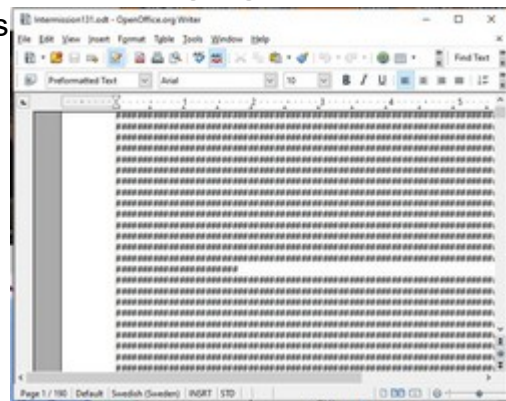


# INTERMISSION #130

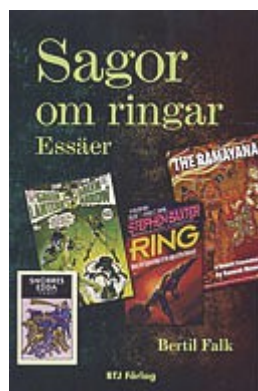
E-zine by Ahrvid Engholm, [ahrvid@hotmail.com](mailto:ahrvid@hotmail.com), for EAPA, N'APA and other truthseekers. Follow ed's newstweets from @SFJournalen. This # offers short stories, films, changing, breath. For sale: typos! You get them sheep....cheap! Early April 2022

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

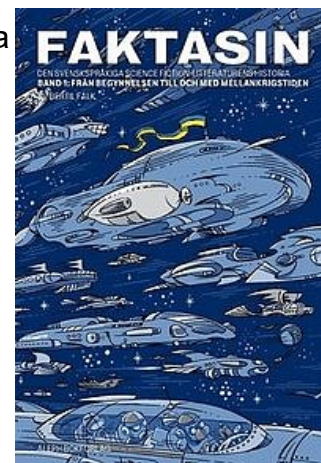
I hope you appreciate #131 as has been a *pain to do!* When I was almost finished with it and opened the work file to edit the last bits...everything was gone and replaced with rows of ##### (look right). And I had been so overworked with lots of things to do that I hadn't had the presence of mind to 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 orgie, 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, via Twitter or elsewhere.

--Ahrvid Engholm

## Heirs of Bergman

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 Scen: 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, despit 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



*We ere here.*



*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 psychologic short about a woman becoming "stress related paraoid" 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

*"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"* 10m 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).

*"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 "adoloscent", 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.

*"Filmen känns före vit"* 14m (The Film Feels Too White) by Sebastian Johansson Micci. A comedy about 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.



*Theodore draws a robot that comes to life!*



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



*Apocalyptic, "Shitty Weather"!*

"Det nya & det gamla" 11m (The new & the Old) by Elsa Rosengren. Two waiters in a 19th 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.

"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



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

reader of my newszine. The well-made film is about a strange wheelchair-bound girl. With a twist.

"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 guests 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. Interestingly 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 psycho-horror.

"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.



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



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



"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 ses 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.

"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.

"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 crative 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.

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 ung 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-



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



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



Zero-G girl wants to be taken down.

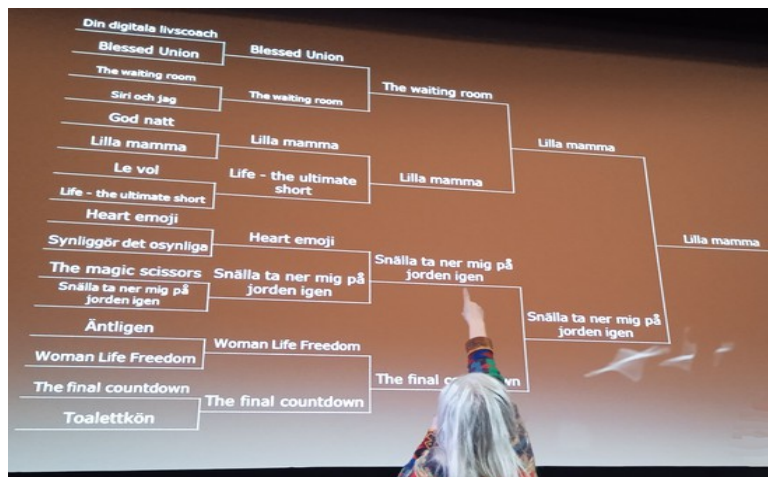


As holcaust survivor Emerich died during filming, he was replaced by a puppet in this fine documentary. Oddly enough that works!

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."



Award winners of the Short Film Festival 2023. Congrats!

# History Corner

I'll start this Hysteria Corner 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" (translated 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. It's 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 industrialists 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 abreact. 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!* when 1999 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 disastrous. 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 ofte 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 Harrison 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 than 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 brilliant 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 nightmare 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 avantgarde is represented by the earlier mentioned Philip K Dick. The American Philip José Farmer also has a special position, and has caused concernation 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 opponens 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 worked 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 Caribbean 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 comic version of HG Wells'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 believe 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 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







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 of each other. When the lower one has used up its fuel it is jettisoned, and the next one continues 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 a 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 enough 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 stumps 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 celluloid. Star map. Instruments. Stick. Matress. 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 straws 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":

Caption: The constructor seen by the calculator machine, engineer Ragnar Westling, 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 yours 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 machine 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 radiogramophone, 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. Two multiplication and an addition is done in less than 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 inauguration 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 the 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/>

## Pause Giant AI Experiments: An Open Letter

We call on all AI labs to immediately pause for at least 6 months the training of AI systems more powerful than GPT-4.

Signatures  
2598

Add your signature

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

Räknepanelen, som med en linjal är för-  
enad med registreringsmaskinen, ser ut  
som en modern telefonväxel. De koordin-  
atväljare, som ingår i panelen, bildar  
populärt uttryckt ingenting annat än en  
multiplikationstabell med färdiga pro-  
dukter från 1 till 81. Om man till exem-  
pel skall multiplicera 4x7, inställer sig  
koordinatväljarna (på 0,01 sekunder) så  
att de ger produkten 42. Det är tekniskt  
enöjligt för koordinatväljarna att ge ett  
felaktigt resultat på annat sätt än att  
en siffra toppas. Detta uppmärksammas  
omedelbart av maskinen och  
märkas i respektive hälskort, så att detta  
produktfält blir blankt.

10 000 kö  
per timme  
Träts att a  
kort per t  
tigheten i  
skiner, his  
kontroller  
gistrerings  
ningen. O  
kontrollhå

Räknepanel  
växel och ä  
reg utvärde  
Westling, s  
ingår i lista  
er på bilden  
beträffat.

**Ny svenskbyggd räknemaskin  
är den snabbaste i världen**

Vid kalkylatormaskinen 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 vällat behaglig uppståndelse på hälskortsmarknaden. LM Ericsson började konstruktionsarbetet för flera år sen, varvid man snart var på det klara med att använda företagets berömda telefonväxlare som s. k. räknepanel. Elektrotekniker Ragnar Westling är konstruktör, Stockholms sparbank vid Fredsgatan visade premiärmaskinen för Sv. D. på fredagen.

Begreppet matematikmaskin in-  
leder kanske läsaren på tanken att  
det här är fråga om en av dessa  
färdiga anläggningar, som klan-  
ter från golv till tak och kostar  
miljoner kronor. Så är det inte.  
Den tycker sig snarare stå inför  
en elegant inbyggd radioramm-  
on, när hr Westling gör inställ-  
ningen för inställning av hälskortet.  
Den vetenskapliga matematikma-  
skinen ska ju bearbeta ett begränsat  
antal uppgifter genom långa  
räkneoperationer. Vid konp-  
sitt räknande är det tvärtom. En  
stor volym uppgifter märks för rå-  
operationer. Sparbanken har  
420 000 konton, där transaktioner-  
na (fråga om insättning och uttag  
är på runda miljonen i antal per  
år. Då blir den här helt svensk-  
byggda kalkylatorn nära nog över-  
berliga. I kapitlet är den över-  
rägsen alla liknande utländska ma-  
skiner. L. M. Ericssons dotterföre-  
ning Driftkontroll a. b. i Solna bör-  
ar nu tillverknigen i större om-  
fattning varvid hänsyn tas till de  
slika krav som beställarna har på  
maskinen.  
En skicklig mänsklig antebe-  
räknare är hinne med 200 uträk-

ningar i timmen, om han har goda  
"lathundar" som hjälp. Maskinen  
klarar 10 000, det säger rätt mye-  
ket. Man kan kalla telefonväxeln-  
räknepanelen för multiplikations-  
tabellen som inte ens behöver  
vara i samma rum som kalkylatorn.  
Två multiplikationer och en addi-  
tion görs på mindre än 1/10 sek.  
För inmatning av en uppgift, ut-  
räkning av resultatet och registre-  
ring 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 bokföringssex-  
perter, som var närvarande vid vä-  
ningen, blev imponerade. Stock-  
holms sparbanks chef, direktör O.  
Norbeck, ansåg att man här stod  
inför en maskin, som öppnade helt  
revolutionerande möjligheter inom  
konstorsteknikens rikt fasetterade  
landskap.

Stafs.

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 fotographer 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 rumor the court finds it's an accusation against Widegren, but as 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.*



**1:a pris i  
Bonniers pristävling**  
ÄVENTYR I TEKNIKENS  
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  
handling utmärker 'Rymden väntar oss'.  
Stilen är spänstig och livfull, och de  
skapliga resonemangen djärva men  
svävande. Tempot är skickligt uppehållsamt.  
En verklig 'science fiction'."

BONNIERS

## 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 ett 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 halvkväd

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 wideregren court case we read this ad in Svenska Dagladet, May 12, 1954:

1 st 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 bild but not far out. The tempo is skillfully raised. Real "science fiction".

SEK15 000 was 20-30 monthly paychecks! It was a major competition with a substantial prize! The novel was lateer 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 Lönenrstrand is leading the formation of sience fiction /sic/ clubs. // Associations forming for science fiction. People with futuristic intrerests 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 assoiation form is to find a Swedish name for sf, says editor Sture Lönnerstrand, achairman of the Futura association. "The literatur 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 spo 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.



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



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 eskapism.

Science fiction är en allvarlig historia. Det är inte bara underhållning och fantastiska berättelser som ryms 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 invecklat, säger hr Lönnerstrand, och det vill vi klarlägga.





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

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



*Niki Loong Oliver Twist awarded.*







*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](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, skulls, noses etc "measured", many photographed 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 resemping 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



*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.

reindeer owners (to which comes assistance from families during the busiest 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](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 good on your resume! We need more fanzines! To comment Intermission review it in your blog, tweet feed or elsewhere, please...

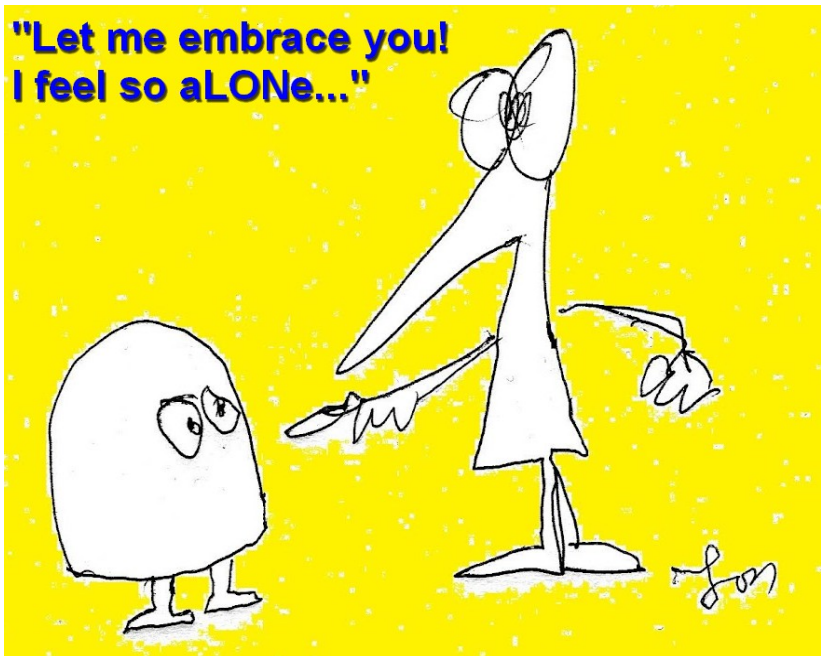
**Henry Grynsten:** I agree what you say about intersex people. Realsuch condidtions are extremely rare. ☒☒☒ Economic inequality should only be "kept in check" to s certain degree. It's not inequality that's a problem, but the level of those worse off. Assist those at lowest position, but only "jealousy 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. ☒☒☒ On resources: you underestimate the inventiveness of humans! ☒☒☒ Very interesting Wild Ideas issue! Robots and AI is worth thinking about. I doi 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 resoruces 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. ☒☒☒ Yes, Swedish MAD had original, local material too.The ABBA spoof was probably a local product. ☒☒☒ Don't be sad about Olof Möller not being translated to English... ☒☒☒ 000 backishs of APA-L? You've got some reading to do! ☒☒☒ We been writing New Year/Xmas stories since the year 2000. They are usually humorous. In the beginning they were usuallyin 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](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. ☒☒☒ No, "private" - or rather entrepreneiurial 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 insentive 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?) ☒☒☒ 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. ☒☒☒ What I don't understand in Avatar 2 is how Jake could becomea na'vi from earlier having just remotely operating a clone of some sort... ☒☒☒ FAIK, 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 and logic, 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 yes-sayer intelligence service who didn't dare to tell him that his army wasn't in topshape and that the Ukrainians 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 opt 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*. 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 Phillis:** 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 discrimination against all being "diversified" away. Good luck with your contest! (Presently, there are many debutants 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](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

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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 have treatment.) Time to quit. Bye! --AE