A. Muratov, V. Sosyura (on Alexander Grin's novel).
- 1987: BIRTH-MARK. Directed by L. Gorobets. Written by Kir Bulychov.
- 1988: A GLADE OF TALES. Directed by L. Gorobets. Written by Kir Bulychov.
- 1989: HARD TO BE GOD. Co-production with West Germany. Directed by P. Fleischmann. Written by Strugatsky brothers on their novel.



Suburuz 1991



## *Looking from Kiev*

### DO BLADERUNNERS DREAM OF ELECTRIC GALS?

by Alexander V. Vasilkovsky

I struggled with myself for so long not to see BLADERUNNER motion picture before reading the book. It was not simple to do so not having the book, but being able to see the film on VCR any day I like. For most of you living in the world of abundance this problem may seem to be a whim, to be artificial. Yet, dealing with film versions of the works of fiction I always read the literary source first. And it is an additional interest to compare the book and its film version, to see what was dropped and what was added.

Thanks to R. Graeme Cameron of BCSFA for sending me a copy of DO ANDROIDS DREAM OF ELECTRIC SHEEP?, so I was able to read it. Then, two days after finishing the book, I've seen the film.

The book impressed me greatly with its global outlook on the problem of interaction between humans and human-made beings, animaloids and androids. Electric animals theme being a refrain in the novel adds more gloom to the lives of its characters from Rick Deckard to John Sebastian. Unfortunately, this theme important for understanding the world of the novel almost vanished in the film. Only an owl and a turtle appear on the screen matter-of-factly. And having this difference, the film characters' motivations are somewhat different.

Powerful religious theme was the novel's strong point. I understand, that making a film version of such complex book it's necessary to simplify it in one or other way. And this plot was simplified, oh, how it was simplified! Mercerism was the greatest loss of the film compared to the book. Right there, in Mercerism, the motivations of humans as well as androids were hidden. Religion was a subject of entity of all the characters, even androids (with negative sign). It helped us to understand why Deckard felt unhappy about killing his last androids. It also helped us to understand the development of his feelings toward Rachel. Yet Mercerism is missing in the film.

But the strange thing happened. With its core taken out, the world of BLADERUNNER did not fall apart. More attention was concentrated on Deckard. The plot, as I have already said, was simplified, so some of its secondary branches fell off, giving an opportunity to concentrate on the main ones. And this concentration on the main thoughts of Philip K. Dick saved the film.

Philip K. Dick could write nice, elegant prose filled with crazy ideas. I mean "crazy" in its positive sense. The film have inherited that nice, elegant style of his prose, and the actors were those who reconstructed it. Looking at Harrison Ford playing Deckard I filled Dick's attitude toward his main hero. This attitude was in Deckard's tiredness, his (or Harrison Ford's) wry smile, his unhappy thoughts after

Killing a woman shooting into her back; and it didn't matter to him that she was an android.

This scene was one of the crucial points of the film as well as (indirectly) of the book, and it was filmed excellently, but the corresponding scene of the book is far too stronger. Why did Philip K. Dick make one of the androids an opera singer? Perhaps subconsciously, having classic music as a part of his own life. But setting the scene of her retiring in an exhibition of Munch's paintings, with the special emphasis on "The Cry", he shows us his thoughts -- humans retire androids to save other humans from possible danger, but are they right killing thinking beings? Are they right to deprive themselves of a part of their human society, a part of its art, culture, etc? Was there any danger in an opera singer?

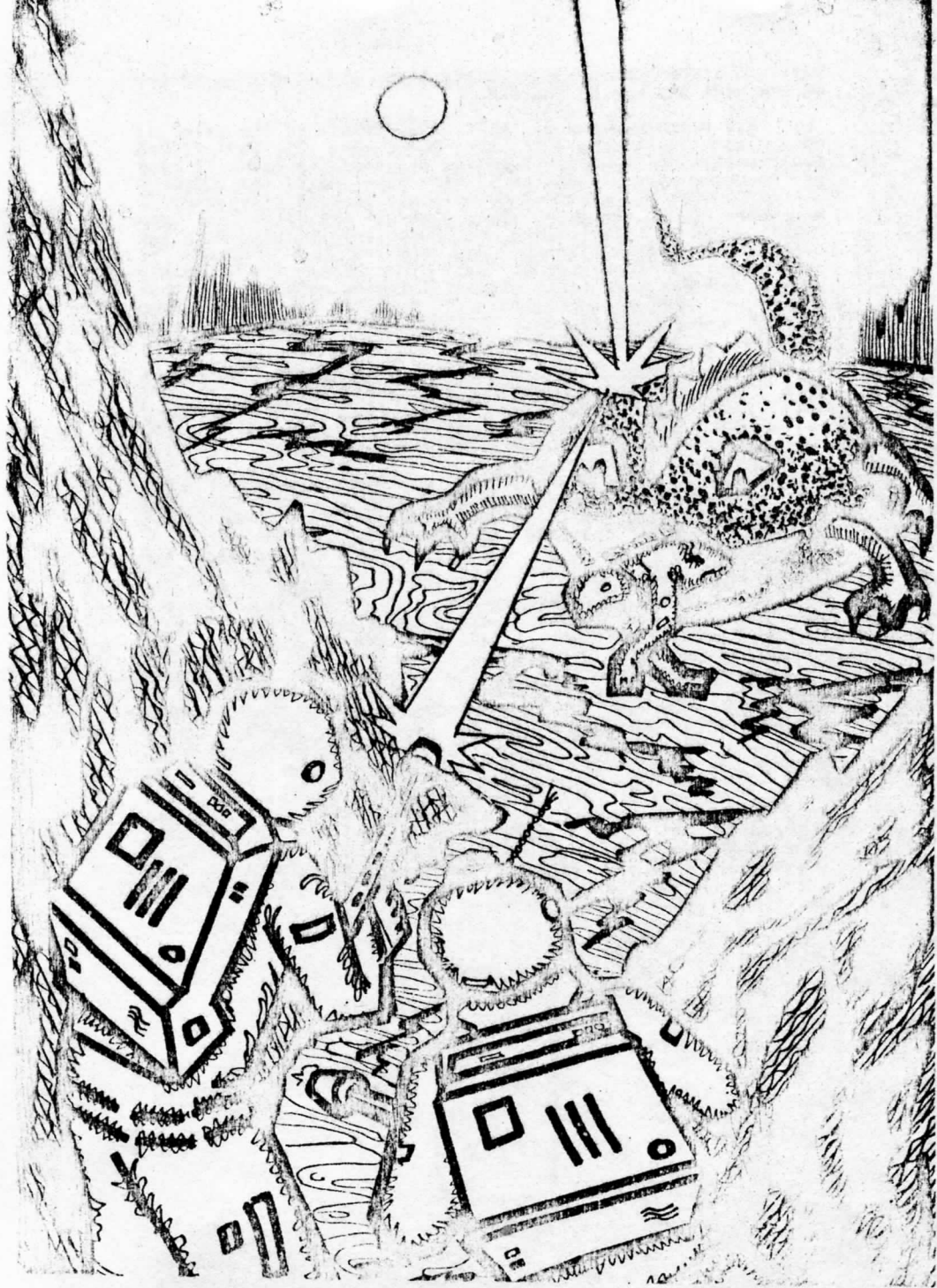
Those thoughts, though not shown directly, led him to Rachel. Their feelings were also simplified in the film, and they have ended in different results. How the film producer needed happy end! I can't say that it spoiled the picture, but it made its basic concepts somewhat different.

And the final scene of battle between Deckard and Roy Batty on the skyscraper's roof unexpectedly made the film closer to the book again. The sudden awakening of humanity in an android makes the final accord of the film optimistic on the contrary with the book, but the deep thought in it is the same as is spread throughout the novel: androids, however deadly they are, are the children of human science and culture, of human society, hence are its part. This thought is somewhat hidden in the novel by the gloomy world of post-holocaust California, but it is bright and clear in the film.

And at last, the book and the film have the same basic concepts, but they were embodied in very different events of their plots. To say the same through different set of events is very complicated way of making the film. Complicate to simplify, or, perhaps, simplify to complicate -- a crazy concept, as crazy as the ones of Philip K. Dick.

Unfortunately, I cannot recommend to Soviet fans first to read the book, then to see the film. The book was not translated in this country, and the pirate samizdat translations are of too bad a quality to take them into an account. I hope that some newborn independent publisher will turn his attention on Dick's novels, and this one in particular. They all are worth an attention.



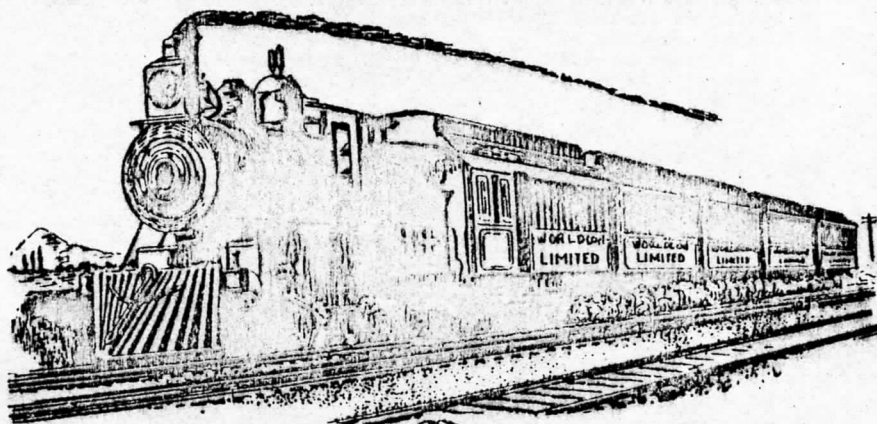


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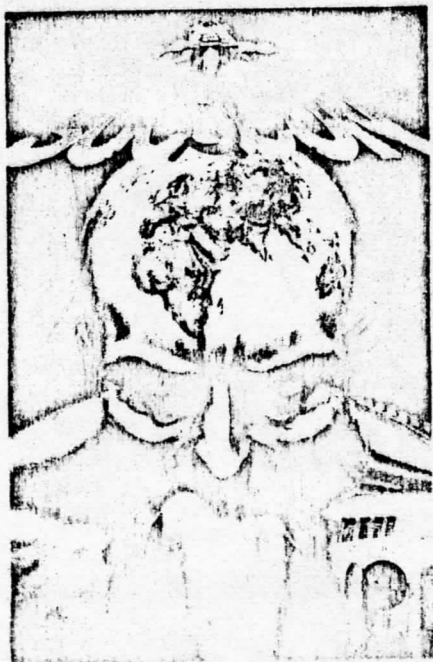
## FAREWELL TO EAST GERMANY AND ITS FANDOM

by Boris Sidyuk

Who could think that SocCon-1 (the convention of the fans from socialist countries) which was held in USSR in 1989 was the first and only one of this kind? The convention that have been held in late September 1990 in Burgas, Bulgaria, was not named that way, as it was planned previously. Well, the number of the socialist countries is going to zero. No one wants now to have this word in the name of one's country. And the newborn convention was buried alive. And it gave rise to the ghost. Amen.

And more, we say farewell to East German fandom. Its delegation took part in SocCon-1. That was the last time when East German fans took part in such conventions. We can't say that German fandom at this side of the ruined Berlin Wall was very active. Quite on the contrary. However, it has an authentic sf culture complementing the rest. Let's hope that two German fandoms will unite succesfully and give the World a sf culture of higher level. Give them some time. Possibly this new culture will become a prototyre of All-European one. Let's wait for it.

And a little note. We habitually say "Eastern Europe" and mean Poland, Czechoslovakia, Hungary, Romania, Bulgaria and Yugoslavia. And we're wrong. Because it's enough to look on a map attentively to find out that all of those countries are Middle Europe. Eastern Europe is Ukraine, Belorussia, Lithuania, Latvia, Estonia, Moldova and the part of Russia up to Ural mountains.



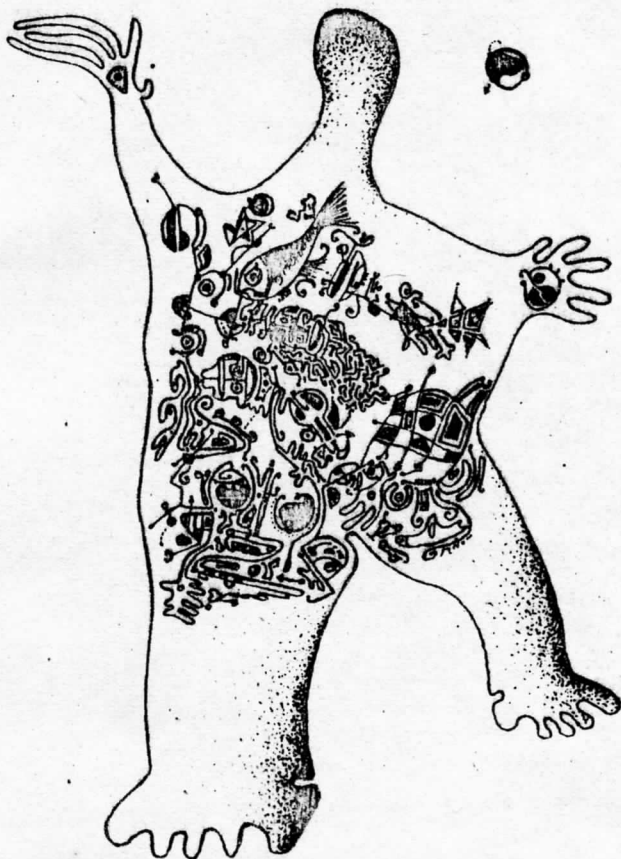
Left: SocCon-1 poster.

Right: East German delegation in SocCon-1. Leftmost is Peter German fan #1.





n-1 together with  
Salewski, East



L. e. Vchyn 90



ORPHICON REPORT by Alexander V. Vasilkovsky

In late September I've visited ORPHICON in Burgas, Bulgaria. It was renamed due to its sponsor, ORPHIA magazine, the first-ever English-language SF magazine in Eastern Europe. Previously the convention was titled "SocCon", for it was the convention for fans from the "socialist" countries. But what country would like now to be called "socialist"? Only Cuba, Albania and North Korea. We are not happy to have this word in the full name of our country, too.

But let me tell you about ORPHICON itself. The main theme was "Science Fiction And Democracy". There was very interesting discussion on this subject between numerous participants -- writers, fans and publishers. Sergei Drugal, a writer from Sverdlovsk, Russia, had very interesting idea. Speaking about SF and truth, he told that SF can't tell lies, it's its implicit feature. Hence even the most conformist Soviet SF writers writing about the future didn't find there a place to a communist. Bravo, Mr. Drugal!

Most of its participants came from the USSR. However interesting was the convention's program, most of the Soviet participants used every opportunity to enjoy the lukewarm water of Burgas Bay, the last days of Summer-hot sun (the hotel was 200 meters from the sea). We all enjoyed Bulgarian brandy and wine. There were the last days of comparably cheap brandy -- several days after convention had ended its price rose thrice. There is also an economic crisis in Bulgaria as we have in the USSR, but there was plenty of cigarettes, wine and brandy on the contrary with what we have here.

The relations between the organizers and the guests were very informal and friendly even before the great dead dog party. I made many interesting contacts with the fans and pros from Bulgaria and USSR, especially English readers.

I have to admit that in spite of being an active fan for more than 6 years, this was my first convention outside Kiev.

-----  
RADIOACTIVE FANS OF ALL COUNTRIES. UNITE!

We propose to establish an international HAM radio net of SF/fantasy fans. The main purposes are: info exchange, ragchewing and having fun in general. All interested HAM/fans are invited to write to:

Toly Tcymbal  
P. O. Box 34  
Vyshgorod, Kiev Region  
255240 Ukraine/USSR

or to get in touch on air (frequency: 21050-21060; time: 16:00 till 17:00 GMT, on 1st and 3rd weekend of each month; mode: CW). My callsign is UB4UGF.

I hope to hear from you soon. 73 & best DX/SF.

-- Toly

## NEW VOICE AMONG SCIENCE FICTION MAGAZINES

There is a new voice in science fiction -- a magazine called ORPHIA. It is digest size and printed on heavy-duty paper. It looks beautiful and its illustrations are its strong point. Perhaps that is hardly surprising -- Bulgarian SF artwork has long been remarkable, and ORPHIA is published in Sophia. Print and colour printing are of a high standard.

ORPHIA has a particular emphasis which should ensure its survival, since it presents only Slavonic SF. Contributors to the first issue come from Bulgaria, Czechoslovakia, Poland, Yugoslavia and USSR. Among newer writers are such famous older names as the Strugatsky brothers and Karel Capek. And also ORPHIA is the first English-language SF magazine in Eastern Europe. Anyone wishing to subscribe to ORPHIA should contact

Atanas Slavov

KF ORPHIA

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Sophia 1504

Bulgaria

tel: (02) 46 30 56

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To find a distributor for the magazine in English-speaking countries is very vital to its existence. You may consult any details by abovementioned phone or fax.

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### KIEVCON'90 REPORT by Boris Sidruk

It happened so that no convention was planned for Autumn 1990 in the Soviet Union. And I didn't thought long what to about this. So, I sent the invitations, and Alexander invited any people who like to come during ORPHICON. Our con was not Planned as a local one, or as an all-Union one. And it was not really a con in the usual meaning of the word, it was rather a conference for the beginners in sf publishing.

About 20 fans who have recently started to become pros came to Kiev, and the convention opening turned into a drunken party. I was the only one who did not drink. I stered desperately from one corner of our club room to the other, swore silently, and dreamt that it all ended. I even deduced the law: the lees is the number of the fans, the more drunken they are. So, the first day passed.

Next day the hangover-suffering fans gloomily custing down their heads placed themselves around the table. I brightened a little hoping that at last we can start our program. And it really started. Here are the crucial points of talks and discussions. Boris Zavegodny: The main attention is being drawn to local authors. He has recently published two of their books and five more are upcoming. Alexander Sidorovich: Several translations were launched, and a magazine was started to be published by Leningrad sf group. Andrei Sinitsin: Moscow group prepares a series of sf classics -- Asimov's Foundation and so on. Others have also had their own projects. The main result of this convention is coordination of publishing policy, to avoid conflicts and duplication. Read Alexander's article on fan-based publishing for more details.

## THE EMERGENCE OF FAN-BASED PUBLISHING IN THE USSR

by Alexander V. Vasilkovsky

The policy of reforms in all the spheres of life in the USSR gave more economic freedom to people. The changes unthinkable even five years ago also took place in the publishing, and the first major stage of those changes ended with the adoption of The Law of the Press and Other Media. The law makes possible further changes in publishing which will bring it to the forms common worldwide.

During almost all the Soviet period of our history SF was neglected as a genre, and very often the officials' attitude toward it was very suspicious, because of its possibility of independence of thought and creating alternative futures and today's. So the publishing of SF was awfully low. There was a year in the 70s when only 10 or 15 SF books were published in the whole country! And there never were any SF magazines. Nowadays, when ideological restrictions have gone into the past, the everpresent interest in and demand for SF are started to be satisfied. But who make it possible, and in what forms? To understand this one have to look back to the 70s, when the fans' movement in this country grew strong.

Since the late 60s samizdat (Russian common-used term for underground self-publishing and home-publishing) became one and only form of existing of the works of fiction and non-fiction where the author's thoughts differed or were opposite to the official ones. Severe censorship restrictions made impossible the appearance of those works in traditional forms of media, but the Russian proverb says, that "holy place won't stay empty", so those works were published underground.

The vacuum in science fiction publishing was filled with a number of samizdat translations of American and English authors and of popular Soviet authors whose books had been printed in meagre number of copies (Strugatsky brothers were the leaders among them all). Translations of foreign-language SF was made mainly by the fans reading in those languages, so the quality of translations was very low. Professional translators rarely took part in samizdat activities, because almost all of the latter were non-profit. Only the underground dealers trading samizdat editions made some profit, always risking their reputation.

During the samizdat period Soviet fans were able to read all the best of Western science fiction, however poor was the translations. And they could understand that science fiction is not merely those few writers (however good) published by the state publishers. The most active fans became the translators and distributors of those samizdat editions.

During the early years of perestroika the state publishers became able to publish more SF, first of all the reprints of previously published works of the greatest names in the genre. Sooner or later the fans who had personal contacts with some people of the state publishers tried to

make some influence onto them (a lot of things in this country is being done through personal contacts). This was the first timid, but very important step toward fan-based publishing. And the first successful try to use this influence was attempted by Yelena Klokova, who promoted several times increasing of the number of copies of MECHANICAL EGO, a story collection by Henry Kuttner (Vuzhno-Sakhalinsk Publishers). Almost all additional copies of this edition were distributed among the fans in the SF clubs.

The next stage began when it became possible for the authors to publish their works at their own expense. A lot of independent and cooperative publishers, as well as joint ventures in the publishing business, have appeared. The most known among them is Prometey, publishing a lot of good SF and launching "Novaya Fantastika" series of original illustrated hardcovers. With those new publishers fans received an opportunity to promote their own works, as well as translations, to them. After many successful tries of such promotion the state publishers also began to take part in those activities.

It is necessary to admit that Soviet Union have joined Geneva Copyright Convention back in 1973, and since then the publishers must pay to copyright holders from abroad when the translation of a work originally published in 1973 or later is published in the USSR. But as for the works originally published before 1973, the publisher need not pay the copyright holder. So having no hard currency to pay copyright holders, most of the state publishers as well as independent ones deal with the works published before 1973, called here "pre-copyright works". So the fans can promote their own translations only of those works. They can reach an agreement with the publishers to publish books on their own or on the publisher's expense.

There are editions of two types: for the needs of fandom, printed in small number of copies (about 5-10 thousand), and for commercial trade, in a greater number of copies (about 50-100 thousand), but sometimes there is mixed type editions, when a fan or a group of fans are trying to promote a book for the fandom's needs, but the publisher adds several times more copies to publisher's commercial trade.

A good example of the books published exclusively for the fandom's needs are THE WORLD OF NULL-A by A. E. van Vogt, NINE PRINCES IN AMBER and THE GUNS OF AVALON by Roger Zelazny published in Leningrad by the local branch of Knudozhestvennaya Literatura Publishers on the translator's expense in 5030 copies each.

On this stage of their breakthrough in the world of publishing fans' publishing groups are starting to use the professional translators for the foreign (mostly American) works. The quality of their work is much better, so the demand for good translators is high now. All the people involved understand that the time of samizdat translations have gone, but nevertheless more of them are being printed parallel with all those new tendencies I've told above.



But in early 1990 all the possibilities of expansion of collaboration between fans and already existing publishers are exhausted. Paper deficit have blocked a lot of joint projects, so those fans had to search for the paper for realization of their editions.

The adoption of The Law of the Press and Other Media in summer 1990 have opened new oportunities for those most active fans who tried themselves in the publishing business. Today any person or a group of persons can found a periodical or start publishing business. The fans most active in contacts with publishers, such as I.Fedorov of Vinnitsa, A.Lubensky of Cherkassy, L.Tkachuk of Odessa and several more, are on their way of starting their own ventures. By 25th November 1990 13 SF magazines were registered. Perhaps they will start to be published in 1991.

First fans-published books appeared in 1990. Almost all of them were brochures with several stories or a novelette. The market situation in the USSR now is very complicated, so the first aim of the publishing fans now is not the profit, but the publishing of excellent science fiction to create their good renome for the future. And now the first step -- brochures -- was made, and the next step -- books -- is prepared and there are already first attempts of fans' book publishing. The book in the USSR is first of all hardback. Hardcover with dustjackets and illustrations are rare being only expensive collector's or gift editions. And paperbacks are often neglected by the most customers now, during the publishing boom. So publishing popular authors mostly as hardbacks one can make oneself a renome of a solid publisher.

Using their numerous contacts and conventions publishing fans are trying to coordinate their activities. Last year KievCon'90, a convention that took place in Kiev in early October was devoted to fan-based publishing. During the convention a small but very serious bunch of fans from all over the USSR had come to Kiev. Most of them were those semi-professional publishers, so the main subject of the convention was the coordination of the publishing activities in the field of SF and fantasy. And the people who gathered there did a lot to work out joint publishing policy to avoid anarchy in publishing "pre-copyright" works. And as for the works of recent years, Boris Zavgorodny, #1 fan in the USSR, who has wide contacts with SF writers in the USA and UK, reached agreement with several of them for publishing some of their works of 1980s. The financial aspects of those agreements were not dicussed at this convention.

So, using personal contacts traditional in this country, usual fannish contacts and new economic oportunities in the USSR, the most active part of fandom is becoming SF professionals, new force in the Soviet publishing business.



## SCIENCE FICTION BOOKS IN UKRAINE

by Boris Sidyuk and Alexander V. Vasilkovsky

ХОЖАДЕННЯ ДЖОЕНЕСА (JOURNEY OF JOENES aka JOURNEY BEYOND TOMORROW) by Robert Sheckley. Translated into Russian by V. Babenko, V. Bakanov, A. Kon. 144 pages. Kiev: Druh Chytacha, 1990. 100,000 copies. R1.80.

I can't say that this book is very good. More or less good translation doesn't save it. It seems to me that publishers didn't find anything else to publish. Probably they have published this book, because according to Geneva copyright convention signed by the USSR in 1973 they need not pay to the author of the works originally published before that year. I like Robert Sheckley's works, but this one is not so good for me to like. (Boris)

КИНЕЦЬ ВІЧНОСТІ (THE END OF ETERNITY) by Isaac Asimov. Translated into Ukrainian by D. Hrystyuk, A. Onyshko, and others. 767 pages. Kiev: Dnipro, 1990. 150,000 copies. R5.10.

This mammoth volume opens the series of omnibus editions of the greatest science fiction authors of the world. It contains the complete text of the title novel, the complete text of I, ROBOT, all stories from NINE TOMORROWS and six more stories. I think, this is an attempt to compile a sort of "greatest works" collection, but there is no "Nightfall" and some other famous stories in it. But one can't have everything at once. All the works in this book except I, ROBOT, are first published in Ukrainian, though a lot of them were previously published in Russian. A quality of translation is very high, the language is rich and vivid. The series it opens is a great hope of Ukrainian fans. It will also represent the works not published in Russian. (Alexander)

КИБЕРІАДА (THE CYBERIAD) by Stanislaw Lem. Translated into Ukrainian by Yu. Popsuyenko, I. Svarnyk, L. Bilyk and others. 815 pages. Kiev: Dnipro, 1990. 150,000 copies. R5.30.

This is another volume of this series. And like in the first one a lot of works in it are first Ukrainian publications, and many were not published in Russian. It contains ROBOT FABLES, THE CYBERIAD, GOLEM XIV, THE VOICE OF LORD, COLD IN THE HEAD, and more works from other books. Lem's talent is unique and incomparable. His wisdom and strange sense of unusual as well as his storyteller's skill make him not only one of the greatest living sf authors, but one of the greatest Polish writers ever. The stories and novels in this book make you sure of it. His works were long been translated in Ukraine and in USSR as well, but only during the recent years we could see all kinds of his writings. Some of them concerning with religion, politics and philosophy were previously unwanted by the power. There are some of them in this book. I'm hoping that during the coming years one can read all of his works either in Ukrainian or in Russian. (Alexander)

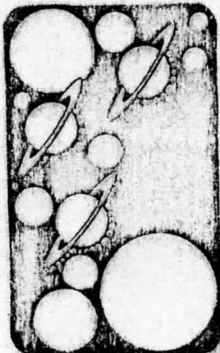
<<< A note on the series: this year there will be the volumes of selected works by Robert Sheckley and John Wyndham. The publishers are also planning to publish omnibus volumes by Van Vogt, Silverberg, Harrison, Bradbury and other stars of the genre. But most of the works will be so called pre-copyright ones, i. e. published before 1973. >>>

МОБКОВА ДЕРЖАВА (WELCOME, DANGER!) Text by Vasyl Baryshev, artwork by Felix Dobrin. 26 pages. Kiev: Dnipro, 1990. 35,000 copies. RO. 40.

This comic book has the parallel texts in Ukrainian and English, being the first Ukrainian comic in English. Highly recommended, especially for comic collectors. Gives a bright example of Ukrainian folk fantasy. Full color. Well printed. It was sold in a moment. (Boris)

ОБРАТНАЯ СВЯЗЬ (FEEDBACK) edited by Vitaly Babenko. Translated into Russian by V. Bakanov, A. Korzenewski and others. 542 pages. Moscow: Mir, 1990. R5.00. (This book was not published in Ukraine, but it represents well-known series of foreign science fiction.)

This anthology's general theme are computers and their influence on humans' lives. It contains the complete text of a novel by Roger Zelazny and Fred Saberhagen, COILS, and 13 shorter pieces including "Press Enter" by John Varley, "Blood Music" by Greg Bear, "Doing Lennon" by Gregory Benford, "Top Stand-By Job" by Phillip K. Dick, "Text Processor of the Gods" by Stephen King, "Communication" by Bob Shaw and others. The central items of this anthology are surely COILS and "Press Enter". Those two works are about hackers and their deeds on the edge of criminal (and beyond, far beyond), though they're telling about hackers in two different ways. John Varley's point of view is quite natural -- hackers intrude the systems the way they do this in real life, hence this novella is hardly science fiction; Zelazny's and Saberhagen's point of view is supernatural -- Steve/Don hacks telepathically, in far more science-fictional way than anything I can imagine. It's a greater pleasure to read those works and to compare the authors' approaches, especially for me, a programmer. Most works in this volume are also pleasant to read. I'd like to mark the stories by Greg Bear, Stephen King and "Ciphertone" by S.C. Sykes. In general, the anthology makes very good impression. Long time passed since Mir published a book as good in its contents as this one is. (Alexander)



# ZINESTREAM

by Boris Sidyuk

If you'd enter my room you'd find my footprints on the ceiling and walls. They were left after recieving of each new zine. Yes, I mean my walking on those subjects, jumping up to the ceiling, somersaults and so on. And more, I have a friend who happens to be an elephant. Both of us read new zines and discuss them.

ATAVACHRON Fall 1990 edited by John Willcox Herbert; U.S.S. Resolution, P.O. Box 6501, Depot C, Victoria, BC V8P 5M4 CANADA. Very informative zine, especially on Star Trek. Many photos & illustrations. Well printed. The most interesting ST zine I've ever seen. Elephant speaks: I don't understand why BCSFA and USS Resolution don't know each other.

BARDIC RUNES #1, 2 edited & published by Michael McKenny 424 Cambridge st S, Ottawa, Ontario K1S 4H5 CANADA. Nice fantasy zine. As far as know, it's the first semi-Prozine of such kind in Canada. I'll prepare detailed review of BR for one of the next issues.

BCSFAZINE ##192-208, 210, 211 edited by R. Graeme Cameron; BCSFA, P.O. Box 35577, Stn. E, Vancouver, BC V6M 4G9 CANADA. Very splendid zine. I'd like to recommend it as a constant reading. Very good set of materials, especially 'Zoryany Shlyah speaks'. I think, BCSFAzine will win Casper this year. Let's hope. So I wish the Graeme to solve his problems and get his zine developed to the Hugo level.

CRUD, SCUM AND PAPERWORK #2 edited by Karen Pender-Gunn; P.O. Box 567, Blackburn, Victoria, 3130 AUSTRALIA. Perzine specialized on bears of all types, sorts & kinds, especially Teddys. (Wish I could find local-made Teddy for Karen! -Alex)

ETHEL THE AARDVARK ##32, 33 edited by Alan Stewart; Melbourne SF club, Box 212, World Trade Center, Melbourne 3005, Victoria, AUSTRALIA. Fun. Certainly the best fanzine in Auastralia. I enjoyed it greatly. So I did, -- elephant said.

FACTSHEET FIVE #38 edited by Mike Gunderloy; 6 Arizona Ave., Rensselaer, NY 12144-4502 USA. Impossible lots of reviews on zines of various kinds including sf ones. Elephant speaks: Hey, editors! Who among you haven't yet sent your zine for reviewing to Mike? Be hurry!

FICTONS-free-for-all #1, 2 edited by Don DeBrandt; BCSFA P.O. Box 35577, Stn. E, Vancouver, BC V6M 4G9 CANADA. Short stories zine by BCSFA writers. Various levels. But my elephant likes all of them. I'm going to review it.

FOSFAX #149-151 edited by Timothy Lane & Janice Moore; FOSFA, P.O. Box 37281, Louisville, KY 40233-7281 USA. Great!!! Recommended!!! Certainly the best fanzine that really discuss science fiction of all I've seen. Surely of the Hugo level.

FUCK THE TORIES (& other FTTs) #8, 10 edited by Judith Hanna & Joseph Nicholas, 5A Frinton Road, Stamford Hill.



London N15 6NH UK. Very clever zine with much interest in politics, history and current affairs. Interesting look on the USSR. Recommended for those who like serious reading.

**MATRIX** Oct-Nov 1990 edited by Jenny Glover; BSFA Ltd., 60 Bournemouth Rd, Folkestone, Kent CT19 5AZ UK. Nice. Many good and clever reviews on films. A little bit dried. I'd like to wish more humor to its editor.

**OSFS STATEMENT** #156, 158, 161 edited by Lionel Wagner; 17-368 Zephyr Ave., Ottawa, Ont. K2B 6A1 CANADA. The only thing I can wish to this zine is to become more interesting. Well made zine, but it lacks something. Maybe it would be better to give more material by Ottawa fans? Elephant speaks: Don't pull my trunk! I like it. Well, different opinions. So, here it goes.

**PKDS NEWSLETTER** #1-4, 20, 22-24 edited by Paul Williams; PKDS Box 611, Glen Ellen, CA 95442 USA. Special zine on Phillip K. Dick. Interesting aspects of his writings & life. As a member of PKD Society I recommend it to the ones interested in philosophy of sf.

**PROBE** ##80, 81 edited by Neil van Niekerk; SFSA, P.O. Box 2538, Primrose, 1416 South Africa. A whole world between covers. Lots of reviews, information, fiction, poetry, LOCs. Elephant was enormously glad to know that there is a fan even in such small country as Swaziland, though he's an American.

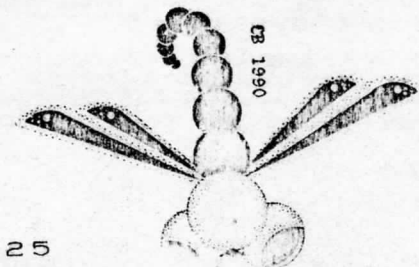
**RADIO FREE THULCANDRA** #23 edited by Marty Helgesen; 11 Lawrence Avenue, Halverne, NY 11565-1406 USA. Christian fandom zine. Very wise. I read it with interest, but I really don't know what can I say. It is very specific zine.

**ROBOTS & ROADRUNNERS** Vol. 5, ##2-4 edited by Alexander R. Slate & Lynn Garcia; Ursa Major, P.O. Box 691448, San Antonio, TX 78269-1448 USA. Nice fiction, poetry (especially mine). I'd like to see more reviews, they are usually well-written.

**SFC BULLETIN** #7 edited by P.L. Caruthers-Montgomery; 2629 Norwood Ave, Anniston, AL 36201-2872 USA. Well-printed and compiled clubzine. Lots of interesting materials and very nice graphics.

**STUNN GUNN** #12 edited by Ian Gunn; P.O. Box 567, Blackburn, Victoria, 3130 AUSTRALIA. Not excellent, but interesting perzine. 1990 in writers' imagination in 1890. 1930, 1960, 1970, 1990. Comics, reviews, etc.

We also heard from Walter Koenig International, Fandom Directory Publishers (see next issue), Hubbard's Contests (also see next issue).



## Start

As you already know, the name of our club is ZORYANY SHLYAH that happens to mean STAR TREK in Ukrainian.

By the end of this year we hope to issue a supplement to our zine called Start (ST is for STAR TREK). There will be only arts in it, but not only STAR TREK arts. We're also thinking to publish THE GREAT BOOK OF COMICS next year. We're looking now for fan artists in Ukraine and beyond who'd like to introduce themselves and their works in our publications. You're welcome!

Start #1 will contain about 40 black/white illustrations and will cost 2 sf&f paperbacks (possibly used). Please send the books by well-know or prize-winning authors of the last 20 years.

\*\*\* ORDER YOUR COPY NOW! \*\*\*

All you need to do is to send 1 (one) sf&f paperback or sf magazine or fanzine no later than August 1, 1991, for Boris V. Sidyuk. Address is on Page 2.

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## UFO today

Dear friends! Under this title you'll find some information on the UFO problem in the USSR. Moreover, I'll inform you how does the research on this problem go and what kind of extra-events does happen.

We can notice that a number of people all over the world are interested to find out what UFOs are. For a long time an information on those problems had been top secret in the USSR. Now Glasnost allows us to know more.

In the future issues you'll be able to read about contacts in the territory of the USSR between Earth people and the representatives of supercivilizations, documents and official data on those questions. I will also prepare reviews of Soviet media on those themes.

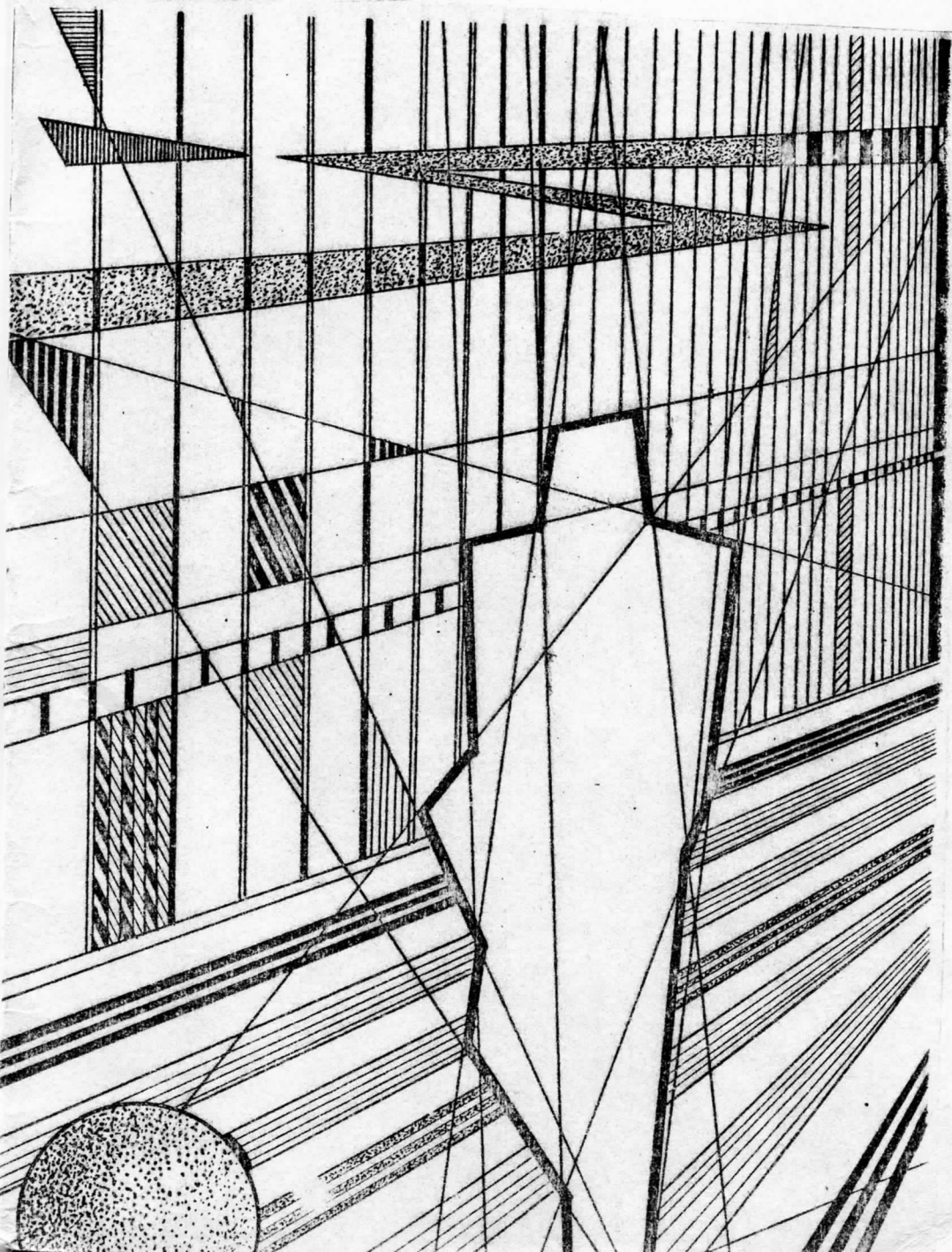
Our elder brothers-in-mind tell us: "People of Earth! You're very cruel and unjust! You don't remember the God! However you still have time." We must be together before Universe's face.

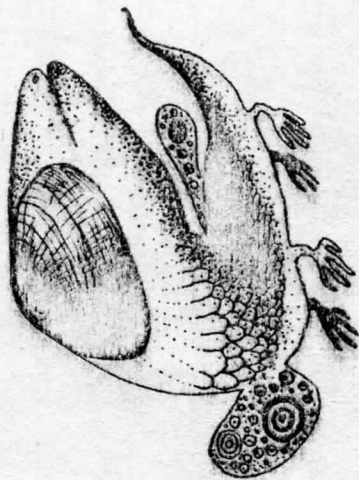
But to allow us to know what are you interested in in particular, please send your questions and offers to:

Andrei Kiselyov  
Strazhesko st. 1-41  
Kiev 252165  
Ukraine/USSR

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So you see, that we have a lot of projects. Please write us what sides of life of the Soviet fandom are of interest to you. We'll surely write about them in our future issues. We'd like to know your opinion on our first attempt of zine publishing.





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