N'APA 264

May 2023

The Official Organ
#264

Next deadline: July 15, 2023

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Procedure: Please Read:

George Phillies will collate and mail, but submissions should be sent to the preparer, Jefferson Swycaffer. No harm is done if submissions get sent to George, but the process should be to send them to Jefferson.

N'APA is the Amateur Press Alliance for members of the National Fantasy Fan Federation (N3F). As it is distributed in PDF format, there are no dues or postage fees. It is open to all members of the N3F. If there are members interested in joining who have no computer access, special arrangements may be possible. People who only want to read are welcome to ask to be added to the email list. Check with the official collator, who is George Phillies, 48 Hancock Hill Drive, Worcester MA 01609; phillies@4liberty.net; 508 754 1859; and on facebook. To join this APA, contact George.

We regularly send a copy of N'APA to the accessible (email address needed) N3F membership, in the hope that some of you will join N'APA. Please join now!

Currently the frequency is every other month, with the deadline being on the fifteenth day of odd-numbered months. The mailing will normally be collated in due time, as the collator is retired and the preparer has a full-time job. Publication is always totally regular, though some readers question my interpretations of "is", "always", "totally", and "regular". N'APA has been in existence since 1959, but has transitioned from being a paper APA to an electronic one.

In this issue:

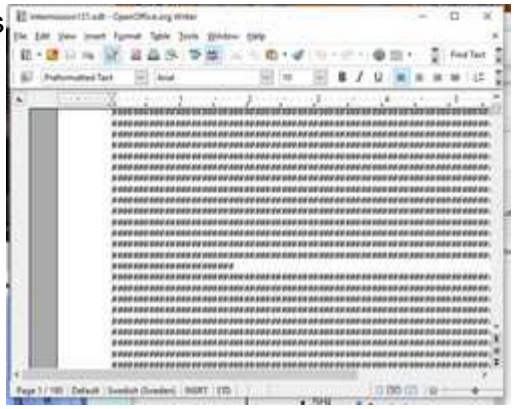
Front Cover: Internet Public Domain Space Art
The Official Organ #264
Intermission 131, by Ahrvid Engholm - 18
Archive Midwinter, by Jefferson P. Swycaffer - 3
Brownian Motion #2, by Garth Spencer - 7
Intermission 132, by Ahrvid Engholm - 16
Synergy 45 May 2023, by John Thiel - 6
Snow Poster Township #10, by Heath Row - 7
Samizdat... Ish #19, May/Jun 2023, by Samuel Lubell – 6
Ye Murthered Master Mage 264, by George Phillies - 3

Comedian Sergei Lavrov's best: "The war which we are trying to stop and which was launched against us!"

INTERMISSION #131

E-zine by Ahrvid Engholm, ahrvid@hotmail.com, for EAPA, N'APA and other truthseekers. Follow ed's newstweets from @SFJournalen. This # offers short stories, films, changing, breath. For sale: typos! You get them sheep....cheap! Early April 2022

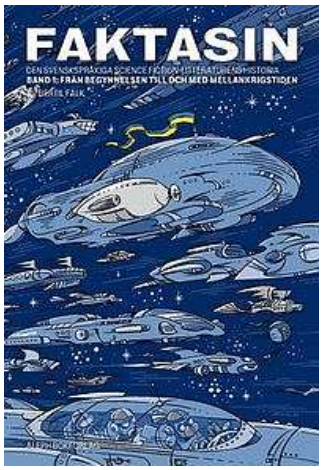
Editorially: Short Films, Short Stories, Short Changing...



I hope you appreciate #131 as has been *a pain to do!* When I was almost finished with it and opened the work file to edit the last bits...everything was gone and replaced with rows of ##### (look right). And I had been so overworked with lots of things to do that I hadn't had the presence of mind to have made a recent backup. So I had to dot the whole issue one more time...

The History Corner will try to interpret a of hard to read article, having to strain my short-sighted eyes. And beside reporting from the illustrious Short Story Masters recent hot dog orgy, I offer a long excursion into the 2023 Short Film Festival, short APA mailing comments - you should be a real sf fan, do a fanzine and join! - and you'll find skiers short of breath. I hope to make #131 shorter than usual, but as it looks I may be short of reaching that goal.To put it shortly.

And I wonder what the heck is on in the European SF Society and coming Eurocon (Uppsala June 8-11)? As you saw in lastish I asked for nominations of legend Bertil Falk as ESFS Grand Master, a candidate so obvious any other nomination'd be insulting considering his genre debut 72 years back, his 66 year long "impossible" slipstream translation of Finnegans Wake, his many years of researching the 3 vol, 1000 page, groundbreaking *Faktasin* study, the first covering all Swedish language skiffy from the Vikings to today. He was also BTW the one reviving *Jules Verne Magasinet*, when not being busy with Superman men Siegel & Shuster or Ed "Sun Smasher" Hamilton, editing *DAST Magazine,* publishing the classics - Lönnerstrand, V Semitjov, others –, writing Viking fantasies and essays, covering our 20th century short story history (sidetracking with national fame in India with his F Gandhi bio)...you get the drift.



When asking the ESFS guy handling nominations he claimed our man of many talents had "four" nominations. But I knew about *at least* six, and since I never asked folks to report such back to me there are probably *more* (beside here, I had worked the SKRIVA list with 100s of readers, Twitter with 1800 followers, etc). When asking to get say the initials of those "four" - that'd enough to check ballots gone astray, I gathered - he refused, falsely claiming it'd be against GDPR of the EU. I pointed out it doesn't apply (quote) *"to perform a task in the public interest or in official authority".* Certainly it's in the public interest to investigate mysteriously "lost" nominations of an official award! It's now or never as Bertie Falk turns 90 this spring, but he seems to be short changed by evaporating ballots, dishonestly blamed on the EU! I'll continue to dig into this...

All this is of course a smaller evil than what a certain Kremlin War Criminal is doing. This zine's strict *fanzine blockade* against Mr P goes on. Do a fanzine yourself so you have something to join the blockade with. (And ask me how to join an APA too!) Comments welcome, though I rarely run LoCs I urge you to write a review of this eminent *Intermission* on your site, viaTwitter or elsewhere.

--Ahrvid Engholm

Heirs of Bergman

We ere here.

What is now named Sweden's Short Film Festival has been going on since 1957 by what than was Sveriges Smalfilmsförbund ("Sweden's 8 mm Film Federation"), now by dropping "smal" to be Sveriges Filmförbund. I have been going to these festivals since 1987, being lured into attending as we in the Space Movement shot our film "Crime Scene: Space" (covered in lastish). Amateur shorts - they show both that and semi-pro films from film schools - are like the short stories of the film media.

Through the years I've seen several technology shifts. The first festivals had a lot of 8 mm chemical film! (Also some 16 mm.) While video had begun, it was easier to edit chemical films. That was filmmaking Mark I. Within a couple of years video took over everything: Filmmaking mark II. In the 1990s different computer based systems began showing up and films were on DVDs: Mark III. In the 2010s all films were files, transmitted through the net: Mark IV.

What will film making Mark V be? Possibly much more computer generated stuff, with the help of AIs and perhaps Virtual Reality... That's my speculation.

Some 200 mostly young film makers gathered in Studio Indio (new name of what was Bio Rio) which has been the Short Film Festival's fixed venue the last few years. Or 200 is at least what vice-chairman Magnus Elmborg, who is my main contact, says it becomes if you put together anyone who turned up any of the three days 24-26th of March. The Cinema seats maybe 100 at a time, and those seats were mostly rather well-filled. I took up position in the middle of the first row, which I always prefer. You have to bend your head slightly upwards from that low position, but on the other hand have plenty of room for your feet and bags.

Belonging to the site is also a lobby, with a reception and info tables, a bistro (you were allowed to bring drinks and food into the cinema and all seats had cup holders - a great policy) and a toilet with long queues, despite having four loos.

There was a fine, four colour program book, also downloadable as a PDF. However, the PDF pages were shown as picture files, which means that search for info doesn¨t work. (I did my own compressed program PDF to read on my cellular). It had info on all around 90 (I believe) films shown, not counting 73 minute films (more later), in nine film blocks. Each block usually started with a 40-70 year old film from the archives. To this there were also some panel discussions during the Friday, titled "A Better Tomorrow" in the morning, "All is Possible" and "The Film Couch" in the evening, with film researchers and professional filmmakers. A couple of times in each block filmmakers present in were called to the stage and interviewed by presenter Aase Högfeldt, who was also the festival's producer.

Many of the films were at the end of the festival given awards in ca 35 categories (I'll mention any awards for the films I have selected to briefly comment - for a complete list see https://sverigeskortfilmfestival.se/vinnare-2023/) divided into the Individual and Film School classes. There are a lot of film schools in the country, and as those tend to have more resources they are given separate treatment. The Individual class is Everyone Else, from pure amateurs to independent film makers. The festival's intro panel showed several films from the earlier, big Gothenburg Film Festival and with Friday's closing panel we had films

Monster at the Window with glowing eyes over the girl's bed.

from Film Stockholm AB.

Brief notes about general trends: a lot of films about personal relations and emotions and love, many with a "social message", some very good documentaries, but only 1-2 films with any relation to Russia's war in Ukraine. It may be because many of the films were planned and began being shot already in 2021. The 2024 festival may have more dealing with Ukraine.

Let's go through some of the films. It's a personal selection and I only have room, time and energy for a minority of all the creativity shown.The festival theme was "Together" but it was voluntary for the film makers to take it up (one could argue filming is being together anyway!)..

I give original Swedish title (in case you want to try to google the film) and translated title if needed, length (m=minutes) and producer/director/creator, as mentioned in the program book.

"*At the Window"* 8m by Peter Larsson and Tomas Stark. A girl sees a monster outside the windows, it comes closer...to her bed. Based on a poem by Helen Adams.

"Hunden Pennys Äventyr" 4m (Adventures of Penny the Dog) by Emma Nordenstam,. An animated story about a dog on adventures. A bit fun.

"*Evergreen"* 7m by Malin Barr. A psychological short about a woman becoming "stress related paranoid" when interviewed for a US green card.

"Gamla lögner & nya sanningar" 10m (Old Lies & New Truths) by Mirelle Gustavsson et al. A drama about half siblings who confront each other over the heritage from a dead parent, with a slight twist. Fin*"Theodore"* e acting. Individual class best set design award

Theodore draws a robot that comes to life!

"Nanna's värld" 7m (World of Nanna) by Sara Heine.A documentary about a female photographer 100+ years ago. Fascinating with all these old photos. Honorary mention.

*"Theodore" 1*0m by Johan Brisinger. One of the archive films from 1983 about a little boy who draws a robot which somehow turns up for real and which then murders (!) the boy's evil parents. A bit absurd, but well filmed - it was 8 mm real film at the time - and a bit fun. Won a silver medal back then. Brisinger who was in one of the panels., later made feature films etc, this far 300 "projects" as he calls them (music & promo videos, commercials and more).

Konrad wants to change hos "legal age" to six, in the satirical Peter Pan Syndrome.

"Peter Pan Syndromet" 15 m (The Peter Pan Syndrome) by Oliver Lindståhl. A mockumentary about a boy who wants to be six years old, an "adolescent", including to change "his legal age" to six. Well made and a satire over demands to make it easy to change "legal sex". Best male actor award to Gustav Gälsing in the Film School class

"Skitväder" 9m (Shitty Weather) by Jessica Laurén. Really heavy, yes catastrophic weather hits a family, who doesn't seem to mind it very much! Good special effects.

Apocalyptic, "Shitty Weather"!

"Filmen känns för vit" 14m (The Film Feels Too White) by Sebastian Johansson Micci. A comedy abut film makers presenting what seems to be an extraordinary film project, when a wry comment changes everything... A satire over the Politically Correct. Good dialogue.

"Överanvänt" 12m (Overused) by Joel Engberg. Woman stumbles around in her flat where things disappear and move around while she gets more confused.

"Det nya & det gamla" 11m (The new & the Old) by Elsa Rosengren. Two waiters in a 19 th century talk and drink while waiting for their last guest to finish. Melancholic and fine. Best set design award for Hanna Höglund and Augusta Chavarria Persson in the Individual class.

"Emolunch" 12m by Viking Almquist. Bouncy adventures for three girls who also meet a cute boy. Fun and colourful. Price for following the festival theme Together.

Girl in wheelchair rolls into the sea, in film from a Sten Andersson story.

"Flickan och havet" 6m (The Girl and the Sea) by Sollentuna Film Club, available here: https://www.youtube.com/watch?v=saGs8AFMxuU Interesting find in the archives from 1977, based on a short story by sf author Sten Andersson (1951-2020) whom I knew BTW. The last time I saw him was in 2015 when he presented a book about the old sf mag Häpna! (review here https://www.freelists.org/post/skriva/Rec-Hpnared-JH-Holmberg in Swedish). Sten sometimes turned up on our sf cons and was a steady reader of my newszine. The well-made film is about a strange wheelchair-bound girl. With a twist.

In this film, Kids hear the trees fall and find a talking skeleton in the woods.

"Luften lyfter" 7m ("The Air Lifts") by Claes Envall. Documentary on a man having a small house on a raft in a lake flying and ultralight amphibian aeroplane. Fine flying shots.

"En dag på stora mosse" 4m (A Day on Big Bog) by Alin Popescu. Bird film, amazingly fine shots of big eagles (I think it was).

"Den som hör träden falla" 8m (One Who Hears Tree Fall) by Alexander Vikström. Find little horror picture about boys finding a skeleton in the woods. Which then begins to talk...

"Tårtkalas" 15m (Cake Party) by Perla Heiefort. Girl late to her own birthday party goes ballistic when guest have already consumed her birthday cake. Award for best director to Heiefort in the Film School class.

"Courage" 16m by Star Bazancir & Jasmina Pusök: Small drama about telesex. Interesingtly enough with two different endings.

"För Slite" 15m (For Slite) by Ivar Jansson. Doc about debate on lime mining on Island Gotland. Nice photography. Good that views of both sides are heard. Best documentary award in the Film School *class.*

"What a Lovely Day for a Silent Film" 4m by Alexandra Elofsson. A comedy about cross-sex bathers made in old silent film style.

"Du sökte en kvinna" 15m (You Looked for a Woman) by Maria Vallin. Girl on a date with a boring guy becomes totally psycho. Entertaining psyho-horror.

Poor guy left looked for a woman, and got an Anthonia Perkins right in this psycho-horror flick.

"Under bordet" 4m (Under the Table) by Sara Bornesten. What seems to become a very boring dinner party becomes more lively with a new method to get together. Fun idea.

"Nattskift" 13m (Night Shift) by Love Ahlström Killgren. Girl working in a gas station convenient store encounters a strange women. Well filmed, dramatic - however, as with other films here, it just ends without plot conclusion! Still award for Best Manuscript in the Film School class.

"Gränsen till Galenskap" 4m (Bordering Madness). Two students at a library goes to war with each other. Fun film!

"Om du visste" 21m (If You Knew) by Viktor Wiberg, Christoffer Tambour. A Finland-Swede (ie of Finland's Swedish language minority) is on his way to hit compulsory military service, when he sees his father on the train station - who abused him and his mother during childhood. He reacts violently. No references to Putin's bloody war, so it must have been shot before. Silver medal in the Individual class.

Enjoying the sun in "Cacaphony" before not exactly enjoying meeting a monster...

"Kakafoni" 15m (Cacaphony) by Truls Svenningson. A woman in the countryside, first afraid of insects then encounters a monster. Well filmed horror flick, but one more film without plot resolution (that the monster simply disappears is no resolution). Best Sound Award in the Individual class.

Live actors and models mix in "The Last Picture Show".

"Kärlek i en kärlekslös tid" 15m (Love in Loveless Times) by Veronica Nielsen. Different scenes of love (incl lesbian, compulsory today...). Strange it's called "loveless". Good cinematography. Won festival gold medal in the Film School class

"*The Last Picture Show"* 12m by Matilda Friman. Animated and some actors. A gloomy dystopian tale of a mouldering city (done in good modelling) after some sort of apocalypse. Award for best set design in the Film School class.

"Emerich - ingen föds till fascist" 15m (Emerich - No One is Born a Fascist) by Maria Bolme. A documentary about holocaust survivor Emerich. Unfortunately he died at the very beginning of filming. But a lot of documentary material by him was left and is used, and in some scenes he is - an odd and very creative solution! - replaced with a puppet. An important film, which will be a Swedish entry on the international short film festival UNICA in Italy later this year. Won the individual class gold medal.

As holcaust survivor Emerich died during filming, he was replaced by a puppet in this fine documentary. Oddly enough that works!

Zero-G girl wants to be taken down.

All of the 73 minute films of the year were shown on Saturday, of which 16 were selected by a jury to the Sunday Minute Film Cup. AFAIK having small films of exactly 1 minute as its own genre is a Swedish invention, resulting in the first Minute Film Cup in 1987.

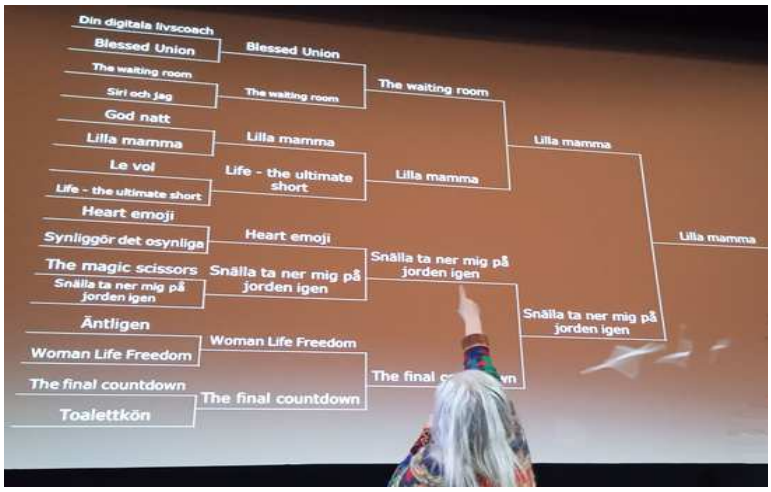
Films meet each other in pairs, jury selects a winner to the next round (audience may decide if there's a hung jury) until two films battle in a final.

This year's finalist were "Lilla Mamma" (Little Mother) and "Snälla tag ned mig på jorden" (Please, Take Me Down to Earth). The first film won, showing a teenage girl singing about becoming a mother despite being infertile (?). The second was about a woman who suddenly found herself floating in the air. I liked the silver medalist better - a little anti-

gravity is never wrong! This singing was too much playing for the gallery to my taste...

As far as I'd would describe it, it was one of the most successful in the festival series. I asked Magnus if everything had gone smooth. He looked a bit in distress and replied:

"Well, a couple of the minute films had technical problems and were delayed...a few seconds."



The Minute Film Cup!

Award winners of the Short Film Festival 2023. Congrats!

History Corner

I'll start this Hysteria Coroner with a difficult article - the clip I got was hard to read. (Kudos Jörgen, BTW.) Sharpening my eyes I've done my best, though I had to interpret and fill in sometimes, and I hope to be 90% correct (remaining 10% to be good guesses from knowing the author). But it's worth the trouble. It's in a coming book about the history of Sam J Lundwall as publisher with Delta and *Jules Verne Magasinet* by Jörgen Jörälv (the book is released 12 May at Stockholm's SF Bookstore if you happen to be around) and beside being a full page in leading Dagens Nyheter (21 Feb, 1970) Jörgen writes it was the article that landed Sam his first professional publishing job, when the owners of Askil & Kärnekull saw it Title *"The New SF Literature: Radical and Social Critic".* Below it the newspaper printed Robert Bloch's little yarn "Nightmare Number 4" (Itranslated by Sam J), but I won't reproduce it - if you look around you can find it on the 'Net. This "radical and social critic" agenda is

also what Sam J Lundwall followed through all the years.

Sam J Lundwall here describes the development in later years within sf. It's no longer about space heroes but about society. In an sf novel published last year by the American Philip K Dick there is a newspaper story which in all its simple carefulness is typical of today's sf literature: "A new deep-depth rooming house in New Jersey, designed especially for geriatric persons, has built into it a novel circuit, designed to make the transfer of the room easy and without delay. When a roomer dies, electronic detectors in the wall register his lack of pulse, and send swift circuits into action. The deceased is grappled by standard waldoes, drawn into the wall of the room, where on the spot his remains are incinerated within an asbestos chamber, thus permitting the new tenant, also a geriatric case, to take possession by noon." That's a picture of a damaged future which may very well come true in coming years. Its also typical of the sf written today. The space hero waving a raygun making space safe from 20-30 years ago today almost exclusively appears in the comics sections of the newspapers. Sf cut the connection with it many years ago, to turn to a wild debate about society which has only recently began to appear elsewhere. THE ARMS RACE The environmental debate was at its best in sf in the 1960s and the senseless arms race was also covered. The development of multinational companies and the growing might of them and the probable consequences of it has been the subject of many sf novels, as well as the military-industrial complex that today seems to be just as big as a threat to world peace as any power hungry dictator if the hitlerist type. During the times around WWII sf novels dealt with future dictatorships, Karin Boye's Kallocain and George Orwell's 1984 being two of the most well-known. Today more than 20 years later the dictatorship is more creeping and sf writers hardly expect that future dictators will use the 1940's methods. The future belongs to the multinational corporations and we'll all have limited power against them. Earlier terror realms was built on the fear of physical violence. But it's inefficient, since it strikes at the holy production and, even worse, consumption. When an sf author today looks into the future he sees a consumption-oriented society that isn't very far from our own, with an indoctrination far more efficient than Big Brother's. SF TODAY: CYNICAL Sf is today markedly cynical, and the authors find little joy in the world as it may become. The future will be like now, they note - just even worse. The future is a hell where citizens are kept sedated in pleasant drug-sleep and big industralists dominate the people with advertising and growing consumption to make the stock owners rich. People's inherent aggressiveness is dealt with in a simple but genial way with murder games where they can abreract. No sf author says this is true or will become true - but the tendencies are here already today, it's only a matter of finding the consequences of behaviour we can observe it anywhere, at any time now. Conscious exaggerations is a tool of sf, just as robots, androids, alien worlds, useful to make things visible but never an aim of its own. YEAR 2000 Unfortunately the worst fantasies has an uncomfortable tendency to turn real faster than you think. Edward Bellamy could write about his socialistic utopia by the end of last century, in Looking Backward, about the year 2000, where everyone was equal and nothing seemed wrong and everything was so fine so. We're now getting closer to the year 2000, and when sf writers glance upon the famous thousand year shift they do it with one eye at a time. It will be a future like in Harry Harrison's Make room! Make room! when1999 ends and New York is overpopulated with 35 million desperate people, where there is hunger riots and living space is by law 4 sqm/person, without water and sewers. Pollution has long ago passed the stage when it was only disasterous. Human life isn't worth anything. Above everything is the dark threatening shadow of the final war. And writers in all clarity show that it'll probably become much worse. Exit Bellamy. A TIME OF CHANGE Sf is now in a time of change that has taken the genre even further into the contemporary political and social dimension than ever before. Sf has always been a part of the contemporary debate (and often also a bit ahead), but while it earlier dealt with how the future could be shaped in a practical way, it has in later years more dealt with the possible future's effect on humans we're forced to live in it. The basic starting point in sf, as "What if...?", is still there but is used in a new way. Space which earlier was the natural subject of speculation of a possible future is hardly interesting, partly because we are already there, though in a modest way, partly because the subject has been gone through thoroughly the last 50 years. Interest has today switched from Outer Space to Inner Space, from the external environment to the subjective experience of the outer world. You can find three different forms of sf today (a more modest name would be speculative fiction, since the genre no longer has much with real or imagined science to do). We have the well-documented futurology such as in Make Room! Make Room!, where our future is described as an effect of our own development, partly the chaotic and wildly absurd style we find with the American Robert Sheckley who enjoys himself with a universe where none of the ordinary natural laws apply, where black is white and machines behave like melancholic humans, where planets are built by nasty cosmic contractors and swirling views collapses at first sight. It's a cosmic cabaret. WILD SATIRE She is mean and subtle and raw and joyous and full of opinions. Among the cartographers of the future we have lately seen eg Harry Harrision with the very nasty and funny novel Bill the Galactic Hero, probably the funniest and most drastic war novel ever written, superior to Joseph Heller's Catch 22. The novel which connects to the Vietnam war describes how a corrupt galactic empire makes everything to eradicate a species of small, peaceful lizards. When they refuse to become extinct the officers instead use magnificent inventiveness to destroy their own soldiers. Political radicalism is perhaps the most visible in today's sf. A typical example of explicitly political sf the short story The Killing Ground (1969) published in the sf magazine

New Worlds last year and dealing with the Vietnam war transposed to England. USA fights against rebellions, rules England through a corrupt puppet government and bombs English villages with napalm. The situation may not be possible today, but the important thing and what makes the story thoughtful is that it has all really happened in Vietnam, and in reality it has passed us without any trace, but becoming so much stronger when it is moved to England, our immediate neighbourhood. It is science fiction (or speculative fiction) at its best, a very intelligent "What if..." placed directly in today's landscape. THE NEW WAVE. JG Ballard belongs to the group of sf authors that is called the New Wave and is in the centre of the third direction of the genre today, the more or less avant garde. Natural centre for this wave is the English sf magazine New Worlds, that after having been published as an ordinary sf magazine since the 1940s was taken over by the radical sf author Michael Moorcock. With help of a grant from the London Arts Council it was transformed to a centre for the experimental sf authors. The old guard complained over this deed, but in a few years the New Wave managed to strip USA of its dominance of the genre, and today much of the radical sf literature is written in England. USA has also been influence, and the tone of sf have become sharper than ever also there. An American anthology with political and social inclination is Dangerous Visions, collected in 1967 by Harlan Ellison and soon sold in 50 000 copies as hardbound. A loudmouth opposition seems to grow fast, and there's an action group trying to stop the book. When people take the trouble to try to stop a book it's usually interesting. POETICAL SF The men of the New Wave mainly works with the tools of the avant garde transposed to sf and becomes more of poets that authors of the old school. The speculations have mostly dropped connection with the physical reality. The most interesting are Brian Aldiss, JG Ballard and John Brunner, and of these Ballard is the one going furthest. He is obsessed by the concept of time and offers breathtaking worlds where time is out of action or changed or flows differently. In the novel The Crystal World from 1966 the time flow slows down and everything turns into crystals. Brian Aldiss is called the captain of the New Wave, known and appreciated in the English speaking world and perhaps the most brilliand writer in sf. His latest novel Barefoot in the Head (1969), a sort of psychological fantasy where the thought processes of humanity are pushed backwards towards the stone age,a nigthmare mirror of our chaotic times. John Brunner is the last of the three and more openly political than the others. His latest novel Stand on Zanzibar is of politics and placed in a near future, in a way that makes it possible for Brunner to dig into a lot he thinks is deplorable in our "civilised" world. The book got the finest award in the sf world, the 1969 Hugo. In USA the new avant garde is represented by the earlier mentioned Philip K Dick. The American Philip José Farmer also has a special position, and has caused consternation with describing taboo actions. In his recent novel, A Feast Unknown from 1969 he writes about sex and sadism resembling Marquis de Sade's 120 days in Sodom but using symbols and mythology of our time. The hero is Tarzan but a very unusual Tarzan who has become practically immortal by a drug invented by Jack the Ripper. The book is flooded with violence in a furious tempo and becomes sharper through Tarzan's sexual enjoyment from it. In a duel between Tarzan and opponents we get everything from missiles, hand grenades, pistols and knives of all sorts, to more exclusive manual methods. For anyone exposed to the glorified romance of violence in the US, this isn't a horror story, but a document of endless, accepted violence. FUN DESTRUCTION A lesser sf author who for many years have workd in the shadows but suddenly is in the limelight is Kurt Vonnegut jr. Being nastiest realist he has in later years been discovered by the American literati, having had a celebrity portrait in Life and so on. He has written the as far as I know only funny the end of the world novel, Cat's Cradle from 1961, describing a Caribian dictator while striking different political and religious directions. In Sweden these authors are practically unknown outside the group of faithful sf readers, and that's a pity since they could give the debate a lot. Some Swedish writers may have been influenced a bit eg Rune Olofsson /difficult to read, also book title ending in "skunken"/ in some parts have strong impression of today's radical sf, but otherwise it is not noticeable in this country. In the US and England they sell in big numbers, especially at the universities, and it will be interesting to see if there'll be a similar development here. Some things indicates that and it would be interesting if a Swedish publisher dares to go into publishing of this kind. The sf being published here has mostly been of weak quality and badly translated, which hasn't improved the reputation of the genre. Intelligent fishing in today's sf should give some interesting catches. (Illos: New Worlds cover, two spacemen, illo: "It's fantastic to travel into the future. What wonderful progress man must have made through all those years." Time Traveller going into the wonderful future. From a comi9cs version of HG Well's The Time Machine, Classics Illustrated.)

Very typical Sam J! That sf must be left leaning "radical" was constantly with him. A "satire black as the night" was the most common phrase in his book blurbs. It was his loyalty with "anti-imperialism" that made him denounce most US skiffy, praise the New Wave and later publish boring stuff from Latin America and USSR. It's a bit sad that this literary program missed the *core* of science fiction, dealing with scientific and other progress so advanced that the head spins, creating a...*sense of wonder!* Any social or satirical whatever can never, *never* match that! Sf is Sense...of *Wonder!* Had Sam J pushed for more SoW I belive his sf gospel would have had more followers. But saying that, for my part I *like* avant garde and experimental stuff - eg dadaism is quite inspiring! But that's more

Sam J Lundwall skildrar här de senaste årens utveckling inom science fiction. Den handlar inte längre om rymdhjälten utan om samhället.

Den nya science fiction-litteraturen: radikal och samhällskritisk

I en science fiction-roman som utgjorde första del, "Galactic Pot-Healer" av amerikanen Philip K. Dick, finskarmer en intervjuare en man i en enkla finskflighet är typisk för dagens science fiction:

Är ett tyvnöm i New Jersey, specialiserat på prosaisk, har förrän med en av upplösning för att göra intervjuare en nya typregister skulat och fri från enkelgis skepsis. Det vi beroende av, registrerar elektronisk motorisnitt i vägarna polisen upptäckte och upptar sedan in omedelbart. Den artiste tyfu upp med pigeter av mustasch-modell och ögon i vägarna det han omedelbart levererar i en arbetsmaskin, vilket tillåter en av hyresgäst, utsatt en personalc, att vid omedelgtid ryka in i lägenheten.

Det är en bild av den glattiga och effektbenägnaste framtiden som nyckel till skulle kunna beamma hyan. Är nämnade texte dem. Den är som sagt enkel typisk för den science fiction som skrivs i dag.

Den enkelgr enkelgisskrifterna de rymdfärden, som gjorde cyniker under det 18—40 år ändrade, fördrunnar i dag tusten utmärkande på fältsjunna sensaden: science fiction-genren. Olyckte kunna tackarat för fördelen är sedan, till förnäm för en existens antifiktiskt som fört en inspir dylen upp i andra media.

Kapprustningen

Hjälteskrigen var en kärnfrus i science fiction under 1960-talet. Ibland det hotande atomkriget och de samtalla fälkrna av det nyfödda kapprustningen. De revolutionella förnegna utveckling mot alltmera och mäktigare enhter och de spontana konsolvensera av detta har tagits upp i fabliga sf-romaner, likaväl de antikrigsinstrutsla komplexen som i dag finskfäler att vara ett fäln stort hot mot världsfrden som nägonsin en mäktigaste diktator av det kärdvrunna slaget.

Under denna tidig andra världskriget förende science fiction-romanerna av den franska diktatorn som mat, Hitler Bayre "Kalkwatt" och George Orwells "1984" är ett par av de mest kända i det lär sammanhanget. I dag, nur av tjugo år efterät, är diktatorer mestadels mer sengamla, och sf-forfattarna förvätar sig knappast att framtidens diktatorer skall utvärda sig av 1940-talets mönster. Framtiden tillhör de multinationella företagen, och gränsen drag förstag kommer nationer och blockbildar att stå sig gamla skitt.

De krigare skräckvisionerna begagn på skräcken för fysisk våld. Han skräckfärdat Hitler inskränkt. Den artiste tyfu upp med pigeter av mustasch-modell och dyn in i vägarna det han omedelbart levererar i en arbetsmaskin, vilket tillåter en av hyresgäst, utsatt en personalc, att vid omedelgtid ryka in i lägenheten.

sf i dag: cynisk

Science fiction är i dag av pånytagligt cynisk, och författarna flerer inte nyckel att gäckjas åt i vissnen av det som kanske kunde kommu. Framtiden kommer att bli som en, konstaterar de — bara lama värre. Och så framtoner de ett behovet av jorden, det morfogena mot den moderna kunna kjälp tillfälle nedsvärde i behaglig tanenkter, det rörträtten är genomfärd som hos vissa personer har rätt att kundfäna, och de stora industriföretagen styr fäbet, med mer eller mindre pånagig samarbetsvilja, mot allt det annat kunnanim och förmed fäljande situationen för skrivegnen. Mänskorna inneboende mordfusta kunskaren på att lika enkelt som gestalt sätt genom ett hoppa de personer för mördarfamiljen, vanfäer de kan arrangera sig genom ett enkela fäkstmade.

Ingen sf-forfattare pävär att detta är sanning, eller ens att det kommer att bli sanning — men tendenserna finns här redan i dag, det gäller bara att dra ut konsekvenserna av förutsätter som kan observeras var som helst, och när som helst redan nu. De mediestar Ivanhöfdrna tagit i sf-forfattarnas utrustning av sevärdhara verktyg på samma sätt som robotarna och androiderna och de främmande vördarna, sevärdhara i fritystigande sytt och för att göra den lättarkt hanterlig, mer sälvig som gäldvänderd.

År 2000

Beklagligtvis har de vänstra fantasterna en ohelaglig tendens till att bli enkelgärt fortare än man anat. I skärt av flera århundrader kunde Edward Bellamy skriva sin socialistiska utopi "En återblick" om året år 2000, där alla var likvärdiga och ingen tjänte fel och allting var så bra, så bra. Du börjar vi närma oss år 2000, och när sf-forfattarna ser på det hemvande samhälleskiftet, gör de det med ett öga i taget och sänder lika länge efteråt. Det blir en kvartal i à la Harry Harrisons "Make Room! Make Room!" där 1999 gäl mot att slut och New York är överbefolkat med 35 miljoner desperata människor, det hungerkravaller hör till ordningen för dagen och den lagstadgade hustadsplan är fyra kvadratmeter per person. Utan vatten och avlopp. Miljöförstörningen har för länge sedan passerat det stadium då den hava var betydande. Människoliv är av vida nägonting. Over allmänmen svärver det dödliga krigets spöka som en mörk, betande skugga. Och efter sommen sätter fortfarande en litteraturlina som med all individer tydlighet uttrycker att det antagligen kommer att bli betydligt värre. Kurt Bellamy.

I en brytningstid

Just nu behöver sig science fiction i en brytningstid som det gäller dess längre in i den aktuella politiska och sociala debatten än någonsin tidigare. Science fiction har alltid betraktat sig som den aktuella debattens ensälda (ofta enkel en bra tit lite den). Men redan den tidigare framför allt symbolo med den praktiska utforskningen av framtiden, har den under senare år allt mer kommit att lägna sig åt dessa tänkbara framtida konsekvenser på de mänskliga samlingar levs i den. Den grundläggande idén i science fiction, utgångspunkten att "Tänk om...", finns kvar, men omvärjnjet på sätt ändrat. Den gamla synsättet, det tidigare var det naturliga fältet för spekulationer i en tänkbar framtid, är knappast intressant som utmärkt för spekulationer längre, det är att vi istället redan är där i all blygsamhet, det det är inom det blivit så grundligt genomtänkt under de senaste femtio åren. I dag har intresset skiftat från vad man kallar Outer Space, till Inner Space, från den yttre omgivningen till den subjektiva upplevelsen av omvärlden.

Man kan urskilja en olika former av science fiction i dag (en elegant beskrivning vore literär spekulativ litteratur, eftersom genren inte har nyckel med vare sig lätta eller lättgjort lätta vetenskap att göra längre). Den vänsterinriktade framtidsforskningen å la "Make Room! Make Room!", det framtiden beskrivs som en fälld av vår egen tids vanligen misärfärdade utveckling, det den kaotiska och vildsamt absurda att som mördaren förnet av amerikanen Robert Sheckley. Sheckley rusar sig med att placera ut helt ordinära existenser i ett universum där ingen av de vanliga naturlagarna lingo gäller, där svart är vitt och maskinerna uppträder som Regnätta och mänskorna mänskor, det planeter bygga på ruttnande av enkelda kommuna byggnadsarc och de mördande vyerna blir plett fall vid första noggrna granskning. Det är komiska numrarvyer med medelmänniskor som den förvirrade generaturen nämnas.

Vild satir

Men är nyckel elak och nyckel underhållig, stämningen i romanen är så och uppgiftgen, och den vilda satiren vinlar av fantasyerna som numrla förnejelsen. Till den absurda framtidens kartläggare hör på senare tid allas sig Harry Harrison med den nyckel skaka och mycket roliga romanen "Bill, the Galactic Hero", omredigt den roligaste och främmste krigsromanen som nägonsin skrivits, i förslög stärkt dvärgigen vom Joseph Heller "Moment 22". Romanen, som har klar anknytning till Vietnamkriget, beskriver i beledsagande tarve hur en kortsyn galaktisk imperium gör att kasta ut för att utrota en vre av ond fredlign utsugeodeska Sfäer. Här tillkana vägrar att lätta sig utrotas, ägnar sig offeraren i stället åt att med magisk uppfinningsrikedom stjäla sina egna mördare.

Denna politiska radikalism är hamnte det mest framträdande draget i dagens science fiction. Ett typiskt exempel på klart utvitt politisk science fiction är 19-åringen James G Ballards novell "The Killing Ground", vilken publicerades i sf-magasinet New Worlds förra året och behandlade Vietnamkriget förarfärt till England, USA hänger ett uppvärmtvinter i hela Europa, stor England vis en kontrollerad marmarstrejning, hunting de engelska hyanna med napalm osv. Situationen är väl fjärt tillbar i dag, men det tillägg, att det inte gör omvärlen att skärlande, är att de händelser som beskrivs i romanen verkligen hänt i Vietnam, och att mänskliskhetens ofta gäll gänsler spjälvet finns i verkligheten, upplevelsen blir så skyggligt nyckel starkare när de förvärlar till England, till vart ursprungliga grundskap. Det är science fiction (eller spekulativ litteratur) när den är som bäst, ett förnäligt och intelligent "Tänk om..." applicerat mitt i dagens händelser.

'Nya vågen'

J G Ballard tillhör den grupp av science fiction-forfattare som av utomstående kallas Nya vågen och som etle i sporen för den tredje riktningen i genren i dag, nämligen den mer eller mindre uppgiftslösa avantgardismen. Naturligt centrum för de här forfattarna är det engelska sf-magasinet New Worlds, som efter att ha utgivits som ett av dynisk sf-magasin redan 1949 i början av 1960-talet övertogs av den radikala sf-forfattaren Michael Moorcock. Med hjälp av ett bidrag från London Art Council omformades New Worlds snabbt till ett forum för de experimenterande sf-forfattarna. De gamla sf-läsarkretsarna motsatte inledvis vid detta tillfälle, men den Nya vågen lyckades på nägra år bäl ta ifrån USA den dominans i genren, och i dag skrivs av stor del av den radikala sf-litteraturen i England. Även USA har influerats, och socialkritikern i science fiction har blivit tillåtna av nägonsin tidigare inom den.

En amerikansk antologi med politisk och social inriktad science fiction, "Dangerous Visions", sammanställdes 1967 av sfs ordfant Harlan Ellison, och gick snabbt ut i 40-50 exemplar i burken åren. En brödfödd appellfun vänkrna Ilka ombäl, och en skärmgjuggt bestämde av amerikanska medborgare med kärnfa för det Pentagon de har hälsna för att stoppa hoten, vilket är anans som ett hot betyg. När nordkärlen skärmsdrev är det ej bravär med att nedarbetna en lek bruhar hoten vara intresset.

Poetisk sf

Den Nya vägens som ärfattar formulaskägn med avantgardismen gängse verktyg, överförda till science fiction pävägen verkstad och är över huvud taget mer poäter än sf-forfattarna av den "gamla" skolan. Spekulationen har för det mesta helt slängt kontakten med den fysiska verklighäten. De mest intressanta är utan tvekan engelskmännen Brian Aldiss, John Brunner och J G Ballard, och av dessa är Ballard den som gör bäst. Han är bland av tidsdeprimerat och utmärkt avtalsmäs personlar det inte sätts av nod, stoppar eller förändrar sitt Dide. I romanen "The Crystal World" från 1966 mäter nämdet av och allt levande förvandlas till kristaller. I de sällsyn diamantskärmen springer gnistrande människor fram med avmarna stränkta som stränade kors, djuren är av ryhm och vemgrid och utvägsen tvid hälpar sina gnistrande kataderier mot den svärliga, lysande skyn.

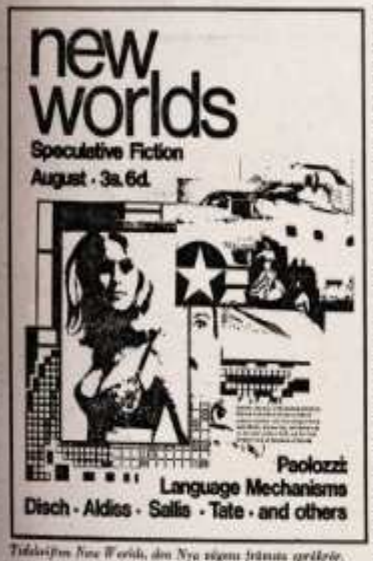
Brian Aldiss, som uppfattas som den Nya vägens romanen och kapten, är i likhet med många intressanta sf-forfattare totalt okänd och okänd här i landet. I den engelskspråkiga världen är han avsiktlet både känd och uppskattad som science fiction kanske mest brillante forfattare i dag. Hans senaste roman, "Barefoot in the Head" (1969), ett slags psykedelisk fantasi där mänskligheten tankeprocesser förskjuts helsitt mot storskärm, är en mardrömlik spegel av vår egen kaotiska tid. John Brunner, den äldre av de tre stora, är mer utfalt politisk än de två andra, och hans senaste roman, "Stand On Zanzibar" är en politisk roman placerad i en nära framtid, i en sätning som ger Brunner möjlighet att på ett rätta med förskäftigt sätt han sänt vara förskäftigt i vär "civiliserade" värld. Bröen fick 15 science fiction-finska finska utmärkelse, "Hugo" 1969.

I USA förvärda den nya avantgardismen främst av den tidigare nämnde Philip K Dick. En nyutbildning förfar också amerikanen Philip José Farmer, som vänkr ämnäligt uppmärksamhet med sina romaner där tabubelägna handlingar drar fram i sina värsta konsekvenser. I en nyligen utgiven roman, "A Feast Unknown", från 1969, har han sammanfört sex med sadism på ett sätt liknande markis de Sade. "Hundratjugo dagar i Sodom", men med användande av en symbolvärd kärnfed av vår egen tids mystagi. Huvudpersonen är Tarzan, men en högst osvälig Tarzan, som hävdt prakfärt taget odödlig av en drog som upptäckts av hans far Jack Uppskäraren. Romanen överfärdar av vildskärtdrägen, uppdrivna till ett skyggligt tempo och upptagde ytterligare genom Tarzan-sexella utbrott av det hela. I en ännu dunl mellan Tarzan och en människoätandes förvärmer allt från robotmänniskor, lamokas, handgranater, människogräs, pistoler och kärvar av alla slag till mer exklusiva manodla metoder. För den som hänt utsett för den glättkande vildsamsmänk som gjorts av i USA är en roman av det här slaget inte längre en enkelbar skräckinjagvia, den är ett dokument över ett kärnsjuglan, accepterat vänt.

Rolig undergång

En science fiction-forfattare som arbetat några år i det fördöda, men som nu helt plötsligt dragits fram i rampljuset, till stor förvåning för sig själv, är amerikanen Kurt Vonnegut Jr, gotrem sjämfärtigt slukarte serieskriv, som på senare år uppträtta av USAs litterära partnan och utnäts för analyserande artiklar i alla Europas kärskriftar, kändisporträtt i Life osv. Han har skrivit den mig vetgärligt enda verkligt roliga "världens undergång"-romanen, "Cat's Cradle" från 1963, en hänsa skildring från en kaotisk diktator med sparkar åt alles politiska hälll.

I Sverige är de här forfattarna praktiskt taget okända vänkr det är synd, eftersom de skulle kunna bredda samtidsdebatten kärkäftigt. Vissa svenska forfattare har visserligen påpekat en hel del, t ex Rune Gustafsson, vare Annaliterna. "USA eller den vänstfundo skrämen" i stora partier har tagit nyckel stärka intryck av dagens radikala science fiction, men i övrigt märks det som sagt inte nyckel av det här i landet. I USA och England gäl de de här böckerna vi vältiga upplagor, främst bland universitetsungdomen, och den skall bli intressant att se om en liknande utveckling kommer här. Vissa tecken tyder på det. Och framför allt, det skulle vara intressant om något svenskt förlag skulle vägn sig på en utgivning av det här slaget. Den science fiction som hittills givits ut här har mestadels varit av svag kvalitet och denunom sfast undersomt, vilket kompenset har lattan på gnistrem cykn. Ett vetligent kunnanande i dagens science fiction skulle mig kunna ge en bel del intressanta tejp.



Tidskriften New Worlds, den Nya vägens främsta språkrör.

Science fiction?

Tidsmaskinen på väg in i den underbara framtiden. (Ur en tecknad version av H G Wells "Tidsmaskinen", Illustrerade klassiker.)

from artistic and stylistic angles. Art as a tool for something politically "radical" is so cliché!

And now to something jollier! This zine has often bumped into the great artist and space reporter Eugen Semitjov. He's thinking of the kids below, in "Space Summer with Allers: We Build a Top Rocket", in #26 of the *Allers* weeklie 1958. I begin with the yellow frame text and I think you can place were the other texts belong from Eugen's drawing:

Spaceflight isn't ordinary flight. You don't fly on wings through a blue air. It is floating free without weight in emptiness and you can only go forward in one way there - with rocket power. Just as a rifle gives you a backpush when you fire, a rocket "shoots" itself through space. The glowing gases that pushes out of the rocket throws it in the other direction - just as the shots you shoot with a rifle. That force works just as well on the ground and in space. Yes, better because you have no air resistance. But it takes a lot of rocket power to get out of Earth's gravity.Our present rocket fuels are too weak for a single rocket to go into space.They are therefore built in several stages. You put several on top och each other. When the lower one has used up its fuel it is jettisoned, end the next one copntinues to build on the speed it has freely acquired. It's the little rocket at the top that alone makes it into outer space. You may yourself build a top rocket from these plans. Though it cannot take off you can make it as realistic as possible and then have exciting space adventures with your friends in your imagination. And you may of course have just as fun with s simpler rocket. You are free to use only some of the ideas here. And use the things you can get your hands on. An old tin can (?) or some used instruments fits well with the rest of the interior. Good luck! // Now we'll build a top rocket. That will be enough for your space journeys. It's the top rocket that makes the long trips! You can make it simpler than here - or more realistic - as you wish. Just use your imagination. // Begin with making the bottom plate B out of sturdy planks and place them on upside down buckets (rocket nozzles). Saw the edge round (preferably) or e g as a hexagon if you think that is easier. It must be strong enpough to walk on. You make the upper level plate as in A. Get a 2.8m rod (middle pillar) and nail the upper level plate 80 cm from one end. Raise the middle pillar with it and place it on the middle of the bottom plate. Ask someone to hold it while you and rocket builders nail or screw sticks between the bottom plate and the upper level plate. Make sure the sticks aren't too short./ Buckets, tree stubs or similar // "Rocket builders must hurry up! I've been ready for a space trip for a week now!" // Navigate among the stars. /Experience weightlessness. // You can lunch from Earth with the help of your imagination. // The Rocket itself consists of three parts (stages) that fall off when they done their service. The crew is in the third stage and it is that part that goes into space. // RIGHT PAGE: Tar cardboard or similar. Telescope. Hanger for space suit.- Windows of ceulloide. Star map. Instruments. Stick. Mattress. Instrument panel and stick. Food supply. Ladder. // You see the instrument panel and rocket stick here. Paint everything on a wooden plate. Make the stick adjustable with a nail between the panel and a wooden block. // Stick. Nail. Panel. Block. // "Hello spaceman B! Return to the ship at once!" // Wood on hinges becomes a gangplank. //

The spaceman makes an excursion tethered to the ship with a safety cord. He goes in desired direction with the help of a rocket gun. // You can have fun in the observatory in the upper level, // Attache a paper tube. It's even better if you have a real telescope. Or put a paper sheet with small holes there. It will look like a starry sky. Put a lid on the window. (It's good when it rains.) // Fins of cardboard, masonite or plywood are fastened to the side sticks like this. Fin. Wall. Stick. Support on the stick and screw it on. // Fasten an old ladder to the middle pillar. It will be great to climb up with. (Do that before the outer layer is attached.) // A locker for space food is made out of a couple of old boxes. Remember that all bottles must have strawers so you can drink in weightlessness. // "Alien space expedition spotted! Be ready for rocket break!" // When the rocket is finished you may paint it in beautiful colours. Use a lot of white, so it doesn't become hot in the sun. Most real space rockets will be white for the same reason. Start painting at the top and move downwards. Use durable plastic paint.It's easy to spread evenly and lasts. And now you only have to get onboard and blast your way out into the universe!

It looks like great fun for the kids! A thing missing in the rocket is a computer. Those evolved during WWI and after the war little Sweden sent a delegation to the US to study them and build their own. First the electromechanical (relays) BARK and then the tubes&diodes BESK, which for a few months actually was *the fastest computer in the world!* (The secret was to use heat-resistant components so the clock speed could be raised.) Here's more from Svenska Dagbladet Dec 12,1953, *"Swedish Built Mathematics Machine the Fastest in the World":*

Ny svenskbyggd räknemaskin är den snabbaste i världen

Vid räkelsetormaskinen ses konstruktören, ingenjör Ragnar Westling, bankdirektör O. Norbeck och försäljningschefen Stig Bartoft.

En matematikmaskin, som gör 10 000 multiplikationer i timmen, är det senaste på kontorsmaskinernas område, ja man kan nog säga att den vållat behaglig uppståndelse på räkeltsmarknaden. LM Ericsson började konstruktionsarbetet för flera år sen, varvid man snart var på det klara med att använda företagets berömda telefonväljare som s. k. räknepanel. Elektroingenjör Ragnar Westling är konstruktör. Stockholms sparbank vid Fredsgatan visade premiärmaskinen för Sv. D. på fredagen.

Begreppet matematikmaskin [illegible] det är fråga om en av dessa [illegible] uppgifter, som [illegible] Westling gör inställningen för utmatning av räkneoperationer. Den vetenskapliga matematikmaskinen ska ju bearbeta ett begränsat antal uppgifter genom många räkneoperationer. Vid kommersiellt räknande är det motsatt. En [illegible] uppgifter utarbetas för räkneoperationer. Sparbanken har [illegible] konton, när transaktioner [illegible] om insättning och uttag [illegible] på runda miljonen i antal per [illegible]. Då blir den här helt svenskbyggda räkelsetorn nära nog ovärderlig. I tagarlist är den överlägsen alla liknande utländska maskiner. L. M. Ericssons dotterföretag Driftkontroll a.b. i Solna borde nu tillverkningen i större omfattning varvid hänsyn tas till de olika krav som beträffande räkneprocessen.

En skicklig räknekunnig [illegible] räkneare lär hinna med 200 uträkningar i timmen, om han har goda "hjälpmedel" som hjälp. Maskinen klarar 10 000, det säger rätt mycket. Man kan kalla telefonväxelräknepanelen för multiplikationstabellen som inte ens behöver vara i samma rum som räkelsetorn. Två multiplikationer och en addition görs på mindre än 1/10 sek. För inmatning av en uppgift, uträkning av resultatet och registrering av detta får maskinen 1/3 sek., men den använder faktiskt blott 40 procent av den tiden. Resten vilar den sig!

Undra på att de räkeltsingenjörer, som var närvarande vid visningen, blev imponerade. Stockholms sparbanks chef, direktör O. Norbeck, ansåg att man här stod inför en maskin, som öppnade helt revolutionerande möjligheter inom kontorsteknikens rikt insatterade landskap.

Svale.

Caption: The constructor seen by the calculator machine, engineer Ragnar Wesling, bank director O Norbeck and sales chief Stig Bartofta. // A mathematics machine doing 10 000 multiplications per second is the latest in the field of office machines, yes you may say that it has caused nice commotion on the punched card market.. LM Ericsson began construction several years ago, when they soon realised to use to yous their own famous telephone switch as counting panel. Electronic engineer Ragnar Westling is the designer. Stockholm's Savings Bank on Peace Street showed the premiere machin for SvD on Friday. The concept mathematics machine may induce thoughts in the reader that its one of those huge contraptions that goes from floor to ceiling and costs millions. But that's not the case. You instead think you stand before a fine integrated radiogrammophone, when Mr Westling makes the adjustments for punching the cards. The scientific mathematics machine will work with a limited set of tasks through long counting operations. For commercial calculations it is the other way around. A big volume of data is subject for a few operations. The Savings bank has 25 000 accounts where the transactions concerning money in and out are around 1 million per year. In that this Swedish-built calculator nearly invaluable.In capacity it is superior to all similar foreign machines.. LM Ericsson's subsidiary Driftkontroll AB in Solna now starts manufacturing in a bigger scale, where they will adapt to the different demands users have on the machine. A skilled human interest calculator may do 200 calculations per hour, if he has good tables to help. The machine can do 10 000, and that says a lot. You could call the phones witch/counting panel for the multiplication table that doesn't have to be in the same room. Tow multiplications and an addition is done in less then 1/10th of a second. To feed a task, calculate the result and register it the machine has 1/3 of a second, but it only uses 40% of that time. The rest of the time it rests. No wonder that the accounting experts present at the inaugiration were impressed. Stockholm's Savings Bank's chief O Norbeck thought we here have a machine opening revolutionary possibilities in the rich landscape of office technology.

This made me curious because I didn't know Ericsson made a calculating machine the same year as BESK. (BESK's immediate follow-ups came from SAAB and mechanical calculator firm Facit). But they did, or rather: a calculating punch machine is a proto-computer. This "calculating punched card

machine" is described in the Ericsson magazine *Kontakten* #1, 1953, and was made out of phone equipment. I won't tire you with more details, but Swedish readers may go to page 7 and read about *"Driftkontrollbolaget Builds Calculator out of Telephone Details - the World's Fastest for Commercial Use".* https://docplayer.se/114002098-Tjanstemaniiaklubben-i-karlskrona-lm-i-kanada.html

In steampunk we have mechanical cogwheel computers. But the days of electron tubes (the Brits say valves), punchcards and slide rules is just as fascinating. Who would have guessed that these Magnificent Men with their Calculating Machines would lead to Artificial Intelligence chatbots that can write sf stories (but boring ones, as seen in this zine), pass law exams and scare some into signing a petition that these monsters must be stopped before we all become paperclips... https://futureoflife.org/open-letter/pause-giant-ai-experiments/

Räknepanelen, som med en kabel är förenad med registreringsmaskinen, ser ut som en modern telefonväxel. De koordinatväljare, som ingår i panelen, bildar populärt uttryckt inpassing annat än en multiplikationstabell med färdiga produkter från 1 till 81. Om man till exempel skall multiplicera 8 × 7, inställer sig koordinatväljarna (på 0,01 sekunder) så att de ger produkten 42. Det är tekniskt omöjligt för koordinatväljarna att ge ett felaktigt resultat på annat sätt än att en siffra loppas. Detta upptäckaremas omedelbart av maskinen och markeras i respektive hålkort, så att detta produktfält blir blankt.

10 000 kontrollerade räkneoperationer per timme

Trots att anläggningen kan avverka 10 000 kort per timme och har den största hastigheten i världen för detta slag av maskiner, hinner räknepanelen även med att kontrollera sig själv, innan den ger registreringsmaskinen resultatet av uträkningen. Om allt är riktigt, stansas ett kontrollhål i kortet.

Räknepanelen lånas en modern telefonväxel och är med en kabel förenad med registreringsmaskinen. Ingenjör Ragnar Wedrig, som är ansvarig för utvecklingsarbetet vid Driftkontrollbolaget, håller på bilden i. a. koordinatväljarnas arbetsätt.

Willard Lindgren arbetar dagligen med registreringsmaskinen.

Driftkontrollbolaget bygger räknemaskin av telefondetaljer

Världens snabbaste för kommersiellt bruk

Ett nytt användningsområde för koordinatväljare och telefonreläer har öppnats vid L. M. Ericssons Driftkontroll AB i Solna, sedan Powersfamiljen nu utökats med en kalkylerande stansmaskin, kalkylatorn, som huvudsakligen är byggd av Telefonbolagets standardetaljer.

Denna maskin är baserad på de erfarenheter, som vunnits inom telefontekniken, och i november 1951 var en prototyp färdig, som tillät multiplikation av 5 gånger 6 siffror med en hastighet av 10 000 räkneoperationer i timmen. Maskinen har nu varit i drift något över ett år, och infriat mycket högt ställda förväntningar.

Så gott som överallt möter man LME-detaljer. Registreringsmaskinens kopplingspanel liknar närmast ett växelbord, där ed vanliga telefonsnören och grep- binder de olika jacklisterna. Olik- lampor håller operatören under- om någon säkring gått eller om annat fel uppstått.

Redan koordinatväljarna lämnat de 3-siffriga delprodukterna, sker addition och eventuella överföringar av 10-talssiffror. Den färdiga produkten återföres därefter

till registreringsmaskinen, och efter eventuell avrundning och i förekommande fall höjning, stansas den i respektive hålkort.

— Den snabba hålkortsmaskinen har ett stort användningsområde, framhåller försäljningschefen *Stig Bartoff*. Trots att den utför 10 000 räkneoperationer i timmen är det inte en matematikmaskin i dritta ords bemärkelse. Den vetenskapliga matematikmaskinen skall ju bearbeta ett begränsat antal uppgifter genom långa räkneoperationer. Vid kommersiellt räknande är det tvärtom. En stor volym uppgifter utskilta för få operationer. Teoretiskt sett kan maskinen byggas för hur stor kapacitet som helst, och vi kommer därför att göra anläggningar för varje kunds speciella behov, fortsätter herr Bartoff. Bl. a. bankerna har visat stort intresse för denna kontorsmaskin. Stockholms sparbank har redan fått en anläggning, och inom kort skall en annan levereras till Oslo Sparebank.

— Vid Stockholms sparbank finns det cirka 450 000 konton, där transaktionerna rör sig om en miljon uttagningar och insättningar under ett år. För registrering av alla denna manipulationer kommer anläggningen att bli av stort värde. En

Registreringsmaskinens kopplingspanel har räknats ut som ett växelbord där man med vanliga telefonsnören och grep- par förbinder de olika jacklisterna.

7

Signers of this fear AIs will break the First Law.

Over to Sture, Mr Lönnerstrand that is, founder of the Futura club (1950), though they were probably unaware of that Atomic Noah began to worry about spaceflight and atomic bombs five years earlier. He had published a few poetry collections and no less than 70 sf short stories in the series "Between fantasy and reality" in *Levande livet* ("Living life", a competitor to *Jules Verne Magasinet*) in the 1940s, eg inventing our first superhero *Dotty Virvelvind* ("D Whirlwind"). But his first major book must have been *Sanningen om Viola Widegren - flickan som försvann* ("The Truth about Viola Widegren- the Girl Who Disappeared", 1951, Futura (!) publishing house). It was about the mystery of a girl who disappeared in 1948, a case engaging the whole country. Among theories were murder, suicide, drowning in a nearby river. Lönnerstrand had in contact with her parents made his own investigation, eg of the contents of the handbag that she left behind (that the police had mostly ignored) which among other things contained amphetamine pills ("uppers", legal at that time) - which may have had a role in that Viola

according to her parents behaved quite strange the evening when she disappeared. Lönnerstrand's theory was that Viola had run away with a man from the hospital - she wasn't at ease with difficult parents - and would return when she became of legal age, to cash in a substantial inheritance. She didn't and the case is still unsolved. Here more through Google Translate: https://translate.google.com/?sl=sv&tl=en&text=https%3A%2F%2Fmysterium24.se%2Fblog%2F%3Fp%3D5508&op=translate

Viola Widegren who disappeared!

We read in Hudiksvalls Tidning (but as the viola case was well-known it was probably bureau material seen in many papers) April 3, 1954: "*Driver totally acquitted Widegren to pay SEK2026" (= 3-4 months of paychecks):*

The driver Gösta Hård, Långsle, won't have to pay the SEK5000 lumberjack Carl Widegren, Västerbränna, Helgum had asked because Hård would have spread false rumours about Widegren, who instead must pay Hård's legal costs of SEK2026 plus costs for the legal documents. Widegren pleaded that Hård had slandered him for author Sture Lönnerstrand and photographer Len Waernberg, Stockholm, accused Widegren for murder of his former wife Ingrid Maria, murdered his daughter Viola, and skinned a cat alive. These claims would have been made from Långsele to Västerbränna when Lönnerstrand and Waernberg was in Hård's car, driven by his driver Rune Westin. According to Widegren the slander had caused him great suffering and hurt his name and reputation. He therefore asked for damages of SEK5000. About the cat rumour the court finds it's an accusation against Widegren, but has Widegren was convicted of cruelty to animals Hård isn't guilty of slander by telling this. And it is noted that the event was mentioned in the press and in Lönnerstrand's book, which must have been published with Widegren's approval. The rumour about Viola doesn't say who would have buried her and can't be said to be accusation of a criminal act. Though it has characteristics of something half said, both Lönnerstrand and Waernberg knew about it. Any spreading of the rumour thus didn't happen.. And it is noted that Widegren's approval of Lönnerstrand's book and he has himself written a book and signed an article that both contain rumours pointing to Widegren as murderer. The court therefore says Hård can't be convicted for this.

Lördagen den 3 april 1954

Chauffören frikändes helt

Widegren får betala 2.026 kr

Chaufför Gösta Hård, Långsele, slapp betala de 5.000 kr som tummaren Carl Widegren, Västerbränna, Helgum, begärt för att Hård skulle ha spritt falska rykten om Widegrens person. I stället förpliktades Widegren att betala Hårds rättegångskostnader med 2.026 kr jämte kostnader för lösen av protokoll och dom.

Widegren hade yrkat ansvar på Hård för ärekränkning som skulle ha bestått i att Hård till författaren Sture Lönnerstrand och fotograf Len Waernberg, Stockholm, beskyllt Widegren för mord på sin förra hustru Ingrid Maria, mördat sin dotter Viola samt flått en katt levande. Dessa påståenden skulle ha fällts under en bilfärd från Långsele till Västerbränna, då Lönnerstrand och Waernberg åkt i Hårds bil, som förts av hans chaufför Rune Westin. Enligt Widegren hade ärekränkningen tillskyndat honom svåra lidanden samt menligt inverkat på hans goda namn och rykte. Därför hade han yrkat på att Hård skulle betala att skadestånd på 5.000 kr.

Beträffande ryktet om katten måste antas, finner häradsrätten, att ryktet innebär beskyllning mot Widegren, men då Widegren dömts för djurplågeri kan Hård emellertid genom att berätta detta inte ha gjort sig skyldig till ärekränkning. För övrigt påpekades i domskälen, att händelsen omtalats i dagspressen och i Lönnerstrands bok, vilken måste ansetts ha utgivits med Widegrens samtycke.

Ryktet om Viola utpekar inte vem som skulle ha grävt ned henne och kan således inte betraktas som någon direkt beskyllning för brottslig gärning; även om det har karaktär av halvkväden visa, kände dock både Lönnerstrand och Waernberg till detta. Något utspridande av ryktet har således inte skett. Vidare påpekas det förhållandet, att Widegren samtyckt till att Lönnerstrand utgivit en bok samt att han själv signerat en artikel, vilka båda innehåller rykten, som utpekar Widegren som mördare. Rätten anser därför inte att Hård bör fällas för detta.

1:a pris i
Bonniers pristävling

ÄVENTYR I TEKNIKENS VÄRLD

15.000 kronor har tilldelats

Redaktör

Sture Lönnerstrand

för "Rymden väntar oss"

Jury har varit:

Författaren Per Kellberg
Redaktör Rune Melander
Författaren Gustav Sandgren

JURYN SÄGER: "En spännande och logisk handling utmärker 'Rymden väntar oss'. Stilen är spänstig och livfull, och de vetenskapliga resonemangen djärva men inte utsvävande. Tempot är skickligt uppdrivet. En verklig 'science fiction'."

BONNIERS

That the father had killed Viola was one of the theories. He didn't seem like a too nice person (skinning i cat Alive!) but the case was never solved. A possibility is that Viola high on the drugs and confused fell into the river and drowned, with the body being washed out into the Baltic Sea. Sture must have appeared in court, as a witness, and his book must have reached at least some fame (selling some copies too - there are still copies around now on sale sites).

Lönnerstrand had a varied career (later in life he went into Indian mysticism and philosophy, also attempting to revive Futura around 1980) and his biggest success was undoubtedly winning the huge novel competition "Adventures in the world of technology". Just a few weeks after the Widegren court case we read this ad in Svenska DagBladet, May 12, 1954:

Redaktör Sture Lönnerstrand, som står i spetsen för bildandet av science-fiction-föreningar.

Föreningar bildas för science-fiction

Folk med futuristiska intressen i de skandinaviska länderna samlas i Stockholm i dag. Det drar nämligen ihop sig till kongress för science fiction-vänner. Ett hundratal deltagare förbereder sig för diskussionerna i morgon och på söndag med att ha samkväm på Gondolen i kväll.

Det som står först på dagordningen är vilken form science fictionföreningarna ska. Hittills har de haft en ganska lös organisation.

Det viktigaste näst föreningsformen är att hitta på ett svenskt namn på science fiction, berättar redaktör Sture Lönnerstrand, som är ordförande i föreningen Futura.

— Litteraturen har ju ett namn, science fiction, men inte själva idén. "Vetenskapism" har jag föreslagit, säger hr Lönnerstrand. Det är alltså en sammandragning av vetenskap och skapism.

Science fiction är en allvarlig historia. Det är inte bara underhållning och fantastiska berättelser som rymmas i begreppet.

Science fiction-folkets uppgift består i att göra människor medvetna om framtiden, om nya kunskaper och nya fakta. Det står så mycket i tidningarna som är inveckla, säger hr Lönnerstrand, och det vill vi klarlägga.

ESFS nominee Falk, if they stop floundering, has lately collected some of Lönnerstrand's early stories.

1st prize in Bonniers' prize competition ADVENTURES IN THE WORLD OF TECHNOLOGY
SEK15 000 had been awarded editor Sture Lönnerstrand for "Space Awaits Us"
Jury was: Author Per Kellberg, editor Rune Melander, author Gustav Sandgren /who himself wrote as under the pseudonym Gabriel Linde/
The jury says: "A thrilling and logical plot is the mark of "Space Awaits Us". The style is vigorous an lively, and the scientific reasonings are bold but not far out. The tempo is skilfully raised. Real "science fiction".

SEK15 000 was 20-30 monthly paychecks! It was a major competition with a substantial prize! The novel was later published under the title *Rymdhunden* ("The Space Dog"), but some fen complained Lönnerstrand had perhaps borrowed a little too much from AE Van Vogt's *The Voyage of the Space Beagle.* And here's a note from the second Swedish sf con, Stockon in 1957, from Dagens Nyheter august 23:

Caption: Sture Lönnerstrand is leading the formation of síence fiction /sic/ clubs. // Associations forming for science fiction. People with futuristic interests gather in Stockholm today. About 100 participants prepares for discussions tomorrow and on Sunday with a gathering on Gondolen today. First on the agenda is what form the sf association should have. This far the organisation has been rather loose. The second most important after the association form is to find a Swedish name for sf, says editor Sture Lönnerstrand, chairman of the Futura association. "The literature has a name, sf, but not the idea itself. I have suggested "scientism", Sture Lönnerstrand says. It is a

combination of science and escapism." Sf is serious. It's not only entertaining and fantastic tales in the concept. The task of the sf people is to make people aware of the future, about new knowledge and new facts. The papers have so much that is complicated, Mr Lönnerstrand says, and we want to make that clearer.

Well, I often think that true sf fans are the only ones aware of the future. I think one more of all these Scandinavian SF Unions came out of this Stockon too, and that it landed in the knees of Alvar Appeltofft who published lots of Union fanzines, with mediocre print quality, and then it fizzled away... Time to stop being coroner of old, hysterical topics. But in next issue this will be back! Would you believe it?

Picture Gallery

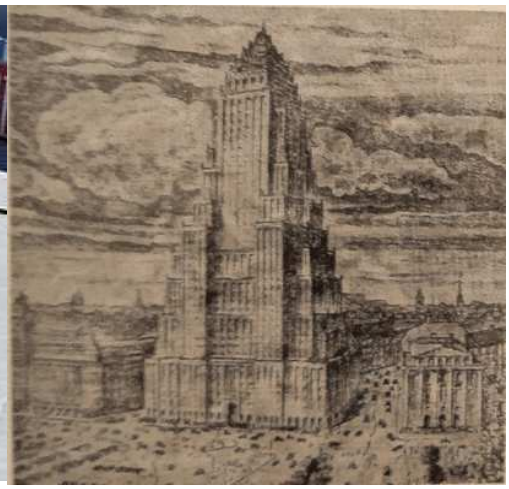
Let's begin with the business meeting of the exclusive Short Story Masters society. We met at Kjell's March 23, discussed a cancelled roadtrip, next anthology, I got some sponsorship for next short story competition, exchanged gossip, gave Niki an award and ate yummy hot dogs.

All Short Story Masters (but Bertil and Pia), clockwise: me, Helena (chairman), Niki, Kjell, Cecilia, Ulf B, Ulf D.

Niki Loong Oliver Twist awarded.

Me, Kjell and Niki enjoying yummy hot dogs! Icecream for desert. Cool people. Next meeting planned for early September.

Fallen in Putins stupid war? No the winners in one of the ladies skiing World Championship races, having emptied the fuel tank in the finish! No worries - they were OK! There was a day left of the Nordic skiing C'ship when #130 was finished, and the Swedes took another medal that ish missed: record 11 metal disk became 12 - even better!



In the book Stockholm an Utopian History I found this proposed skyscraper from 1927. Pity it was scrapped. I like building bold.

The Romanian Culture Institute had an evening March 2 themed "race biology". I seem to have managed to misplace my pictures from it among the 100 000's of files I have on my HD... But it was much about the Institute for Race Biology in Uppsala, founded in 1922, the reindeer herding Sami people in North Sweden and the boss of the institute,Herman Lundborg, who made race studies of the Samis. https://en.wikipedia.org/wiki/Herman_Bernhard_Lundborg A film was shown, "How to save a people" (watchable here, fake IP may be needed if abroad, and no Eng subtitles https://www.svtplay.se/video/jpWvPAA/hur-gor-man-for-att-radda-ett-folk?id=jpWvPAA). Pictures:

A Sami family early last century. From the above film.

A reindeer caravan in the winter. (Today they use snowmobiles.)

The institute boss Lundborg spent several years studying the Sami "race" in Lapland. Thousands were registered, sculls, noses etc "measured", many photgraphed naked, so Lundborg could detail how they differ from the "superior Aryans". (In reality, DNA studies find that, say, Europeans are more similar to eg Maori from around the globe, than chimpanzees from two flocks just a couple of hundred miles apart.) Despite this Lundborg later got involved with a Sami woman whom he married! The Sami (the Swedish "Same" doesn't work in English, an older word is "Lapp" as in the province named Lapland) are 80-100 000 and are indigenous for northern Scandinavia, spread over Norway, Finland, Russia and Sweden (20-40 000 here, depending on who may identify as Sami). You could compare to American Indians, with the exception the Swedes or the original Svenonian tribe are indigeous too.-The Europeans crossing the Atlantic weren't. The Svenonian were in Lapland too, as shown by traces of iron age longhouses there (the Sami had huts resempling a tipi, as in above). There are a lot of debate about Sami policies. Fishing and hunting rights? Damming rivers for hydro power? Mining, right now new finds of valuable rare earth metals. Ca 5000 Sami in Sweden are reindeer owners (to which comes assistance from families during the busiest

Sami clothing.

March 20 local Tranströmer library had music from and talk about the musical "Bang-Boom-Crash", a "meta theatre about the conditions for art" said TV's review.

periods.

The Sami speak a Finno-Ugric language, which sounds a bit like Finnish, but Finns usually don't understand Sami. Or I should say the half a dozen major Sami dialects, of which some are incomprehensible to each other. Some Sami languages are spoken by only a few hundred. There are 15 min of daily TV news, "Oddasat" in Sami (Northern Sami, the biggest dialect, subtitled in Swedish - Samis are of course bilingual having the national language too). There are Sami radio stations in the north. The traditional sami costumes have colours many colours, but blue, yellow and red seems to dominate. They are also very good with handicraft, making reindeer horn knives, silver jewelry, and so on. The traditional Sami singing called joik https://www.youtube.com/watch?v=aPqKAuzo0tk&list=RDQMN_Xgr2-Oz0Y&start_radio=1 was connected to their original nature-spiritual religion. BTW, since my family on mother's side are from Lapland I wouldn't be surprised if I had Sami ancestors, (not that I *know* of anyone but it may be quite possible).

Mailing Comments

Comments to first EAPA, the NAPA, and if you long to get a comment, do a fanzine and join an APA. It's easy (ask me!) and fun and looks god on your resume! We need more fanzines! To comment Intermission review it in your blog, tweet feed or elsewhere, please...

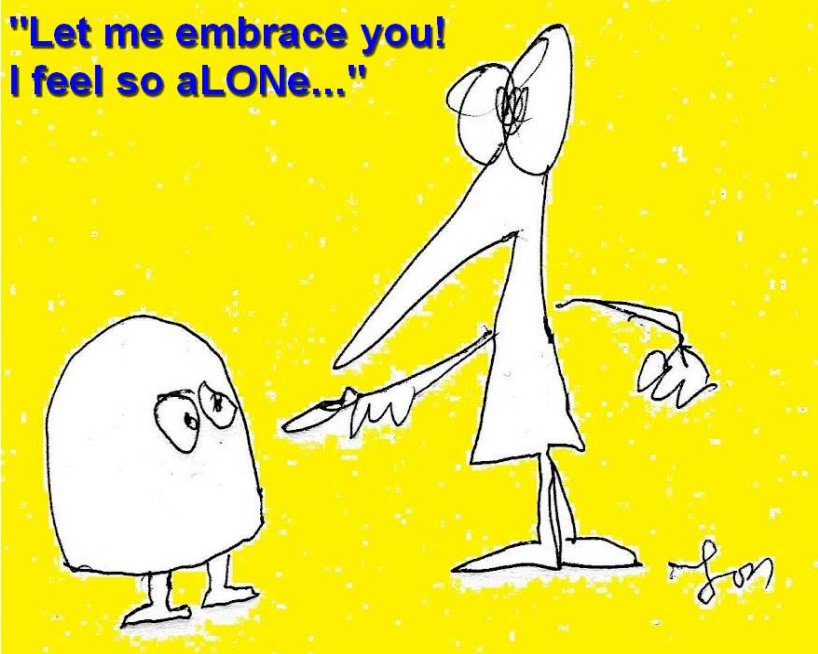
Henry Grynnsten: I agree what you say about intersex people. Real such conditions are extremely rare. [illegible] Economic inequality should only be "kept in check" to s certain degree. It's not ineqaulity that's a problem, but the level of those worse off. Assist those at lowest position, but only "jealousy ethics" - which is no ethics at all! - says we should try to flatten inequalities at any cost. It has major drawback: repression, less freedom, slow economic growth. [illegible] On resources: you underestimate the inventiveness of humans! [illegible] Very interesting Wild Ideas issue! Robots and AI is worth thinking about. I do that a lot and agree with much that you say. Things are happening fast so who knows were AIs will end up. Some claim they have has the potential to make our economy much more efficient, so it'll grow much faster (8%/year was mentioned). That would both solve poverty problems, environment issues (more resources mean more can be done!) and get us colonies in space!

Heath Row: Good to see short story reviews. I like short stories better than novels. They are perfect to explore an sf idea in a flash without too much boring stuff around. [illegible] Yes, Swedish MAD had original, local material too.The ABBA spoof was probably a local product. [illegible] Don't be sad about Olof Möller not being translated to English... [illegible] 3000 backishs of APA-L? You've got some reading to do! [illegible] I've been writing New Year/Xmas stories since the year 2000. They are usually humorous. In the beginning they were usually in Swedish but in later years I've written them in English.

William McCabe: I think ABBA would have won the Eurovision in 1974 even if they sang in Swedish, as they did when winning the local selection show. They even did a French version of "Waterloo" , a battle the French lost! Here's that, followed by the Swedish version: https://music.youtube.com/watch?v=OTQujnMcx3g&list=OLAK5uy_k0-u4cjJ-rK_kU7G8eG0-q3mSdJjy52x0 "Waterloo" was earlier voted the best ever Eurovision winner. BTW, we have selected the 2012 winner Loreen to the ESC in Liverpool, and her song "Tattoo" is heavy bookmaker favourite: https://www.youtube.com/watch?v=R7mCELuFz5I If she wins, she'll be the second to win twice (after Ireland's Johnny Logan) and next ESC goes to Sweden - to host it *50 years after ABBA winning!* It would be a great anniversary on ABBA's home turf, so I cross my fingers for Loreen. [illegible] No, "private" - or rather entrepreneurial under public guardianship - operations are usually more efficient and cheaper than public. Politicians are usually amateurs in different areas, they have no personal responsibility or stake, they have no real incentive to be careful with money (taxation is an endless money source) and they are driven by abstract utopian ideas (the "party programme") that overrules what works and is better. Entrepreneurs do make a profit, but that's from the surplus of running things so much more efficient.

Garth Spencer: Good luck with the fan fund! (Will the winner be CUFFed?) [illegible] Some people are simply *too sensitive* about photos or other things! I think that putting up photos for identification ought to be legal here, despite "intellectual property" issues (however, immaterial stuff isn't and can't be "property", it's a government concession),since the copyright law explicitly allows use for research purpose. History work is research. [illegible] What I don't understand in Avatar 2 is how Jake could *become* a na'vi from earlier having just remotely operating a clone of some sort... [illegible] AFAIK, over here - and probably Canada too - all relevant legal

barriers are removed for gender, age, ethnicity etc. That outcome of people's choices differ comes from that people of different groups ARE different in talents and priorities. And so it should stay. I'm against quotas and such to forcibly change outcomes. That is discrimination against all who are "diversified" away. If you're not in a politically favoured group you are robbed of your chances and that's wrong and evil. The cause behind a two-party system is a "first past the post" election system, which makes it difficult for a third party. But I'm not sure that having eight (!) parties in a parliament as we have - and some have even more! - is better. It can make issues unclear and is basis for strange coalitions (I'm for instance very unhappy with the present conservative-liberal government being dependent of the Sweden Democrats!). Like the 10 commands of logic. There are more rules for valid arguments anfdlogic, of course. People often don't follow them. Especially politicians. Putin started his war because he's a Russian nationalist, wanting Russia to re-create as much as possible as the USSR, and also because he runs a corrupt regime with a yea-sayer intelligence service who didn't dare to tell him that his army wasn't in top shape and that the Ukranians would fight back.



Jefferson Swycaffer: We can and we will do moon missions! I saw the Artemis II crew has just been selected. (They will only orbit, not land on the Moon. As there will be four others for the actual landing,Artemis III, there's a chance for the Swedish-American Jessica Meir.) Beginnings of stories should most of all be clear, direct, unambiguous. At the start the reader has so much info to process you can't be indirect or subtle and that often translates to "tell". Well, several sources AFAIK opts for massive conventional retaliation if Putin goes nuke. It'd be a response that would hurt Putin badly (as an old street thug the only thing he respects is force!) without escalating to nuclear. But what do I know? You should read Max Tegmark's book Our Mathematical Universe.I He could be right about the universe being just math - no one has yet any better theory, or any worse for that matter.

John Thiel: Sure, war is a bad idea.

George Phillies: Interesting about old monster and invasion films. I like those films! They are both fun, entertaining and a special esthetic experience. Bad films aren't too bad.

Samuel Lubell: I'm not saying that "minorities" don't have anything interesting to say. Whatever of interest there is can also be said by an "outsider". Literature has always been the art of pretending to be somewhere, someone else. I'm against it giving groups quotas or extra advantages. That's discirmination against all being "diversified" away. Good luck with your contest! (Presently, there are many debutantes in our local sf/f/h genres. I have only read a few, but I'm sure not all of them are worth reading. Most come from small publishers, they even self-publish. Wow, a lot of projects going on...

Kevin Trainor Jr: You're right about Campbell. (I enjoy "Popular Mechanics sf".) U/ Even more interesting Alternate History: What if we had kept New Sweden around Delaware? https://en.wikipedia.org/wiki/New_Sweden I think Ellison and Blish wrote for Star Trek because of $$$. But why not? I've been more sympathetic to Star Trek in later years, maybe because so much else of media skiffy coming later is so much sillier and worse. A major problem with media fandom is what I call lack of *healthy cognitive distance*. When you dress up as an imaginary figure, memorise the details of a "universe", act as if you're in it you *try to be a part of a fantasy.* And with that you can't have a constructive view of or relation to it. To see something clear you need to take a few steps back and see it from the outside (=a cognitive distance) and you can't if you constantly try to *merge with fantasies.*For me, they aren't and can't be real sf fans. I agree that WWII gave us a lot of technological and other advances. (It is claimed that antibiotics actually has saved more lives than were lost in that war. Now, penicillin was discovered before the war, but the methods for *mass producing* it came during the war and because wounded soldiers would need treatment.) Time to quit. Bye! --AE

Слава Украине!

Archive Midwinter
a zine for N'APA 264

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16 April 2023

Comments:

Cover: Public Domain Space Art

Ahrivd Engholm: re MCs, general agreement re the sexes, with some reservations in support of trans-rights and social acceptance of trans-persons. "Sex" and "social gender" have become separated, and even as an old-fashioned feminist, I never liked mandatory sex-roles in behavior, profession, costuming, etc. I never liked it that I had to register for the draft, but my sisters didn't. We've gotten past a lot of the crap of previous eras. Thank goodness!

re the thin line between genius and madness, I once had the joy of watching David Brin get all shouty over that. Someone said that really intelligent persons are at higher risk for various forms of mental illness. David Brin positively screamed in extremely vigorous disagreement. The audience was highly amused, because he was providing evidence ^for^ the proposition, not against it!

Garth Spencer: Welcome Aboard! Hooray! The more, the merrier!

How small is too small, for an APA? (And how large is too large? I got invited to join Rowrbrazzle, and had to decline the honor. It's just too big for me to approach!) N'APA was hovering around "too small" for a few years, but is starting to perk right up!

How do we deal with "different fandoms?" All we can do is invite them to participate in what we do...and, perhaps, to participate, a little, in what they do. Diversity is a strength, and the fact that some of us will always be totally dissociated from others of us doesn't really undermine the fact that we are "us" at the core. SF and Fantasy fandom has absolutely nothing to do with, say, skateboarding fandom. But we're all strengthened by the fact that there ^are^ such things! We all help carve out room on the frontier!

Thank you for posting the Ten Commandments of Logic! Words to live by! And, alas, so heavily violated in this day and age!

rct George Phillies, Donald Franson ran the N3F Short Story Contest pretty much single-handed, for a very long time, and did a truly sterling job of it! These days I'm running it, pretty much single-handed, and I always fall back to the mantra, "What would Donald have done?"

Ahrvid Engholm: Okay, I confess, I mostly skipped over the article on skiing. Skiing has never been one of my fave sports. I don't

watch skateboarding either. I'm one of those rare Americans who just don't like sports nearly at all. But, as I said above, ^every^ form of fandom helps strengthen ^our^ forms of fandom! Skiing is good for Science Fiction and Fantasy! So thank you for the article with that focus!

Wonderful notes and photos of Jules Verne's home and furnishings! I'm delighted his old writing study is preserved today!

re lexicon, today "groping" is considered "assaulting," both in social culture and in the law.

rcts on AI, what's happening today is beyond astonishing! They've set ChatGPT to filling out tax returns, and it does so with a fairly high degree of accuracy. I have to worry about my job! I do data-entry for an insurance company, and I've long thought (and dreaded) that a machine could do everything I do. Possibly more accurately! (Errare humanum est!)

John Thiel: re the Great March to Glory, I guess I'm "in the parade," but not in the vanguard by any means. I'm content to be a water-carrier for the horses and elephants. I see my job as dropping out of the march when I see someone in distress, to go to their aid and comfort. Robert Heinlein said that the only two professions that were worth a damn were the discovery of truth and the creation of beauty. I vigorously disagree; I think merely ^supporting^ the civilization that makes those professions possible is also a very noble profession. We must ^never^ sneer at police and firefighters, plums, auto-repair techs, carpenters, cooks and bakers, and, yes, insurance company data-entry clerks!

re The Apocalypse, I ^think^ we're generally in a "business as usual" regime, and that a major collapse of the world's economies is not on the way. I ^think^ our calamaties are only going to be minor, localized ones. But ya never know f'sure.....

George Phillies: Fun feature on "The Deadly Mantis." When I was young, my imagination was too vivid for me to enjoy even the dumbest giant monster movies. I was very, very badly hurt (emotionally) by one of the giant spider movies of the era, which triggered an arachnophobia in me that is terrifyingly overpowering. Put me in a room with a tarantula, and I fall into debiliting psychological collapse. But, as I've grown up, I find I can enjoy the Godzilla movies and others of that nature. So "The Deadly Mantis" is something I could actually watch -- today -- and enjoy!

Heath Row: Of the several videos you listed, I have actually seen only one: "The Lost World," with the classic "Gertie" the dinosaur! A fun little film, and an odd one. But, then, the book upon which it is based is an odd fish. Conan Doyle liked Challenger more than he liked Holmes, but, alas, Holmes is vastly the better-written character! Challenger is, frankly, a boor, and socially quite unpleasant!

rct me, no, I went to San Diego State University, and our sf club was a chapter of the S.T.A.R. ("Star Trek Association for Revival") chain. We had a (friendly!) feud -- very much a mock-feud -- with UCSD's Dark Star. We always invited each other to our conventions and then had make-pretend argumetns and grievances. In fact, it was always wonderful that San Diego college fandom had room for two such wonderful clubs, and those were great days indeed!

Samuel Lubell: rct George Phillies, re Walter Jon Williams, have you read his "Drake Maijstral" novels? Wonderful stuff! To summarize at too great length, these books are heavily inspired by the "Anthony Villars" novels of Alexei Panshin. And yet, here, the student excels the master, and WJW's novels are ^better^ than Panshin's -- and that's really saying something, because Panshin's "comedies of manners" are superb! Alas for WJW, he told me that the books were harder to write than anything else of his, and they sold poorly. Comedy is hard, and the market for comedy is narrow.

But if you are a fan of Panshin (and who could possibly not be!) then the Drake Maijstral novels are a joy and a delight!

I don't believe I'd ever heard of L.E. Modesitt Jr, and I will make a point of acquiring "Viewpoints Critical." Thank you for the recommendation!

re "Project History," I started reading a book on the OSS -- the WWII Office of Strategic Services, the forerunner of today's CIA. It went into nice detail on WWII spy operations. But, alas, I had to push the book aside about halfway through: although it was written in the 1970s, the author had the unforgiveable habit of referring to the "Japs," and that is not acceptable in modern serious professional history writing. I left a rather sharp review on Amazon.

Kevin Trainor Jr.: rct me, I'll search for the "Continental Op" collection on Amazon. For only 99 cents, I'm willing to take a chance! Thank'ee!

re military sf, I'm very fond of Hammer's Slammers, and would have to say that David Drake does go on and on, sometimes, about the big panzers. But that may be a "feature, not a bug," in that the big tanks are a large part of what the readership ^wants^ from military sf of that nature! Drake has his faults, to be sure: his characters commit an astonishing number of blatant murders -- not killing in war, but criminal murders per se. He seems to generalize, sometimes, that if violence is legitimate to solve one kind of problem, it must also be legitimate to solve othr kinds. One of his characters threatened to kill a banker for having opened an account without permission. Shades of Wells Fargo. Suing bad bankers is proper and acceptable: pointing guns at them is not.

re "If there had not been WWII," my take on alternate history is that we got lucky, in one particular way, with WWII. The world's first nuclear war was a very limited one. Two bombs. If we had had fifty years to build bombs and rockets, and ^then^ had our first nuclear war, it might have been a civilization-ending event. (Even knowing what we knew, we still had the Cuban Missile Crisis, blundering right up to the very verge of the Long Night.)

Tales of Times Forgotten

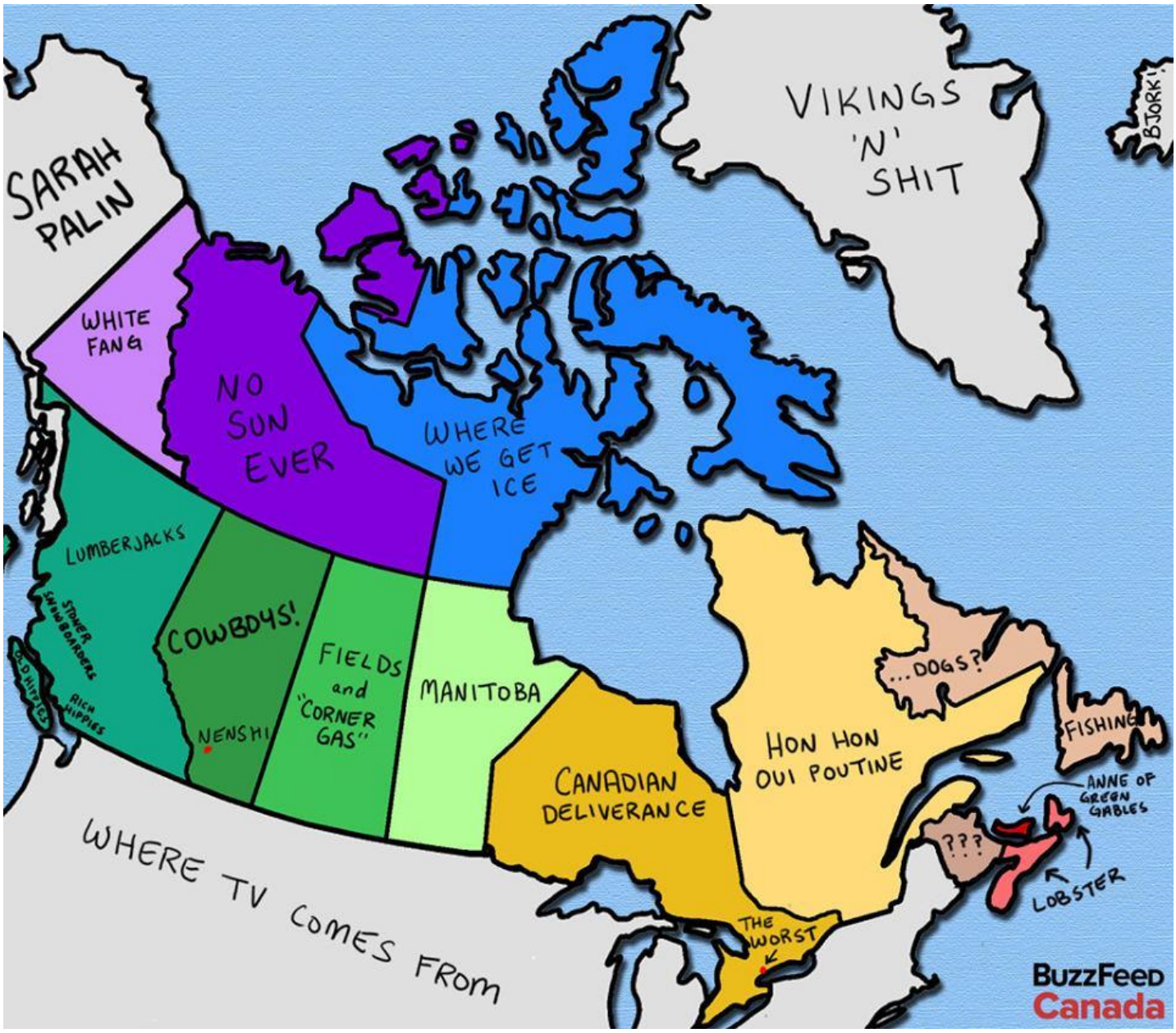
This is a blog by Spencer McDaniel, which I am devouring in great gobbling chunks, and enjoying hugely! McDaniel spends a lot of time clarifying popular misunderstandings and debunking popular revisionism. The blog is remarkable for the detail of the scholarship, and yet is easy and fun reading. One example of a blog entry is about the Colossus of Rhodes and how, no, it did not straddle the entrance to the harbor at Rhodes. Some of the entries are politically and religiously delicate, such as how Cleopatra was not Black, or whether King David of Israel was a real person at all. As you might imagine, some of the comments on that last entry were -- ahem -- astringent. Some of the entries are so obvious, you'd think they wouldn't be necessary at all, such as how the Great Pyramid at Giza was not a microwave-powered particle accelerator. Gosh, ya think? But in our era of lies, big lies, and damned lies, even this level of debunking is necessary.

I need to get in touch with McDaniel to ask about a revision I've heard regarding the Persephone myth. A "friend of a friend" (that deadly source of so much error in our society!) claims that, after Persephone returned from Hades, the "barren" season of the year was actually the summer, not the winter, and that this had been changed by English-speaking translators, because, of course, in England winters are barren. Of course, winters in Greece are also barren -- yes, it actually snows in Athens -- so I'm pretty strongly convinced this revision is hogwash. I've done as much research as I'm able, and have found ^no^ support for this idea. Maybe McDaniel will be able to help me.

BROWNIAN MOTION #2

An apazine from Garth Spencer

For N'APA 264, May 2023



I need more fillos.

From Last Month's News

Vancouver: A New Generation of fans may be reviving one of Vancouver's long-running conventions. Emphasis on "may." After several invitations I had to turn down (because I work on Saturdays), the usual meeting organizer asked if I would care to organize meetings. Tentatively we have agreed on a Sunday afternoon in mid-April at one of the local malls. (I

suggested making up a sign so interested fans know where we are in the food court; now I have to make one up!)

§

Canadian Unity Fan Fund: I may have mentioned that I agreed to stand for nomination as a Canadian Unity Fan Fund delegate. Since nobody else ran, I am now the delegate, and will attend the NASFiC in Winnipeg this July.

The Canadian Unity Fan Fund may take some explaining. Basically, Canadian geography tends to isolate Canadian fan groups, so that it took something like CUFF to acquaint fans from one side of the country with fans from the other. (The first CUFF delegate was the late Michael Hall of Edmonton, who attended a Toronto convention in 1981.) After a lapse of some years, CUFF was synchronized with the Canvention, meaning whichever Canadian convention hosted the national Aurora Awards.

§

Pemmi-Con may also take a bit of explaining. The title is a play on an old word, "pemmican," which was an 18th-19th-century food concentrate widely used by native nations and voyageurs across the continent. This is thematic because year's NASFiC, being in Winnipeg, gives prominence to First Nations writers and speculative fiction, as their press releases and website make clear.

I should do some homework on the subject.

Congratulations on being the

§

You Might Have Seen This Already:

FANAC.org March 2023 Newsflash!

"Just a brief note, mostly to let you know about our upcoming scanning plans and our new mailing system. We also hit a substantial milestone.

FANZINES HIT 20,000!:

"FANAC.org now has more than 20,000 fanzines digitally archived on the site. With zines ranging from 1930 to this week, we are continuing to enrich the available catalog of original materials related to science fiction and science fiction fandom. With a number like that, it's no surprise that we count more than 500 contributors listed at https://fanac.org/FANAC_Inc/fancont.html

"Don't forget – We have added some navigation tools to access our ever-growing archive. The Fanzines drop-down button on FANAC.org allows you to find zines by Title, by Editor, by Date, by Country and more. There's a special list of newszines if you're looking for those, and we are building a listing of major APAs. If there are other organizational principles you'd like to see in a nav tool, please let us know at fanac@fanac.org.

FANAC at Upcoming Conventions:

"FANAC will have a scanning station at Corflu Craic in Belfast at the end of March, and we hope to have one at Conversation 2023, the Birmingham Eastercon being held the following

week. If you are planning to attend either of these, please bring fanzines for us to scan. If you can, write to let us know so we can plan ahead.

"Please remember two things: First, to scan each issue, we carefully take each issue apart and then re-staple it. Second, we do not put fanzines online without permission from editors who are still around. Keep that in mind when you bring them. If you can provide contact information for the editor, we'll try to reach them later. In the meantime, we will keep them archived until the editors can be reached. If you're not sure, drop a note to fanac@fanac.org.

"Of course, please check the site first to see if the issues are already online. We're hoping to get some quality Irish/UK/European zines that we haven't had access to in the past.

"Eighty years? That's not so much.

"A lot of older fanzines have been scanned and uploaded recently, primarily from the 1940s. In the last few weeks, we've added issues of *Alien Culture* (Jim Leary), *Apollo* (Joe Hensley and Lionel Innman), *Canadian Fandom* (Beak Taylor), *Imagination!* (Russ Hodgkins - actually 1930s), *Plenum* (Milt Rothman), *STF maglet* (Eva Jane Clevenger), *Sparx* (Henry Spelman), and *Sun Spots* (Gerry de la Ree). There are more to come.

"As we go, we're adding info about the APA mailing (if any) in which zines were distributed. That way, we can assemble under one index page all the issues we have online for a given mailing. Cool stuff."

Mailing Comments

Cover: Ooo! Ooo! Garth like satellite shaped like spinning top!

Intermission 129, by Ahrvid Engholm

Re your news, and the Chicon/Fannish Inquisition flap: it is reasonable and level-headed to ask – if there are no people left alive who lived through the Spanish Inquisition, isn't it reasonable to *draw a line* under this history, and say that it's *over* now? And it's irrelevant to the SF convention at hand?

Thus far I see your point.

Then again: if I keep my trap shut and maintain the best of manners at Pemmi-Con, I may *still* be found politically incorrect with regard to any comment referencing First Nations/Métis writers and writing in Canada. I must take that in stride. I am white, male, straight, and English-speaking, after all. The nearest I come to any aboriginal connections is perhaps having a little Lappish ancestry.

(Note: there are many First Nations Canadians walking around today, who still suffer from post-traumatic issues as a result of our residential schools. These were not so much educational institutions as theatres of abuse, according to a cloud of witnesses. The latest news about these schools is the surprisingly large number of unmarked graves found near

these schools. At some point you have to wonder what government and church officials alike sought to accomplish, with these schools.)

Onward.

Re UFOlogists: Until recently I would have said there was little or nothing to connect fans and fandom with UFOlogy. Then, I learned there was a UFO club in Vancouver in the 1950s. R. Graeme Cameron reported on this in the recently-revived *BCSFAzine*. Maybe there were some duplicate members, or mutual awareness, between the UFOlogists and the Hibited Men club.

Before I left my hometown, a radio host interviewed me and the president of a local SF club, and he surprised me at one point by asking if we believed in UFOs. I found that as surprising as if he started predicting our futures from our relative heights or hair colours. The radio man had science fiction and UFOs mixed up in his mind. Unsurprising.

Archive Midwinter, by Jefferson P. Swycaffer

And the Inner Workings of the Universe:

Re your comment to Ahrvid Engholm: Quite right, saying that math and equations are the inner workings of the universe is – verbally – like identifying a map with a territory. To be honest, though, we skip that distinction all the time in colloquial English.

My own theory of the inner workings of the universe (which is mine! And belongs to me!) is that different creators produced different universes, then they came into contact – or collision – with each other to produce our planet and our universe – and this collision *retroactively* created the geological record, the fossil record, the atmospheric and oceanic physics, the astrophysical plenum and the signs of the Big Bang, just to hide the evidence.

The process didn't *entirely* erase the inconsistencies, though. For a while I was convinced that the world had already ended, and the Earth's population had been translated into a hastily-erected virtual world – hastily, I conclude, because there are increasing continuity errors. (I mean, come *on* – a U.S.A. where a former actor becomes President, even while showing increasing signs of dementia? A world where both the Soviet Union falls, and the apartheid-supporting administration of South Africa is voted out, and they don't descend into domestic genocide? And then the United States votes *Donald Trump* into the White House, for Ghu's sake?! Pull my other leg. This can't be reality.)

Advanced physics is still dealing with unanswered questions which, as far as I can tell, are the signs of a creator getting old and tired and not quite knowing how to patch up the holes in the universe; so, it's up to us science fiction types to come help him work out some answers.

§

Ahrvid may be able to clear up whether colloquial Swedish, or for that matter formal Swedish, clarifies the distinction between measurable physical processes, and the math that describes them. I could also ask about the distinction between verbal processes, and the grammatical terminology that describes them; or between musical performance, and the written notation that describes it. When you think about it, in English we expect people to notice the context and realize when a subject is discussed metaphorically, and not literally. Some people miss the cues.

Re your comment to Samuel Lubell: the United States may not have a caste system – officially – but there are visible economic classes, and they have developed their own subcultures, which is a large step to creating social classes. (Of course, these subcultures are not distinguishable from the ones in Canada.) Without being a Marxist, I can still observe how recent economic changes, and longstanding racism throughout North America, go far to create a continental class system – potentially a caste system, in the foreseeable future.

Intermission 130, by Ahrvid Engholm

Two *Intermissions* in one mailing! Bonus!

I see the subject of UFOs has appeared again.

Look, I don't mind if we have alien visitors. We have tourism industries in almost all countries, we can handle it. Likewise, I don't mind if they have agendas. So have we. But I *do* mind the crop damage; the allegations of kidnappings; unlicensed medical examinations without signed consent, let alone regulated sterile procedures; the threatening and incompetent attempts to cover up or hush up alien sightings; mental damage to UFO witnesses; and *flagrant* contraventions of air traffic regulations, in multiple jurisdictions.

You would think these aliens took their playbook from the Three Stooges, or the CIA, or something.

Re your comments to Henry Grynnsten about social-democrat administrations after the 1960s: I expected you to say, "And it would have worked, too, if it wasn't for those interfering Belgians!!"

Synergy 44 March 2023, by John Thiel

Thank you for reminding me: I'm going to have to ask artists, one by one, for specific kinds of fanart – or else, I must understand that they've moved on from supplying free art for fanzines.

Ye MurtheredMaster Mage 263+, by George Phillies

Re your comment to Ahrvid Engholm: have you ever heard of York Factory, in Canada? That's where they make new Yorks.

Snow Poster Township #9, by Heath Row

If N3F has tape and video bureaux, and FANAC is scanning and archiving classic fanzines, I wonder if anybody is archiving fan-made audio and video productions? I can think of a few from Canada: *Cattlefarm Galactica*, a parody produced by early 1980s fans in Calgary; *Beavra*, a fan film featuring the monster beaver that fells the CN Tower in Toronto; *Dawn of the Living Socks*, an early-1980s B-movie filmed in Victoria with a Super-8 camera, now digitally remastered and posted on its own website.

Samizdat... Ish #18, Mar/Apr 2023, by Samuel Lubell

Re your notes on L.E. Modesitt – I enjoyed this writer's "Ghosts of Columbia" novels, but only found three of them. I will have to look up the fourth!

Esmeralda County Line, by Kevin Trainor Jr.

Very interesting and absorbing to read your fanzine, sir. I wasn't sure I had anything to comment on, unless I was merely picking nits – are "woke" people really as benighted in the States as you describe? Can U.S. conventions, or at least Vegas conventions, really find

affordable hotel venues so easily? (We have found hotel costs and inflexible demands in Vancouver increased to make conventions nearly impossible.)

Maybe I need to get out more.

INTERMISSION #132

E-zine by Ahrvid Engholm, ahrvid@hotmail.com, for EAPA, N'APA and more Homo Fannishus. Followed's newstweets from @SFJournalen. Here are the votes from the Intermission jury: History Corner 8 points, LON Olsson 10 points, Lots of Typos 12 points. Thanks for a wonderful show! Late April 2022.

Editorially: Eurovision, NATO, Leaks

This issue comes just before next Eurovision Song Contest (ESC) in Liverpool, 9,11 and 13th of May. No, Britain didn't win last year, but as they came second - their best run since the win in 1997 - they were offered to take over the show, since the ESC couldn't be in winning Ukraine, risking Russia would send an entry in the form of a missile. And what place is better for music than the hometown of the Beatles! I adored them as a kid...still do, I must confess.

This year there's a fair chance for the Swedish entry, an ESC comeback by the 2012 winner Loreen whose "Tattoo" is bookmaker favourite with quite a margin. She might tie the score with Ireland, to seven wins for both I'Irelande and Swedonia (also joining Johnny Logan as twice winner). I think the best should she happen to win would be to get the ESC to ABBAland precisely *50 years after "Waterloo" in 1974!* - the year ABBA stormed the stage, if you remember. Mamma mia, imagine what a huge party that would be! Especially as the foursome recently made an album and avatar comeback. More about the Eurovision later.

As I write this the Finnish flag has just being raised over the NATO Brussels HQ. The blue and yellow cross flag lies folded around the corner. The wait is just domestic Turkish politics. Their big-mouthed president Erdogan faces an election in May and needs to look like a tough guy for the voters. He knows that we won't and can't get Swedish citizens extradited, and that this Danish provateaur burning books isn't our fault. (Personally I think that this organised superstition we call "religion" is a legitimate target for criticism and ridicule, but burning books has bad Nazi vibes. There are other ways.) After their election the NATO janitor will go and fetch our flag, probably coming summer. The Americans and others are mad with the Turks and won't sell them even a slingshot if they don't get in line. I'm not too worried, as the Russians are too occupied scrapping their tanks on Ukrainian soil, killing children and scare their young boys too flee the country. Putin brings out rusting T-54/55 tanks, a design from the 1940's, from outdoor Siberian storage, uses helmets from WWII, issues body armour made for paintball and use a second line to shoot unwilling gun fodder soldiers if they retreat. These huge Russian failures are rooted in corruption, clumsy Soviet tactics and sanctions in an already mismanaged and lethargic economy going in a downward spin.

The expression "take a leak" has a new meaning. Everyone talks about this 21 year old wargamer imitating Kim Philby. I'm not too worried: the equipment deliveries and military speculations leaked are just about what we already know from newspapers and other open sources. The worst damage is probably what it does for trust in US info gathering and security. The leak is a junior air national guardsman (!) wanting to brag for 30 friends in a wargames group. Up to 2 million (!) military affiliated Americans are said to have similar access to secret files. Good grief! Even the ESFS has tighter "security"... They still refuse to inform the fannish public about nominations for the Grand Master award, an official, public business. https://www.esfs.info/esfs-nominations-2023/ is mysteriously silent! Faithful readers remember how claimed “four” nominations mismatch 6+ known ones for well-deserved Bertil Falk, but refuse to give info so the lost niominations can be checked! This zine will continue to cover and if needed *act* upon these irregularities. BTW, congracts to Bertil, 90 in a few days! If anyone around wants to spring a leak the ESFS-nominations he richly deserves, you have my E-mail...

There'll be a mixed bag in History Corner. Research material from the Royal Library hasn't fully dried up yet. At the same time I have a lot of fannish and skiffy history material collected through the many years I spent researching my Swefandom fancyclopedia. I continue to sneak around and find interesting stuff, so the History Corner won't be history any time soon. To the contrary, sf and fan history is a cornucopia and there's a huge need to show it! It seems many who today who imagine they are "fans" have little grasp of fandom's naturhistory and true nature.

I'll also report on this fascinating guy Swedenborg.Scientist, space traveller in spirit, inventor.

And with those words I leave the case to the jury: you, poor readers!

--Ahrvid Engholm, Rédactrice en chef

And please review or mention* Intermission *in your soc media etc. New readers may ask* ahrvid@hotmail *for the PDF!

ESCape into Schlager

We call it "Schlager", a word borrowed from German and meaning "hit songs". The biggest Schlager festival in the world is the Eurovision Song Contest, and in early May it takes place near Penny Lane, just off Strawberry Fields - ie Liverpool. It should have been in Ukraine but certain problem relating to one Mr P in Moscow makes it a bit risky. So a certain Space Man took the ESC to Britain, https://www.youtube.com/watch?v=fU5cJfaX3DI (Rhis will have several links, just click to to hear the music). If you want to know more about Eurovision there are instructions here https://www.youtube.com/watch?v=YuszTGJlRoo from the 2016 host Måns & Petra, that many want to see more of (a reason to vote for...us!)

		winning chance	Öppnings erbjudande BET365	Öppnings erbjudande UNIBET	insätt kr 100 få 350 COOL BET	100% BONUS BETSSON	upp till kr 1000 BONUS BETFAIR SPORT	insätt kr 100 få 100 COMEON	100% BONUS BETWAY	upp till kr 500 BONUS 10BET	100% BONUS BWIN
1	Sweden Loreen - Tattoo	40%	1.8	1.83	1.8	1.85	1.83	1.83	1.91	1.83	1.8
2	Finland Käärija - Cha Cha Cha	15%	5	4.5	4.3	4.5	5	4	4.5	4	5
3	Ukraine Tvorchi - Heart of Steel	10%	7	8	7.5	8	6	6.5	9	6.5	8
4	Norway Alessandra - Queen of Kings	5%	15	11	15	12	13	13	13	13	15
5	Spain Blanca Paloma - Eaea	5%	13	13	15	15	17	13	13	13	13
6	Israel Noa Kirel - Unicorn	3%	26	26	23	25	21	21	26	21	21
7	Austria Teya & Salena - Who The Hell Is E...	3%	26	31	29	25	31	29	26	29	21
8	Czechia Vesna - My Sister's Crown	2%	31	51	41	30	23	26	29	26	26
9	France La Zarra - Evidemment	2%	34	41	41	35	26	34	34	34	51
0	United Kingdom Mae Muller - I Wrote A...	2%	46	76	61	60	31	34	34	34	34

Odds look good for Loreen to be crowned Eurovision queen!

Since Agnetha, Björn, Benny, Anni-Frid left the Waterloo https://www.youtube.com/watch?v=3FsVeMz1F5c battlefield victorious in 1974, the history book has repeated itself five times - six wins in total make us the runner up after Ireland with seven. The Irish even had one Mr Johnny Logan winning twice. In 2023 the most Schlager crazy bunch in Europe has taken up the challenge to get even with the Irish, aiming for a seventh laurel, and duplicating Johnny's double. Many think that one of the best winners after ABBA is Ms Loreen's "Euphoria" from 2012, https://www.youtube.com/watch?v=4nJcmLMb5to . So why not dust her off, squeeze here under a giant LCD screen and tell her to sing her heart out! The result, "Tattoo", is presently oddsmakers favourite at 40% 'with Finland second on 15% (which doesn't worry me, maybe something is wrong in my head but their entry this year is more sounds than music! - *anteeksi Suomi!*). Have a peek and say what you think: https://www.youtube.com/watch?v=b3vJfR81xO0 Moroccan-Swedish (born, raised here, by parents of the Berber tribe) Loreen has explained that tattoos are traditional decorations for Berber women, for protection and good luck, so the song is a homage to her background.

Petra & Måns, 2016 hosts, explain what's it all about.

The coronation of king Charles III takes place May 6th and just a few days later we may see the coronation of Queen Loreen of Melodyland. The pessimist will note there's 60% risk she'll lose, but there's a good reason to hope for the best: if the stars have aligned

ABBA in Brighton, 1974.

themselves in such a way that if this spectacle comes to Sweden in 2024 it's exactly half a millennium after colourful leotards and the smiles of two of the best singers in pop, with the two best pop composers since John & Paul, melted the hearts of hundreds of millions from a stage in Brighton. (And who won't remember the sf Worldcons taking place there too!)

Loreen on stage with "Tattoo". 40% favourite! Long-nailed Fingers crossed.

Having ESC finals celebrating 50 years of the best band in pop'n'roll, barring the Beatles, will cause cosmic cataclysms. It will be the mother of all parties. If we're lucky we'll see Måns and Petra return (history's best ESC host according to polls), not to forget the unforgettable, confused, funny EBU "spokesperson" Lynda Woodruff https://www.youtube.com/watch?v=u5_KHY5ZEWM And maybe they'll borrow the ABBAtars? (The grey-bearded, cane-carrying band itself only do studios today, not stages.)

To understand the background, the Swedes are the craziest eurovisionaries you'll find. The local SVT network selects every year's entry with a six weeks long big, travelling show, to top viewership and miles of newspaper columns, where 32 songs compete selected from thousands mailed in.

"Lynda Woodruff" (Sarah Dawn Finer) misunderstands things as "EBU spokesperson". Back in 2024?

Ten years after ABBA, the pastel coloured dancing shirts of the Herrey Brothers conquered the ESC trophy https://www.youtube.com/watch?v=dGNUco3mmk0 with "Diggiloo Diggiley" (meaning just "tra-la-la"). Dancing also commenced when Carola in 1991 secured our third win https://www.youtube.com/watch?v=7wnS4nu-bOc. Both Herreys and Carola sang in Swedish, but to be on the safe side Charlotte grabbed the fourth statuette in English in 1999 https://www.youtube.com/watch?v=EFn9Hd8_3Wk .

Brothers Herrey won in 1984, diggilooing with golden shoes.

Language rules have shifted but since many years *any* language is permissible - made up fantasy languages have happened, but not Klingon (this far). Win five and six for Sweden was in my view two of the best. Loreen's "Euphoria" 2012 has a link above and Måns Zelmerlöw became a winning "Hero" in 2016 (later returning to host the event) https://www.youtube.com/watch?v=UuE1azNwNeo .

One thing I haven't mentioned yet is how the date April 6 1974 (ABBA in Brighton) was very significant in another way: *that very date* Björn Skifs climbed to #1 spot on the Billboard list in the US, as the first Swedish singer ever. He did it with a fine cover of "Hooked on a Feeling", for unknown reason also used in the movie "Guardians of the Galaxy" (2014) https://www.youtube.com/watch?v=_ZKZ_IQ5FW May 6 1974 has thus been called the birthday of Swedish international pop music.

But to take us back to the Eurovision, let me finish with a favourite that never made it to the ESC finals. The jury must have had wax in their ears not to fancy "Michelangelo" sung by Mr Skifs, here in an English version: https://www.youtube.com/watch?v=EOhBIaOt1oU

Se you in Stockholm...perhaps Gothenburg...or Malmö...in 2024! Fingers crossed.

And that concludes the report from the Intermission jury.

History Corner

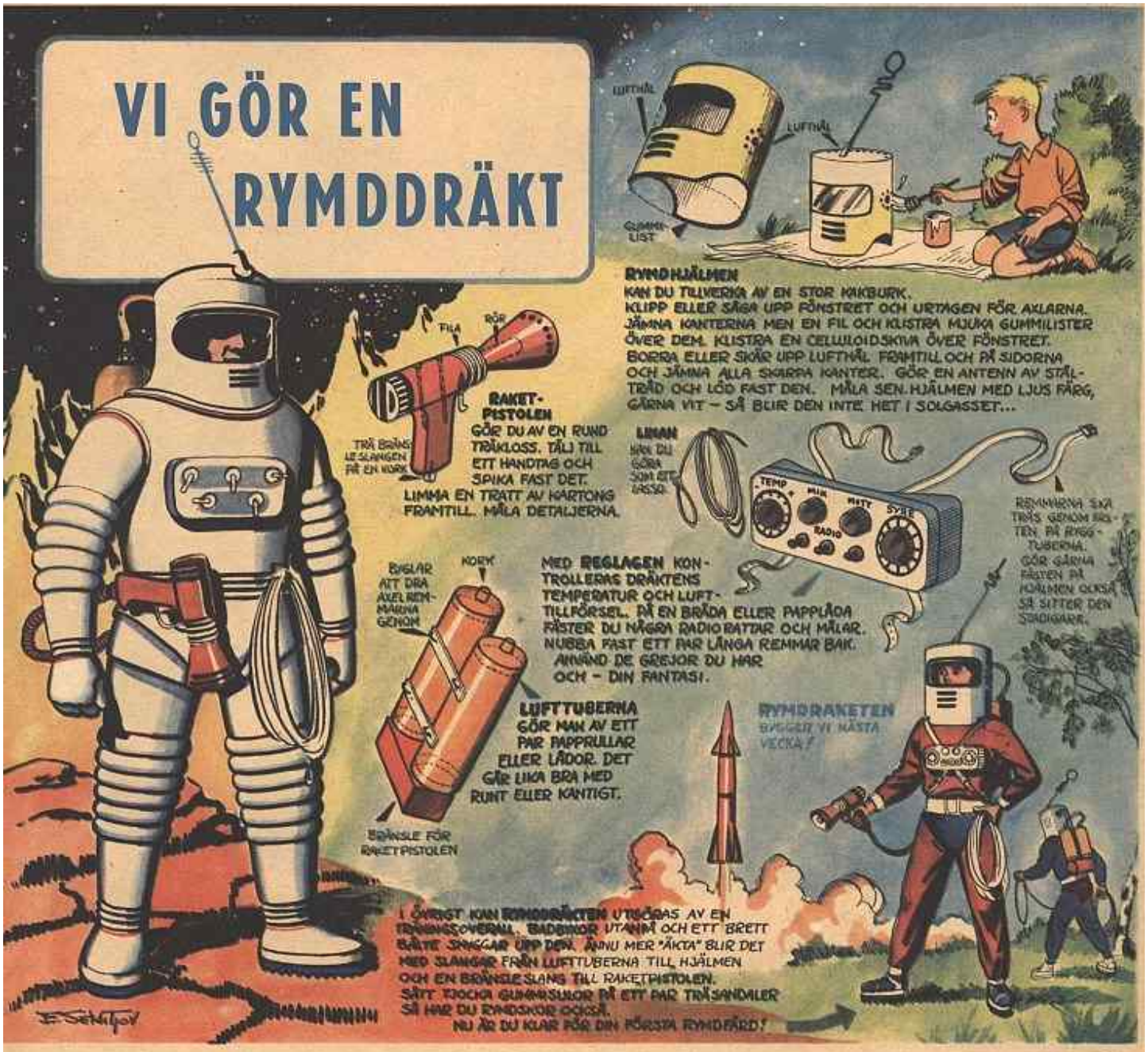
In last issue famous space reporter and artist Eugen Semitjov showed kids building a rocket in the back garden. But of course you need a space suit too. Here's Eugen again, from Allers #25 1958. We begin with the description at the page bottom and you can probably fit the other texts to the right parts of the drawing.

WE MAKE A SPACE SUIT. / The space suit will become of the most important toolsfor man when conquering space. We are adapted to earthly conditions, and the space suit will have oxygen, the air pressure and temperature we are used to and must have even when we are in empty space or on planets with different conditions. It shall also have a radio receiver and transmitter so we can talk with each other. There already exist some space suits that could be used on the Moon. They have costed more than 1 million SEK to construct. But the space suit you can make will be much cheaper - with a little imagination it may cost almost nothing. The big figure is a spaceman in full equipment and other things you see are things you need and how to make them. If you like you can try to make your "space suit" resemble a real one even. / THE HELMET is your crown, so be careful when you make it. You should be able to find a bucket or a tin can big enough. / THE ROCKET GUN isn't a weapon, but a little hand-held rocket to use to move around in space. Beside following the instructions here, you could also adapt and put a handle on a flashlight that lights up when you "fire". / A SAFETY CORD is what the spaceman uses outside the rocket or space station. You can make it like a lasso. / THE DASHBOARD on the chest is used to regulate air and heating in the suit. / ON THE BACK the spaceman has tubes, air for the suit and fuel for the rocket gun.Make hose connections between the tubes and the helmet and rocket gun. Use corks to fasten the hose. / THE STRAPS carrying the equipment on the back and chest can be thread through the helmet so everything goes together. / The space helmet can be made by a big cookie can. Cut out the window and room for the shoulders. Use a file to even the edges or glue rubber mouldings there. Glue a sheet of celluloid over the window. Drill or cut up breathing holes at the front and the sides and make sharp edges soft. Make an antenna from iron wire and solder it in place. Then paint the helmet with a bright colour - preferably white so it won't become too warm in the sun.../You make the rocket gun from a block of wood. Make a handle and fix it with nails. Glue a funnel from cardboard to the front. Paint all details. Put the fuel hose on a piece of cork. / The cord can be made like a lasso. The dials control the air and temperature of the suit. Put some radio dials on a plank or cardboard box and then paint it.Nail a couple of long straps ton the back. Use the things you have and - your imagination. The straps must be attached to the tubes in the back. Fasten them to the helmet so so everything is more tightly attached. / The air tubes are made from paper rolls or boxes. Both round or squared work equally well. Cork.Crossbars to run the straps through. Fuel for the rocket gun. / The space suit itself can be made from a tracksuit. Put swimming trunks over it. It becomes more "real" with a hose from the tubes to the helmet, and one to the rocket gun. Put thick rubber under a pair of sandals and you'll have space shoes. Now you are ready for your first space journey!

Intermission still has some left of the Royal Library finds, also much from my general sf & fandom research and lots more (if in English you can read it directly,no need to spend all efforts translating!).

To my Swedish readers (on 2023 story contest): 24e upplagan av FANTASTIKNOVELLTÄVLINGEN är igång. Prispengar, böcker och hemligt pris för din fantastiska novell! Max 50 K senast 3 sep till fantastiknovella@yahoo.com SAMT ahrvid@hotmail.com.

https://www.freelists.org/post/skriva/FANTASTIKNOVELLTVLINGEN-2023,1



Rymddräkten blir ett av människans viktigaste redskap under erövringen av rymden. Vi är anpassade efter jordiska förhållanden, och rymddräkten ska omge oss med syre, det lufttryck och den temperatur vi är vana vid och måste ha även när vi vistas i tomma rymden eller på planeter där förhållandena är helt annorlunda. Den ska också ha radiosändare och mottagare, så vi kan tala med varandra. Det finns redan nu enstaka rymddräkter som skulle kunna användas på månen. De har kostat över en miljon kronor i framställning.

Men den rymddräkt som du kan tillverka blir mycket billigare — med lite fantasi behöver den nästan inte kosta nånting. Den stora teckningen visar en rymdman i full utrustning, och på de andra bilderna ser du de saker du behöver och hur du ska göra dem. Har du lust och möjlighet kan du ju försöka göra din "rymddräkt" ändå mer lik den riktiga.

HJÄLMEN är kronan på verket, så gör den omsorgsfullt. Du kan säkert hitta någon plåtburk eller plasthink som är stor nog.

RAKETPISTOLEN är inte något vapen utan en liten handraket att förflytta sig med i tyngdlöst rum. Förutom anvisningarna härinvid kan du också bygga om och sätta handtag på en staplampa, som lyser när du "trycker av".

SÄKERHETSLINA kommer rymdmannen att använda när han är ute i rymden utanför raketen eller rymdstationen. Den kan du göra som en lasso.

INSTRUMENT-BRÄDAN på bröstet används för att reglera luft och värme i dräkten.

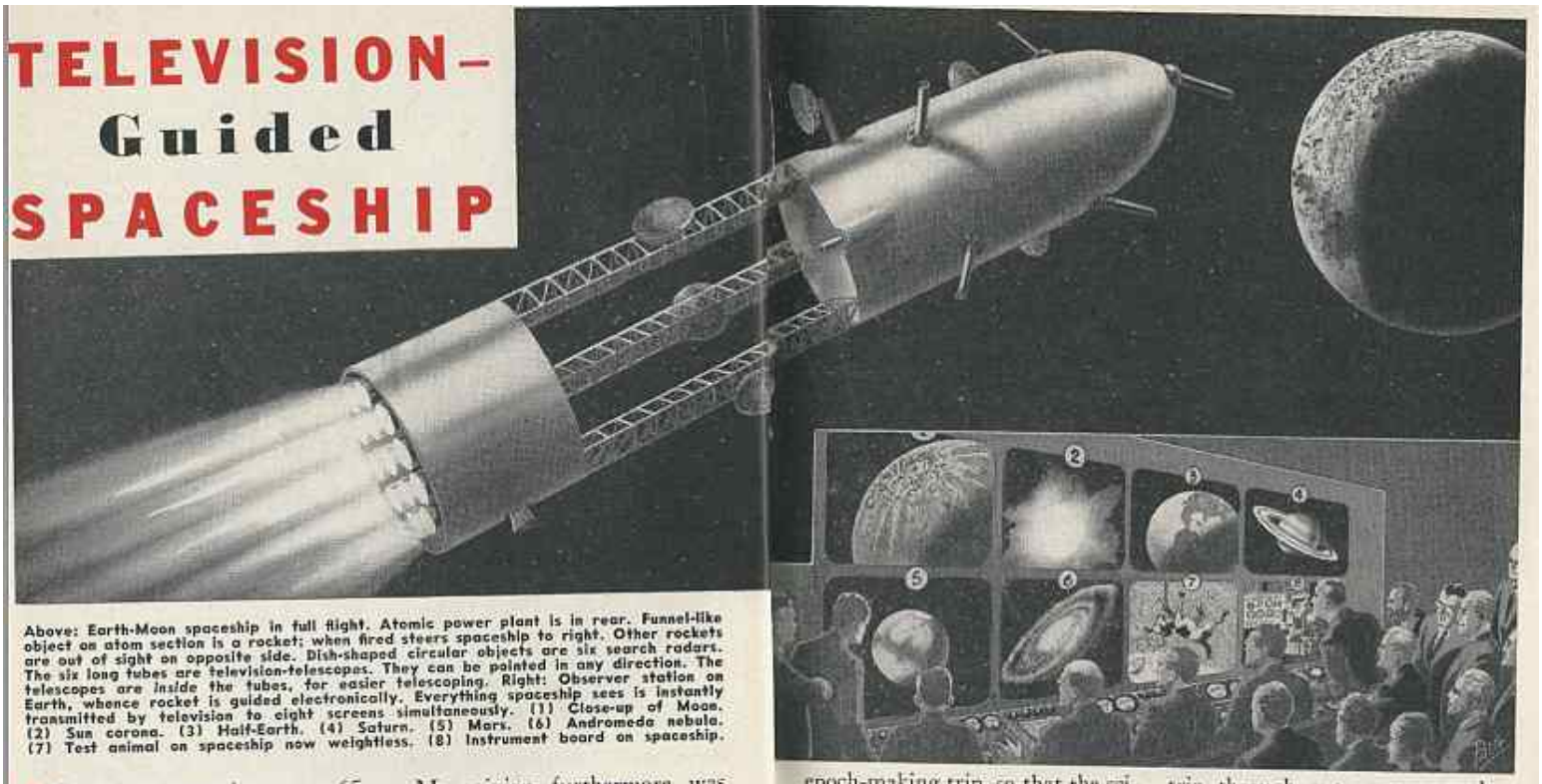
PÅ RYGGEN bär rymdmannen tuber med luft och en bränsletank för raketpistolen. Ordna med fastsättning av slangar på tuberna — hjälmen och bränsletanken — raketpistolen. Du kan använda korkar som slangarna kan träs på.

REMMARNA som bär apparaterna på ryggen och bröstet kan du trä genom fästen i hjälmen så att det hela hänger ihop.

Let's turn to Uncle Hugo G. Not only did he publish electronics mags, the first clean-cut sf magazine, the serious sex rag *Sexology* (covered in an earlier issue), ca 1952-1963 he every Christmas distributed about 5000 copies of a booklet titled *Forecast* full of gernsbackian technological wet dreams! (I have PDFs of the 1955-59 issues. Tell me if you have other ones!) His 1954 forecast correctly assumes the first spacecrafts will be unmanned carrying cameras (see "*Television-Guided Spaceship"),* but was wrong thinking it'd be atomic powered (though correct with designing ship with the atomic part separated because of radiation). But for some reason this gung-ho Mr OneToForeseeForUs pessimistically thought first flight would be in1970...

Following Hugo's space speculations, he begins to talk about having a radio inside a watch. He is right saying transistors make it possible, but thinks you'll listen to it by continuously holding your hand

TELEVISION-Guided SPACESHIP



Above: Earth-Moon spaceship in full flight. Atomic power plant is in rear. Funnel-like object on atom section is a rocket; when fired steers spaceship to right. Other rockets are out of sight on opposite side. Dish-shaped circular objects are six search radars. The six long tubes are television-telescopes. They can be pointed in any direction. The telescopes are inside the tubes, for easier telescoping. Right: Observer station on Earth, whence rocket is guided electronically. Everything spaceship sees is instantly transmitted by television to eight screens simultaneously. (1) Close-up of Moon. (2) Sun corona. (3) Half-Earth. (4) Saturn. (5) Mars. (6) Andromeda nebula. (7) Test animal on spaceship now weightless. (8) Instrument board on spaceship.

IN a recent symposium, some 65 rocket experts, scientists, space experts, and others were asked their opinions as to the most likely date of the first spaceflight.

My own conjecture was the year 1970. This figure coincided with that of several other scientists.

My opinion, furthermore, was that the pioneer interplanetary flight would be an *unmanned* one. It is almost certain that humans will not be allowed to risk the first spaceflight, due to the many hazards inherent in the undertaking. However, a number of small animals will make that epoch-making trip, so that the scientists in charge of the venture may better formulate their plans for future trips with *manned* spacecraft.

Up to the present we know little or nothing about the possible behavior—and survival—of animal life during the 250-hour trip through outer space to the Moon and back.

● There are the hazards of extreme heat and cold—near absolute zero to hundreds of degrees heat — cosmic rays, ultraviolet radiation, weightlessness of animal internal organs for days,

spacesickness, ship damage from small meteorite collisions, and other unknown hazards. Much more scientific information must be gathered first in unmanned flights before we can risk the lives of human passengers.

Furthermore, even at the present state of science, it is comparatively more simple to undertake an unmanned flight than a manned one. Air-conditioning and chemical air-purifying a large space for four to six men comprises a big load in an outer spaceflyer where the saving of every pound and every cubic foot of space is critical. Humans must have water, food, cooking range, bunks—all weighty, all space-consuming. Such weight and space is needed more to go into instrumentation for compiling data to make future flights possible for humans.

● More important—and far better than human observers on that first pioneering trip—are a number of instruments that are never off the job for eating and sleeping. These devices don't get ill, but will accurately observe every detail around the clock and will radio the information to Earth every second during the comparatively long trip. These instruments hear, see, and feel incessantly.

They enable the scientists and engineers to correctly evaluate the flight and keep the spaceship on a predetermined exact course. As far as the observing scientists and technicians on Earth are concerned—and for all practical purposes—they are making the trip in person.

● A manless outerspace trip *could* be made *without television equipment*, but it would be pointless and of little scientific value. It would be like sending blind men on an expedition to the top of Mount Everest. With television as advanced as it is today—and with color television now assured—the continuous visual link in unmanned flight has tremendous possibilities. Manless flights in television-guided planes are no longer a novelty. Numerous such flights have been made since the closing years of World War II.

This idea originated with your writer and was fully described in a technical article long before the advent of television. The article, illustrated, was entitled "The Radio-Controlled Television Plane," and it was published in the November 1924 issue of THE EXPERIMENTER. This particular projected airplane was a warplane that could look simultaneously in six directions — north, south, east, west, up, and down —something no human can do. The plane could fly beyond the horizon and release bombs over selected targets, visible to the distant ground observer.

The future Earth-to-Moon spaceship will be guided successfully on its course in the same way. To do so will require certain elaborate installations on Earth. Let us assume our atomic-powered ship has been launched on its Moonward trip. From the moment it has left its launching site, it will be in constant, uninterrupted communication with the Earth. Due to the Earth's rotation on its axis, and the Moon's rotation around the Earth, we must have from 4 to 6 observation points at widely separated stations on the Earth, located somewhere near the equator. Thus, by means of radar, we can track the spaceship continuously during its entire course except for a few short hours when it circumnavigates the Moon.* All the observation points around the Earth are linked together by short waves, thus operating as a single unit. There will be one central point which co-ordinates all the far-flung units.

● In the spaceship we have several transmitters, radio as well as television. All are powered by the main atomic generator. Automatic machines constantly send Earthward all sorts of special signals for interpretation by the mundane observer staff. These are: temperature inside and outside the ship, cosmic ray and ultraviolet intensity inside and outside the ship, atomic power generation in plant, and many others. Besides these, a number of microphones through which any noises are transmitted to the Earth-listener-observers are located in various strategic points all over the ship. The likely bombardment of sandgrain-size meteorites as they impinge on the ship's outer hull will be clearly heard on Earth. It will sound like hail on a tin roof. While not dangerous to the onrushing ship, the scientists must know how dense such meteorite showers are and how often they occur.

● The danger of big meteorites, in my opinion, is negligible, if we take the correct safety precautions. By means of continuous search radar, as I have pointed out in a former article,* these

*Because of the intense interest of all scientists to view the other side of the moon—perpetually invisible to us on Earth—we might arrange to send a relay accompanying rocket with the spaceship. This relay would be visible from Earth while the spaceship was behind the Moon. Thus we could see the reverse side of the Moon via television. This suggestion was made to me by Professor Donald H. Menzel of Harvard Observatory.

*See article "Radar Possibilities," RADIO-CRAFT magazine, May 1945.

meteorites can be located while still hundreds of miles distant. The search radars, coupled to an electronic machine, change the course of the ship automatically in an instant, thereby averting the high-velocity missile.

● The test animals can be seen and heard at all times by the distant observers. Special microphones and a television camera transmit all sounds and sight while we look in and watch the behavior of the animals, when they are weightless. Confined, each in a roomy wire cage, so they cannot injure themselves by hard collisions, we will gain much valuable information how animal life can endure the long-drawn-out siege of weightlessness. Automatic devices provide food for the animals several times a day, while special moving trays under the wire cages dispose of waste matter, thus keeping the quarters sanitary.

While all this takes place, a more or less constant stream of electronic signals is flashed from the Earth observation points to the ship in flight. If the ship is off course, this condition can be instantly corrected by electronic telemachines on board. If the ship speeds too fast or is too slow, the atomic rockets can be so adjusted that the ship runs its course on the exact schedule desired. The various television cameras can be pointed into new directions, or refocused in seconds by remote control from Earth.

There will be seven or more television cameras on board. Six of these, with wide-angle lenses would cover pretty much the entire sphere. In space, however, we do not make use of the usual points of reference. There is no "up" or "down." We do not even have a "north, south, east, or west." The reference system will be either that of the ship itself or the stars in the sky.

These television cameras will be supplemented by others whose lens system is more powerful, giving the effect of a television telescope. In this way we shall see clearly the depth of lunar craters even when we are at a considerable distance from the moon. Similar powerful television telescopes will record the sun and planets.

● As soon as the rocket ship has cleared the earth's atmosphere, various powerful telescopes will be exposed directly to outer space. These will presumably be reflecting telescopes, for the most part, which will not absorb the ultraviolet rays that do not penetrate our atmosphere. These rays, coming to us from the sun, stars, and planets will convey important secrets of the chemical and physical nature of the various heavenly bodies. The spectroscope—a television spectroscope—designed to record the extreme ultraviolet will relay this information to eager astronomers waiting at the television screen.*

● The six-direction television cameras will now relay whatever they observe during the entire trip and transmit the result Earthward via v.h.f. (very high frequency) short waves. The Moonward camera will be constantly pointed to the Moon and we will thus see how the size of the Moon steadily grows larger. The Earth-pointing camera shows our planet as it spins on its axis and shrinks visibly from hour to hour. We may also see the extraordinary spectacle—never seen by human eyes—a first-quarter, or last-quarter crescent-Earth, or a half-Earth. (Seen in different positions from various points in free space, the Earth shows the same phases as the Moon.) The camera pointing Sunward will give us the most spectacular view of all—the Sun in all its fantastic glory, no longer hampered by the terrestrial thick blanket of air which robs us of a clear view. Now we will see the awesome solar streaming corona, the million-miles-long streamers and the mysterious solar prominences.

Other TV cameras will give us fine views of several of the other planets, certain of our closer stars, a much better sight of the Milky Way, various galaxies, and other heavenly objects. *We need only a single television transmitter* for the many TV cameras. By means of an electronic switching arrangement, each camera is switched on for only a fraction of a second. This switching can be done so rapidly that we require only a single transmitting channel. Yet on the distant Earth screens, different views are thrown on six or eight (or more) TV screens, *simultaneously*. The result is then watched by a number of observer-scientists. At the same time, a permanent record is made on a magnetic tape, so that the television recordings may be studied later at leisure.

Several times a day the country's television networks can be connected into the observation circuits, making it possible for the entire population to watch the pioneer spaceflight, as it takes place, in all the various aspects.

● A word about atom power:—The illustration shows the atom-power plant sufficiently far removed from the body of the ship so that dangerous or too powerful destructive radiation will not affect either the test animals or instrumentation.

I am quite sanguine, however, that by the time the first atom-spaceship is built, the present bothersome radiation problem will have been solved. By that time the dangerous radiation will have been either neutralized *or more likely put to work giving more useful power*. Radiation in reality is energy, or power. So why not use it instead of wasting it in useless shielding?

● For a number of technical reasons we do not land our spaceship on the Moon. We can get within a reasonably close distance of our satellite, sufficiently close to get excellent television views in abundance. In circumnavigating the Moon, we follow a figure-eight course. This takes us around the rear side of the Moon, which has never been viewed by human eyes. As the spacecraft gravitates around our satellite, the ship will be out of communication with the Earth for a short time—unless we use an accompanying relay rocket, as already mentioned before—because radio waves cannot pass through the Moon or around it. As the ship obeys the laws of motion of all celestial bodies, we need not be concerned about the short time it will be out of our view. Indeed, it requires no power on its circumnavigation of the Moon—the rockets having been shut off long before the ship approached the Moon. It now gravitates *free*, as do all celestial bodies.

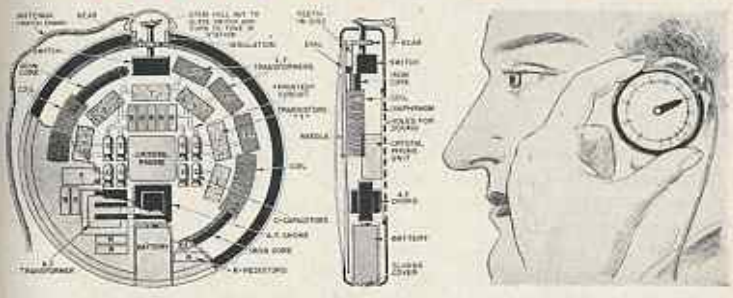
● The entire round trip takes approximately 250 hours, or about 10 days. It could be done in less time if more power were expended, but at this stage of development, nothing would be gained, at least from the science point of view.

The landing operation is effected in the classic, rocket-retardation manner. The ship in this case must be turned around completely some minutes before landing. Now the rockets are pointed Earthward and fired, giving rise to powerful braking action. Thus the ship can land without much danger, always provided the landing is made reasonably close to an observer point, enabling the ground technicians to directly watch and electronically control the landing operation closely.

The knowledge gained from this historic pioneering voyage will then open the way for the rapid *human* conquest of space.

*Professor Donald H. Menzel, acting director of Harvard College Observatory, who kindly read the proofs of this article, graciously supplied the interesting information contained in the above paragraph.

RADIO WATCH



Radio watch which will be on market in near future. Size about 2" in diameter, ½" thick. Dial of watch is calibrated for all broadcast stations. You tune by pulling out watch stem and rotating it. You listen to radio by putting it against ear. Perforations on other side of watch allow sounds from speaker to reach ear.

DURING the next few years *miniradios*—as I term them—will make their appearance all over the world.* Millions of them will be sold, for the reason that the miniature portable radio, small enough to slip into the coat pocket, vest pocket, or a lady's purse, is in high demand today. In the home during power failure, in the theater, in the movies, in camp, in a boat, or on a walk, the new personalized miniradio will give weather forecasts, the news, or entertainment. The upkeep will be absurdly low, for its single dry-cell battery, obtainable anywhere, costs but 15c.

● While I predicted the watch-size radio as long ago as 1944,** it was then not possible to actually build one, for the simple reason that up to very recently the radio components were far too large for the small space in a watch size case. But the *transistor*, that marvelous new electronic microwonder, the size of a match-head, now replaces the cumbersome vacuum tubes. It requires so little electric current that a tiny dry cell, the size of a large button, will power the small radio receiver.

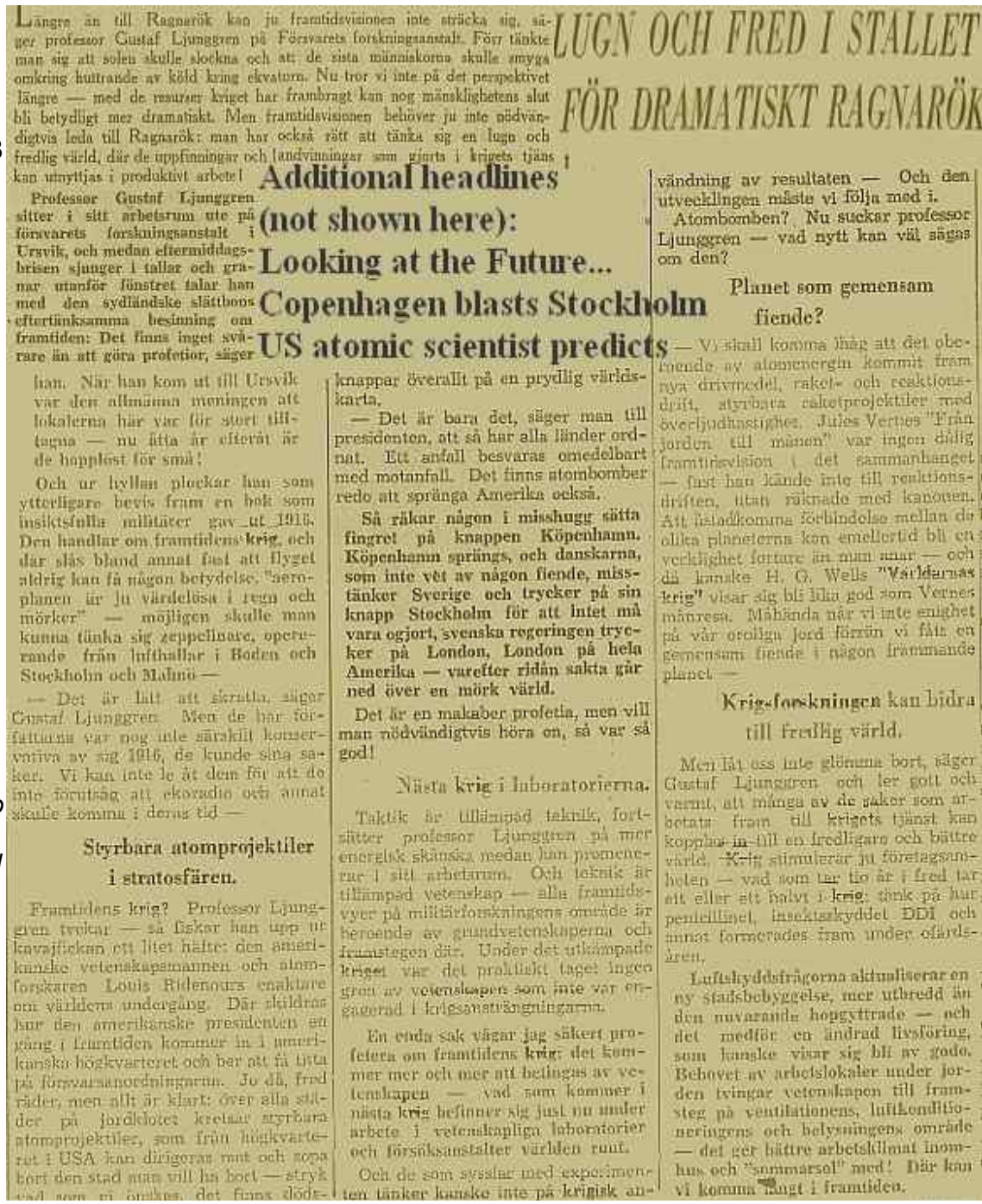
The radio watch here described can no longer be called visionary.

*See my editorial on this subject, September 1944 RADIO-CRAFT and November 1953 RADIO-ELECTRONICS.

**See TAME, my 1945 Christmas booklet, *The Perpetual Radioview Watch*. This was a wristwatch-size radio with television.

near the ear! (Earphones, Hugo?)

Time for very early atomic war speculations. In Dagens Nyheter Nov 28 1946, scientists fear there'll be atomic bombs around every major city - hovering in space - and anyone can blow up any city any time so Danes getting mad will simply blast Stockholm (*mange takk!),* but hopes are we get *"Peace and Quiet Instead of Dramatic Ragnarök":*



LUGN OCH FRED I STALLET FÖR DRAMATISKT RAGNARÖK

Längre än till Ragnarök kan ju framtidsvisionen inte sträcka sig, säger professor Gustaf Ljunggren på Försvarets forskningsanstalt. Förr tänkte man sig att solen skulle slockna och att de sista människorna skulle smyga omkring hultrande av köld kring ekvatorn. Nu tror vi inte på det perspektivet längre — med de resurser kriget har frambragt kan nog mänsklighetens slut bli betydligt mer dramatiskt. Men framtidsvisionen behöver ju inte nödvändigtvis leda till Ragnarök: man har också rätt att tänka sig en lugn och fredlig värld, där de uppfinningar och landvinningar som gjorts i krigets tjäns kan utnyttjas i produktivt arbete!

Professor Gustaf Ljunggren sitter i sitt arbetsrum ute på försvarets forskningsanstalt i Ursvik, och medan eftermiddagsbrisen sjunger i tallar och granar utanför fönstret talar han med den sydländske slättbons eftertänksamma besinning om framtiden: Det finns inget svårare än att göra profetior, säger han. När han kom ut till Ursvik var den allmänna meningen att lokalerna här var för stort tilltagna — nu åtta år efteråt är de hopplöst för små!

Och ur hyllan plockar han som ytterligare bevis från en bok som insiktsfulla militärer gav ut 1916. Den handlar om framtidens krig, och där sås bland annat fast att flyget aldrig kan få någon betydelse. "aeroplanen är ju värdelösa i regn och mörker" — möjligen skulle man kunna tänka sig zeppelinare, opererande från lufthallar i Boden och Stockholm och Malmö —

— Det är lätt att skratta, säger Gustaf Ljunggren. Men de har författarna var nog inte särskilt konservativa av sig 1916, de kunde sina saker. Vi kan inte le åt dem för att de inte förutsåg att ekoradio och annat skulle komma i deras tid —

Styrbara atomprojektiler i stratosfären.

Framtidens krig? Professor Ljunggren tvekar — så fiskar han upp ur kavajfickan ett litet häfte: den amerikanske vetenskapsmannen och atomforskaren Louis Ridenours enakter om världens undergång. Där skildras hur den amerikanske presidenten en gång i framtiden kommer in i amerikanska högkvarteret och ber att få titta på försvarsanordningarna. Jo då, fred råder, men allt är klart: över alla städer på jordklotet kretsar styrbara atomprojektiler, som från högkvarteret i USA kan dirigeras runt och sopa bort den stad man vill ha bort — stryk vad som ni önskar, det finns dödsknappar överallt på en prydlig världskarta.

— Det är bara det, säger man till presidenten, att så har alla länder ordnat. Ett anfall besvaras omedelbart med motanfall. Det finns atombomber redo att spränga Amerika också.

Så räkar någon i misshugg sätta fingret på knappen Köpenhamn. Köpenhamn sprängs, och danskarna, som inte vet av någon fiende, misstänker Sverige och trycker på sin knapp Stockholm för att intet må vara ogjort, svenska regeringen trycker på London, London på hela Amerika — varefter rädan sakta går ned över en mörk värld.

Det är en makaber profetia, men vill man nödvändigtvis höra en, så var så god!

Nästa krig i laboratorierna.

Taktik är tillämpad teknik, fortsätter professor Ljunggren på mer energisk skånska medan han promenerar i sitt arbetsrum. Och teknik är tillämpad vetenskap — alla framtidsvyer på militärforskningens område är beroende av grundvetenskaperna och framstegen där. Under det utkämpade kriget var det praktiskt taget ingen gren av vetenskapen som inte var engagerad i krigsansträngningarna.

En enda sak vågar jag säkert profetera om framtidens krig: det kommer mer och mer att betingas av vetenskapen — vad som kommer i nästa krig befinner sig just nu under arbete i vetenskapliga laboratorier och försöksanstalter världen runt.

Och de som sysslar med experimenten tänker kanske inte på krigisk användning av resultaten — Och den utvecklingen måste vi följa med i.

Atombomben? Nu suckar professor Ljunggren — vad nytt kan väl sägas om den?

Planet som gemensam fiende?

— Vi skall komma ihåg att det oberörende av atomenergin kommit fram nya drivmedel, rakel- och reaktionsdrift, styrbara raketprojektiler med överljudshastighet. Jules Vernes "Från jorden till månen" var ingen dålig framtidsvision i det sammanhanget — fast han kände inte till reaktionsdriften, utan räknade med kanonen. Att åstadkomma förbindelse mellan de olika planeterna kan emellertid bli en verklighet förrare än nun snar — och då kanske H. G. Wells "Världernas krig" visar sig bli lika god som Vernes månresa. Måhända när vi inte enighet på vår oroliga jord förrän vi fått en gemensam fiende i någon främmande planet. —

Krigsforskningen kan bidra till fredlig värld.

Men låt oss inte glömma bort, säger Gustaf Ljunggren och ler gott och varmt, att många av de saker som arbetats fram till krigets tjänst kan kopplas in till en fredligare och bättre värld. Krig stimulerar ju företagsamheten — vad som tar tio år i fred tar ett eller ett halvt i krig: tänk på hur penicillinet, insekterskyddet DDT och annat formerades fram under ofärdsåren.

Luftskyddsfrågorna aktualiserar en ny stadsbebyggelse, mer utbredd än den nuvarande hopgyttrade — och det medför en ändrad livsföring, som kanske visar sig bli av gode. Behovet av arbetslokaler under jorden tvingar vetenskapen till framsteg på ventilationens, luftkonditioneringens och belysningens område — det ger bättre arbetsklimat inomhus och "sommarsol" med! Där kan vi komma långt i framtiden.

Additional headlines (not shown here): Looking at the Future... Copenhagen blasts Stockholm US atomic scientist predicts

Visions of the future can't go beyond Ragnarök, says professor Gustaf Ljunggren of the Defence Research Institute...with the resources war has brought along the end of mankind may be dramatic. But visions of future doesn't have to lead to Ragnarök.You may also imagine a quiet and peaceful world, where the inventions and progress made in war are used for productive work /The reporter meet the professor in his office in Ursvik/ *"Nothing is more difficult than predictions," he says. When he came to Ursvik the facilities were considered too big - now 8 years later they are hopelessly crammed. As proof he picks s book from the shelf published by a foresighted military 1916. It's about future wars and says air power will never become important, as "aeroplanes are worthless in rain and the dark" - Zeppelins could be considered, operated from hangars in Boden, Stockholm and Malmö. "It's easy to laugh. But these authors weren't very conservative in 1916., they knew their stuff. We can't blame them for not predicting echo radio and other things to come.* /Guided Atomic Projectiles in the Stratosphere/ *Future wars? Professor Ljungren picks up a booklet from his pocket, the US scientist and atomic researcher Louis Ridenours one-act play on the end of the world. Here is portrayed how the US president sometime in the future enters a HQ and wants to see the defence arrangements. Yes, there is peace but everything is ready: guided atomic projectiles hover above all cities, and from the HQ they can be sent to any city they want to obliterate - to rub out what's not wanted, there are death buttons everywhere on a neat map. "The only thing," they tell the president, "every country has done the same. An attack is immediately responded by a counter attack. There are atomic bombs ready to blow up the US too." And then someone happens to put the finger on the button for Copenhagen. It blows up, and the Danes who know no enemy, suspect Sweden and presses their button for Stockholm just to be safe, and the Swedish government targets London, London targets all of America - and the curtain slowly descends over a dark world.* /Next War in the Laboratories / *Tactics is technology in practice, Professor Ljunggren continues..."and technology is science in practice - all future predictions in military science depend on basic sciences and the progress there. During the war there was practically no branch of science not engaged in the war efforts. I may prophecy one thing about future wars with certainty: they will more and more be influenced by science - what comes in next war is right now worked out in scientific laboratories and institutions around the world. Those doing the experiments may perhaps not think of war use of the results -*

and we must follow that development." The atomic bomb? Professor Ljunggren sighs. "What new can be said about it?" /A Planet as Common Enemy/ *"We must remember that independently from atomic energy we have new fuels, rocket and jet power, guided supersonic missiles, Jules Verne's From Earth to the Moon wasn't a bad prediction here - though he didn't now about reaction power and counted on cannons. But to establish communication between the different planets could become reality faster than one thinks. - and then HG Wells War of the Worlds will become just as good as Verne's lunar journey. We may perhaps not reach unity on our planet until we get a common enemy from an alien planet. /*War Research May Contribute to A Peaceful World/ *"But let's not forget," professor Ljungren says and smiles warmly, "that many of the things researched in service of war can be connected to a better and more peaceful world. War stimulates enterprising - what takes 10 years in peace takes 1.5 year in war. Think about how penicillin, the insect repellent DDT and other things were rushed through during the troubled years. Questions of protection from the air will cause city building to be more spread out than the crammed one today - and that leads to a different way of life that may show itself to be for the good. The need for workplaces under the ground forces science to make progress for ventilation, air conditioning and lighting - it gives a better workplace indoors and also "summer sun". We may come far there in the future.*

LUNCON

Sveriges första science fiction kongress

i Lund den 18-19 augusti

Arrangör: SF-KLUBBEN UTOPIA

Professor KNUT LUNDMARK föreläsningshållare vid kongressen

Alla SF-intresserade inbjudas

Luncons syfte:

1. att skapa personlig kontakt mellan sf-fans
2. att få fram en verklig sf-anda och att främja utbyte av idéer och åsikter i såväl diskussioner som klubbtidskrifter
3. att stimulera sf-klubbarnas arbete

Vid kongressen förekommer bl. a.:

Föredrag i olika vetenskapliga, högaktuella frågor
Föredrag om sf-litteraturen
Auktion på sf-manuskript, tidskrifter och böcker
Sf-film

Till möte i Lund den 18 och 19 augusti

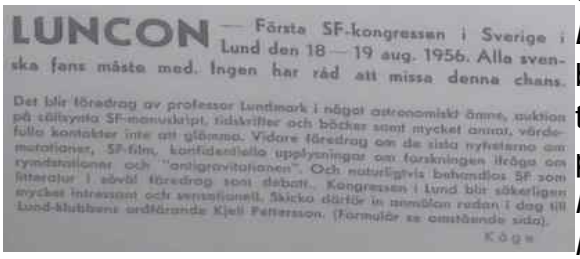
Kjell Petterson och Birgit Ericsson, SF-klubben Utopia
Arvid Gullberg och Lars Persson, club Chaos
Denis Lindbohm, club Mimas

Kommitterade

Pris 1:50

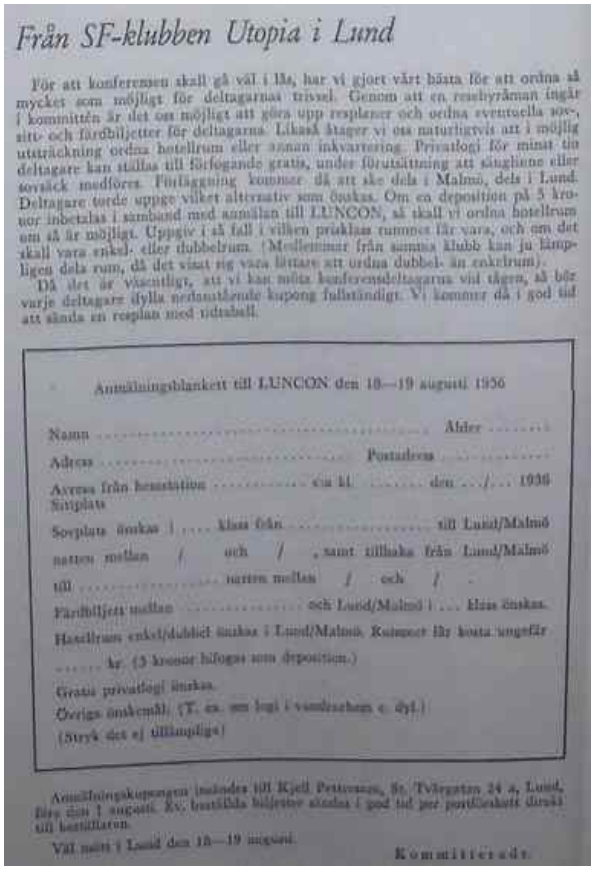
Getting better working conditions because of atomic bombs...!

Sweden's first sf con, Luncon 18-19 Aug 1956, have been covered here before. Here's more I found in my *Fandboken,* the Swefandom fancyclopedia, material folder (I add stuff there for future new editions). I think it's from a Swecon, likely from legendary fan Lars-Olov Strandberg who always snpped photos. First we have a full page ad from sf mag *Häpna!* Saying: Luncon Sweden's *first sf con in Lund 18-19/8 / Organiser SF Club Utopia / All sf interested invited / Luncon's purpose: 1. To create personal contacts between sf fans. 2. To create a true sf spirit and benefit exchange of ideas and views in both discussions and club magazines. 3. To stimulate the activities of sf clubs. / The con has eg: lectures on scientific, topical questions. Lectures on sf literature. Sf manuscript auction, magazines, books. Sf films.* Last a welcome and names and clubs of the committee. The picture is of *Professor Knut Lundmark, lecturer at the con.* He was actually a world celebrity, but in the end couldn't come due to illness. *Fandboken* has these examples from the program: *Lecture by KG Kindberg - Häpna! Publisher - on anti-gravity, dito Lars Persson (on UFOs?), dito by Dr Anna Lundquist on mutations, dito Björn Nyberg on sf literature.* (Nyberg had co-authored a Conan novel published in the US!). In a small reminder in *Häpna!* we read, after name/date/place: *All Swedish fans must come. No one can afford to miss this chance.* And for the program it adds: *confidential information and research about space stations and "anti-gravity" ... The con in Lund will certainly be interesting and sensational. Submit your application already today to the Lund club chairman Kjell Petterson (form on opposing page).* And the form *From SF Club Utopia in Lund* informs: *For the con to run smooth we've done our best to attend to the comfort of attendees. Since the committee includes a travel agent it's possible to make travel plans and book tickets (ordinary, seating, sleeping). And likewise we'll if possible book hotel or other lodging. Private lodging for at least*


LUNCON — Första SF-kongressen i Sverige i Lund den 18 — 19 aug. 1956. Alla svenska fans måste med. Ingen har råd att missa denna chans.

Det blir föredrag av professor Lundmark i något astronomiskt ämne, auktion på sällsynta SF-manuskript, tidskrifter och böcker samt mycket annat, värdefulla kontakter inte att glömma. Vidare föredrag om de sista nyheterna om mutationer, SF-film, konfidentiella upplysningar om forskningen ifråga om rymdstationer och "antigravitationen". Och naturligtvis behandlos SF som litteratur i såväl föredrag som debatt. Kongressen i Lund blir säkerligen mycket intressant och sensationell. Skicka därför in anmälan redan i dag till Lund-klubbens ordförande Kjell Petterson. (Formulär se omstående sida).

Köge


Från SF-klubben Utopia i Lund

För att konferensen skall gå väl i lås, har vi gjort vårt bästa för att ordna så mycket som möjligt för deltagarnas trivsel. Genom att en resebyrånan ingår i kommittén är det oss möjligt att göra upp resplaner och ordna eventuella sov-, sitt- och färdbiljetter för deltagarna. Likaså tager vi oss naturligtvis att i möjlig utsträckning ordna hotellrum eller annan inkvartering. Privatlogi för minst tio deltagare kan ställas till förfogande gratis, under förutsättning att singlåne eller sovsäck medföres. Förtäckning kommer då att ske dels i Malmö, dels i Lund. Deltagare torde uppge vilket alternativ som önskas. Om en deposition på 5 kronor inbetalas i samband med anmälan till LUNCON, så skall vi ordna hotellrum om så är möjligt. Uppgiv i så fall i vilken prisklass rummet får vara, och om det skall vara enkel- eller dubbelrum. (Medlemmar från samma klubb kan ju lämpligen dela rum, då det visat sig vara lättare att ordna dubbel- än enkelrum).

Då det är väsentligt, att vi kan möta konferensdeltagarna vid tågen, så bör varje deltagare ifylla nedanstående kupong fullständigt. Vi kommer då i god tid att sända en resplan med tidstabell.

Anmälningsblankett till LUNCON den 18—19 augusti 1956

Namn ..... Ålder .....

Adress ..... Postadress .....

Avresa från hemstation ..... cirka kl. ..... den ... / ... 1956

Sovplats

Sovplats önskas i ..... klass från ..... till Lund/Malmö natten mellan / och / , samt tillbaka från Lund/Malmö till ..... natten mellan / och / .

Färdbiljett mellan ..... och Lund/Malmö i ... klass önskas.

Hotellrum enkel/dubbel önskas i Lund/Malmö. Rummet får kosta högst ..... kr. (5 kronor bifogas som deposition.)

Gratis privatlogi önskas.

Övriga önskemål. (T. ex. om logi i vandrarhem e. dyl.)

(Stryk det ej tillämpliga)

Anmälningskupongen insändes till Kjell Petterson, Sv. Tvärgatan 24 a, Lund, före den 1 augusti. Ev. beställda biljetter sändas i god tid per postförskott direkt till beställaren.

Väl mött i Lund den 18—19 augusti.

Kommitterade.

The venue for Luncon, called Herrgården ("The Mansion") Unfortunately owned by a sobriety organisation... And as earlier noted, the main and only radio news of the day reported!

ten can be had for free, provided you bring bedsheets or sleeping bag. Accommodation will then be partly in Malmö, partly in Lund. Attendees should state preferred alternative. If you deposit SEK5 paid together with the application for LUNCON, we will if possible arrange a hotel room. In that case state what price range the room may be in, and single or double. (It's suitable if members from the same club share a room, as it has shown easier to find doubles than singles.) As it is of importance that we can meet con attendees by the trains, everyone should fill in the below completely. We will then in good time send a travel plan with a time table. The form asks for name, address etc, details about the train (leaving, returning, stations, 1 or 2 class, sleeping ticket, hotel room, price range, private lodging wanted, other wishes) to send to *Kjell Pettersson, 24a St Tvär street Lund before 1 Aug. Your ordered tickets will be mailed in good time, cash on delivery.* Finally, a shocking picture from Luncon! We here find the hidden truth about the womenizing Don Juan Lars-Olov Strandberg (2005 Worldcon GoH) On this picture from Luncon (see note on the door). He's busy seducing some unfortunate lady. Who knew he was such a lady-killer! According to a list of the 39 attendees, three femmefans attended, so she is either Maj-Britt Krabisch, Barbro Olsson or Gisela

Molander .(Gisela was BTW co-editor of the first femmezine, *Space Reporter*, published around that time.) The picture on the left from next con Stockon, 23-25 Aug 1957, was taken from one of the many newspaper articles (in earlier History Corny). But I did something interesting. I used a filter to reduce the print page halftone dotting, an AI sharpening service and let another AI colourise it! We see (L to R): Carl-Olof Elsner, Gabriel Setterborg,Sture Lönnerstrand, Leif Helgesson, Lennart Sörensen and Carl H Bierbaum, all BNF of the days! Gabriel coedited early zine Cosmos News, Sture was poet, author, founder of the Futura club, the others headed clubs and an (short lived) SF Union. The big artwork on the wall was by Sven O Emilsson (later Gripsborn).

Through most of the 1970s until the early 1980s, a certain Stieg Larsson was quite active in sf fandom. But

there's been few photos of this by now famous crime writer. But one I found is here: Stieg talking on the phone in the Scandinavian SF Association (where he also became chairman) clubhouse, which doubled as the first SF Bookstore. I recognise the general layout of the shelves you can see in the background.

Finally, a fun story in Dagens Nyheter 10 Aug, 1967, *"The Ultimate Weapon"*:

Stieg Larsson and phone in SFSF HQ, aka the SF Bookstore. Was this when he tried to fix films for Mnicon 5 just before the film companies closed for the weekend?

Sf is a misunderstood and maligned genre you read too little of. That's a pity because deep inside the genre isn't as strange and crazy as it would seem. Many who rightly sees the scourge of God and illusions of the Devil in the concoctions of space technology reacts to the machinery lurking in the sf environment. Others who are more pessimistic and misanthropic and therefore see life the right way are irritated by the insane fantasies in some sf books about a united world where people live a civic life without fighting each other. And most are angry at the basic thought of sf literature, to anticipate development and write how the future will be. That's bad enough. But it is a misunderstanding.You see, by meddling with the time perspective and inventing a hypothetical background the sf author may peacefully write about the contemporary civilisation and criticise the raw, honest truths without risk that the easily irritated people understand what they mean. It must be be relief for a writer to write that way. I came to think of this when I recently borrowed a room from a well-read friend and in the middle of his deep bookshelf found a few issues of an old sf magazine Häpna! - a good name - which you perhaps can't find any more. /Title means "Be astounded!" and the mag folded in1966. / *In one of the issues was a strange little story I recognised. I had probably read it sometime many years ago. It's about The Ultimate Weapon, about the world is it's organised in about 3000 years forward in time. Everyone in the galaxy are united in some sort of universal empire, lead by a high council and everyone are deeply civilised, psychologically and morally incapable of doing harm and therefore live in peace. Except the strange people on planet Earth. They were so warring that they couldn't mix with other beings without slaughtering them. Because of this they in the beginning of time after a lot of hassle subdued earth people and sedated them on a planet where they now were stored in some sort of refrigerators in long, long rows Just as the US president these days through a secret telephone may order a nuclear attack - if needed, in the name of peace - the chairman of the highest council of the galaxy the lone power to in times of disaster release the Ultimate Weapon. The weapon the peaceful empire has is a horrible device. And so there is an invasion by some strange, cruel figures from an alien*

Det yttersta vapnet

Sciencefiction är en mistroplägd och baktalad litteratur-et som man tiger alldeles för bra. Detta är synd, ty genom att ignorera inom icke alls så underlig och rabbal som den verkar vara.

Många som med all rätt i rymdtekniken påtitt ser ett tänds gländ och ett djevulens blindverk reagerar mot det maskinella begreppet i sciencefictionmiljön. Andra som är pessimister och misantroper och därför har en riktig syn på livet irriteras av de vanvettiga fantasierna i somliga sf-böcker om en förenad värld där människor lever ett civilt liv utan att slåss med varandra. Och de flesta blir förargrymmade över själva grundtanken i sf-litteraturen: att gå utvecklingen i förväg och skriva om hur det kommer att bli i framtiden; det är ju redan illa nog.

Men allt detta är misförstånd. Ty just genom att fiffla med tidsperspektiven och tänka fram en hypotetisk miljö kan sciencefictionförfattarna i lugn och ro skriva om den pågående civilisationen och säga de rätaste och oförfälskaste sanningar utan risk att lättretade människor förstår vad de menar. Det måste vara skönt för författare att kunna skriva på det viset.

□ Jag kom att tänka på detta när jag nyligen lånade ett rum i Lund av en oerhört belest vän och i mitten av hans djupa bokhylla hittade några nummer av en gammal sciencefictionmiljöskrift som hette "Häpna!" — ett bra namn — och som man kanske inte kan få tag på nu längre.

I ett av numren fanns en liten berättelse som jag hade läst igen; jag hade nog läst den någon gång för många år sedan.

Det handlar om Det Yttersta Vapnet, i världen sådan den är organiserad omkring rättfärdigen är framåt i tiden. Alla platser i den här galaxen är förenade i ett slags universalimperium, under ledning av ett högsta råd, och alla de skilda invånare är djupt civiliserade, psykiskt och moraliskt oförmögna att skada och leva därför i fred. Utom de egenartade människorna på planeten Jorden; de var så krigiska till sin konstitution att de inte kunde umgås med andra varelser utan att slå ihjäl dem; och därför hade man en gång i civilisationens gryning efter mycket bråk kuvat jordmänniskorna och sänt ner dem på deras planet, där de nu förvarades i ett slags kylbrunn, i långa långa rader.

Precis som USA:s president nu för tiden via en hemlig telefon kan ge order om ett kärnvapenangrepp — om det skulle behövas, för fredens skull — så har ordföranden i galaxens högsta råd ensam makt att i katastrofläget utlösa det yttersta vapnet. Det är det vapen det fredliga imperiet håller sig med, och det är ett förskräckligt tillbygge.

□ Och så, en gång, kommer en invasion av några underliga grymma figurer från en främmande värld. Polisen når inte på dem, de plundrar och springer och förstör. Det galaktiska imperiet hotas av undergång. Med förtvivlan i sitt fredliga hjärta måste rådsordföranden ge den order som sätter i gång det yttersta vapnet. Då tinar man upp jordmänniskorna som kliver ur sina boxar, sträcker på sig i sina fina uniformer, kliver in i rymdskeppen och laddar kanonerna. Kriget börjar. Det blir synd om inkräktarna.

□ Historien slutar inte riktigt där, men den kunde ha gjort det. Jag tänkte att folk säkert, om de läser historien, kommer att skaka på huvudet åt sådana fantasier om en så oerhört avancerad civilisation. Så jag satte in det gamla tidskriftshäftet i bokhyllan igen och återgick till verklighetens tidningsläsning.

SANDER

*

Salon Gablin

world. The police can't deal with them, they loot and blow up and destroy. The galactic empire is threatened with going under. Despite despair in his peaceful heart the chairman issues the order that releases the ultimate weapon. They thaw up the Earth people, who step out of their boxes, raise up in their fine uniforms, enters the spaceships and loads up the guns. The war starts. It goes bad for the intruders. The story doesn't end there, but it could have. I think that if people read the story will shake their heads at such fantasies about a civilisation so advanced. So I put the magazine back in the shelf and returned to reading about reality in the newspaper.

I don't know who signature "Sander" is, but it seems he likes our skiffy. Does anyone know what story he describes? I have a vague memory of having read it. I sounds like something by, say, Eric Frank Russell.

Finally, I'm not sure this qualifies for the History Corner, except it's about the possibly oldest amateur film club in the world, the *Bradford Movie Makers* http://bradfordmoviemakers.com/ founded in 1932 (as the Bradford Cine Club but stemming from meetings began in 1926, the *Amazing* year). With dwindling membership, no money and a clubhouse in need of repair, the documentary *"A Bunch of Amateurs"* is a charming story about real enthusiasts. Our local SVT shows it here https://www.svtplay.se/video/8q13vzy/dox-ett-gang-amatorer (geo-restricted, but use VPN or something if you know how). As you know from eg my report from Sweden's Short Film Festival I like amateur film making. These guys have made 300 films through their 90 years! Read https://www.thetelegraphandargus.co.uk/news/23077119.worlds-oldest-amateur-film-making-club-hits-big-screen/ But now an unexpected fannish twist...

Jim Walker, from the world's oldest film club.

Suddenly we see our old buddy Jim Walker in the middle of the gang, who at I have met on numerous sf cons! I remember Jim once treated me with typical British fish & chips on a Worldcon! (Glasgow 2005 I belive.) He says he'll be on Eurocon in Uppsala (8-11 June) so we can all met him there. The world is small, indeed.

An Evening with Swedenborg

I'm like Ukraine: I'm being occupied. At least partially. I have a writing project, kept under wraps for the time being, and this spring I'm taking the course "Creating Worlds" (distance course, 'Net learning), all of it taking up extra time. So I've cut down on external events, and though there's been a couple since lastish they were rather mundane, not anything from the top of your list.

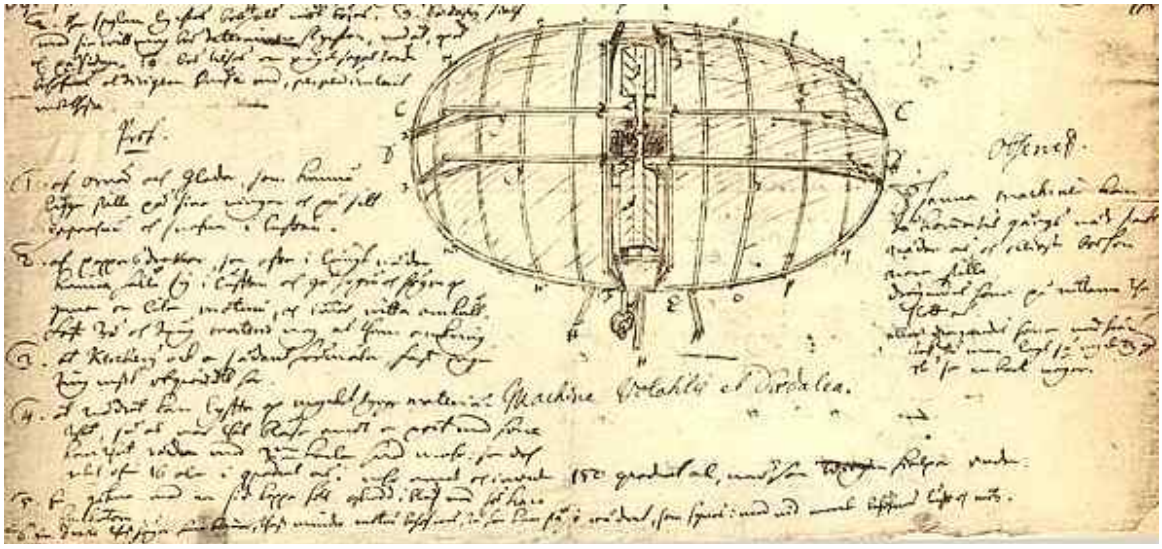
But I must tell you about an evening with the Swedenborg society!

Emanuel Swedenborg 1688-1772, scientist, mystic, writer, inventor.

I went there last year too, when there was the annual Stockholm Culture Night, an evening when hundreds of museums, galleries and other institutions have extra programs and events for free. The Swedenborgians have their Library and Forum in the southern district (51 Öland Street), kilometres from most of the other things that went on this year's Culture Night (April 22). So for logistical reasons I decided to start with Swedenborg and try something else if it turned out dull.

It didn't. They offered both music and literature and film! And chocolate and red wine. And of course this strange, interesting man Swedenborg, scientist and inventor and mystic spiritualist from the 18th Century. He claimed to have had contacts with aliens and other worlds and started a New Church. He designed one of the earliest aeroplanes and published Sweden's first scientific journal! In those days the borderline between science and the occult was very thin. (Newton was into alchemy gold making. Astronomy mixed with astrology. Etc.) Born of a wealthy mining family (the father later became bishop) as Emanuel Swedberg. He

modified his name to Swedenborg when he was ennobled in 1712. He studied science at Uppsala University and went on the - for the wealthy - customary Grand Tour of Europe 1710-1715 where he met several leading men of science. He devoted himself to science and engineering for a couple of decades when he came back and became a friend of the great scientist and engineer Christopher Polhem, whose many inventions and ideas made up the bulk of the scientific journal - Sweden's first, with active support by king Charles XII who Swedenborg had met - *Daedalus Hyperboreus* (six issues 1716-17 https://www.britannica.com/topic/Daedalus-Hyperboreus). After 20 years of serious science he became increasingly interested in religious and occult speculations, especially after 1744 when he began having strange dreams. On his science writings: https://swedenborg.com/emanuel-swedenborg/scientific-writings/ About his life: https://en.wikipedia.org/wiki/Emanuel_Swedenborg



Swedenborg's notes about "A Machine to Rise in the Weather". He left 20 000+ pages of notes: "dream sights", religious speculations, inventions etc! Mostly written in Latin.

A model of Swedenborg's flying machine. It could perhaps have worked as a glider?

In his spiritual speculations and dream sights, he often ventured far out in space claiming to have dream meetings with angels and beings of the planets in our solar system and even further away worlds. It was presented in 10 800 numbered paragraphs. These seem to be the basis of his revamping of Christianity, leading to what became the New Church. It is fully alive today, particularly in London, UK, and the USA, Cambridge (Mass).

Some info sites:

https://swedenborg.org/ https://swedenborg.com/

https://en.wikipedia.org/wiki/Swedenborgian_Church_of_North_America

speciei arithmeticæ usurpentur, indicium est æquationem constare proportione Arithmetica æque ac Geometrica.

10. Ope prædictæ regulæ poterunt analogiæ omnes arithmeticæ etiam in terminos minores reduci; sed loco divisionum & multiplicationum, ut in prioribus, usurpandi, hic venit *additio & subtractio*.

11. Exempli loco adjiciam quidpiam quod analytica nostra methodus perspexerat primum & experta fuit: scilicet Fig. 17. ducatur triangulum rectangulum AED e puncto B: deinde lateris AE puncto quocunque velis educas lineat ad puncta duo C & D: scilicet ACD, BCD, a CD, &c. Quæ peractis dico harum omnium linearum Quadrata esse arithmeticæ proportionalia; scil. ut sunt Quadrata AC ad DA: ita sunt Quadrata BC ad BD, ut & CB ad DB; & EC ad ED. Insuper si EF sit æqualis EC, factoque semicirculo & triangulo CSD, ita ut vides, dico quadrata CD & CS esse in eadem proportione arithmetica.

Demonstratio, AE = a. DE = d. CD = c. eisque AD² = aa + dd, & AC² = dd − 2dc + cc + aa: reductis his arithmetice ad minores terminos, ope solius *subtractionis & additionis*, tunc ab analogica ratione dd − 2dc + cc + aa : aa + dd oritur minor sed ei similima cc : 2dc: vel cc : 2dc: scilicet quadrata omnium harum esse arithmetice proportionalia ut cc : 2dc, sicut & quadrata CD² & CF² in dicto semicirculo, quod erat demonstrandum. Obs. Ex his etiam concludi potest, si Triangulo quotunque placuerit, a latere AE demiseris ad puncta C & D;

Page from Swedenborg's science mag, equations and all.

For some reason, Swedenborg has much more followers abroad than in Sweden! I don't have exact figures, but the group running the Swedenborg Library and Forum probably numbers 50-100 or so. About 30 turned up this evening, but I also learned the Swedenborgians have a lot of "hang-arounds" who are interested in Swedenborg without being active or members. Also, the Swedenborgians seem to be very open minded and nothing like one of those strange cults we sometimes see. I had a good look through their well-stocked library, which contains a bit of everything - all about Swedenborg of course (and much has been written!), philosophy, science, religion, the

DÆDALUS HYPERBOREUS.
Eller
Några Nya
MATHEMATISKA och PHYSICALISKA
Försök
Och
Anmärkningar
För åhr 1716:
Som
Wälborne Herr Assess. Pollheimer
Och
Andre Sinrike i Sverige
hafwa giordt
Och
Nu till ären annan ut ähnan nytta lemna.
DÆDALUS en arras carpit, ridetque superne
Quos sibi Rex Minos struxit in orbe dolos.
Antai Arte sed sic tu, mi Dædale! carpe,
Atque dolos ride quos Tibi turba struxit.
Hollist af Sallwerk.
UPSALA,
hos Kongl. Maijn:t och Upsala Academiæ Bokt.
JOHAN. HENR. WERNER. 1716.

Daedalus Hyperboreaus ("Northern Daedalus") published by Swedenborg 1716-1717 with six issues was Sweden's first scientific journal.

occult, art. A good description may be that it's a smaller version of the Archive for the Unexplained, that *Intermission* covered a few issues back.

The evening began with romantic music on flute and piano to get us into the right mood.

Then it was time for actor Berit Lundberg to talk about poets of early 19th Century English romantic poets and read poems by them:Byron, Shelley, Coleridge, Wordsworth and finally Keats. She read Swedish translation. Keats was her favourite and he was translated by Sven Christer Swahn who we know from the sf world (SCS used to read my sf newszine!). English romanticism was described as a "revolutionary" art movement, and supposedly that connects it to Swedenborg who also had many revolutionary thoughts. Percy Shelley was of course husband of Mary Shelley, though he unfortunately died much too early, drowning during a storm at age 29. I like poetry! The famous “Frankenstein” horror workshop in Switzerland in 1816 wasn't covered, alas.. Why did romantic poets suddenly indulge in ghastly terror one wonders.

Bergman was inspired by eg Japanese woodcuts, as you may see. Fowerbed's colours in Swedenborg's thought meant: white=faith,red=love,blue=truth, yellow=mercy.

Here's a fragment of Lord Byron's "Darkness", that venture into space, later followed by Armageddon, https://genius.com/Lord-byron-darkness-annotated (I don't remember if this was read):

I had a dream, which was not all a dream.
The bright sun was extinguished, and the stars
Did wander darkling in the eternal space,
Rayless, and pathless, and the icy Earth
Swung blind and blackening in the moonless air;
Morn came and went - and came, and brought no day

Watching a Swedenborg documentary.

Next was a lecture by Susanna Åkerman on the artist and Swedenborgian Oskar Bergman, 1879-1963 (who read through all the 10 800 dream sights etc twice!). He liked to paint birch trees.

After a pause with chocolate and some wine we saw a documentary about Swedenborg. It's not exactly these, but I found others on Youtub, and have a look if you're curious: "Heaven, Hell and Other Places" https://www.youtube.com/watch?v=4UR-ik9JQT0 , "Splendors of the Spirit: Swedenborg's Quest for Insight " https://www.youtube.com/watch?v=RdzeFKh9_D4 and "The Spirituality of Aliens - Swedenborg & Life" https://www.youtube.com/watch?v=WHKcQE1EbRA - and there are more to find. The last film has heavy skiffy vibes!

From "The Spirituality of Aliens". Have Spacesuit - Will Travel...

I've never been impressed by "dream sights". Scientists can tell us that dreams are just the brain rehashing impressions and info you already have, to purge and sort among them, so I guess I'm not much of a Swedenborgian. At the same time, I find the man interesting, even fascinating! He invented aeroplanes (of sorts), believed in life in the universe, published sciene magazines, etc!

Mailing Comments

Comments to only EAPA (NAPA has no new mailing). And why not consider doing a fanzine, and join!

Henry Grynnsten: "/Asimov/ was under the impression, that this was legitimate and permissible flirtation." I agree. // "Gjor" was a silly typo. I meant "gjord" of course (fixed!). ★★I saw "foo fighters" explained as ball lightning produced by static electricity, which charged when the bombers moved through the air.The way they moved around the wings indicates that it could be so.★★I've never written a TV or film script, don't think I could and the film "UFO Sweden" (see January ish) has already done something similar. ★★"The term sexual assault refers to.." etc. I googled your definition, and it seems to come from organisations like Rainn.org, dedicated to sex crimes and thus having aim to describe things as gross as possible. Lets consult Webster's, a reputable source. "Assault" is described as "1. a violent physical or verbal attack /"verbal" is irrelevant/. 2. a military attack... 3. a concentrated effort..." I defined assault as "violently attack with the purpose of hurting or subduing someone" That's consistent with Webster's 1 and 3 (2 is irrelevant since no one argues that Asimov militarily assaulted women). Groping can't be called an "assault"! You say Asimov couldn't have been "inhibited and insecure in his relations to the opposite sex /since he/ didn't stammer, blush, or fall silent". But people behave in different ways. You may be inhibited without blushing, stammering or being silent. It is for instance well-known that many try to hide insecurity by talking too much and being outward-acting. You simply try to over-compensate. Asimov had problems knowing how to connect to women, so he over-compensated by making physically direct contact (=groping). ★★"Asimov's/ character development was sparse". For me, that usually feels liberating. Some writers writes lengthy internal psychological babble that's just boring. I think Asimov's character development was adequate, he wrote what was needed for the story and the plot. (In a later comment you BTW seem to agree that it works for Asimov's stories.) ★★You say "general fiction" (what we often call mainstream) is about people. No mainstream is *also* about ideas, or more precise: how to resolve a conflict or solve a problem. All meaningful stories are about that. In mainstreams conflicts/problems are dealt with via the methods we have in our world. In a sf we may also speculate about new methods that don't exist yet, but *what if* they existed... ★★"Psychology" in fiction is overrated because it is always based on only one person - the author. That makes the psychology very narrow and one-sided. ★★Well, Asimov was autodidact in many areas and very intelligent. I would trust him to have interesting and revealing things to say on many subjects, even though he wasn't "formally" an expert in it. ★★"the human brain is far too complex to be copied exactly with current systems". Well, not really. The human brain's complexity is from *connections among huge number of basically simple things* (braincells). The low-level components themselves aren't complex. The layout of the town of London is very complex, but that's from having a huge number of streets. But every street in London itself isn't anything complex or difficult to comprehend. I's a stretch of flat ground. The human brain's smallest components, some 85 Billion neurons, can be fairly well be simulated in AIs. But the huge number of the components between the simple neural components is what matters and those self-oirganise. AIs make a lot of trial runs and create the connections by lightning fast trial and error. Our brain is here slower. Cab drivers in London are required to know how to find *every* street, something that may take years to learn (and studies have show that the brain parts for localising of London Cabbies actually grow as they train).★★"AI has ideas in areas that we can't understand, we can't know that they are wrong." Difficult to know anything about *yet,* and we know the principles behind (connections, trial and error). My tests with ChatGPT this far implies it's imagination is rather limited. With minor exceptions results are rather bland... *But they will improve!* ★★"You

may put in an algorithm which /doesn't say/ under which circumstances you STOP" Well, AI's using an *external* "check algorithm" should work, as independent of the AI. You claim " we have no possibility of writing those kinds of algorithms" but we don't write them, we create them through training (and we *can* write the training algorithms). You can set conditions for calling for the fire brigade even if ignorant of how to build a house. Do we see smoke? Yes. Do we see flames through a window? Yes. Call the fire brigade! ★★"the AI trainers continually interfere with the system and correct problems" - no the algorithms interfere and correct. Systems can learn wrong things, a Microsoft chatbot became a Hitler for example. ★★Interesting *Wild Ideas* issue, anyway. I agree with a lot of what you say about identity politics. People's mental ability to think they are - or pretend they are - something else than in reality seem to have no bounds. The Preussan general von Bleucher thought he was pregnant with an elephant. King Charles VI of France thought he was made of glass. People sometimes think they can fly - even *without* LSD. Some have contact with aliens via devices implanted in their heads, they think. The solution isn't to capitulate to such whims, but to try counter them. The very tragic thing with promoting “trans rights", "intersexuality" and such is that it lures undeveloped, insecure young teenagers to make bad decisions they may (and often will!) regret for the rest of their lives. We should not let people under legal age have hormones and operations, never without the consent of the parents (as fully grown-ups they have better judgement and they are responsible for their child), or make it easy to "change legal gender", a move that can only encourage the risk of making damaging decisions.

William McCabe: Yes, this modern, electronic world often makes it difficult if you don't have the right device, card, account, or whatever. That's sad. Those cretins designing these systems should think a bit more. ★★I don’t think wages is the only thing that can make people feel valued. Creating something that looks good also works! I think it's OK if machines, robots, AI and such take over a number of jobs and tasks. That means we haven't to do boring things. The problem is to translate the surplus from that productivity into something benefiting everyone. (Though at minimum we should always give assistance to those worse off. (But not at any cost try to level all differences.That'd be counterproductive! It ignores the individual, requires oppression and slows development.) Eg certain taxes are needed, but those must have limitations. (I won't here go into details.) "/Market economy/ needs a large proportion of the population in paid employment so that it can value things based on what those people want." Well, paid employment or self employment may be good but charity, grants, subsidies also works. Market demand works no matter from where the money comes. ★★"When the

machines take over /market economy/ fails. " I doubt it. BTW, I replace "capitalism" with the term “market economy”. The market is a *much* more central property than capital. ★★I know about luminist.org. I don’t care if it isn't 100% legitimate. For old material, especially, copyright is overreaching what is morally defensible. ★★ Oh, it's easy to fit Finnegans Wake into 500 pages or 350 or whatever! Just use smaller type, tighter lines, a more efficient typeface. I have he book, and as I remember it's reasonably tightly set, and the book's size is a bit bigger than a normal paperback.

Garth Spencer: I forwarded the message that Fanac.org wants more fanzines ("European" ones also) to Tomas Cronholm, who has scanned some historically important Swedish fanzines. I urged him to contact Fanac.org, but don't know if he did. ★★Well, a groper could be called a leech. I don't like that with Asimov, but I guess but his background made him what he was. ★★Yes, language is often used in a sloppy way. ★★ Time to sign off. Do your duty. Do a fanzine! Masquerading, plastic swords and games ain't for *real* sf fans!

Слава Украине!

SYNERGY 45

NAPA MAILING 264

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Edited by John Thiel, 30 N. 19th Street, Lafayette, Indiana 47904

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Editorial

IS SYNERGY GOOD FOR YOU, OR DETRIMENTAL TO YOUR WELL-BEING?

In the title, I am not referring to this fanzine, which would make it sound like the people who did the big banning of written material under the impetus of Fredrick Wertham back in the late 50s, with his book SEDUCTION OF THE INNOCENT. Rather, I am referring to the practice of Synergy, of which I have been trying to acquaint readers of this zine. (I typo-d this as "secuction" in printing the book title, and corrected it, but did not receive a wavy red underline from Spell-Check, whereas I did get this underlining of the word when I repeated it in small letters. Spell-Check does not make notification of errors occurring in words which are written in capital letters. Why they do not, I do not know, and cannot surmise. It seems like they made this differentiation in the course of my use of the net, in which case I have seen them make the change in policy and I am even less able to surmise why they did this. I have the *feel* that they once made corrections in capitalized mistakes. I saw myself being baffled at first when mistakes I made were neglected. But who can say about them? Sometimes Spell Check is not in operation at all for my machine.) Synergy is often accused of being something which disturbs and dislocates the mind, these critics being more scholarly and not having been those people who were saying at first that only people who were crazy took any notion to be followers of synergy. If their premise is correct, it might not be Synergy which causes mental disturbances, but contact, which synergy provides, with people who are crazy. That puts all the people in a conflict or dispute about synergy into a big mahoon, with a problem or problems which cannot be solved. If one is interested in unsolvable problems, there is an example of one and could be instructive on how such

problems arise. Eventually the matter is blunted out of existence in terms of the argument being maintained openly, but it is liable to still lurk about in a hidden manner. This is of relevance because synergy, like dianetics, scientology, and psionic machines, has been a hot controversy arising in science fiction circles, and has merged into the other controversies which beset us.

What's the controversy about? Instinct, empathy, and other things which are not visible or of interest to science, but are a part of the makeup of men and women, the spiritual side, and beyond that, merging with others, to have a closer feel and intimacy with them, and greater knowledge of others, all of which has little to do with science fiction, were it not for one of the subjects of science fiction being parapsychology, and extra-sensory perception, which puts scientists who do not have these facilities at odds with those who do, if arguments about these things arise. See WILD TALENT by Wilson Tucker, MORE THAN HUMAN by Theodore Sturgeon, where these arguments do arise, and THE DEMOLISHED MAN by Alfred Bester. The plight of a man who has no esp facilities arises in THE STARS, LIKE DUST, by Isaac Asimov.

Where togetherness is found

MAILING COMMENTS

Intermission 129: Very scholastic issue. I'm into world building myself. I've created many new worlds of my own, as yet unpopulated. A matter of understanding how a world is made and utilizing that knowledge creatively.

Archive Midwinter: I heard some people speculating about extending a line into infinity, but that's the only mathematical toying with the universe I've seen.

Brownian Motion: I'm glad to see you here, Garth. It's generous to give of your time. I was interested to read the rundown of your personal life in fandom.

My Own Zine: I didn't ever get any response from George Phillies or Heath Row to my suggestion that Heath take over N3F fanzine reviews. Perhaps they gave the idea some attention.

When you shoot somebody you must regard him as intolerable within the structure of existence. It does not seem like shooting someone would improve things, and mortality takes care of that pretty well anyway. If the person doing the shooting is objected to, he's run in for execution, which similarly demonstrates an intolerance and puts him in the same category in the view of others as the person he shot. It also makes the executioners the same as he was, having given him death for a shooting of which they have little knowledge; they just don't like him in terms of personal consideration, and feel better without him still being there.

The fact that a thing as tiny as a bullet can end a man's life makes life pretty precarious. A man might back into a spike if he feels like leaning against something. It would seem that a man shooting another man is a nihilist wanting to destroy some part of creation which has made him feel especially negative. He has accomplished nothing but destruction.

Ye Murthered Master Mage: It seems to me that Campbell also found the psionics machine faulty.

I think outer space flight is as dangerous as anything there ever was, and the whole thing should be foregone. Bland news from NASA reveals occasional deaths resulting from this government project of space flight experimentation.

I like presenting good artwork because it really calls attention to the subject at hand; like the saying goes, "A picture is worth a thousand words". I want people to wake up to the beauty present in the world, or that the world potentially has.

Snow Poster Township: Some of your reading seems pretty obscure to me. Whatever happened to mainstream science fiction? Maybe everyone lost track of it.

"Something bad happening in Russia" may refer to the news we get; there is seldom anything good reported about Russia.

"I don't regard "The Marching Morons" as enjoyable.

Samiz Dat: Rereading Poul Anderson doubtless brings out the subtleties you may have missed on first reading, and clarifies what has been read. His story which I remember as being about the thrummings of birds, perhaps warbirds, was subtle all the way through.

I don't know why we should back the Ukraine. What connection have we had with it? Does it play off the Hungarian revolt?

I reviewed one of Dan Brown's books for the N3F. Never heard any comments back about it. His books all seem to be about mystical societies.

Esmiralda County Line: There's general commentary here in NAPA in this mailing about my computer problems. Most say they know what I mean.

Typewriters are obsolete here. I'll need one if my computer blows out once and for all, but there's no place to get one.

Out of town cops are people I'm not comfortable with, including the state troopers. They've been in my house a couple of times, wearing guns, to evict unwanted guests.

The joke I've heard is Stalin went to Hell when he died and that took care of him pretty well, from the view of one and all. One of the people who agreed about that turned a street corner and saw him standing there, considering where he should go first.

Roscoe, ghod of Fandom

Snow Poster Township #10

May 12, 2023

Snow Poster Township is an apazine published by Heath Row, 4367 Globe Ave., Culver City, CA; kalel@well.com; 718-755-9840 mobile; 323-916-0367 fax. Banner artwork by Henry Chamberlain. *Snow Poster Township* is prepared for contributors to N'APA, members of the National Fantasy Fan Federation, and select others. (Previously, it was prepared for FAPA. My previous N'APA apazine was titled *Snow Poster City*, and this effectively combines both.) A recent copy can be requested for the Usual. A member of the Fan Writers of America. This is a Karma Lapel publication.

N3F Tape and Video Bureaus Report

Since our last distribution, there have been several events held by the N3F Tape and Video bureaus, as well as a dust-up of sorts with Facebook that initially challenged our promotions.

What happened was this: Facebook deleted all of the event listings I'd created to promote the events within the N3F and the Los Angeles Science Fantasy Society, and blocked links to the online location of the screenings and listening sessions. Facebook might have also blocked links to the issue of *The National Fantasy Fan* containing the bureaus' schedule.

The Facebook notice indicated that the event listings went against its community standards, and I asked them to reconsider—so I at least knew what standards had been broken. The screenings are all works in the public domain, or readily available on YouTube, which already actively polices for copyright infringement—so I wanted to ascertain what the problem was. Was it the material presented? The shared online screening? Something else? Dunno.

Regardless, we continue to hold events without online event listings, promoting via a schedule flier, nefzine reports like this, and periodic reminder posts before each event. While participation is low—currently one to three people per event—they're worth holding just for me. As long as I enjoy participating in the screenings and listening sessions, I'll keep scheduling them. The program in early May was especially wonderful.

At the end of March, we held a Tape Bureau event featuring two old-time radio episodes. We aired *Dimension X*, "First Contact" (Sept. 8, 1951) and *Dimension X*, "Nightfall" (Sept. 29, 1951). The episodes were both based on short stories, including one by Murray Leinster that appeared in the May 1945 *Astounding* and another by Isaac Asimov from the September 1941 *Astounding*. You can listen to them yourself at https://youtu.be/YVAqeK_2Eb0 and https://youtu.be/_iRkd6_kM00.

We also held another such event April 20. That time, we listened to *X Minus One*, "Cold Equations" (Aug. 25, 1955) and *X Minus One*, "Requiem" (Oct. 27, 1955). Those two episodes were based on stories by Tom Godwin (*Astounding*, August 1954) and Robert A. Heinlein (*Astounding*, January 1940). They are available at https://youtu.be/RmlaE9coj-4 and https://youtu.be/YweU3TgL_9s.

April 7 was when the brouhaha with Facebook occurred. We didn't realize what had happened until the day before or day of. Even with the communication missteps, the Video Bureau still held an online screening of several fan films, including *Faans* (https://youtu.be/YI_6LT8cn9E), *The Genie* (https://youtu.be/JjnG2YYsmNY), *Ghostbastards* (https://youtu.be/yzgt4kiBqak), and *Batman at Washburn* (https://www.youtube.com/watch?v=lWDxwvHSaCc). The works deserve comment.

Faans was made in 1983 by Larry Tucker and Randy Bathurst, filming at multiple conventions in the Midwest. Other fen appearing in the movie include Bill Bowers, Howard DeVore, Mike Glicksohn, Sandy Reynolds, Jon Stopa, Bob Tucker, and Ben Zuhl. It premiered at ConFusion 101 in 1983.

The Genie is an eight-minute film made by Al Lewis in 1959. It stars Forrest J Ackerman, Fritz Leiber, and Bjo Wells—and was screened at Westercon 12 and Detention. *Ghostbastards* is more recent, a 1980s fan film shot on video by fen in Melbourne, Australia. There's some unfortunate blackface, but it's an amusing sendup.

Batman at Washburn might have been the highlight. The makers lost track of the 16mm high school student fan production until a collector bought it from Goodwill and tracked them down. (https://tinyurl.com/Batman-Washburn) It's a lot of fun.

Given the excitement April 7, I totally forgot the Second Saturday screening the next day, so we rescheduled it to the following Saturday. The Video Bureau screened several short films, including Edison Studios' 1910 *Frankenstein* (https://youtu.be/67ENQibFW9w), a 1914 adaptation of L. Frank Baum's *The Magic Cloak of Oz* (https://youtu.be/WhH5EheGOSY)—written by Baum—and a 1915 short, *The Portrait* (https://youtu.be/xZaxq-POoQU), based on a short story by Nikolai Gogol.

And in early May, the Video Bureau offered a program of 8mm reels produced by American, Castle, Heritage, and Ken films: *The Blob* (https://youtu.be/OHz06vMfaHI), *Destination Moon* (https://youtu.be/mH0aJArv8QQ), *First Spaceship on Venus* (https://youtu.be/jIOl6KmG-oM), *War of the Colossal Beast* (https://youtu.be/6W230KUrkAQ); as well as *Birth of Frankenstein* (https://youtu.be/Siin5RHUX7w), *Frankenstein Meets the Wolfman* (https://youtu.be/Hg7z-XRVxls), *Frankenstein Must Be Destroyed* (https://youtu.be/hUfc3y2Plws), *Frankenstein's New Brain* (https://youtu.be/pWL1Jt4cGyE), and *Son of Frankenstein* (https://youtu.be/khmwY90hxcM). *War of the Colossal Beast* was particularly good, and I really enjoyed *Son of Frankenstein*. I reviewed the former movie in 2020 and sent the resulting text to George Phillies, but it doesn't look like it ever ran in a Nefzine. I've included that review below.

The next event will be a Video Bureau screening of the 1936 movie *Things to Come* at 7 p.m., Saturday, May 13. (I wentto a wedding that afternoon, so it was rescheduled to Sunday.) Tape and Video bureau events generally occur every first Friday at 4 p.m. PT, second Saturdays at 7 p.m. PT, and third Thursdays at 4 p.m. PT, all at https://tinyurl.com/ N3F-Theatre. Tune in if you're able to!

Screened at the Globe: Movie Reviews

War of the Colossal Beast (1958)

This brief American International film directed by Bert I. Gordon is a sequel to his 1957 *The Amazing Colossal Man*, but you can watch either, or both, in any order, and not miss out on or be perplexed by any continuity issues. They both stand alone rather well, in fact, especially given the sequel's ample reuse of footage from its precursor in one particular string of flashbacks. Interestingly, the sequel was not marketed as such, and features an entirely different cast than the original. That makes the flashback scenes pretty cool; the new guy cast as the monster, Dean Parkin, flashes back to the original guy, Glen Langan. (I actually didn't notice at all, and I've seen both movies!)

The colossal one—whether man or beast—is an iconic image in the annals of late-'50s sf cinema. You should see this movie just for the makeup, done by Bob Schiffer in the original and Jack H. Young in the sequel. The half skull, half face is haunting—and isn't overly dissimilar to the visage in Gordon's 1957 *The Cyclops* (also starring Parkin, makeup also by Young!). The special effects, while simple, are also pleasing. And both almost make up for the extremely linear vector of the movie's plot, and the colossal one's incoherent growling and frustrated yowling.

Another fun aspect of the movie was the role that Los Angeles played in it. Scenes were filmed at Iverson Ranch in Chatsworth, home of the Lone Ranger Rock just 45 minutes from where I live (day trip!), as well as in Griffith Park at the Griffith Observatory. There are several fun scenes featuring the law enforcement officers down below and the Colossal Beast looming over the observatory up at the top of the hill. At one point, he even picks up a school bus—that sequence is wonderful.

The ending of the second one is much like the ending of the first one. Only this time, he's electrocuted—enabling an innovative use of color film to accentuate that. At 69 minutes, it's not a sizable time commitment, and it has enough going for it—AIP, Bert I. Gordon, the colossal one, doll house-like furniture, and Griffith Observatory—that it's worth the time. A fun flick I'd watch again.

Availability: Streaming on Amazon Prime, Pluto TV, Shout TV, and Tubi. The 1991 *Mystery Science Theater 3000* episode is also streaming on Apple TV and Tubi. (That might have changed since 2020, when this was originally written. See above.)

Poison for the Fairies (1986)

This movie is included in a wonderful new Blu-ray set from Vinegar Syndrome, *Mexican Gothic: The Films of Carlos Enrique Taboada*. Ostensibly a horror movie, it might not actually be supernatural, but it could be—and that depends on your interpretation as a viewer. The movie is fantastic, regardless.

The story focuses on a new student at a school who befriends another girl who seems to live with an older relative and a housekeeper rather than her parents. The relative, perhaps a grandmother, is somewhat ill and a foreboding presence in the home. The housekeeper is quite open and honest when telling the young girl about the supernatural, occult, and witchcraft, encouraging an interest that could become unhealthy.

For the most part, the movie focuses on their growing friendship, the new girl falling prey to her new friend's manipulation, and little experiments with the occult. Those experiments and experiences

culminate while at a lakeside vacation home with the new girl's parents, who've picked up on the friend's potentially bad influence.

While the general pace of the movie is extremely slow and languorous, relaxed to the point of boring at times, the ending makes it all worthwhile. The fact that the movie might not even be supernatural makes it even more horriffic. If the girl is indeed a witch, it's a fitting end that's been set up well. Has the housekeeper been training her all this time? And if she isn't a witch, if their shared experiences have all been manipulative make believe, the ending is even more horrible. An excellent movie, despite its slow pace.

Darker Than the Night (1975)
Another movie from *Mexican Gothic: The Films of Carlos Enrique Taboada*, this film is more traditional in its structure, pacing, and themes. A young woman living with three friends, one a recent divorcee, comes into the inheritance of a large manor after a distant relative dies.

The four move into the house, critiquing its old-fashioned caretaker, a woman loyal to the home's previous owner; its decor; and other aspects—though moving into it regardless. The young woman doesn't plan to just sell it, but the inheritance comes with a requirement: She continue to take care of her relative's black cat. Her friends hate cats.

Much of the movie is spent exploring the Old Dark House, the dead's presence remaining, the housekeeper foreboding, and the cat lending an air of mystery, as well. The young woman's boyfriend comes and goes. The divorcee's ex-husband tries to reconcile with her.

Unfortunately, something happens to the cat, and one by one, the inheritor's friends find ill ends themselves. And the presence in the home becomes stronger, even having influence beyond its walls in a nearby library. There is no escape.

The filmmaker employs color in interesting ways throughout the movie, and it's a great Old Dark House movie, complete with a ghost. Taboada is an excellent filmmaker, and I look forward to seeing more of his work. Definitely not the Mexican horror movies I'm used to.

From the Reading Pile: Book Reviews

Excession by Iain M. Banks (Bantam Spectra, 1998)
This was my first novel by Banks, and my first in his Culture series—though not the first book in the series. I'll read another, for sure. This was an excellent read.

It's been a while since I've read the book, an acquisition from the library's new shelf, though it's not a new book. But I remember being impressed by several aspects of the novel. The most intriguing element of the book and perhaps the series is the ships, extremely large generation ships able to contain entire ecosystems, with independent intelligence and a social structure of their own. Their names alone are poetic: *Peace Makes Plenty*, *Wingclipper*, *Attitude Adjuster*, *Sober Counsel*, *Fate Amenable to Change*, and others even more wonderful. Lyrical, even.

Some of the novel is told in almost epistolary form, capturing a mix of email-like communication and computer programming code. Initially somewhat challenging to read, it gets easier over time, perhaps because Banks simplifies it somewhat, and those sections serve to break up the text nicely in terms of pacing and structure.

I also enjoyed the alien race of the Affronters. Their physiology is well described and fascinating, and their martial society based on stature and authority is intriguing, especially when it butts up against the norms and mores of the Culture.

But the crux of the book is in its very title. All of the above is window dressing for the actual plotline, which focuses on the disappearance of a star 50 times older than the universe itself and the appearance of an excession—something *extra* that merits investigation. Regardless, the plot is almost an afterthought, and I would have read the book even if it didn't go anywhere. The window dressing is so beautiful and wondrous, I almost didn't want the book to end.

Are all the Culture novels like this? I think I need to read more Banks.

Run for the Stars by Harlan Ellison / ***Echoes of Thunder*** by Jack Dann and Jack C. Haldeman II (Tor, 1991)
I didn't even know that Tor published doubles, too. I bought this at the Last Word Bookshop in Philadelphia (see below) on a recent business trip and read it in two sittings, one of them in Pennsylvania. The Ellison half is a 1957 story that's a little more straightforward sf than I tend to expect from Ellison. After an alien invasion that's expected to destroy all life on Earth, the remaining rebel forces plant a bomb to stave off the incursion before departing in spacecraft to escape. The location of the bomb proves challenging to the alien invaders, as well as to the sole human survivor remaining behind. A fun little piece.

While the book doesn't flip over like an Ace double, the Dann and Haldeman piece, new for this publication, fleshes out the rest of the paperback. It's an even more intriguing and inventive story, focusing on Native American construction workers who build

space stations—much like the Mohawk Skywalkers of New York City.

A future spiritual leader for a tribe whose members are often conscripted for such work leaves his people to seek his fortune in construction, too, working for a megacorporation. He does his best to maintain a spiritual practice despite the tempations of station life, his fellow tribesmen weakened by drink and life away from their people.

Dann and Haldeman's descriptions of the Native American culture, the use of the sweat lodge, and the protagonist's visions are well presented, and the role he plays in the story is important. The characters face two challenges, a space station—an orbiting pleasuredome—becoming unstable when its spin goes off kilter, and trying to reclaim a drifting or abandoned satellite still protected by remaining defensive technology.

The relationship between the protagonist, John Stranger, and fellow Native American Anna is also interesting, though largely underutilized as a focal point. I really enjoyed the science-fictional approach to the historic Skywalkers and would read more along this line without hesitation.

Tor published almost 40 double novels between 1988 and 1991, including work by an impressive group of authors. I know people seek out Ace doubles; I have myself. How did I not know about Tor doubles?

Wizardry: The League of the Crimson Crescent by James E. Reagen (Prima Proteus, 1995)
At first I thought 1995 was awfully late for a *Wizardry* tie-in novel but *Nemesis: The Wizardry Adventure* came out in 1996, so this might have been intended to help promote that computer game. It's not a very good book, but I was delighted to find it at the Last Word in Philadelphia, and I enjoyed reading it. I'd even read another *Wizardry* tie-in novel, though the book seemed to have little to do with my memory of the game.

Similar to Edgar Rice Burroughs's Barsoom novels or Andre Norton's *Quag Keep*, the protagonist, Bill Evans—not the jazz pianist—is sent to a fantastic realm after an injury while spelunking in the Adirondacks. The realm is populated with the kinds of creatures familiar to *Dungeons & Dragons* players—as well as creatures such as felpurs, dracons, rawulfs, and others. But nothing in the book reminded me of *Wizardry*.

Regardless, it's a basic found hero storyline. The new arrival acquires a magical sword, defeats a dracon slaveowner, and liberates the subjugated remnants of the human population shades of *Planet of the Apes*. While not very memorable, the book details the chaos following the death of Good King Liam and the rise to power of the Unnamed One.

The League of the Crimson Crescent of the title is a secret society working against the Unnamed One, led by a wizard soon joined by Evans, who's dubbed Bill the Just. The result is a relatively traditional fantasy novel, with the protagonist joining the cause of the League in an effort to find his way home again.

Comments on N'APA #263

I previously reviewed **Ahrvid Engholm**'s *Intermission* #129 in *The Explosion Containment Umbrella* #7, so I shall reprint those remarks here.

"In *Intermission* #129, Ahrvid Engholm shared some news of his involvement in a secret writing project and a college course on world building. I look forward to hearing more about both! Your letter of complaint to the staff of Chicon 8 made me grin. My perspective is that of someone who's not a descendant of a survivor or victim of the Spanish Inquisition, but I, too, took Chicon's apology to be a bit much. It's a pun, it's a tradition, and it stems from *Monty Python's Flying Circus*. I don't know who the original complainant is or what their connection to the actual Inquisition is, but it's curious to me that the concern wasn't expressed publicly, while the response was. I am sure that someone took offense, but it all seems rather humorless and myopic to me. Next thing you know, the word 'crusade' will fall out of favor because, well, you know. Part of me thinks there might actually be value in continuing to use the phrase 'The Fannish Inquisition.' As we get further and further away from the Spanish Inquisition (1478-1834) and *Monty Python's Flying Circus* (1969-1974), its use might very well prove edifying. Just what are they going on about? They did what? That's horrible!

"Did the Swedish edition of *Mad* publish material that didn't appear in the American magazine? I recently learned—thanks to an old issue of *Fantasy Empire* magazine—that the UK edition of *Mad* did, including a *Doctor Who* parody ("Doctor Ooh") in its 161st issue. Reportedly, editor Dez Skinn moved the UK edition toward movie and British television parodies, as well as offering content tie-in covers. Wherefore art thou, *Mad* parody of *Red Dwarf* or *The Young Ones*? I'd even settle for a spoof of *Fireball XL5* or any other Gerry and Sylvia Anderson creation.

"The History Corner is wonderful, as always. I had no idea that Hugo Gernsback also published *Sexology*. For the curious, Internet Archive offers a number of back issue covers dated between 1937-1967 at

https://tinyurl.com/Sexology-magazine. The November 1964 edition includes an interesting piece on sex-related technology of the time: "The Obscene Telephone Call." I also appreciate learning about Olof Möller and his space opera paperbacks. His work doesn't appear to be available in English, alas. The cover to *Planeten Drabos* seems to have been inspired by a popular sf movie of the 1970s. The materials you shared about the Archive for the Unexplained were also appreciated."

In *Archive Midwinter* dated Feb. 19, 2023, **Jefferson P. Swycaffer** mentioned Dominic Flandry. I recently picked up Poul Anderson's *Ensign Flandry* while in Philadelphia for work (*Telegraphs & Tar Pits* #63). Walking around one evening, I spent some time at The Last Word Bookshop browsing their sf section. I thought it looked well stocked, but the fellow working there—who'd been to Los Angeles, but only during a stopover at the airport—said that it was running a little low. Regardless, I picked up a number of titles and have already read two, which I'll try to review in thish.

Your story about several hundred pages of "g"'s made me chuckle. I appreciate your interest in learning more about solo roleplaying gaming. I might take you up on your request to "[t]ell [you] more about solo rpg" in my apazine for Alarums & Excursions because those folks might appreciate it, too. I'll be sure to send you a copy of the result. I've been wanting to organize my thoughts on how I've been approaching it. At the most basic level, it's playing *D&D*—or whatever game you want to play—but by yourself, taking on all character roles, as well as the role of the dungeon or game master. The biggest challenge, then, is how you handle what would be known to the DM but not the players or characters. I'll give it more thought.

Can it be that **Garth Spencer** has also joined N'APA? What a delight to see his *Brownian Motion* #1 in this emailing. He and I are both active in eAPA, and I've been an appreciative reader of *The Obdurate Eye*, the current issue of which is entirely letters of comment! He and I have also talked on the phone, so I'm glad he's here. Welcome, good sir.

But, whoof! "By the time I left off editing *BCSFAzine*, I had printed some virulent nasty editorials, basically claiming the BCSFA members were not active fans and what was their excuse?" I've been a member of the N3F for some time now, and every single time I've been tempted to lay into our membership on the topic of actifen vs. passifen to the extent I'd really like to, I have luckily been able to restrain myself. Instead, I turn my fanac and attention to other quarters, seeking more actifen, while still remaining active in some way or another.

These days, I'm focusing my energies on activities and events to bring Neffers together so they can better become friends and fellow fen in a more meaningful way. (And don't get me started on dues-paying members vs. ~~freeloaders~~public members. I also try to restrain myself on that topic.) I need to come up with the fannish equivalent of "ass, gas, or cash (no one rides for free)." (https://tinyurl.com/AGorC-1) My game NEFFO was one step in that direction. I'll include that here.

Your remarks "Do we recognize, and do we really deal with the fact that there are different fandoms now, out of touch with each other? That some people simply don't read or write, not with dead-tree products; some people don't volunteer, their experience teaches them to expect something in return for any participation… . It may be fandom, but not as we knew it," struck a chord, as well.

My experience in reaching out to college fan clubs, which are still a part of organized fandom—which is what I think you're talking about (fanzines, cons, and clubs)—is that (a) they don't always want anything to do with older organized fandom; they joined their club to meet other college students, not as an on ramp to fandom outside of university and (b) they don't always correspond using the same media we do—they meet face to face still, to share books and movies, but perhaps for different books and movies; they are more likely to communicate via Instagram than older fandom is; and they're more likely to gather on Discord. At the same time, we're not always welcome in their spaces given the age difference and potential for creep factor.

So fandom might not be in danger, but our style of organized fandom definitely is, and younger generations might not see value in maintaining older instances of fanac—our clubs, cons, and apae or fanzines—as they create their own. That might be a natural occurrence, but it definitely challenges our collective sense of the importance of timebinding.

Elliott Weinstein's *The Fillostrated Fan Dictionary Part 2* defines timebinding as "a characteristic of humans, the ability to establish a continuity beyond the lifespan of an individual through permanent communications and multiple records." (See how I just cited a 1975 fanzine? That means I'm old, and I'm merely 50.) His definition draws on the work of Alfred Korzybski, which considers generational continuity. But as we might have seen, sometimes people choose to start from scratch or neglect or ignore that which came before. Personally, I find that fascinating—and occasionally frustrating.

Mundane apae definitely predate fannish apae. The National Amateur Press Association (https://amateurpress.org), for example, in which I was once active, dates back to 1876. The American Amateur Press Association, in which I was also active, is more recent, active since 1936. I recently got back in touch with Bill Boys, secretary-treasurer of NAPA and am glad mundane apae continue.

As far as I know, no Neffers are making their own films or videos together, but we should ask. I just posted to that effect in the Facebook group, and we can figure out how to best inquire via the nefzines. Alas, *Alien from L.A.* doesn't seem to be streaming online currently. Neither is the 1988 *Journey to the Center of the Earth*. If you sort out your television, I'd be happy to lend you the DVDs.

Ahrvid Engholm's *Intermission* #130 threw down the gauntlet: "95% of you will skip this." Not I! I prefer cross-country skiing to downhill skiing (which I've never done, so how the heck do I know?). I own a pair of cross-country skis but haven't been able to find my boots since I moved to California. And I prefer it to snowshoeing, too. Both are like hiking in the snow.

All that said, I would prefer it if competitive cross-country skiing actually occurred in the woods. I might actually watch that. Well, it turns out that just like you can find YouTube videos of people walking around in cities (https://www.youtube.com/watch?v=DxMP69fW_RM) or riding trains (https://www.youtube.com/watch?v=vXCB1zGGFiY) , you can also find point-of-view videos of people… skiing. https://www.youtube.com/watch?v=s91EH2ggC3c and https://www.youtube.com/watch?v=UzuyIZjSZ4E are just two such examples.

I found the writing practice of Mircea Cartarescu fascinating. Two hours a day is a wonderful amount of time. And no editing? Yet it ends up excellent? So cool. *Nostalgia* and *Solenoid* are available in English. Which do you recommend? I will have to spend more time with your fan videos online at https://vimeo.com/moxieoxid. Thank you for sharing them with us. So: *Crime Scene: Space* is what the plans for *Starlife* resulted in?

In *Synergy* #44, **John Thiel** commented, "I read in the newspapers that the apocalypse is at hand, but when I look around me, I don't see any sign of it." That reminded me of something I heard on the radio (KPFK-FM) this week: "If you don't pay attention to politics, politics pays attention to you." I agree with your praise of the artwork of Jose Sanchez. He should be submitting work to convention art shows if he isn't already. He lives in Miami, so that'd be Florida Supercon (https://www.floridasupercon.com) or Necronomicon (http://www.necronomicontampa.org) four hours away in Tampa.

Oh, those early issues of *Pablo Lennis*! The cover art of La Joilette reminds me of somebody whose artwork I like very much and have used for APA-L covers. Thank you for sharing those with me. Inspired by you and Burnett Toskey—and perhaps Cartarescu page and a half a day—I've written the first chapter of a serialized story to send your way. It'd be a worthwhile habit to develop. Thank you for explaining more about Ninth Fandom. I look forward to learning more in the Facebook group.

George Phillies's *Ye Murthered Master Mage* #263+ included mentions of *The Deadly Mantis*, *The Deadly Claw*—perhaps *The Giant Claw*?—and *The Lost Missile*, all of which I must now see. As I recently said to John Purcell online, "Must you add to the list of things I need to watch?" I shall enjoy those mightily.

In *Samizdat* #18, **Samuel Lubell** (aka Sam!) commented on the Baltimore Science Fiction Society's 60th birthday. I recently exchanged emails with corresponding secretary Patti Kinlock agreeing to exchange the LASFS' *De Profundis* for the BSFS' *The Mark of the Beast*. It was a joy to see your name pop up in the minutes so often. Kudos on the book discussion group!

Remember: Generative AI might lie to you. Or write fiction that feels like fact. It hallucinates. AI-driven writing will require a new form of media literacy we don't seem to have developed already. I appreciated your writeup of L.E. Modesitt.

And **Kevin Trainor Jr.**'s *Esmeralda County Line* #3 included some excellent natter about various con adventures. You were quite busy early in the year! I hope things have slowed and calmed down somewhat. I enjoyed your comments to Sam about various military sf examples. I haven't read too much military sf as such.

Your Son of Silvercon progress report reminded me to join as a supporting member. You might reach out to C.D. Carson about participating. He lives in Texas but is involved in pro-nuclear circles, as well as the North American Science Fiction Convention. Check out http://publius.ntfn.org, http://www.man-and-atom.info, and http://anonradio.net/a-step-farther-out, to see if his ideas and interests resonate with you.

Your review of *Consider Phlebas* also intrigued me. I recently read my first novel in Iain M. Banks's Culture series—*Excession*—and review it above. I enjoyed it thoroughly and would read more Banks without hesitation or complaint.

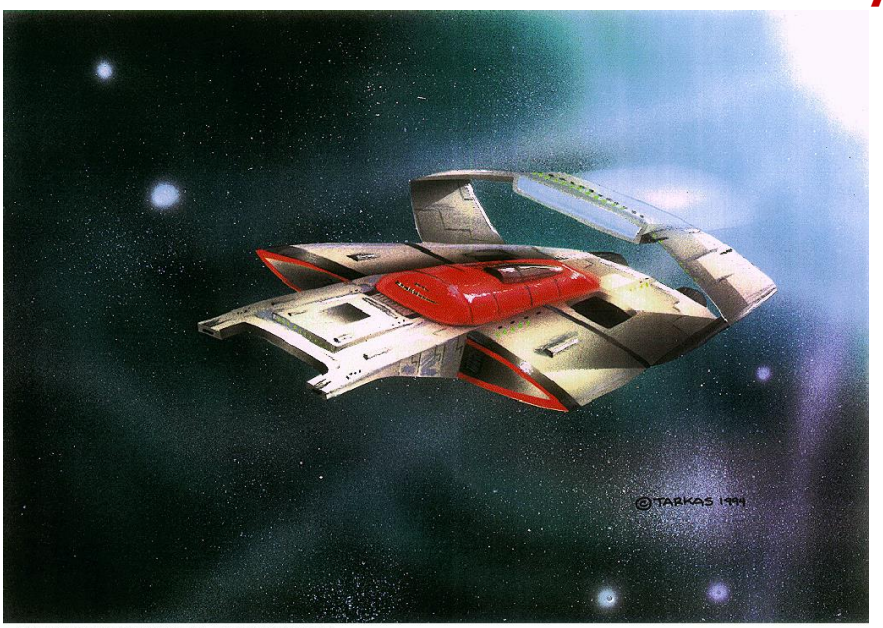
NEFFO

Regardless of whether Neffo is a game, a way of life, or just a gosh-darn hobby, play Neffo every single day, once a week, or monthly. It's up to you as a Neffer. Next thing you know, you'll catapult from the humblest of neofen to BNF in less than one hot minute. FTL, by Herbie! Neffo is played similarly to Bingo. We encourage going for the hallowed Neffo Blackout.—HR

Read a new fanzine available for download on eFanzines.com	Encourage a friend or fellow fan to consider joining the N3F	Catch up on posts in the N3F's group on Facebook or on your favorite fandom blog	Create a piece of artwork	Join or attend the local science fiction club or book discussion group in your area
Join an N3F round robin, the Correspondence Bureau, or Writers' Exchange	Write a letter of comment in response to a recent Nefzine	Submit a book, comic, movie, TV, or fanzine review to one of the Nefzines	Read a recent issue of one of the Nefzines	Watch an episode or two of an sf, fantasy, or horror television program
Read an sf, fantasy, or horror novel, collection, or anthology	Write a letter, email, or text another member of the N3F or fellow fan	**Free Space**, or: Become a dues-paying member of the N3F	Watch an episode or two of a cartoon or anime series	Write a letter of comment to a fanzine or prozine you recently read
Work on your entry for the annual short story contest	Watch an sf, fantasy, or horror movie	Play a game, roleplaying game, or video game with a fellow fan	Read an old fanzine or other document available for download on Fanac.org	Obtain a book at the local library or bookstore (Check out *The N3F Review of Books* for ideas!)
Read a comic book or graphic novel (Check out *Mangaverse* for ideas!)	Post something to the N3F's group on Facebook or your favorite fandom blog	Read the current issue of one of the prozines: *Analog*, *Asimov's*, *F&SF*, *Interzone*, etc.	Listen to a relevant podcast or an episode of an old-time radio show (or SCIFI.radio!)	Attend a local sf or fandom-related convention or event

Samizdat...

Samizdat Ish 19
Samuel Lubell's zine
May/June 2023



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...Comments on N'APA 263

Intermission #129 – I agree, there is nothing wrong with the Fannish Inquisition and the practice of overreacting to complaints by those who don't get humor needs to stop. I ran the newsletter for the DC Worldcon (Discon 3) originally called Dis 'n Dat, a reference to past DC conventions Disclave and Datclave, only to be told to stop using it as it was "offensive". Yet somehow a performance of extremely religious Christian songs at the same convention was deemed not to be offensive to non-Christians like myself who were not warned that this would be a Christian worship service.

I saw the original Avatar in 3D and thought the special effects were amazing but the story wasn't. I did not see Avatar II. It will be interesting to see if artificial actors in movies completely replace live ones. Interesting story about the original Super-man being a villain. Yes, technology has made some slight improvements to people's lives and few people in the 1940s imagined what computers would be or do. Heinlein has people in spaceships still doing calculations via slide rulers. But, for all the advances in computers, they have not greatly transformed what people do (except possibly in the entertainment industry). Someone from 1923 would better understand the world of 2023 than someone from 1823 would understand 1923.

Archive Midwinter – What's the title of the book on the history of U.S. intelligence? Sounds fascinating.

Brownian Motion #1 – Welcome to the apa! Congrats on being GoH. If you think you can learn "normal" interpersonal behavior from SF Fandom, I have some sad news for you! Good point about sf fandom has fractured. The anime' cons, comic book (really media) conventions, and various conventions based on TV shows and movies greatly outnumber the traditional sf/fantasy literature conventions. And zines only attract a shrink segment of fandom. But growth and change are part of life and SF fans above everyone else should be welcoming them. I think the Ukrainian war came about because Putin is worried about the growth of NATO and his desire to recapture territory from the former Soviet Union. Good point about infrastructure today being less able to recover from disaster. This is especially true as much of our libraries/archives are now digital. Even without a disaster, computer changes make a lot of this

unrecoverable. Who here could access material from a Commodore 64 disk? I'm feeling guilty right now about my lack of progress on projects.

Intermission #130 – I'm impressed with someone publishing a story at age 12, and that same person being active at age 90. Good luck with your campaign. I cannot say I've heard of Mircea Cartarescu, has anything of his been translated into English that you would recommend? Very funny story about your film attempt. I think Asimov was weak on characters and characterization, especially female characters. The only convincing female character he wrote, IMHO, was Susan Calvin in *I, Robot*, especially in "Liar". His strength was science and scope. The *Oxford English Dictionary* agrees that the first use of fanzine is from 1940. "1940 L. R. Chauvenet Detours Oct. 6 There isn't much room for fanzine reviews in this issue. We liked Fanfare especially." But since Detours just assumes its readers will know the term without needing to define it, I doubt that this was the word's first appearance.

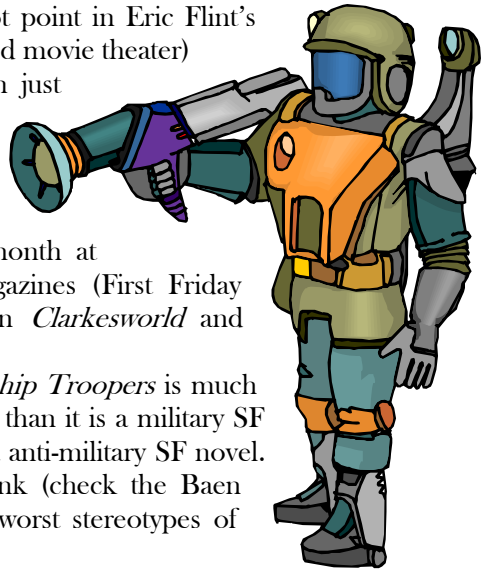
Synergy 44 – Yes, people have been yelling "Last Days" for thousands of years, but it never comes, though civilizations and nations rise and fall. East and West have limited applicability to a globe, except for historical value. American media covers the British royals because people still read about them (it's like celebrities that don't sing or act yet are celebrities because they are celebrities.)

Ye Murthered Master Mage 263 – "What city has two names twice?" is also similar to a line in James Blish's Cities in Flight.

Snow Poster Township #9 – There are lots of fantasy mysteries too. The Sookie Stackhouse books by Charlaine Harris (which became the True Blood TV show) come to mind.

Samizdat #18 – I'm not really commenting on my own issue, I'm giving an update. On the Compton Crook Award for best first novel, the winner for this year is *The Ballad of Perilous Graves* by Alex Jennings-a really great literary fantasy set in New Orleans where music is magic (or maybe the other way around). I spotlighted L. E. Modesitt Jr. because he is going to be writer Guest of Honor at Balticon 2024, which I am chairing.

Esmeralda County Line #3 – Interesting story of your convention travels. I agree that there are advantages to small conventions. Sweden's superpower status is a plot point in Eric Flint's 1632 series. Because the Baltimore SF Society has a building (a converted movie theater) we are able to run events throughout the year, doing far more than just running Balticon. We do everything from a monthly book discussion group (run by me), a monthly movie night (on the big screen), anime, gaming, and a writer's group. We also have a huge library of sf books. By contrast, the Washington SF Association which meets in people's homes mostly revolves around our convention. We meet twice a month at people's homes and after the meeting have a discussion of sf magazines (First Friday alternating between Asimov's and F&SF, and Third Friday between *Clarkesworld* and *Lightspeed*.)



I'm going to have to disagree with you about military SF. *Starship Troopers* is much more of a Heinlein novel (complete with lectures by the wise old man) than it is a military SF novel and Haldeman's *The Forever War* was very much a Vietnam-era anti-military SF novel. And David Weber has more followers and imitators than you'd think (check the Baen Books' catalog). I do admit that good writers manage to avoid the worst stereotypes of military SF but the tropes exist for a reason.

Kevin, if you're at Balticon in a couple of weeks, look for me. It would be nice to meet in person.

Most conventions, except for Balticon and Arisia/Boskone have moved into the suburbs or even further (like Heliosphere).

…Author Spotlight: Frederick Pohl

Frederick Pohl (1919-2013) isn't yet a forgotten author, but he is very close to it. Only a handful of his books are still in print and I have not seen one in the bookstores in years. He is probably best remembered for authoring the Heechee series (starting with Gateway) and coauthoring *The Space Merchants* with C.M. Kornbluth.

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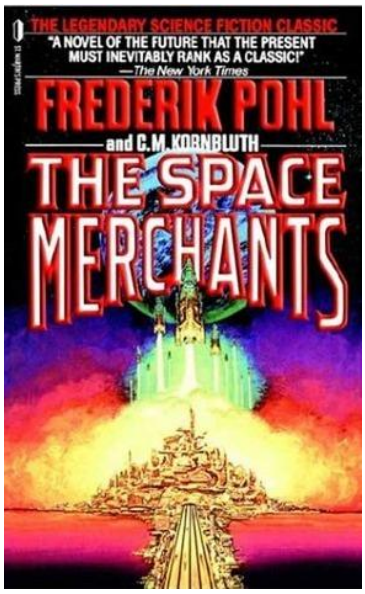
He was known for using sf as a vehicle for social criticism and psychological examination. He also included humor in many of his works. Pohl won the Nebula for *Man Plus*; the Hugo, Locus, Campbell, and Nebula for *Gateway*; the National Book Award for *Jem*; the Best Editor Hugo for *If* magazine (three times); Hugos for best short story (twice); and a Hugo for best fan writing for *The Way the Future Blogs*. SFWA named him a Grand Master in 1993. He collaborated with many authors, especially C.M. Kornbluth, and even late in life he had books with Isaac Asimov and Arthur C. Clarke. He also wrote mysteries, history, and other non-fiction under pseudonyms.

His first published writing was a poem when he was 17 and a story with C.M. Kornbluth in 1940. His first novel, also with Kornbluth, was *The Space Merchants* (1953) and his first solo novel was *Slave Ship* (1956).



In addition to his writing, Pohl was a prominent fan. He co-founded The Futurians in 1938, which grew to become the major SF fan club in NYC in the 1940s. He had his own fanzine, *Mind of Man*.

He also was an editor; he edited *Galaxy* and *If* magazines from 1959-69. Before that, he edited the smaller pulp magazines *Astonishing Stories* and *Super-Science Stories*). He also did book acquiring and editing, including the Frederick Pohl Selections for Bantam. He also worked as a literary agent and advertising copywriter.

He was briefly a member of the Young Communist League although he quit after the Soviet Union allied with Nazi Germany.

Those unfamiliar with Pohl can get a taste with a few of his stories that have fallen into the public domain on Project Gutenberg (Books: frederick pohl (sorted by popularity) - Project Gutenberg) His collection *Platinum Pohl* is still in print with a nice selection of his stories. For his novels, I recommend *Gateway, Man-Plus*, and *The Space Merchants*.

…Balticon Panel Ideas

Many longtime science fiction fans go to conventions mainly to see their friends, and become less interested in programming since they have heard the same topics so many times before. But I still find programming interesting since different panelists give their own views even if I have heard different panels on that topic. And I like developing questions for panels. This year, I developed a number of panel ideas for Balticon, which will be held in Baltimore on Memorial Day weekend. Here's a sample:

Structure of Magic - Some writers have magic as almost a science with detailed systems for how it works and what can be done with it while others keep the magic mysterious and strange. What are the

advantages and disadvantages of both approaches? How do you choose which to use? What are some of the best works of both types?

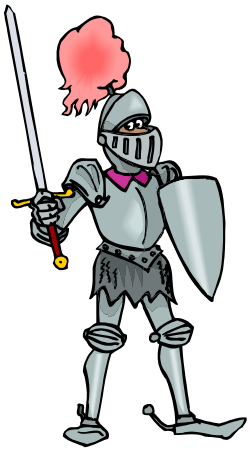
Beware the Suck Fairy - Have you ever gone back to a childhood favorite book or movie and found someone replaced all the magic and wonder with clichés, stereotypes, and poor characterization/writing/storytelling? It is the work of the suck fairy. Why do things we loved as children not seem so great to our adult-selves? What works from your childhood have fallen victim to the suck fairy and what still holds up (and why)?

Why Superheroes? Why Now? -Superheroes have been around in comics for almost 90 years and until recently, only had the occasional live-action TV or movie? Why the explosion of superhero media in the last decade? What is it about our times that make superheroes especially attractive?

Works I Wasn't Ready to Write - Sometimes writers get ideas that they are not yet skilled enough to write. Has this happened to you? What did you do? How did it turn out? If you chose to write it anyway, do you think you ever will go back and redo it?

Do Alternate Histories Still Need Turning Points? - It used to be that authors of alternate history invented a turning point (point of divergence) and everything logically followed from that change. Is this still necessary? Can an author just say what if the Romans discovered America or what if the South won the civil war and just go on with the story? What is gained and lost in such an approach?

Handling the Controversial in SF/Fantasy - Is there anything that is so serious or so controversial that SF should not touch it? Jane Yolen has written fantasy set in the Holocaust, is that trivializing a sacred subject? How can writers treat controversial subjects respectfully but make an interesting story?



Other Times, Other People - People in the past were different from 21st century Americans. So how can 21st century Americans write them? How do you show different moralities that emerged from different historical period? How do you cope that your medieval heroine wouldn't think or act the way a 21st century American would?

What Happens When Your Fictional World Starts Coming True? - A number of writers have imagined the future only to see reality resemble their fiction. The Simpsons joked about President Trump long before he ran for office. A number of authors wrote about pandemics with eerie similarities to Covid-19. What elements of your fiction resemble later realities? Is this just coincidence or something more?

King Arthur and the Legacy of the Round Table - Everyone knows the stories of King Arthur and the Round Table. But why are they are they so popular? What is the appeal of this rather brief period in English history, if it happened at all? How have the stories shifted over time? What are some of the best King Arthur works?

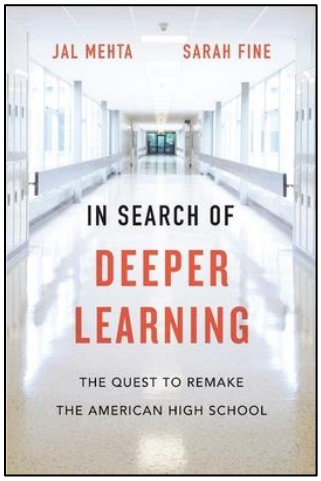
Down with the Classics! — Should we just kick the older, classic writers out of the way and forget about them? How important or useful is it to remember and honor the older writers, many of whom have passed beyond the veil? What's the problem with tossing them to the side and completely focusing on new blood? Should they be removed from bookstores to free up space for the living or retained as long as people want to read them? Is it necessary to read the older authors to understand the new ones?

Is This the Age of the Anti-hero? - What is an anti-hero and why have they become so popular? What in modern day life makes anti-heroes more believable? Who are some of the best anti-heroes in fiction/media and what makes them work?

…Status of Projects

Readers of past issues of *Samizdat* may remember that I have launched a bunch of projects to force myself to use my time more productively. Here is the latest update:

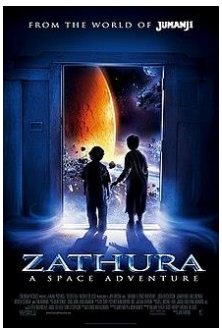
Project History/Nonfiction – *The Three Edwards* by Thomas Costain. This 1958 book is the third book in the author's Pageant of England, covering the Plantagenet kings. This book starts with Edward I on crusade (1271) and his return to England in 1274 and goes through the death of Edward III in 1377. This is straightforward political history written from a novelist's point of view including some stories the author admits probably didn't happen, but might have (or even that many people believed might have happened). I would have liked more dates, since at times it was hard to tell when things took place.



I also read *In Search of Deeper Learning: The Quest to Remake the American High School* by Jal Mehta and Sarah Fine. As a former education policy analyst, I found this fascinating although some in my Futurist book group thought it too long and academic. The authors originally wanted to study successful high schools to see what made them work and a variety of different ways schools can be effective. But instead the researchers found that even in schools touted as successful, many classes still were passive with little real learning. Instead they found far fewer schools that were successful. They looked at deeper learning in a project-based learning school, a "No Excuses" school (which one would think would be the opposite of "deeper learning" but the authors found this wasn't always the case), an International Baccalaureate school, and a traditional comprehensive high school (for the contrast). The researchers found more deeper learning takes place in electives and extracurriculars, where the teacher isn't stressing coverage of material. I would have liked more discussion of the obstacles to deeper learning and how these can be overcome.

Project Classics – I have started *Prince of the Ghetto: The Stories of Y.L. Peretz Retold* by Maurice Samuel. This is not a straightforward translation of Peretz's Yiddish stories. Instead, it is an overview and discussion of each story with some parts translated and some parts summarized. I would have preferred a more normal translation.

Project TV/Movies – I watched *Black Panther: Wakanda Forever*, which had to deal with the fact that the actor who played the title character, Chadwick Boseman, had died. Rather than recast the character, the studio had the Black Panther die off screen and have most of the movie deal with effects of the death. I thought it made for a rather disjointed film, with no main character for most of it length, but I realized that might have been intentional, to show how the death of a nation's king affects the country and his family.



Zathura: A Space Adventure – This was a fun family film about two squabbling brothers, one preteen one a couple years older, who discover an old board game with spaceships that move on a track. But when they play, the things on the cards happen in real life and their house winds up in outer space. While predictable in spots, I quickly figured out who the spaceman was, it was still fun and the special effects were really good.

The Mask of Zorro-This was a passing of the sword movie that starts with the original Zorro having his identity discovered and the villain stealing his daughter and killing his wife. Then the movie picks up 20 years later as the now elderly former Zorro trains up a new one. The *Legend of Zorro* picks up a decade or so later with the new Zorro's wife annoyed that he spends so much time away from his family and his son ashamed of his seemingly cowardly father. I found this movie to be too heavy on the melodrama and light on the swashbuckling that one would expect from a Zorro movie.

Deadpool II-Considering that this is supposed to be a comedy it was surprising at how dark parts of the movie was, especially as Deadpool spends most of the movie trying to commit suicide to join his dead lover. The arrival of Cable, a time traveler from the future on a mission to kill the boy who will grow up to murder Cable's family, prompts Deadpool to, eventually, insist that there is still good in the kid and that Cable had to give him a second chance. The movie eventually turns out to be about found family.

I started watching *The Black Swan* but gave up on it when the main character seemed to start to react to the pressure of being a star ballerina by self-destructing.

Project Activities – I had a good time at Heliosphere, the former NY convention now located in the middle of nowhere New Jersey. It was a very small convention, but friendly, and the guests of honor where Sharon Lee, Steve Miller, and Charles Gannon, who are all authors I enjoy. The convention had some social activities like the Teddy Bear Tea which made up for the lack of nearby restaurants.

Project Conventions (formerly Project Balticon) – I spent much of the past month developing panel ideas for this year's Balticon and assisting with the scheduling. I'm taking notes for things I'll want to do for next year's Balticon, which I am chairing. I was also elected chair of Capclave 2025 by the Washington SF Association. This will be the 25th anniversary of Capclave so I want to make it extra special.

Project Short Stories – I am a judge for the WSFA Small Press Award so I am reading lots of stories without knowing the authors' names.

No progress on Projects Trek, Cleanup, or Shakespeare.

Author's Note

Samizdat is a production of Samuel Lubell who is solely responsible for its contents. Nothing here should be taken as the views of any employer, client, or organization to which I belong. Graphics are from commercial clip-art, covers/ promotional materials for works discussed, and other sources as indicated.

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Master Mage 264

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N3F

A club that does not recruit is dying. This means us!

We are revising the Bylaws. A collision between the Bylaws and modern laws on computer privacy has been found, so we will rewrite the Bylaws to match.

Laureate Award Nominations

The complete list of N3F Laureate nominations follows. If you are familiar with any of these works or people please speak up for them.

Best Novel:
- The Other Side Of Night by Adam Hamdy
- Ordinary Monsters by J. M. Miro
- Fairy Tale by Stephen King
- The Janus File by David Weber and Jacob Holo
- Lords of Uncreation by Adrian Tchaikovsky
- Ashes of Man by Christopher Ruocchio

Best Shorter Work or Anthology:
- Venomous Lumpsucker by Ned Beauman
- Return to Glory by Jack McDevitt
- The Moonday Letters by Emmi Itaranta
- The Best Science Fiction and Fantasy, edited by Rebecca Roanhorse
- Stellar Instinct by Jonathan Nevair

Best anime/comic book/graphic novel:
- Monstress by Marjorie Lie & Sana Takeda
- New Think Volume 1.0 an anthology
- Mindset by Zack Kaplan and John J. Peterson

Best anime: Chainsaw Man

Best manga:
- EVOL by Atsushi Kaneko
- Mindset

Best Fan Writer :
- John Thiel
- Martin Lock
- Robin Rose Graves, the Book Wormhole

Best fan editor:
- Jefferson Swycaffer
- George Phillies
- Gideon Marcus

Best Book Editor:
- Lisa Kaits
- Toni Weisskopf

Best fan website:
- SciFi4Me from Jason Hunt and Mindy Hunt
- Fanac.org and the Fancyclopedia from Joe Siclari, Edie Stern, and Mark Olson
- efanzines.com from Bill Burns
- Galactic Journey

Best Non-N3F Fanzine:
- Portable Storage from William Beeding
- Beam from Nic Farey and Ulrika O'Brien
- Pablo Lennis
- Simultaneous Times Newsletter

Best N3F Fanzine:
- Eldritch Science
- Tightbeam
- Ionisphere

Best Fan Artist:
- Brad Foster
- Alan White
- Jose Sanchez

Best Book Editor:
- Lisa Kaits
- Toni Weisskopf

Best Pro Artist:
- Stephen Youll
- Jim Burns
- Austin Arthur Hart

Best Television Show, Film, or Video:
- Star Wars: Mandalorian
- Heath Row's productions
- Avenue 5

Best None Of The Above:
Best SF Poet, Michael Butterworth
Best Podcast - Simultaneous Times
Nomination: The effort by Manuscript Press (Rick Norwood) and aruffo.com (I dunno the company name or the person responsible) for publishing the series of trade paperbacks that are reprinting the entire run of the Alley Oop daily comic strip beginning with the very first V.T. Hamlin strip and running all the way to the end of the 20th century. This is a monumental effort, making available a wonderful comic strip that is clearly science fiction/fantasy and has been recognized as one of the most important comics strips ever published. The original Comic Book Achievement Awards created by comic book fandom in the early 1960s were named the Alley Awards, with a pic/statue of Alley Oop as the symbol. Finally, a chance to read everything, the entire run, all shot from the original syndicate stats, published in affordable format. This deserves much wider recognition, and an award or two on its own.

We also need more membership recruitment.

Comments on N'APA 263

Front Cover: By the standards of prior generations of fen, modern fannish art is truly stfnal. The advance in artistic quality sine, say, 1941, ranks with the advance in airplanes from Hiram Maxim's flyer to modern supersonic aircraft, and is far less appreciated as a triumph of human genius.

Intermission 129: A Complaint: Heinlein predicted The Crazy Years, but they took a little longer than he predicted to arrive. Film Without Live Actors: Just think, you can remake Casablanca with the actors that the studio wanted but could not get, Ronald Reagan and Ann Sothern.

Re Your Comment: In more and more American states, one political party or the other has a huge percentage advantage. Only a few states gave a popular Presidential vote that was within 5 percentage points of the national average. Larry Sabato centerforpolitics.org/crystalball has tables of data on this.

Archive Midwinter: We will perhaps have a private moon rocket, exactly as some SF writers of the 1930s predicted. Ah, yes, Artificial intelligence. I am the lead Admin for the Science Fiction facebook group, with around 75,000 members, and decreed that AI fiction is not allowed, except as a technical discussion. I have already banned a piece. It competed in quality with a certain short SF tale involving a many-faucetted (no spelling error here) luminous green ruby. Readers may note a certain anomaly here.

I'm glad that you liked by book on the classic of Avalon Hill classics. If the task force counter was allowed in Stalingrad, it would be a sure loss strategy, because it would be double surrounded, isolated, and die in two turns without reaching even one of the three required victory cities.

Woodrow Wilson was the fellow who segregated significant parts of the Federal Bureaucracy.

Happy to read that you have a translator.

Brownian Motion: Interesting wildlife you folks have. How small is too small for an APA? When I became N3F President, N'APA was apparently down to two illustrious members, honor to their names, exchanging emails. We have since improved.

I certainly agree that there are different fandoms, some very remote from others. There are indeed people who do not read or write much, but how could N3F reach out to them. AI generated art might let us publish comic books, if you are not too picky about their quality. For cosplay? Tightbeam has run at least one cosplay article on Japanese Lolita fandom — which is not Lolita in the Nabokov novel, not at all.

A fine set of logic commandments.

There are indeed digital limits to N'APA; above 5Mb we start to run into members whose ISP bounces the message.

Heath Row is doing things with videos. That is not my fandom, so I can tell you it is there but not give an evaluation.

I am aware of marketing ideas, but am not sure what

to suggest. Contributions to FanActivity Gazette are always welcome.

Intermission 130: Many pretty pictures. *Fakasin* sounds to be an amazing piece of work. I say this having written a review volume *Phenomenology of Polymer Solution Dynamics* that was perhaps half as long. Yes, I read your account of cross country skiing.

Synergy 44 movement toward expanded consciousness...I suppose. Certainly an extremely creative opening for an APAzine. I completely agree that Heath Row does superb fanzine reviews, but he is busy at the moment with Los Angeles fandom.

Ye Murthered Master Mage: undoubtedly our dullest APAzine, as I can confirm as its author. Yes, there was a Battle of Palmdale, in which two Air Force F-80 interceptors tried to shoot down a drone flying in a straight line at constant speed. They were armed with period air-to-air rockets, over a hundred on each interceptor. The rockets were unguided and had explosive on contact warheads. They failed to shoot down the drone, but did manage to start several fires on the ground. Fortunately no one was killed or injured.

Snow Poster Township: Many thanks for setting up the video events. It's a new and different club activity. Your reviews of multiple novels was much appreciated.

Samizdat: Barbara Hambly is one of my favorite authors, and L. E. Modesitt is another. For a while Hambly was writing pre-civil war detective novels set in iirc New Orleans, but she has returned to writing fantasy.

Esmeralda County Line: Your travel adventures were interesting. Once upon a time I did things like that, though for politics rather than SF conventions. AHIKS broadened to all hex and counter games, and at the same time the other large clubs (the International Federation of Wargaming, Spartan Internal Competition League, American Wargaming Association) finally died. I was aware of Boston issues with Arisia, but do not know where that ended up.

Happy to see the progress report, though it appears that life is difficult for the convention.

Of Breaking Waves

"Let us say that Telzey's image is that of a real person. One who kept to her original course. Not my former wife. We raised three children, entirely successfully, and then realized...we are both good people, but not for each other. So we agreed to go our separate ways...we still like each other...and somewhat later I met the person who really does not resemble Telzey." *The person,* Pickering thought, *who I remember completely clearly, so long as I do not try to tell Eclipse about her.*

"Oh. Got it." *Grownup romantic silliness*, she thought. *But what was wrong with Telzey, whatever her name really was, that she didn't like Pickering? He had to be one of the nicest people she had ever met. Perhaps her guess was completely misplaced. Perhaps Telzey had met someone else first. Or was his judgement that bad?*

He looked wistfully into the trees, no longer seeing his own breakfast room. Eclipse decided that she did not want to see a sad Pickering face to face.

"I'll take you," Eclipse said. "I owe you more than that. I wish you wouldn't. I'll, I'll be sad to remember you, if you fail. One thing: it lets you back away. You can always quit and turn around."

"Eclipse, there is no more wonderful thing that you can ever do for me. Unless I mistake what I see, though, it is far past your bedtime."

Eclipse Goodbye to the Kosters

Spring had reached the Koster's back yard. Crocuses, gold and white and purple, filled side flower beds. Massed green sword points of daffodil shoots rose between them, their first white and pink and button-red blooms opening to the morning sun. It was a Sunday morning. Eclipse could hear the thoughts of four Koster children, breakfast completed, sitting on their back sunporch, doing their homework. Their parents were still upstairs, enjoying a final cup of coffee.

"No time like the present," Eclipse said to herself. She cast the gentlest of mind controls into the house, then strode across the lawn, surrounded by blades of grass and grape hyacinth leaves just turning green after a winter's sleep.