

INTERMISSION #84

Small E-zine by Ahrvid Engholm, ahrvid@hotmail.com for EAPA. In Twitter, follow my newstweets from Nordic sf/fantasy/horror/fandom on @SFJournalen, and my private account @ahrvid. Typos? Schypos? Bah! If you see them, just roll'em end smoke'em! Around Mercer's Day April 31st 2019.

yllairotidE/Editorially

Last *Intermission* was a very special issue. Since it had some, I think, very interesting articles about the history of sf and fandom, I thought it deserved to be spread outside EAPA (and at the same time it could do some PR for the APA, which is in need of both that and new members). I spent hours collecting Eaddresses from fannish mailing lists I'm on. The issue thus went out to 200+ people (about half Swedish, half foreign fen).

This means I'll for the first time ever will have a LoCol. (And those appearing there will also get this issue, of course. I may send a few more copies for PR, but not hundreds like last time... LoCs are welcome.) But I haven't heard of EAPA being able to get more members from my efforts! What's wrong with fans? It's easier than ever to do a fanzine as a PDF. Just write something and press a button. I remember days past... Typewriters and stencils. That red corflu that smelled like a hospital (I think it contained ether). The mimeo and the smudgy ink. The clonk-clonk-clonk as you cranked the handle. And collating and stapling, on the floor sitting on your knees. The taste of stamps you licked stamps and postage always going up.

Neofen today don't know how lucky they are...or unlucky, missing out those legendary days! It was hard work to do a fanzine a quarter of a century ago. Now you can do one in just minutes.

And still, fanzine fandom is dying. Why don't we do something about it? Pub a fanzine! If you do, you can trade it with *Intermission*. Are you a fan or a louse, dear Yngvi? Roscoe demands!

I have earlier commented upon the Winter Olympics. The Stockholm 2026 bid has finally gotten support by the Swedish government and public opinion in favour seems to go up. The opposing bid is from Milan, Italy. It is claimed that many really want Stockholm to win, since Sweden is the only major winter sport nation which hasn't yet hosted the Winter Games (Stockholm had the Summer Games,

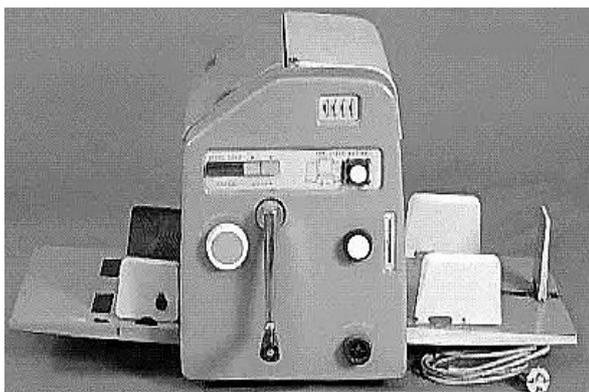
way back in 1912!). But we'll see what happens. And since it's the Sun that's responsible of the climate variations we've always had (rather small, despite what media and Greenpeace claims) and since the decline in sunspots hint at colder climate, there will be snow. The Games should be somewhere late Feb, early March and AFAIK we've always had some snow and minus degrees at that time. (The minus degrees is the essential part. Today you *make snow* for the major competitions with snow guns, provided the air is below zero.)

Else, thish will have a bit of this and that, as usual.

--Ahrvid Engholm



This is what it used to mean doing a fanzine!



My make of mimeo: Rex Rotary D490. (I still have it, but no ink to print with...)

The Fannish Retro-Hugos

Fanac.org has done a huge job collecting links to material from the fannish Retro-Hugos, for works published far back in 1943. It's from their own site, from eFanzines and from the Rusy Havelin collection at the University of Iowa.

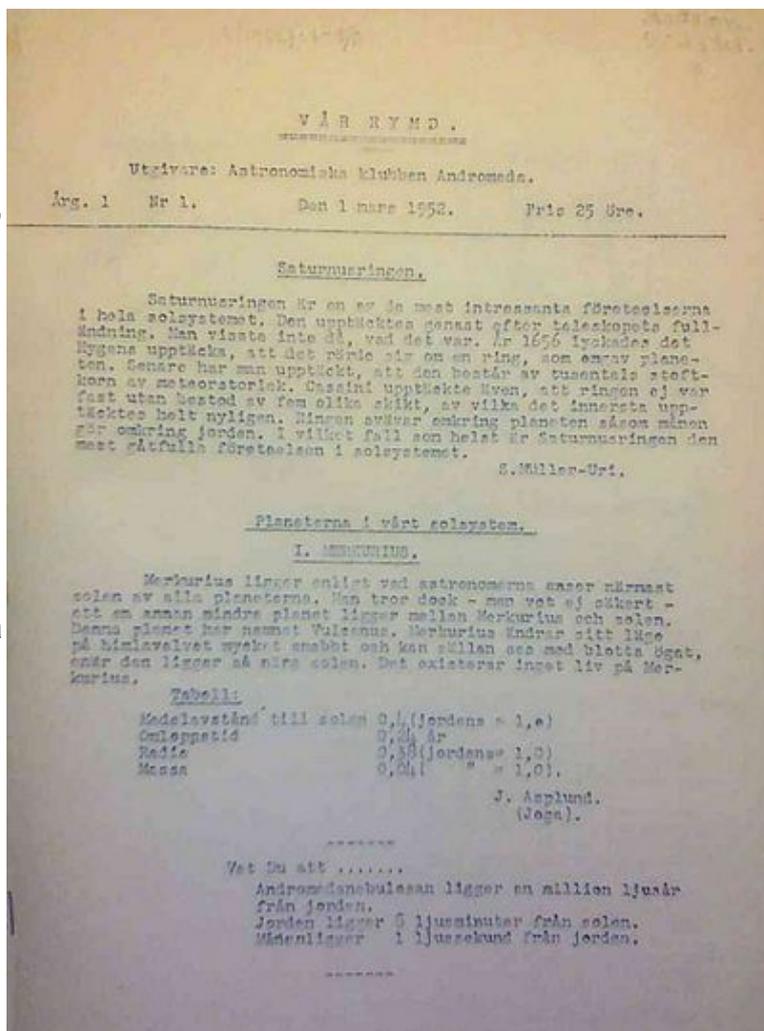
It's really, really worth taking a look here: http://fanac.org/fanzines/Retro_Hugos.html

People scanning old fanzines are doing an extremely valuable job! They are saving an unique cultural expression for the future. I have myself done it on a limited basis (I have eg done the entire run of the first Swedish fanzine, *Vår Rymd*, form 1952) and Tomas Cronholm had done quite a lot of old Swedish fanzines.

I have just one wish: present the material in a sensible form for off-line reading, preferable as a PDF! Many just do an HTML page *with a separate JPG for each page!* That format is a bitch to download – you have to navigate to each single page and download them one by one. Load the JPGs into a PDF instead! Or use both formats. The CBR/CBZ format is an alternative, but I prefer PDFs.

BTW, there are PDF compressors - I recommend Opalis PDF Reducer - that can help you drastically reduce the size of PDFs. Try eg 100-150 dpi and 50-75% JPG compression.

BTW, I just got a msg from fan and sf-PhD Jerry Määttä about that he has begun his academic study of old Swedish fanzines. Should be interesting. We need more fanzines, both old and new!



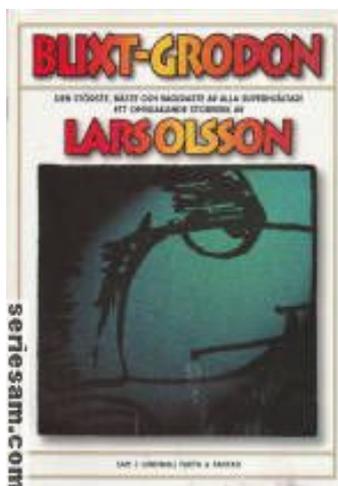
Page 1, No 1 of Sweden's first fanzine, *Vår Rymd* (Our Space), 1952. Here the planets are presented, but the ish also had sf stories, book reviews and spaceship drawings. (The page was captured with my mobile camera.)

"Froggy-Gordon"

When I studied at Stockholm University we had the student paper *Gaudeamus*, Latin for "Let us rejoice". I have taken many different courses though haven't cared much for finishing any degrees. (Subjects: physics, astronomy, computer science, philosophy, journalism, creative writing - I've taken philosophy and journalism the longest, creative writing is the latest, the most interesting is exobiology, one of several basic level astronomy courses I've taken.)

And in each issue of *Gaudeamus* we could follow the strange adventures of the surrealist comics space hero Blixt- Grodon. That's a slight spelling variation of Blixt Gordon, who you know as Flash Gordon. Since "grod..." refers to Swedish for frog, we'll call the character Froggy-Gordon from now on (I'll do that, at least).

The man behind is Lars Olsson, often known as "Lon" since that how he



signs his artwork. His very odd "hero" Froggy-Gordon was in *Gaudeamus* for decades and has appeared in a couple of collections. Before retirement "Lon" worked at the Royal Library (he helped me with research for the 1682 *Relationes Curosaee* you've seen covered in *Intermission*) and have often appeared in books and magazines. He was in the 1969 Swedish edition of Sam J Lundwall's *SF - What's It All About*, he did the cover for my 1987 *Swede Ishes* fantology, he's often been in *Jules Verne Magasinet* and I've seen his work in many fanzines, from the 1960's and on.

Froggy Gordon is in my opinion the very core of his universe! A surreal, absurd very funny place. As real heroes he has a secret identity, Grannas Hilmer, and an arch enemy, Lutor! Here's an animation of Froggy Gordon ("Lon" tells me it is made by his daughter Elin, and it's funny little film!):

<https://www.youtube.com/watch?v=oaecCCIHS24>

The texts in the film say:

Foot Cataclysms / "Always these feet" / "It must be a foot year this year" / "I must make a test" / "That didn't go well" / "The Sheriff is also stricken" / "Feet in the coffee Yuch!" / "A foot in the potty!" / (Telegram) A veritable foot cataclysm Best warn Froggy Gordon" / (Big foot cataclysm epidemic) / "Telegram from the Sheriff" / "The Sheriff is also stricken. The case is more difficult than I thought" / "But wait! I have a prescription against foot cataclysms in the bureau!" / "Oh, My conscience!" / "Feet in the conscience! Brain footwash is going on here!" / "It resembles the case of the Devil Brain Foot" / (Discontent. Feet. The End of Earth. Mange. False...) / Here it is... Against foot cataclysms" / "Such luck I had anti-foot cataclysm spray at home" / Well, that's that." / Oh humanity Consider: in cases of chaos, cataclysms and evil, always engage an expert, i e Froggy Gordon!" / The End



Froggy-Gordon sprays against foot cataclysms. (From the film.)

I hope these translations help you to follow the video.

I have now myself, just for *Intermission*, translated two panels of Froggy Gordon, so enjoy!



A Hugo Observation

An observation regarding the recent Hugo nominations.

In the five fiction categories (the five first) there are 24 authors with nominations. Three of the 24 are male authors (Lee, Clark, Stross). That constitutes a mere 12.5% of the nominated authors. However, we also learn that one of them is a so called "transgender" (ie genetically carrying XX chromosomes) which leaves us just with two XY writers, or a measly 8,3%.

This is very odd, and worrying.

I've tried to find an estimate of how many of the authors in the sf field are male. Unfortunately the SFWA membership list isn't available for non-members, otherwise that'd be a good source. I find a by now a bit old calculation by Dave Truesdale relying on submissions to magazines, having a lot of numbers, but to cut it short landing on that male authors are substantially more than 2/3rds of all (https://www.tangentonline.com/index.php?option=com_content&task=view&id=589&Itemid=285). Overall, I'd make an educated guess that the science fiction field has somewhere around 60% male authors and 40% female.

And six out of ten only get one out of twelve Hugo nominations!
Something has gone very wrong. *Very wrong* indeed.



Less is More

There are two ways to look upon the concept of "quality" in literature. You can search for what's "literary", the stylistics, the clever phrasings, the convoluted metaphors... Or you can note what gets through to the readers, the words that are straight, clear, to the point, the books that get picked up from the shelves. Not the many words, but the right words. The mathematician Blaise Pascal once explained why he wrote so long: "I have not had time to make it shorter." Rationing words take efforts!

An example of the first category is one you haven't heard of, the Swedish writer Björn Ranelid. He often appears on TV breaking out in long tirades of - what he thinks - beautiful metaphors full of flowering adjectives. Ultimately becoming a parody of himself. The comedians love to imitate him.

An example of a writer in the second category is the columnist we had in *Teknikmagasinet* in the 1980's, the space reporter Eugen Semitjov. It was my job to - as we called it - "wash" the manuscript with a pen in my hand, in the days of typewriters and paper. There were always things to fix. But

when Eugen came with his stuff - it was perfect. My pen stayed capped. (Sorry to have just local examples, but you can probably find your own from what you have read.)

The purpose of text is to convey information to a recipient. If you wander off into back alleys of the intricate or obscure, you fail. The purpose of fiction is to convey made-up information that if assumed true (while reading at least) stimulates your mind - gives you new ideas, takes you to far away places, puts you in new interesting situations, etc. For me, the ideal text is one that flows so effortlessly that you suddenly forget that you are just reading while your thoughts are racing...



"I have no money to pay my tab, but I will give you a free reading of my novel."

It's very difficult to write simple. Less is more, you know.

Syphilis Created the Nobel Prize + Academy News

Alfred Nobel (1833-1896) was known as a melancholic man, even unhappy despite being a brilliant engineer and inventor. Many pondered why, when he had such success? And why didn't he get married?

The author and Nobel biographer Bengt Jangfeldt now seems to have found out why, found Alfred Nobel's secret: he suffered from syphilis. The newspaper *Svenska Dagbladet* writes about it (though Google Translate here), <https://translate.google.com/translate?>

[hl=en&sl=sv&u=https://www.svd.se/brev-till-brodern-avslojar-alfred-nobels-hemlighet&prev=search](https://www.svd.se/brev-till-brodern-avslojar-alfred-nobels-hemlighet&prev=search)

Jangfeldt found a letter from Alfred to his brother Robert, where he complains that his doctor has found that "his old Venus has popped up again and he has found it appropriate to make her acquainted with Mercury". This passage was however written in Russian, which may be the reason why no researcher has noted it before. The Nobel brothers knew Russian since they have had businesses there.

Venus is of course the goddess of love and the element Mercury was at the time the common treatment for syphilis. This disease can take different expressions and take time to "bloom" (but as not being too much into medicine I can't go into details about it). Alfred Nobel most certainly contracted it from a visit to a prostitute. Jangfeldt notes that the condition was known within the family, but kept a secret.



Old copperplate of a syphilis victim.

Knowing that he carried syphilis explains why Alfred decided not to marry. As he didn't have any children as heirs - he instead created the Nobel Prize.

And also: The latest from the Swedish Academy, which I have covered here in *Intermission* extensively the last year due to the different scandals surrounding it...

They have now appointed a new Permanent Secretary, Mats Malm (born 1964), a "literature science" (as it is called here) professor with Gothenburg University. His PhD thesis was on 17th and 18th century literature, he has written about early Swedish novels, about how literature has changed through the millennia, he has translated Icelandic sagas, he has worked with developing research around big text databases and is in charge of the Literature Bank project.. See

<https://www.svenskaakademien.se/en/press/the-swedish-academy-appoints-a-new-permanent-secretary>

And it still seems there will be two literature Nobels coming autumn, one for this and one for last year.

Perhaps the First SF Con – in 1891!

We learn that Uppsalafandom has decided to make a bid for Eurocon 2023, to be called Konflikt, something they talked about since last autumn (see https://www.instagram.com/p/BwjPWIUHNNU/?utm_source=ig_twitter_share&igshid=tky46y8zha52). Stockholm had the 2011 Eurocon, which went very well (750 attendees) so it may work. Uppsala is a university town ca 80 km north of Stockholm, their fandom is rather active (a pity one of their leading fans put his foot in the mouth about the big 1987 fan fund fraud) and as the town shares Sweden's biggest airport, (Arlanda), with the capital it's easy to reach.

This made me come to think of something I mentioned very briefly in *Intermission* #171: the world's first sf convention perhaps wasn't the one in Leeds, England, 1937 (though the Americans want the first con to be a fangathering in 1936 – fight it out lads!).

5-10 of March 1891 a fund raiser with an extensive program was arranged in the Royal Albert Hall, London, England, with the theme *The Coming Race*, from Edward Bulwer-Lytton's at the time well-known sf novel. On the venue's homepage <https://www.royalalberthall.com/about-the-hall/news/2016/march/5-10-march-1891-bovril-and-the-first-ever-sci-fi-convention-at-the-royal-albert-hall/> we read:

"The Coming Race by Baron Edward Bulwer-Lytton, in which the Earth is threatened by the 'Vril-ya'. This superior and winged master race find the source of their power in 'Vril' - a latent source of energy akin to electricity. The Coming Race was a pioneering publication of the science fiction genre, and extremely popular in popular culture in the 1890s.

In the model of modern comic-cons, visitors were encouraged to come in fancy dress, filling the Hall with various 'Coming Race' characters and generally 'exotically' costumed fans of the book; many donned wings. The character of Princess Zee, from the novel, was played by a young lady wearing a black satin dress and silver flower tiara that glowed with electric lights.

With Vril-ya architecture having been described as similar to that of ancient Egypt, Sumeria and India, the Hall was bedecked in flowers, palm leaves and ferns. A grand 'Pillar of the Vril-ya' was erected in the arena, modelled on Cleopatra's Needle. Vril-themed magic shows, a fortune telling dog, musical entertainment and grand feasts were held in the auditorium, while winged Vril-ya mannequins flew above.

*Surprisingly, one stall sold cups of Bovril (the recently invented beef extract drink), which was named after 'Vril', the fictional life force coined by Bulwer-Lytton. Having read *The Coming Race*, the words 'bovine' and 'Vril' were combined by the drink's inventor John Lawson Johnston, symbolising the energy a mug would give the drinker."*



“THE COMING RACE” AT THE ALBERT HALL

Bulwer Lytton was also famous for opening a novel with “It was a dark and stormy night” - a sunny night is only found in northern Sweden! - inspiring the Bulwer-Lytton opening sentence contest (<https://www.bulwer-lytton.com/>). His at the time, as it seems, famous *The Coming Race* may be found eg here http://www.gasl.org/refbib/Bulwer__Coming_Race.pdf

We then turn to <https://observationdeck.kinja.com/the-ill-fated-sf-themed-coming-race-bazaar-of-1891-1554861334>

“Dr Herbert Tibbits, the founder of London's West End Hospital and School of Massage and Electricity, had a special knack for fundraising. During the 1880s he had staged six elaborately themed bazaars, enlisting a committee of wealthy and socially prominent volunteers as organisers, stall-holders and hosts. Their "Ice Carnival" bazaar in 1890 had been a huge success, raising some

£4000 for the hospital, and all eyes were on Dr. Tibbitts to see how he was going to top that in 1891.

His chosen theme for that year, as it turned out, was based on a famous science fiction novel. First published in 1871, Baron Edward Bulwer-Lytton's *Vril: The Power of The Coming Race* told of an American adventurer who encountered a race of winged, subterranean super-beings known as the Vril-ya. Their "power" of Vril was described as being a force akin to electricity; channelled by special mechanical "rods", it could be harnessed to almost any goal, either creative or destructive. Two or three Vril-ya children, the narrator warned darkly, could level any terrestrial city.

By the 1890s, the mystique of Vril had permeated Western popular culture. Some occultists even claimed that Bulwer-Lytton's fantastic story of hidden "masters" and esoteric energies had been inspired by real (secret) history. Riding the crest of this wave, Dr. Tibbitts and his committee set about designing their most imaginative fundraiser yet. Scheduled to run between March 5-7, the *Coming Race Bazaar* would recreate the cavern-city of the Vril-ya within the opulent confines of the Royal Albert Hall in Kensington. ...

Dr. Tibbitt's early advertising for the Bazaar promised a spectacle unlike any seen before, with the women of his committee role-playing as Vril-ya "gy-ei" (females) in fancy dress and staffing "oons" (stalls) of suitably Oriental(ish) aspect. Those who wished to cosplay were urged to visit the emporium of John Simmons and Sons, Historical Costumiers to the Queen, to view an array of *Coming Race* costumes.

Mannequins representing the winged Vril-ya would fly back and forth above the crowds and the event would also feature concerts, magic shows and a grand feast. Most exciting, from the perspective of late-Victorian London society, was that Princess Beatrice of Battenberg would be in attendance on the first day of the Bazaar.

The grand opening (on a Thursday) was a great success. Visitors were impressed by the grand Pillar of the Vril-ya, modeled on Cleopatra's Needle and bedecked with flowers and palm fronds. They could sample wares or try their luck at a variety of oons arrayed around the Pillar, whose proprietors vended music, handicrafts, paintings and perfumes. The Oon of Man-zi sold an assortment of dolls and satin cushions and Iva's Oon of Aur-au sold petticoats. One tent-like oon was dedicated to fortune-telling - warning guests of the dangers of "poo-*nar*ia" (falsehood) - and one, cryptically signposted as "*Krek's Plunder of the River*", offered the novelty of fishing in an indoor pond. Yet another oon sold nourishing cups of Bovril, a popular, salty beef extract whose brand name was an homage to Vril energy.

A printed brochure helpfully included a glossary of the Vril-ya language, to the relief of those bewildered guests who were not closely familiar with Bulwer-Lytton's fantasy world.

The highlight of the day came when, following a short speech by Dr. Tibbitts, Princess Beatrice ceremonially accepted purses of charitable donations from the women of the committee. ...

Newspaper reviews of the second and third days, however, began to express "*poo-*pra**" (disappointment, in the Vril-ya tongue) with certain aspects of Dr. Tibbitts' science fiction extravaganza. Fashion reviewers were sharply divided; some gushed over the wildly eclectic Japanese, Elizabethan English, mock-Indian and other garb worn by the committee-women and their helpers. The young lady role-playing as Princess Zee, a key character in the *Coming Race* novel, received universal acclaim for her uniquely creative winged costume of black satin and a silver flower tiara that glowed with electric lights. ...

Sadly, the *Coming Race Bazaar* had failed. The problems may have been due to a lack of effective advertising or an over-crowded Spring social calendar. It's also possible that the Bazaar somehow managed to be too twee for late-Victorian London high society. In any case, the event had landed deeply in the red.



Organiser: Dr Tibbbitt

Adding injury to insult, this failure bankrupted Dr. Tibbitts, whose faith in the Bazaar had been such that he had funded it largely out of his own pocket.... And so ended the Coming Race Bazaar of 1891; let the organisers of modern SF-themed events learn from history, lest they be doomed to repeat it...



Illustration to Bulwer-Lytton's sf novel The Lost Race.

Doesn't this sound very, very much like a science fiction convention! There was a bazaar (ie hucksters!), costumes, art of different sorts displayed (in this case objects and decorations around the Vril theme), musical entertainment, magic shows, a fortune telling dog (instead of a Dead Dog), parties... And it was based on literature, Bulwer-Lytton's novel.

Even if it was called a "fund raiser", if it looks like a con, walks like a con, quacks like a con and drinks exotic beverages like a con – it is a con. Or?

About Douglas Adams and a Lost Tape

Here a link to a speech by Douglas Adams at the University of California, Santa Barbara, from shortly before his untimely death. He had a heart attack while working out on a gym - always be careful with exercising, it's not good for you! https://www.youtube.com/watch?v=_ZG8HBuDjgc

Now, I have met Douglas Adams, twice. The first time was the early 1980's while I was interrailing in Europe, visiting English fen. My hosts said Douglas Adams would be signing books in a Birmingham bookstore, and as it wasn't very far away we went there.

This was before - I believe - The Hitch-Hiker's Guide had become this Huge Phenomenon. There was a line, but not all that long. Everybody got some scribblings in their books while Adams sipped a little white wine. As the atmosphere was quite relaxed I positioned myself near him and took out my tape recorder and made an interview, perhaps 10-15 minutes long.

Back home again, I heard a Swedish Hitch-Hiker's fan club was to start. The guy behind it was one John Thelin and I let him borrow my tape for the first issue of their clubzine.

That was the last I saw of it... I tried to reach Thelin several times but he never got back to me. (Later he was a stand-up comedian for a while, back in the 90's. Hey, Mr Funny Man, tell us how you stole that Adams tape!)

Fortunately, I got a new chance. It must have been 1998, for that was when the Swedish translation of Starship Titanic came. The publisher had a press meeting with Adams (he had the basic idea for the book, which also was a computer game), Terry Jones (who wrote the book) and Sam J Lundwall was there too. I recorded the whole meeting and as I asked most of the questions (of those present it was I who knew most about sf, Adams, the life, universe and everything) it more or less as a new interview. And I believe it was much better than the one on the lost tape, because in the bookshop I didn't really know much about Adams and the Hitch-Hiker's stuff. Now I had read the books, heard the radio show, heard the Swedish version of the radio show, I had seen the TV series.

Douglas Adams was a nice guy, very talented, with lots of humour, taken from us much too early. Even if his publishers had to lock him into a hotel room to get him to finish stuff, because as he said: *"I love deadlines. I love the whooshing noise they make as they go by."*



Pardon My French, or...Russian

In case anyone is interested, on assignment for Radio Sweden on the 1987 Worldcon, Conspiracy '87, I interviewed the Strugatsky brothers who were Guests of Honour. The interview was broadcast in at least a couple of programs (incl in Radio Sweden's Russian language service), I published it in my own newsletter SF-Journalen, it was published in the Dutch English language Shard' of Babel, but also translated to French in the fanzine Yellow Submarine.

I hadn't seen the French version before, but recently got hold of a digitised copy from a Russian correspondent (who is researching the Strugatskys, as he'll write about them). I can't for my life find the English version right now, but here's a facsimile of that French version...*s'il vous plaît!*

Cont from bottom right:

en savoir un peu plus sur la façon dont vous coopérez l'un avec l'autre quand vous écrivez.

AABS : C'est une question habituelle, aussi nous allons vous donner une réponse qui ne l'est pas. Nous ne pouvons tout simplement pas comprendre comment des auteurs qui travaillent seuls peuvent se débrouiller ! Nous avons toujours travaillé ensemble et nous ne pouvons pas imaginer comment on peut travailler autrement. Nous ne vivons pas près l'un de l'autre. Arkadi vit à Moscou et Boris à Leningrad. Aussi quand nous voulons écrire nous devons nous rencontrer. Boris peut aller à Moscou ou Arkadi à Leningrad, ou nous pouvons nous rencontrer dans un troisième endroit. Nous nous lançons des idées de phrases, nous jouons avec et après un certain temps le livre commence à grandir. Mot après mot, phrase après phrase, page après page.

(Entretien réalisé par Ahrvïd ENGHULM, première publication in Shards of Babel n°24, traduction par Sylvie DENIS)

CONSPIRACY '87

INTERVIEW

LES FRÈRES STRUGATSKI : un entretien avec Ahrvïd ENGHULM.

Cet entretien a été réalisé à Conspiracy 87, où Arkadi et Boris étaient invités d'honneur. Un aurait pu s'attendre à ce qu'ils soient entourés d'officiels soviétiques, envoyés d'ambassade, personnel de sécurité, interprètes officiels... mais non ! Ils se déplaçaient dans toute la convention aussi librement que vous et moi, et l'interprète qui était souvent à leurs côtés était l'écrivain et fan polonais Viktor SUKATO, qui n'est certainement pas un employé du gouvernement !

Ce qui ne veut pas dire qu'ils étaient faciles à approcher. Quand

ils n'étaient pas assiégés par les fans, ils étaient entourés de collègues auteurs et pros. Mais avec l'aide de Sam LUDWALL l'ex-président de l'association World SF, j'ai réussi à obtenir un rendez-vous pour réaliser un entretien. Le résultat a été diffusé sur la radio nationale suédoise, dans l'émission "Kulturmytt", le 17 septembre 87. Cette version est basée sur la traduction de l'interprète et a été coupée uniquement pour des raisons stylistiques.

L'entretien a été fait dans leur chambre d'hôtel au Metropole. Les frères STRUGATSKI sont très sympathiques et on m'a dit qu'ils étaient très fiers d'avoir été invités à l'occasion d'un événement aussi important. Viktor SUKATO faisait office d'interprète, bien qu'on dise qu'Arkadi comprenne un peu l'anglais il était plus sûr de passer par une traduction en russe, de façon à ce que Boris puisse comprendre (et que nous nous comprenions bien). Arkadi a parlé la plupart du temps, et Boris a fait de temps à autres des commentaires courts et avisés. Je n'ai pas séparé ce qu'ont dit les deux frères dans l'interview. J'ai eu l'impression qu'ils formaient une équipe très soudée, et qu'ils partageaient les mêmes idées et opinions. (Ahrvïd)

AE : J'ai beaucoup aimé Stalker, le roman sur lequel Andreï TARKOVSKI a basé son film. Pourriez-vous me parler un peu des origines du roman ?

AABS : L'histoire commence ainsi : il était une fois deux écrivains qui écrivaient ensemble à la maison des écrivains qui appartiennent au syndicat des écrivains soviétiques. C'est un petit bâtiment près de Leningrad. Un beau jour ils allèrent se promener sur une petite route de forêt qui conduisait à une prairie. Là ils trouvèrent beaucoup de saletés, laissées là par une famille qui avait piqué-niqué. Il y avait une flaque d'huile de voiture, des boîtes de conserve vides, des morceaux de papier, des piles usagées, etc... Et ils ont pensé : cette clairière a ses propres habitants - des souris, des oiseaux, des fourmis, des vers. Et puis une famille est venue dans cet endroit paisible. Ils se sont mis

à répandre leurs déchets et à faire du bruit, à jouer etc. Mais comment les habitants de la clairière ont-ils réagi ? Ils n'avaient pas l'habitude de cela, et ils n'avaient pas l'intelligence des visiteurs. À partir de là il n'y avait pas à aller loin pour arriver à une œuvre littéraire. On pouvait imaginer comment cela se passerait sur terre, où les gens vivent, aiment, haïssent et poursuivent leur existence, si un jour un vaisseau venait de quelque part pour pique-niquer, laissait ses papiers gras et puis repartait. Et de cette situation littéraire sont nées de nouvelles idées, qui avaient une signification plus profonde que le pique-nique lui-même.

AE : Comment s'est passée votre collaboration avec TARKOVSKI ?

AABS : Il y a deux réponses à cette question. Un : que ça a été simple. Deux : que ça a été difficile. TARKOVSKI s'est adressé à nous parce qu'il était fasciné par l'idée fantastique contenue dans le roman. Nous le soupçonnons d'avoir surtout été intéressés par la situation littéraire. Celle que nous voyons de décrire. Nous avons travaillé pendant 18 mois sur rien moins que 8 versions différentes du scénario. Nous avons commencé à réaliser que le metteur en scène n'était pas totalement satisfait de la situation littéraire seule. En fin de compte il nous a demandé d'écrire une version de l'histoire totalement nouvelle, et c'est cette version qui lui a plu, bien que même maintenant nous ne sommes pas sûrs de ce qu'il avait vraiment en tête. Nous avons enlevé du livre tous les éléments fantastiques, sauf l'idée de la Zone. Dans la version finale nous avons trois personnages principaux, trois éléments métaphoriques, trois personnages humains de base dans le monde d'aujourd'hui. D'abord l'idéaliste, ensuite le scientifique et en dernier l'auteur. Ces trois-là représentent l'intelligentia et ils entrent dans la Zone pour chercher quelque chose, un changement. À la fin ils en arrivent à la conclusion qu'aucun changement n'est nécessaire. Parce qu'au cours du changement on risque de perdre autre chose.

AE : La Zone est intéressante. Elle semble, entre autre chose, être radioactive. D'une certaine façon vous avez anticipé l'accident Tchernobyl, avec

votre Zone. Est-ce que vous vous considérez comme des "prophètes" ?

AABS : Nous avons fait une prophétie à propos de Tchernobyl, mais pas dans cette histoire. Il y a 25 ans nous avons écrit une histoire intitulée L'arc-en-ciel lointain. Ce roman parle de ce qui se passerait si la technologie s'emballait et provoquait une catastrophe majeure. Les ressemblances entre Stalker et Tchernobyl sont une affaire de mots. Il y a une Zone dans les deux histoires et autour de Tchernobyl. Mais il y a des similitudes. Quand nous avons discuté de l'accident de Tchernobyl nous avons constaté une certaine ressemblance entre Stalker et ce qui s'est produit dans la Zone autour de l'usine nucléaire. C'était plein de vie, d'oiseaux etc. Mais maintenant c'est mort. Juste comme la Zone dans Stalker.

AE : Selon vous qu'est-ce qui différencie le plus la SF soviétique et la SF venant de l'ouest ?

AABS : La plus grande différence est que dans la SF occidentale le héros est toujours seul pour se battre pour ce qu'il veut, alors que dans la SF soviétique le héros est toujours le représentant d'une société bienveillante.

AE : Il y a eu beaucoup de changements dans la société soviétique après GORBATCHEV. Comment cela a-t-il affecté la situation des écrivains dans votre pays ?

AABS : Les changements sont évités partout dans notre société. Donc les changements qui affectent les auteurs sont simplement une conséquence de changements plus généraux. À l'heure actuelle, trois de nos premiers romans, que nous n'avions pas pu faire publier en Union Soviétique, ont été édités. Et nous qui n'avions pas pu nous rendre à l'ouest sommes finalement ici. C'est la première fois.

AE : Pouvez-vous me donner les titres de ces trois romans ?

AABS : The ugly swan, The tale of the troika et l'escalot sur la pente. Il y a aussi un 4e roman, dont le titre est The doomed city.

AE : Une dernière question. J'aimerais

Cont top left...

Sweden's Short Film Festival 2019

The weekend 5-7 we had Sweden's Short Film Festival 2019 at Bio Rio and for the Sunday at the Skärås Cinema, both in Stockholm. This prominent festival has been arranged for 62 years, and is organised by Sweden's Film and Video Federation (Sveriges Film och Videoförbund, SFV), an organisation for amateur filmmakers and film students. This year's arrangement was perhaps the most visited one!

I remember back in school, it could have been 8th grade or something, our arts class was divided into groups and each got an 8 mm film camera and film and told to make a movie. My group made



Many had come to Bio Rio this sunny weekend!

"Manfred the Sleepwalker", about a couple of crooks on the run (I think I played one of them, but I'm not sure - the film is lost). Manfred was the hero, a sleepwalker that captures the villains - while he's sleepwalking... Gosh.

Amateur films is a bit like the fanzines of movies. They are smaller productions, made with small resources (sometimes at virtually no budget at all) and are often for a limited, enthusiastic audience. This gives an intimacy, a freedom of expression and possibilities to find new artistic routes, just like in the world of fanzines. That's great!

I came in more contact with this world in 1987, when the Swedish Space Movement club began planning to do a film. It's a long and complicated story about the film and the club (it's in my fanthology *Swede Ishes 2*, but maybe I'll tell it all again in some later Intermission). Anyway, as we worked on the movie I heard about this festival, then known as the SFV Festival and went there for the first time in 1987. I have been going every year since then (except two years when it was away from Stockholm).

The film we made was on the 1989 festival, titled "Brottsplats Rymden" ("Crime Location: Space") and an incredibly lousy digital version is here: <https://vimeo.com/86451545>

The story is about a hacker defying the government's Space Prohibition Act (a stupid law still in force that bans Swedish space activities unless having government permission - stupid, stupid, stupid!). I have a tiny role as a journalist, helped with the script and sets, but most of all is the narrator. However, the sound is so bad you can hardly hear anything so it doesn't matter for you that it the video link above gives you a film in Swedish...

Another connection with amateur films is that I in the early 1990's collected all fandom made films I knew of and could get hands on, and published the 180 minute VHS Filmfandom. "Crime Location: Space" is from that but it's done with something like a third generation tape.

But back to this year's short film festival...

During the Saturday afternoon, Your Reporter was told that the reception stopped selling tickets. Rio Rio couldn't take more. Immediately, the saloon's chairs were counted and seemed to be 174. When the hall was full, a few chairs on the very front row were unoccupied, but on the other hand there were also some uncounted loose chairs at the entrance corridor for projector technician and other staff. It was probably a zenith about 170 who enjoyed the short films, but as people came and went during the three days, the total number of visitors for the whole festival could have been around 200.

Your Reporter has visited this short film festival for over three decades and does not recall that there have ever been so many. In addition, there were many good movies!



Host Ivar Fors entertains the audience!

We also got a nice program book in full colour. But a small tip would be to have larger fonts and not red letters on a black background. Then the program becomes easier to discern in the cinema darkness. You would like to have the program book as a guide during the shows. The festival theme was "coexistence".

The host Ivar Fors began every film section with high jinks, including, among other things, making his own short film from the stage with a computer pad camera and breaking out in Ingmar Bergman jokes. He also made stage interviews with the filmmakers who were present - which were quite a few. On Friday, there was also a longer panel discussion on the topic "Everything is possible".

And nowadays everything is ever more possible than ever, if we look at technology development. At my 1987 festival debut, most films were still made on old chemical

roll film (8 and 16 mm). In the background, you heard the projector whirring homely, like a crackling in the fireplace a cool evening. Then video took over and roll film disappeared in the early 1990s. The camcorders became more and more advanced and soon digital. At the beginning of the 00's, the digital domination began and instead of videotape, the films were delivered on optical discs. Now a third technology shift has arrived: you send files via the net, nothing is sent physically, and mobile cameras are becoming more common. With those little cellualars people have in their pocket today anyone can make movies, anytime. The technological development has been faster than a rocket!

But over to the movies. The first film section felt slightly tame, but already the next took off and then the films just became better. Some notes on selected movies, in the order they were shown. It was 42 films in the main program, or a total of 89 films including the 47 minute films, so everything can not be covered.

The awards received is noted with the films, in CAPS. They were decided by a jury. On-line searches have been made for the films and, to the extent that the film itself or a trailer has been found, a link is provided. Web pointers are also given if there is a site with more substantial information related to the film. Titles were usually in Swedish but are here translated. The Individual Class is for amateurs, and the Film School Class is for students from any of the several film schools in the country.

"Substitute" (Adam Starsmark) is a gripping story from a kindergarten where an administrative mistake almost leads to a serious situation. Well-played, not the least with well-directed children. - SILVER, BEST CAST, Individual Class. <https://vimeo.com/310972099>
<https://program.goteborgfilmfestival.se/events/substitute>

"Wake Up" (Felicia Sundberg), a little absurd story about a girl who doses calories on her mother's face to help her get up one morning. <https://vimeo.com/219385898>
<https://www.filmbasen.se/projekt/vakna-0>

"Washing for Three" (Jakob Eliasson and Albin Abrahamsson), mini drama about family troubles coming out of the family's laundry basket. - BEST MALE ACTOR, Individual Class.

<https://amandusfestivalen.no/film/att-tvatta-for-tre/>



Some filmmakers present interviewed on the stage.

"Winter Roll" (Anna-My Novotny) is a charming documentary from a refugee quarter in Södermalm, Stockholm. A lot of children on scooters in corridors. - HONORARY PRIZE on the theme "coexistence", the Film School Class. <http://stockmotion.se/filmer/vintertullen>

"Mala Min" (Agri Ibrahim), beautiful but melancholy exploration of a second generation immigrant's double background. - HONORARY PRIZE on the theme of "coexistence", Individual class. <https://vimeo.com/304377765>

**The two most common elements in the universe
are hydrogen and stupidity. --Harlan Ellison**

"The Sleep Walker" (Agnes Jeppsson & Björn Schagerström) is a well-played horror flick (shot partly on a mobile) with an odd little twist.

<https://www.facebook.com/bakatkupad/> And I no see that Swedish national TV has shown this film also, if this link works abroad:

<https://www.svtplay.se/video/22001110/somngangaren?start=auto>

"Lina is Ugly" (Carl-Oscar Sarfati), shows that girls can also bully, in a story that takes an unexpected turn.

<https://www.imdb.com/name/nm8785756/>

"Get Ready With Me" (Jonatan Etzler) is a school drama with several bottoms. A possibly suicidal student with

Youtube page turns to her teacher OR against the teacher (played by the well-known Shanti Roney).

- BEST PHOTO, Miriam Benthe, BEST DIRECTION, Film School Class. Previously won what was called a student-Oscar, <https://www.svd.se/student-oscar-to-svensk-film>. See

<https://vimeo.com/288602624>

"School Disco" (Christian Zetterberg), gives us good children's shows in an odd drama about whether the class's shyness should dare to offer during the school's disco night. - BEST PHOTO, BEST MUSIC, Individual Class. <https://www.youtube.com/watch?v=glQm3lqxl34>

"Blame Yourself if No-one Comes" (Gustav Egerstedt) is a neat mock-documentary, depicting how the filmmaker wants to make a commercial for a documentary film festival, but the festival does not want the film. An interesting "meta concept". HONORARY PRIZE for best Idea, Individual Class.

<https://vimeo.com/323038302> <https://www.resume.se/nyheter/artiklar/2019/03/12/creative-director-gor-dokumentarfilm-om-ett-reklamprojekt-for-en-dokumentarfestival-valdigt-meta/>

"You Made Me Invisible" (Pontus Edvinsson) is an intense monologue movie where the only and main character talks and evokes emotions sitting on a chair, talking straight into the camera. Won 3rd prize at the Dalarna Film Festival 2018. <https://www.filmbasen.se/filmare/pontus-edvinsson>

"D.A.D." (Emelie Kastberg), a mini thriller about a deaf girl - it's sublime it won an audio prize! - who faces problems with rescuing their father when he is in trouble. A fun detail: they communicate with Morse light signals, hence the title lettering. - BEST SOUND, the film school class.

<https://timetoriot.com/projects/p-a-p-p-a>

"Coffee or Tea?" (Agnes Jeppsson) charms us with two old ladies in a what-happens-if about the importance of choosing the right drink. Alternative realities face each other, against a background that is actually pure quantum physics. - BRONZE, BEST MANUSCRIPT, BEST CUTTING, Film School Class. <http://www.stockmotion.se/filmer/coffee-or-tea>

"Friends from Leksand" (Sofia Wikelid and Hanna Wallin) is a surprising documentary about the Swedish town Leksand's visit to its Japanese friendship town Tobetsu, where there is a Swedish residential area with IKEA furniture, Dalacarla horses and everything. Interesting to get to know about something you didn't know before. - AUDIENCE PRIZE (shared), Individual Class.

<https://filmidalarna.se/projekt/sweden-hills>



From the film "Sleepwalker".

"Next station" (Miriam Renting), a well-animated puppet movie from the Stockholm subway and a humorous comment about how mobile dating may work. SILVER, Film School Class.

<http://www.uniarts.se/aktuellt/evenemang/evenemang-vt-2017/nasta-station>

"LiAM" (Apostolos Vasileiadis), about the encounter between the boring, grey guy and the awkward extrovert. You get some smiles on your face. - AUDIENCE PRIZE (shared), Individual Class.

https://www.imdb.com/title/tt8281090/?ref_=nm_knf_t1

"Lingonberry Night" (Erica Elfström), a funny and raunchy story about the pleasure reporter who seduces the big star, but at the wrong time of the month. Bloody, but not the way you think. -

BRONZE, BEST SOUND, Individual Class. <https://www.sydsvenskan.se/2017-02-26/kathet-mens-och-skam-i-ny-malmofilm>



Sweden hasn't been at war since 1814, except in the movies, like here. Civilians flee through the woods in this Alternate History.

"We Have To Go" (Johan Bodell), is a so-called alternative history about a Sweden at (invasion or civil war is unclear). A family is forced to flee in realistic, dramatic scenes. Reminiscent of the recent movie "The Unthinkable"

(<https://www.imdb.com/title/tt5227746/>) and won a prize at the Los Angeles Short Film Festival recently.

<https://www.johanbodell.com/>

"On Your Story" (Emma Pål Brunzell) gives us two young ladies not exactly being law-abiding, who on an outdoor burger stand approaches a drunk man on his way home. -

BEST FEMALE ACTOR, BEST CUTTING, Individual Class. <https://vimeo.com/310397791>

<http://www.regionhalland.se/kultur/aktuellt/kortfilmen-pa-din-story-far-premiar-i-goteborg/>

"Deliria" (Tomas Stark), the son disappears while his father is sleeping in the beautiful park landscape. - BEST PHOTO, Film School Class. <https://vimeo.com/292029727>

<https://www.imdb.com/title/tt7753112/>

"There I am Not" (Lama Alshehaby), a documentary that takes on the story of the daughter who doesn't want having to leave the country with the rest of her family. GOLD, BEST MUSIC, Film School Class, and also awarded at the Gothenburg Film Festival.

<https://program.goteborgfilmfestival.se/events/i-am-not-there>

"Roads" (Bo Johan Sörensen), about the dilemma of the sparsely populated countryside and two friends who lose touch with each other when they are forced to move. - BEST MANUSCRIPT, Individual Class. <https://filmfestsundsvall.se/vagar/>

IT'S A LOUD AND LOONEY FLING TO BE A FAAAAN!

"One Day in a Nutshell" (Esther Ericsson and Emma Nordenstam) a funny animation about the danger of interpreting linguistic idioms literally.

- HONORARY PRIZE, BEST ANIMATION, Individual Class.

<https://www.youtube.com/watch?v=NkTYJeNFH7Q>

[v=NkTYJeNFH7Q](https://www.youtube.com/watch?v=NkTYJeNFH7Q)

In addition to this, the University of Dalarna became the best film school.

We also had the Swedish Championship in Minute-Long Films.

Your reporter usually likes the minute

movies with humour or an interesting twist, but our favourites were mostly eliminated. The contest is made as a "cup" where the films meet each other two and two, and then both the audience and a jury decide winner of each match (for the final 16 the audience only, by shouting). Nevertheless, these became the medallists:

GOLD: "See Me" (Elliot Malmenborg), a "trans person" documentary.

SILVER: "The Memorial Place" (Robin Pajus & Per Axel Hagne), a mini doc from just what the title states.

BRONZE: "Just me" (Ted Isaksson), how to survive primitively in tents.

BRONZE: "What 112" (Niclas Ribbarp), with robbers who are taught a lesson while the emergency operator is procrastinating.

The bronze medal is always split, since there's no bronze match. The entire minute movie list is available here: <http://sverigeskortfilmfestival.se/minutfilmer-2019/> The 16 final entries were judged with decibel meters - ie the audience shouting and screaming. As this Reporter's favourites failed, one can question whether shouting the most gives a fair evaluation... Anyway, the Minute Films is a funny and popular part of the festival.

On the whole, a successful festival with a big audience, good arrangements, many fine films and also beautiful weather. A success, to put it - short.

LoCol

Since Last issue was special with historical articles and being mailed outside EAPA to promote it, I did get some comments. Thus for the first time a short LoColumn! Comments may be slightly cut, those in Swedish are translated and some just saying something like "Hello! And thanks for a great zine!" will just get noted as a We Also Heard From.

Martin Kristenson: Great many thanks for Intermission. It looks like a very loaded issue, especially the article about Eugen Semitjov's amateur film which I will look forward to read. And I see some familiar faces in the mingle reports. It'll become weekend reading.

Ed: Martin is famous for eg the classic Salazines, and later as ed of magazine Kpt Stofil (=Cpt Fogey).

Sandra Petojevic: Many thanks for your entertaining fanzine, Ahrvid! I have always liked reading your stuff since I found them in Jules Verne Magasinet (under the heading The Week's Adventures)



This could be Sweden, with typical "Falun red" houses. But it is a Swedish area in Tobetsu, Japan. Doc film "Friends from Leksand" told us more.

And this came at a very appropriate time. I am going to Croatia with my sister today! So now I have something fun to read on the road I'm back April 30th. We'll be in the countryside, more precisely on the mountain slope near Icici a couple of kilometres from Opatija (in its turn 11 kilometres from Rijeka) on the west coast. I'll celebrate Easter with my cousins and help my sister with the garden.

I have printed the text now and will be on the bus to Landvetter airport within an hour. May I wish you a very merry Easter with lots of sf! Given time, I may perhaps contribute something to Intermission?

With warm fannish greetings!

Ed: This zine is mostly written by myself, but if you have something you're welcome! Sandra is BTW one of the editors of the short story E-zine Letter from Cosmos which does a great job.

Dave Truesdale: To answer your question about the five Hugo novel nominees on the 2019 ballot, I'm afraid quality isn't the first and only criteria for getting nominated for a Hugo anymore. It may be *one* of the criteria, but the most important and overriding consideration for the past few years has been if the author is from some minority group (female, poc, gay/lesbian) or of a liberal, progressive political persuasion. The identity politics as reflected in the final nominees or their works come first and it's a sad state of affairs that politics now decides who gets nominated and who doesn't. And look back over the past two or three (or more) years and the nominees and winners prove this point. While all the nominated books are readable, do they really reflect the "best" the SF field has to offer, or the books a certain group wishes to promote because in one way or another they promote a certain political or social ideology--never mind that often the SF element is just the backdrop for the author to preach? To many long time fans and professionals the Hugos are ruined, they're dead, and it's a crying shame.

And woe to those who disagree with this progressive intrusion into SF, for the progressives can't tolerate diversity of opinion or thought and label any who differ from their viewpoint as racist or hateful or sexist instead of engaging in a meaningful discussion.

I read the section on the latest Swedish con and what it was billed as and what it really kind of was. I agree with your assessments. A lot of these a^^holes over here in the States are militarizing their political and social ideologies by punishing those who disagree--or even try to talk about it! All someone has to do at a con these days is complain to some con committee member that so-and-so said something in the hallway or at a panel that they disagree with. They then run to the con committee and claim someone said hate speech when they really didn't and that person is banned from the convention without even getting a chance to give their side of what really happened. And authors are being "disinvited" from conventions because some fan doesn't like them and complains to the con committee. This is an intolerable situation and is what I meant by militarizing their political or social agenda beliefs. They back them up with the force of a false claim to a convention committee which acts as judge, jury, and executioner. Remember that since I got kicked out of the worldcon here in Kansas City, false claims were made against me and I was not given a chance to give my side of the story. And it's getting worse here in the States. SF is no fun anymore. It's not that we are against diversity. I must have said or written a hundred times that I'm all for diversity, the more the merrier. But those who say that SF isn't diverse are lying and they know it; the statistics don't back them up, so they try to shut down any opposing voices. They're for diversity except when it comes to diversity of thought--and that's what really counts, isn't it? Not someone's skin color or gender or sexual persuasion. Who cares about any of that? Treat individuals as individuals and not as a part of some identity group and we'll all be better off.

And no one wants to be preached to when reading science fiction or fantasy. Just tell a great story and let any message you might have come through on its own in such a way the reader doesn't even notice at first--or at all. Story comes first (well, in 99% of the cases anyway, there's always room for the occasional political or social agenda story if done well; far too much SF these days however is

overloaded with political or social agenda stuff (and from only ONE point of view!) and just from a reader viewpoint it becomes boring). I hate being bored and bore easily. Keep me turning pages, don't bore me .

Ed: Not much for me to add...

Lars "Lon" Olsson: Thanks for a fine and interesting fanzine. I contribute with the enclosed drawing!

Ed: Thanks! "Lon" is famous for his Blixt-Grodon comic ("Froggy Gordon"...) which I cover in this issue. Here is his drawing, a surrealistic alien perhaps? I also notice it looks a bit of pre-war Czechoslovakia, with the Sudetenland Hitler wanted marked in black...



Bengt O Björklund: Thanks Ahrvid! Much to read. I'm going to a big Argentinian poetry festival on Sunday.

Ed: You may remember Bengt from my report from the release of Poetry in One Day in November.

Tara Wayne: I have only just tendered my resignation from one apa, and unlikely to succumb to the blandishments of another one. Last year I wrote ten locs... down by about 50% from the year before. So far, it is the beginning of April, and I haven't written ANY. I don't even draw that much at present, saving my interest for my writing instead. I used to divide up my activities more evenly, but as my '60s advance, I feel more urgency to sharpen my focus still more on what I value. Locs have been a fairly easy sacrifice.

As has been the undertaking of another apazine. I can't justify what interests me in fanzines - it is, what it is, and is not what it isn't. In other words, I regard my fanac as being entirely arbitrary, self-ish and not constrained in any way by furthering the interest of science fiction. That seems the duty of younger men than I've become.

I think we last of our kind. Somewhere, some may enjoy publishing on paper, or least "issues" in some other form, but the rediscovery will likely have nothing to do with SF or the fandom it has

become.

Ed: OK, no one is forced to join EAPA... I also fear we are the last of our kind. In Sweden there's now only one (1) fanzine done on paper, and just 2-3 as PDFs (incl this one). Fanzines were fandom's backbone. Now, we have no backbone.

Steve Davidson: Ahrvid, wow! and THANKS for sending that along.

I would love to be able to fill out that EAPA application and start clattering away on the keyboard, creating layouts and pondering the proper usages of white space, but, alas, I am deeply involved in doing those things for another publication.

However, I will include a link to Intermission (including the application) in this week's Amazing News roundup on Sunday. I may even be moved to write a piece on APAs....?

The issue is fascinating and chock full of really interesting historical tidbits. I'm a bit of a fanhistorian myself. I've been quite delighted to see various international fandoms that we've not known that much about in the states being produced, it seems to be a growing trend and I'm all for it!

Now I'm going to go and educate myself on Wonderful Pulps from as far back as the 1600s!

Wheeee

I've advocated for the mandatory reading of *The Enchanted Duplicator*, followed by an "immigration" test before someone is allowed to call themselves a fan, but, alas, the idea does not seem to have gained much traction, lol.

Ed: Reading TED is a must for fans! Steve has written about this fannish classic it here: <https://amazingstories.com/2016/11/the-path-to-trufandom/> BTW, the piece he mentions – just out – is here: <https://amazingstories.com/2019/04/a-swedish-pulp-magazine-from-1732-stieg-larssons-space-club-and-eapa/>

WAF: *Jean Pierre Laigle, Johan Wopenka, Ralph Lundsten, Jerry Määttä, Mika Tenhovaara.* And to all! Please spread the word about EAPA! Tell me of others who you think might be interested in joining EAPA. We need more members and...*the world needs more fanzines!*

MAILING cOMMENTS

Robin Usher: Oops... My Caps Lock key got stuck! Unfortunately, your zine's layout is still hard to read, which means I've only skimmed small parts of it and I'll have just a few maybe irrelevant comments... I like 1970's rock, incl Led Zeppelin. I see you write a lot about film (haven't read most of it, but saw the illos). In my view films have become much more boring in the last decades, as computer graphics, dull manuscripts and sequelitis have taken over. I actually more enjoy old films, from the 1940/50s. Even old Earth-invaded-by-monsters films. NASA doesn't stand for the "North American Space Administration", but for the National Aeronautics and Space Administration - but Canada has a Canadarm in it!

William McCabe: Yes, I think you should make the newsletter electronic. As for financing meetings, can't you get guests from nearby that can speak for free? As far as I know, that's what our local club SFSF does (only cons will pay expenses for the GoHs). Sometimes they'll plan a meeting when someone "is in town" anyway (so no travel expense there either). Or let your regular members prepare short lectures for the meetings. I think it is very rude by that government course to "plan" (more its lack of planning!) for just 2 hours/day and force participants to commute back and forth for such short sessions. Make it full 1-2 full days/week. I believe the "20 million" figure for how many Hitler killed is *all people* under his control, Jews of course, political enemies and Untermensch murdered by Einsatzgruppen, but also German civilians (ca 600 000) and soldiers (ca 6-7 mill) dying as a result of the war. 100-150 dpi scanned printed text will be easy to read, especially as the greyscale makes it anti-aliased (handwritten text may be different, for reasons other than resolution). But over to other more controversial stuff...

Garbage In/Garbage Out, which is what goes for computers, has a *much* deeper meaning than just "bad data give bad results". It also means "not only do we have bad data, we also have *stupid processing* of that data!". In other processing systems we often have intelligent corrections of bad input. Computers won't do that. They'll take the bad data and deliver a bad output without knowing what the heck they're doing. All computer programming will be more or less faulty, as with Microsoft!

Compare it with other processing systems Example: A human pilot given bad data will notice it, correct it and save the plane, while a computer will fly the aircraft into the ground (as we have seen a recent example of). A football player given a bad pass (input) may through his skills still get the ball, save the situation and score (output). This is also worth noting in the climate debate, where eg the processing in some models is so stupid that it'll produce an obviously fake upward trend *even when you enter just noise* (eg http://scienceandpublicpolicy.org/wp-content/uploads/2010/07/ad_hoc_report.pdf).

Add bad data to faulty processing, as much raw data is "normalised" without concern for Urban Heat Islands, and you get a mess! Computer runs don't constitute "scientific proof" of anything; BTW. It is and has always been impossible to "prove" anything about what will happen in the future. But more politics...

I also disagree with your description of how society or the world in general works. Some points: It is untrue that "the expanding population covers more space and needs more resources" (resource bit detailed later). First of all the scare of "overpopulation" is since long irrelevant. Projections indicate the world's population will top at 9-10 Billions sometime after 2050 - and then begin to *drop*. Equally important is that this stagnating population actually takes up *shrinking* space, due to strong urbanisation. Cities pack people tighter, so we use *less and less* space. The urbanisation speed is much higher than the at present slow population growth. Another factor decreasing used space is increasing efficiency in farming. Thanks to eg Norman Borlaug's green revolution from the 1960's and on, farms now have 3-4 times the output, maybe a little less gain in the developed world but then also bigger in the developing world. Farmland from small, inefficient farms - as the family moves to a city for a better paying job - is now abandoned on a big scale and reverts "to nature".

You say "Many of those resources are not self renewing - do not revert back to their original form once used - creating a lot of useless by product that requires space and depletes resources", which isn't entirely true. The fact is that hardly any "resources" are ever lost as long as we have our creative skills - and energy! And will always have energy, or at least for a few billion years, as long as the Sun lasts. We can also get geothermal energy from Earth's inner heat, fueled by the slow decay of radioactive heavy elements in the planet's core. We can get energy for 10 000's of years from uranium in the rock and soon the deuterium in ordinary water.

The basic principle is that everything is made of atoms and *no atoms are ever lost* (except a microscopic amount of atmosphere leaking). When we say some material is "used", it is really only transformed from one form to another. It only takes ingenuity and energy to turn it back to the original form, or any other form that we want. We have ingenuity and we have energy so *no resources are ever depleted*. We have always re-used resources. Farmers have through all ages recirculated manure or basically all organic stuff from the farm. We have always recycled most metal. In Sweden over 90% of all paper is recycled (to new paper or burned for heating). Food is also recycled, we let it decay in special tanks to produce "biogas" - many Stockholm buses are powered with it.

Then you claim: "capitalist systems required continually increasing production and consequent increasing rates of depletion of resources". First, remember what I said about that no resources are really "depleted". Secondly, "production" isn't exactly what you assume it is.

People generally see "production" as machines that chew metal or silicon and out comes cars or computers. But what a market economy does (I prefer that word, since the market is a much more central function than capital!) is to produce *value*. A computer is far more useful and thus has higher value than a rock of silicon. And a market economy produces value in many ways, in material things, in services, in inventing new stuff and in increasing *efficiency*. Mankind needs higher standard,

especially in the developing world (but also in the developed world, where there's also poverty problems!) and the market economy tends to be the most efficient in doing this, in contrast to a command, communist (mis)planning economy.

A market economy tends to over time use resources ever-increasingly more efficient and find new resources or new use for old ones. The "depletion of resources" you talk about - which on the most fundamental level doesn't even exist - decreases over time for every unit of value created. As the value of what is created tend to increase in a market economy system (because of competition, incitements for invention, rewards for extra efforts, personal responsibility, freedom for spreading information, etc) life will get better and reality shows that goes fastest for the poor (as now in the Third World). Market economy isn't doomed on a constant course to crisis. Marx was dead wrong: And millions who believed in Marx became...dead. Marxism and its offspring postmodernism are awful teachings of hate and oppression. (See eg professor Jordan Peterson take marxism apart: <https://www.youtube.com/watch?v=rSzpc2vh8Ow>)

Garth Spencer: I did a drive to promote EAPA with last *Intermission*, sending it to a couple of hundred fen (with a cover letter). But it seems it only led to many thanking me for the zine... I don't think English is a dying language, but it will change or over time, but rather slowly – because of the media development. With the spread of media – printing, radio, TV, now Internet – we get a strong push for standardisation. Especially as the production of media expressions (books, movies, news, etc) creates an increasing need to be able to understand media from 50 years, 100 years or more ago. But languages will always change, just slower.

The “advantage” of media fandom is that it requires only superficial brain activity. Just go for the easy things: to copy your favourite characters and stories (“fanfiction”), copy their dresses (“cosplay”), watch the flashy computer animated movies which leave nothing for your own imagination. The need to think for yourself and create *new* stuff is negligible. In media fandom you don't have to read much, write original material (or write at all), know a bit of science, think, speculate. Just copy things and go for the undemanding stuff, the flashy spectacles, the easy satisfactions.

Events Gallery



April was busy, so this will be a big gallery (and I won't cover all things attended) Apr3 I went to the release of the book Migration Information For All at the thinktank Fores. A hot topic in Sweden, since we lately taken many immigrants (ie war refugees). The book gives figures and advice and debunks myths. Here the two editors of the book, Anna Rehnvall, Ulrika Carlsson, are interviewed on the stage. Immigration tend to be beneficial in the long run – bigger work force, more tax payers, new ideas. Mixes create strength – think of composite materials, which become stronger than the individual components.

Avoid fruits and nuts. You are what you eat!

The same evening it was time for the next Sunkit, the cult and odd music club I've often written about here. This time it was back in the cellar of the Olsson Brothers establishment. Unfortunately few of my friends among all the regulars turned up, so I only stayed a couple of hours. Anyway, a picture of the evening. The bar and the DJ booth in the background.



Apr 8 the Stockholm School of Economics held a seminar called "Building Shared Social Values for Social Inclusion". This is a posh School, but we learnt that the hall of the seminar was the same left-wing student protesters occupied in 1968 as they gathered to chatter about the coming Revolution. In Paris back in those days they burnt tyres, threw Molotov Cocktails, occupied factories, fought with the police in the streets. In Sweden they gathered and...talked.

It was a busy day, because from the seminar I rushed to a book release of *The Death Struggle – the War on the Eastern Front 1941-1945* by the Danish military historian Niels Bo Paulsen. Her me and the professor after his lecture. As I may have mentioned, I've read more than is healthy about WWII. I hoped to learn more, but unfortunately there wasn't much said that I didn't know. A tidbit: according to the author, the most reliable figure for Soviet losses due to the war is around 27 million (to this Stalin added about as much in peacetime...).



There was a Crime Evening on the Academy Bookstore Apr 10, with Amelie Schepp, Iceland's Yrsa Sigurdadottir (woman in glasses; parts of proceedings were in English) and Christoffer Carlsson with the mike, who is known as studio criminologist in a popular TV show.

HOW MANY HAVE TELEKINETIC POWERS? RAISE MY HAND!



One of the new members of the Swedish Academy, poet Tua Forsström, appeared on the local Hornstull's Library Apr 11. She's the Academy's in modern times first Finland-Swedish member (ie from the Swedish language minority in Finland). She said she was reluctant to join the Academy due to her age and the commuting required. However, she recently had a grandchild dying in leukemia and felt depressed – and joining the Academy could give her inspiration and a meaning in life. So she took the offer. She also read some of her poetry.

Gallery ID: I had an opening for showing art films Apr 12 (I like short films). Here me and a V-signing Jonas Holmer who made one of the films, a wonderful computer-animated "flight" over a dark alien landscape. BTW, why is my hair always in a bizarre, surrealistic state?



Already Apr 13, another gallery opening. Old Stockholm photographs were displayed in Kjellerås Gallery Bakery, shortened KGB (!). The photographer Dennis Cantoreggi is the one waving his hand in the middle. KGB is a cosy little place and a unique combination: art and cinnamon buns at the same time. Other KGBs have been a much sader story...

Thinktank Timbro had a seminar Apr 15, about social integration. The Top-Down usual politicians strategy doesn't work too well. Make it easier to find jobs by more flexible wages and rules. Here from the mingle afterwards.



Forgive me, for I have zined!!

The English Bookshop in Stockholm had a unexpectedly interesting event Apr 18. Victor Prince talked about his book *The Camino Way*. It's about walking the pilgrim routes to the shrine of S:t James in Santiago de Compostela in northwest Spain. You must walk at least 100 km to make it count, but some walk much longer. Some take this medieval route for religious reasons, other for alternative spiritual aims, some for the exercise. Me? I walk the Camino Way a lot since a) the public transport in Stockholm is shamelessly expensive and b) the practical bike-borrowing system they've had for some years was discontinued last autumn. Anyway, always interesting to learn something new...like this old pilgrim tradition.



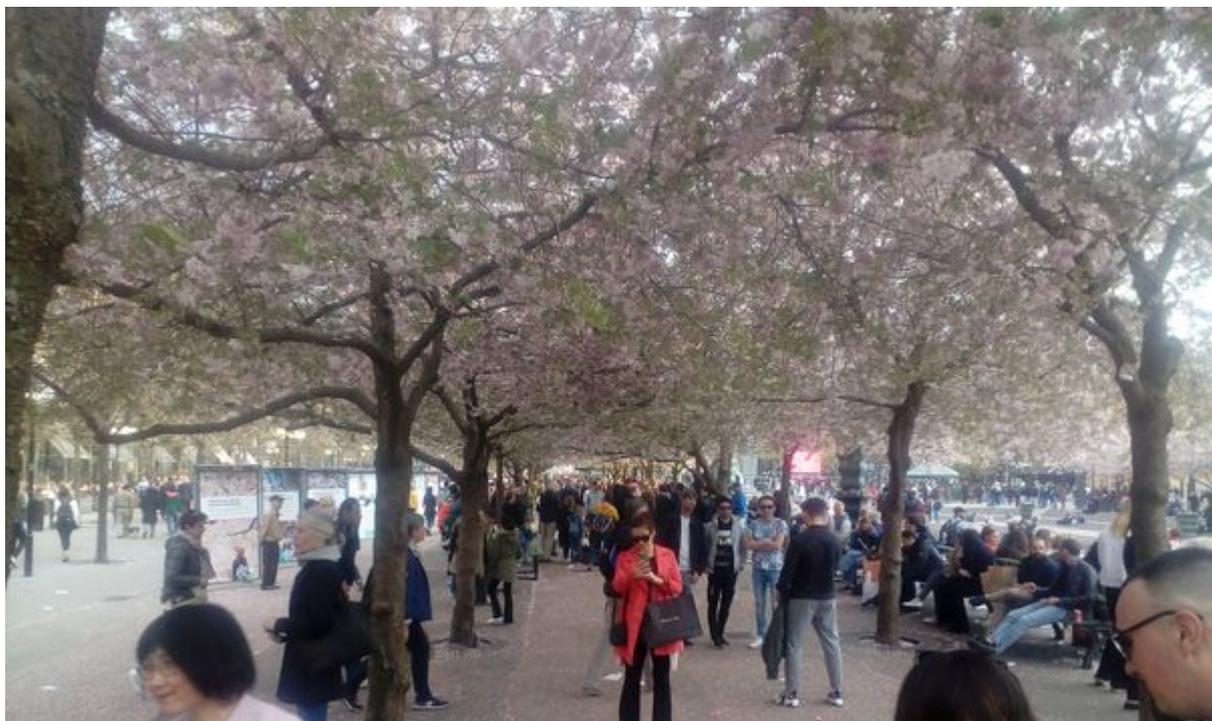
Apr 22 saw the release of Jacob Nordangård's book *Rockefeller - A Climate Smart Story*, with the background on how the Rockefellers since the 1950's fought against the oil industry (which made their fortune, but they sold it off in the 1920's) and later global warming. Now, I have other ideas of the present Global Warming Craze (eg as communism collapsed the reds fled to the greens) but it was interesting to hear.

There's a short-stories only publisher named Novellix (they publish a sort of small booklets) which Apr 26 presented the winners of their second short story competition in the Old Town Bookstore. Here's the winner, Hanna Eriksson with the story "Shoot the Messenger". That story is a sort of E-messages exchange between a man and a woman, which of course involves a lot of complications. (I'll shortly announce the 20th run of my SKRIVA list's Fantastic Short Story Competition, BTW.)



The same evening the shop Just Africa, selling African fashion and handicraft, had their closing party. The contractors for the huge reconstruction of The Locks area where the Baltic meets Lake Mälaren, need their place for an Information Centre. But they have a promise they can come back in about three years. Drinks and African music, as in the picture,

Apr 27 was the Stockholm Culture Night, with 100's of free events. You only had time to visit a handful (I won't cover all my stops here), of course. Here the beautiful blossoming of the Royal Gardens Cherry Trees which only lasts a few days. The trees were a gift from the Japanese emperor Akihito in 1997, when they were planted.



The SF Bookstore had a "Dragon Night" but it was rather quiet as I popped in (probably the wrong time). But here a Gallery showing a model of parts of the Old Town, Gamla Stan in Swedish, one of not too many original city centres in Europe. Many others were destroyed during WWII and are rebuilt replicas. While some walls and cellars in our Old Town are medieval most houses are 17th Century,

My Culture Night was a bit bland but toward the end I found the inspiring animations by Helene Berg (in the pic, right) at a gallery. She has created her own Kung-Fu moves (!) and made magical animations. Using a smartphone app you point to a drawing on the wall and it becomes live on your phone screen, using an app from Artivive (<https://artivive.com/>). Very cleverly done! It won't be long before advertisers will invade our phones with jumping cartoon characters selling conserved porridge on tins wherever we go. My wild hair seemed very animated...

Veni Vidi Vimo...





On another nearby gallery a musician entertained us with playing or making strange noise on old mechanical instruments. Interesting. They also as art displayed colonies of mold, the white stuff looking like towels in glass containers...



Next issue:

Fringefandom Viking Society from 1945!

I haven't started on next issue yet, but I hope to write something about Valhallaorden (The Valhalla Order), a club founded in 1945 you may very well call a fringe- or eofandom! An earlier piece about it from the SKRIVA list through Google Translate: <https://translate.google.se/translate?hl=en&sl=sv&u=https://www.freelists.org/post/skriva/Vikingasllskap-frn-1945-entidig-fantasyfandom&prev=search> It is said it was founded in 1945, though their clubzine Runan (The Rune, right) clearly says 1945, but "Second year". The explanation may a group decided to form the club in 1944, but it formally came to be in 1945. The Rune came with around 50 issues (I own a bundle of them) until the late 1990s. So the club was active in 50+ years while few knew about it!



One could argue that this is some sort of fantasy fandom, perhaps earlier than the Atomic Noah club with space poet Harry Martinson from September 1945 I have earlier covered. The vikings lived in a mythological fantasy world full of magic and

strange Gods. And even more interesting is that the Valhalla Order functioned in many details exactly as the Tolkien societies of Sweden! Consider:

- Both use *aliases* and dressed up in *costumes*, for them in the Vallhalla Order as Vikings and using aliases from Norse mythology.
- Both use an *ancient sounding "constitution"*, for them the Law of Aesir (Norse divinities) or Asars Lag.
- Both are have *guilds for different interests*, they had "rowing teams".
- Both call the outside world *Midgård* (=Middle Earth).
- Both have *membership tests*, for them in the form of physical or dexterity tests.
- Both have *different "degrees"* you can reach through tests and work.
- Both have *regular banquets* at fixed dates of special importance, with
- Both publish a *clubzine*.



Costumed members on a 1967 "blot".

Both have *regular banquets* at fixed dates of special importance, with food, drinks, entertainment, talks, awards handed out and so on. Their banquet was called "blot" (Viking term).

Both are governed by a sort of *high council*, for them called the Council of Aesir, Beside banquets, both have *outdoor activities in the woods*, for them with camps or excursions. The Valhalla Order had 50+ members and is in every major detail a carbon copy of eg the Stockholm Tolkien Society, but three decades older! And Norse mythology is fantasy – eg JRR borrowed from it!

...till nextish! --AE