

INTERMISSION #83

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. And let your eyetracks bypass all the typos, OK! Early April 2019.

Daily Toiler

Welcome to a very exciting issue! It'll have some *sensational* treats.

I'll present a wonderful 1940's amateur film, by the legendary Eugen Semitjov, with a visit to a pulp magazine office! I'll reveal author and fan Stieg Larsson's unknown space club (well, it's from the four-part documentary which has just been aired here, but no one had heard of it before). And I'll talk about old magazines with "fantastic" tales. Beside this I happened to stumble upon a strange film with the acclaimed singer-songwriter Harry Nilsson reading a Robert Sheckley story, in a sofa with Horace Gold's son EJ. Some of the stuff has been on mailing lists earlier, but I have edited and added to it.

I'll also have a picture gallery from a small con we had, called Ökon. And the traditional misc pictures, including a few from a futuristic exhibition which opened in March.

The headline is BTW an anagram for "editorially" but is also the truth for a fanzine editor...

Take this *Intermission* and don't hesitate to dive into it! Tallyho!

--Ahrvid Engholm

Stieg Larsson Had an Unknown Space Club

The four part documentary "Stieg Larsson - the Man Who Played with Fire" was on Swedish TV4 in March (It's a longer version of the documentary for the cinemas that came earlier. If you can fool your system to pretend it is from Sweden, it's on <https://www.tv4play.se/program/stieg-larsson-mannen-som-lekte-med-elden> - but it is in Swedish. You may do better waiting for your local network to pick it up.)

All episodes had lot about Stieg's work against racists and neo-nazis. Episode three also covered his investigations into the murder of Swedish Prime Minister Olof Palme in 1986. (His idea was that the former apartheid regime of South Africa was behind it. (However, most point to that it was that mentally screwed-up hobo Christer Pettersson - who after all **was** convicted in the lower court.) Part four had something about how Stieg began to write and...2-3 minutes about his fanzines. But part one had one little piece of news I

thought especially interesting.

We were told about Stieg Larsson's early space club!

About 2/3rds into the episode an early teenage classmate of Stieg is interviewed, one Bo Lindh. He tells us that they had

a club they called LORUM, which is said to be short for Lag och rymdobservatorium ("Law and Space Observatory"). I don't see how that matches the abbreviation, so the name may have been slightly different. They wanted to "combine law, society and space" Bo Lindh says.

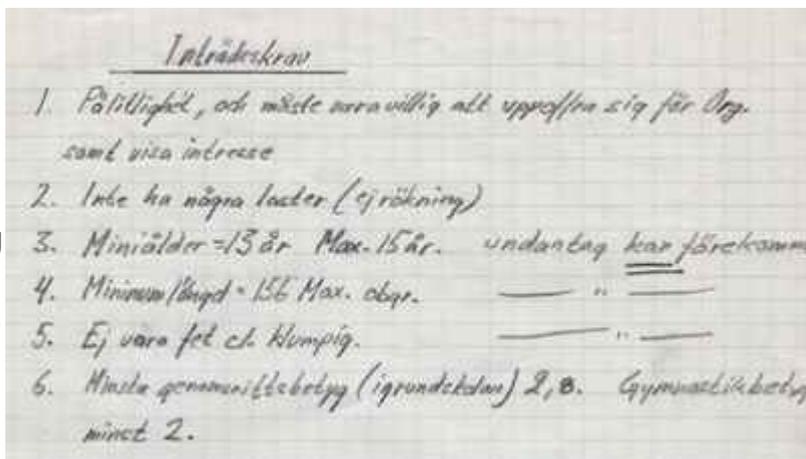


The young Stieg got a telescope.



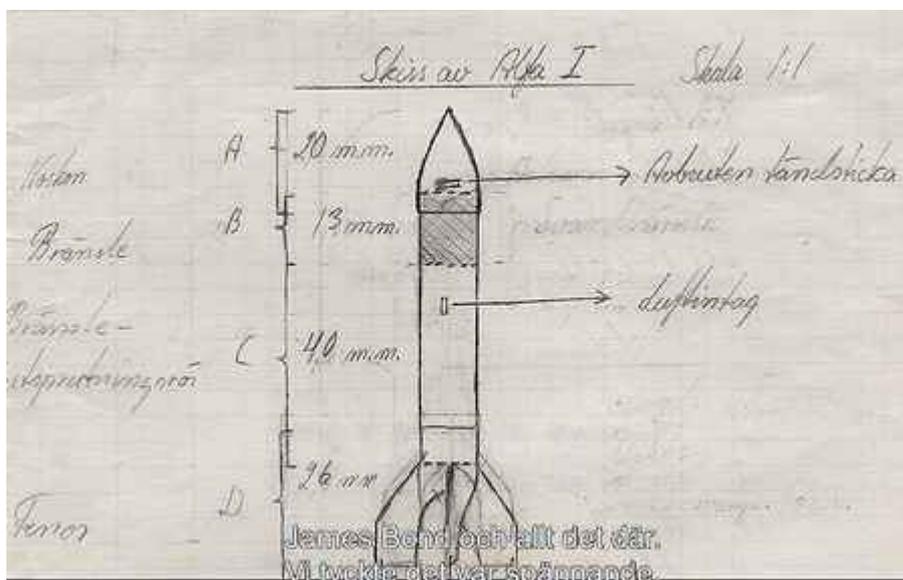
Stieg's childhood friend Bo Lindh.

Documents relating to the club are flashed on the screen. One is about the requirements for joining the club. You must be good in school, be of a certain height and between the age of 13 and 15, from which we can conclude that the timespan of LORUM was ca 1967-69 (assuming 13-15 were their own age). That's about the time when the Apollo project was gearing up, so an interest in space would be quite natural for young boys.



Membership requirements for Stieg's space club. You must be of a certain age, length, but just under average school grades...

Another document shows a drawing of a rocket, which is named "Alfa", possibly a model rocket they intended to build. We learn that Stieg had been given a small telescope as a Christmas present. Stieg and Bo would be out in the evenings watching the stars and Stieg could find and name the different constellations. But the club was small. It seems the only members were Stieg and Bo themselves. To narrow membership requirements, perhaps...



A small model rocket drawn by Stieg. The "-> broken match" (top) component is puzzling...

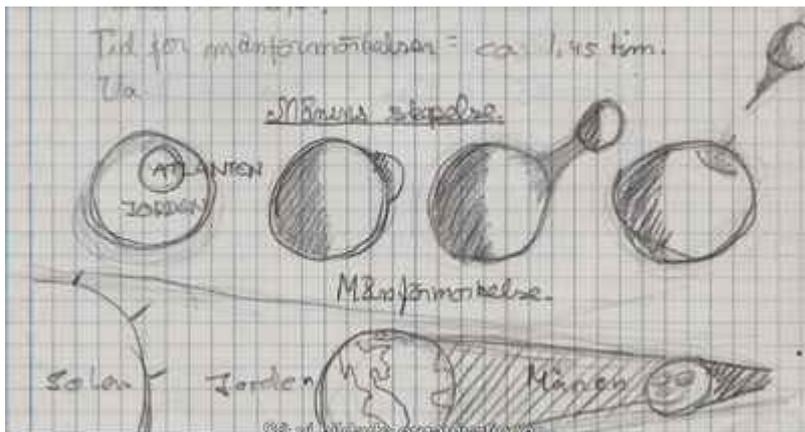
Stieg's father Erland is also interviewed, and mentions that he (probably around the same time) wrote an adventure story for boys in a blue notebook, in longhand. It was after that, at his 12th birthday, that they bought Stieg a typewriter. He still had the typewriter in 1969, which I know since he that year submitted a story to Bertil Falk's Jules Verne Magasinet, which I found in the pile of JVM paper that I on Bertil's behalf gave to the Royal Library.

John-Henri Holmberg is interviewed in part four. ca 20 minutes in, about 2-3 minutes of fannish talk. JHH talks

about Stieg's fanzines, and some of them flash by on the screen. Eva Gabrielsson is also in this part and says they liked science fiction because it was exciting with the thought that things could be different and better or something like that.

JHH says that Stieg early on wrote short stories in his fanzines but then turned to shorter articles, about books he had read, movies he had seen. He also mentions that Stieg in the 1970's worked for many years with a "huge sf novel", but never got anywhere with it. It is said that the manuscript to this unfinished novel is lost. (If it still exists I have a very discreet ghost-writer friend who could finish it and earn everyone a fortune!)

What's NOT covered is Stieg's involvement in the Scandinavian SF Association (in Swedish abbreviated SFSF), during several years from as soon as he and Eva moved to Stockholm in 1977. Both landed in the club's



Stieg on the creation of the Moon and a lunar eclipse,

board, they edited the clubzine, Stieg even became chairman and helped organise the SFSF Minicons. I still remember the disaster that was Minicon 5 - it must have been in the spring of 1980 and he chaired. It was totally disorganised. The GoH didn't turn up because nobody had told him to,



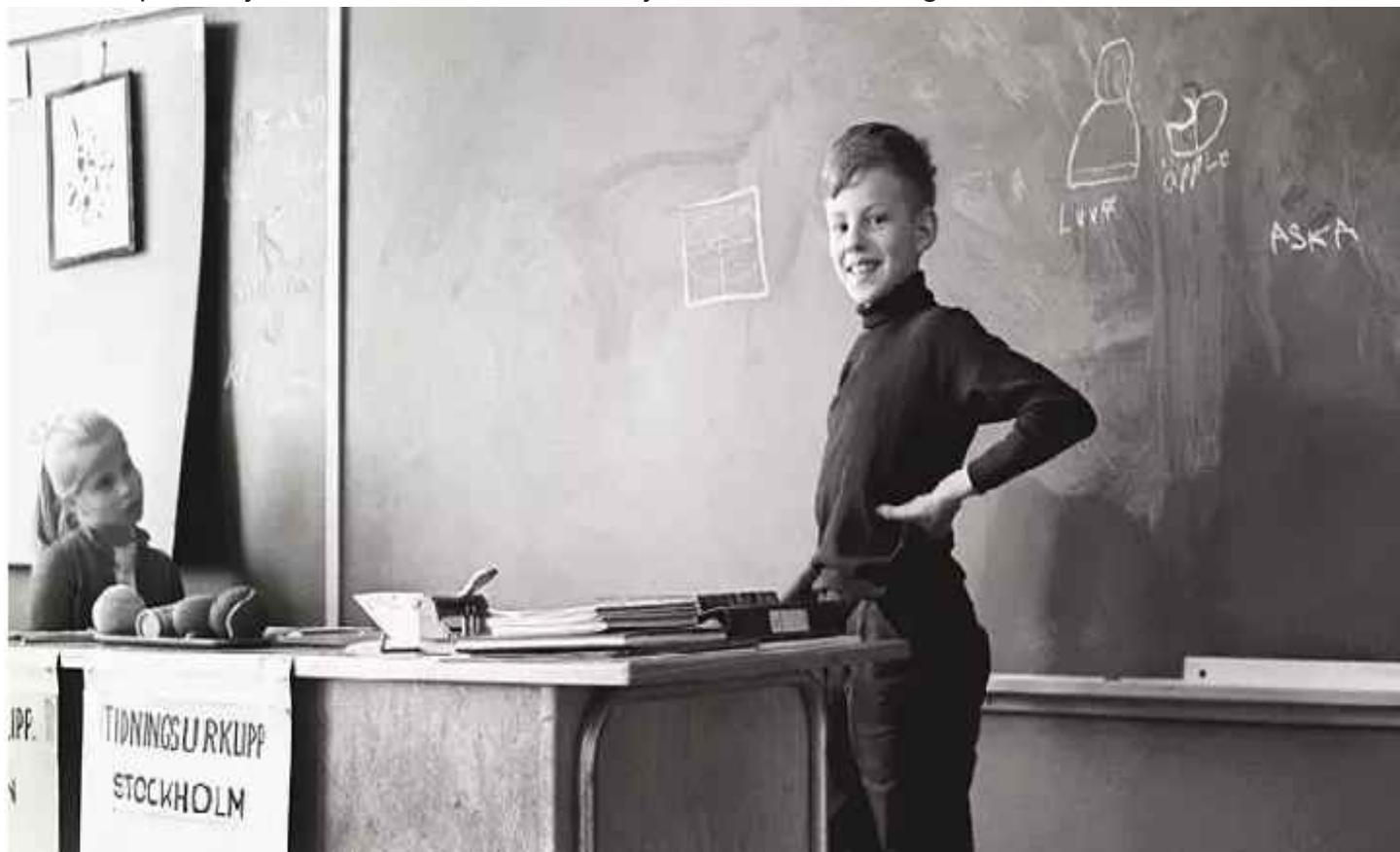
Stieg after he had his typewriter. Could he be 13 or 14 here?

and about 4pm Friday I caught Stieg on the phone in the clubhouse trying to rent films. 4pm is the time most businesses are about to close on Fridays... Afterwards it's easy to see it's just an example of how stressed Stieg Larsson lived his life.

Not covering the SFSF bit is a *major* omission.

The last part of the fourth episode has more about when Stieg began writing his novels. His newsbureau co-workers claim his biggest interest was crime fiction - but in reality it was no doubt science fiction. We know

that from his space club, his interest in astronomy, his fanzines and early stories, his association with SFSF, etc. Stieg wrote crime fiction because he knew that could sell (his "pension fund" he called it), while science fiction was dead in the water. For him writing the book was a bit of relaxation, compared to his otherwise very stressed life. He sold all three books rather quick, but it isn't mentioned that another publisher first turned him down. The biggest blunder since Pippi Longstocking or the Beatles were rejected... He got SEK 500 000 in advance (USD50 000+). 90 million books later it's worth probably USD300m+. For that money he could have bought and renovated his



grandparent's surprisingly small red cottage, where he grew up, and this documentary also takes us there in the end.

I'd like to round off with a tiny little observation from part four. Towards the end we get a collage of pictures of a younger Stieg and as a kid. One of these pictures (ca 5 min from the end) shows Stieg

doing what looks like a presentation in front of his school class. On the table beside him is a sign saying in big, printed letters "Tidningsurklipp", which means "Newspaper clippings". On the blackboard we read "Leva", "Äpple", "Aska" - "To Live", "Apple", "Ashes". And here's my theory...

Somehow, I get the impression it is a picture from them working with a class newspaper! The girl on the left is editorial secretary or something. Stieg is possibly editor-in-chief. The desk is set up as a workplace (except no typewriter - they were too young to type). The blackboard says what newspapers should cover:

Leva = Life.

Äpple = Knowledge.

Ashes = Obituaries (papers do have them, don't they!)

"Tidningsurklipp" is possibly a sign telling the class "Leave your stories at this spot!".

And they took a photo of the class newspaper starting up, since that was a bit extra interesting.

Stieg looks like he is around 10 years old. He started with a sort of fanzines early!

1940's SF Artist Semitjov Made the First Fan Film!

Here's an absolutely stunning discovery. A film from the 1940's by and with the legendary space reporter, artist, co-worker at the 1940's pulp *Jules Verne Magasinet*, himself an sf author, etc...Eugen Semitjov!

<https://www.youtube.com/watch?v=3ZXj1OTdgbQ>

It's silent (with a jazz track) and the title is "How Allan Kämpe Was Created". The film is posted by his son Jesper Semitjov. There's a text later in the film saying "A few days later at Bulls' Press Service". Allan Kämpe was the science fiction comics that Eugen created in late 1942,

see https://en.wikipedia.org/wiki/Allan_Kämpe. It was actually also published abroad, in the Nordic countries and as far away as Argentina, but I don't know if it reached the US.

I knew Eugen (he was nicknamed Genie) very well. He contributed to *Teknikmagasinet* where I was toiling and later we had contacts through the Swedish Space Movement. He attended Sam J



Lundwall's cons in the 1970's and sometimes he'd turn up at the SFSF clubhouse. As well as a pro he was thus also a bit of a fan, so his film is certainly the first Swedish fan-made amateur film - maybe the first of that kind in Worldfandom! (I don't know of any earlier example).

Genie struggling with Allan Kämpe. Meeting a Nordpress editor (the small insert).

In his memoirs *Rymdtecknaren* ("The Space Artist", 1983) he writes:

My first comics was an awful space melodram. I named the hero Rolf Stål /Steel/. The heroine, a princess from the planet Venus, was named Mayna from my sweetheart at the time, a cute blonde from the school. I drew Rolf Stål in weeklies format and when 20 pages were finished I began seeking up the comics publishers. One of them was Bull's Press Service which made good business by selling American comics to the Scandinavian Press. The boss Bjarne Steinsvik studied Rolf Stål and almost immediately said he didn't want it. But he also said I showed signs of having talent and suggested that I should write and draw a new comic.

My family didn't lack imagination /his father Vladimir was an sf author!! I went home and conferred with my big brother about a suitable setting. We thought about one of the many stories our father had written. It was about a group of scientists which had retreated to the polar areas and established a scientific centre with the aim of saving the world from its own evil. It was an inspiring background.

Thus the Brain Trust was born, placed on the very North Pole. My new comics hero got the name Allan Kämpe /Fighter/ and to begin with he was a pilot with the Swedish Air Force.

Allan makes an emergency landing at the North Pole and crashes his aircraft, but is in the last moment saved by a patrol from the Brain Trust. He enters the service of the Brain Trust together with his steady companion Eva and is equipped with humane weapons (which only paralyse an enemy) and aircrafts that surpasses everything existing in the rest of the world. Allan Kämpe becomes a technological 'superman' but also an ordinary person when he doesn't have his technical equipment around.

With a new stack of comics pages I returned to Steinsvik at Bull's. This time he looked closer at my production and immediately offered me employment with twice the pay I had at the drawing office. The firm in Sundbyberg would have to find their catalogue artist somewhere else.

I entered a new world - with a wonderful scent of printing ink, with stacks of comics pages to be read long before they found their way to the newspapers. And I was finally an artist!

The office rooms we see in the film must be the editorial office of Bull's and thus the office of the 1940's pulp *Jules Verne Magasinet*. In the beginning of the film we see how Eugen enters a No 3, and Bull's Press Service was located on Tunnelgatan ("Tunnel Street" - actually the street where Prime Minister Olof Palme was later murdered) No 3. We don't see him leave so the "action" (Eugen entering, thinking of what to do, then drawing and finally getting a paycheck) must be in their office building. The person giving him the check should be Bjarne Steinsvik since he is the one mentioned by Eugen (other candidates would be

Anders Byttner, Gunnar Fahlbæns and Olle Edner, who also worked at Bull's). In the youtubers' comments to the film we learn that Eugen's artist friend Charlie Bood was behind the camera and we can surmise it must be from the spring or summer of 1943. The film is said to have been made to "launch Allan Kämpe", who was invented in December 1942. The film shows summer or spring weather so it must be from that period in 1943. Eugen was 20 at the time.

Eugen Semitjov was the son of the Russian immigrant Vladimir Semitjov, who himself was an sf



"Tex on Dangerous Tracks", one of Eugen's sf novels. See those rockets rise!



author (he wrote hundreds of short stories in the weeklies and a few not too bad novels (see the cover of one). The in itself interesting adventures of the Semitjov family is detailed in *Viktor Somovs Dagbok* ("Viktor Somov's



Success! The comics hero reaches top billing on the magazine's sales poster!

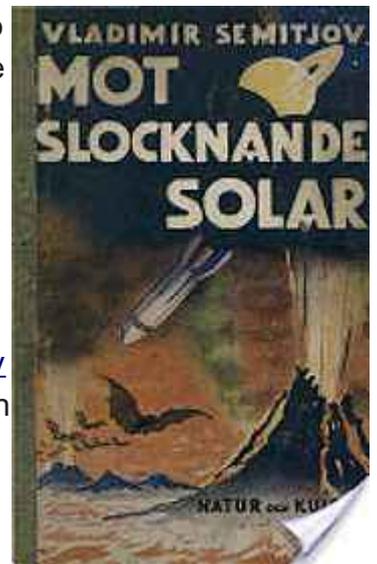
Diary", from Vladimir's diary notes, compiled by Eugen and I believe also his brother Volodja). Somov was a pseudonym Vladimir used sometimes.

More about Eugen

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

. (However, Wikipedia is misleading, as often is the case. The note "using illustrations by known Space artists such as..." implies

Eugen filled his many books with *other* artists. It wasn't so. He was a very skilled artist and illustrated virtually everything



"To Dying Suns", an sf novel by Genie's father.

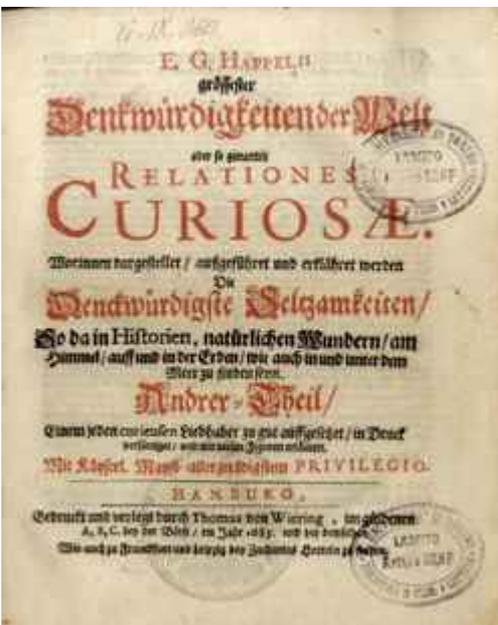
himself.) Beside Allan Kämpe, Eugen made illustrations for *Jules Verne Magasinet* when he worked for Bull's. He eg made covers for *JVM* with his impression of an atomic bomb explosion after Hiroshima.

In the 1950's he saw the space age he had been dreaming of arriving and began writing articles for the weeklies about it - long before Sputnik! Since he was of Russian descent he knew their language and thus had a big advantage in digging up information about their space program. He continued to cover space in books and articles for many years and for this he was rewarded with the Swedish Pulitzer equivalent! A true legend.

And his film must be the earliest amateur film with connections to Swedish science fiction - possibly the first of it's kind anywhere!

Early Mags of the Fantastic

I'm a bit of a skiffy and fandom historian. I have through the years for example done quite a lot of research about the history of magazines of science fiction or fantasy or fantastic tales. And not only that, I have also covered the Atomic Noah club from 1945, the Vår Rymd fanzine from 1952, been digging into the history of Denis Lindbohm's Strate-Organisation club of 1949 - all of that re-writing early Swedish fandom history! - and Europe's first Tolkien Society in Gothenburg from 1969. I've written about the futuristic "Rigoletto conference" of 1956 and the scientist Anders Celsius' antique sf novel outline. And most of all, I've written the huge *Fandboken* fancylopedia (ca 1 MB in length).



Now, here we'll turn to the magazines, a chronological summary of most of the things I have found this far regarding early Swedish publishing with some connection to fantastic tales . It'll have to be rather brief, without all details I have found.

I was inspired by the recent realisation that there was a whole genre of "fantastic" magazines in Britain in the 18th and 19th Century! They were, as I understand, called "marvellous" or "wonderful" - as in full of wonders - magazines.

These "marvellous" magazines may all have started with one of my first finds, the German *Relationes Curiosae* (Latin for "curious news") from 1682, the very same year translated to Swedish and re-published in Stockholm. I wrote about it already in 1998, in the SF Foundation journal *Foundation* No 72. The German edition of RC bound in one volume is available in facsimile here, if you read

German (and old style blackletter type) :

<https://archive.org/details/imageGIX360bMiscellaneaOpal>

A previous article by me on early magazines:

<http://www.freelists.org/post/skriva/Notes-on-early-sff-magazines>

Here's some notes I have come across about the mentioned "marv

<https://aforteantinthearchives.wordpress.com/category/literature/>

"1764-65 *The Wonderful Magazine, or Marvellous Chronicle, Consis*
Come Under the Denomination of Miraculous! Queer! Odd! Strange.
Absurd! Out o' The Way! and Unaccountable!"

"1793-95 *Wonderful Magazine and Marvellous Chronicle... Containi*
Most Wonderful Productions and... Events That Have Ever Happen

"1802-07 *New, Original and Complete Wonderful Museum & Magaz*
Illustration from Relationes
Curiosae, people living in trees...

"1802-08 *Wonderful and Scientific Museum, or Magazine of Remarkable and Eccentric Characters.*
London, 6 vols. RS Kirby and Alexander Hogg."

More titles are mentioned. We also find this (page 10)

http://sites.cardiff.ac.uk/romtextv2/files/2013/02/cc09_n01.pdf

"*Marvellous Magazine and a Compendium of Prodigies (1802-*
04). The Marvellous Magazine consisted of twenty-four Gothic
Pieces"



For me "gothic" tales are horror stories (ghosts, vampires, an occasional Frankenstein monster, etc) , so this clearly indicates a magazine devoted to the fantastic genre. It

seems there in the 17/18th century was a whole bunch of these "marvellous" or "wonderful" magazines. I assume they wrote about ghosts, vampires, fantasy folklore, maybe

having reports from far away imaginary countries (in the tradition of Thomas More's Utopia or Jonathan Swift's Gulliver's Travels).

Here's *Marvellous Magazine* from 1822, or "Entertaining miscellany: recording occurrences in providence, nature, and art" <https://archive.org/details/marvellousmagazi1182unse/page/n>

Tonight's weather forecast: It will be dark.

Now we come to Swedish variants from the same era. Candidates include *Then Swänska Argus* ("The Swedish Argus", 1732-34 + later magazines with "Argus" in their names) by Olof von Dalin which eg contained a history of Sweden in the form of a fairy tale about a horse. Or CG Gjörwell's *Magazin för Svenska Ungdomen* ("Magazine for Swedish Youth", one issue in 1777) and later *Weckoblad för Svenska Ungdomen* ("Weekly for Swedish Youth", 102 issues 1785 and on) which among other things had the serial "Robinson the Younger", which must be a follow-up to Daniel Defoe's well-known fantasy-bordering tale.



I have found, eg through roaming through the catalogue of the Royal Library in Stockholm, a number of Swedish (story?) magazines through the 19th Century, of which at least some must have published "fantastic" literature - since that was a popular genre at the time.

We have titles like *Phosphoros* (1810-13), *Spöket* ("The Ghost", 1817), *Journal för Animal Magnetism* (1815-17), *Laterna Magica* (1826), *Kosmorama* (1834-36), *Lekkamraten - vald samling af sagor och berättelser för barn* ("Playmate - Selected Collection of Fairy Tales and Stories for Children", 1834-36), *Frey - tidskrift för vetenskap och konst* ("- Magazine for Science And Art" (1845), *Kuku - poetiskt bibliotek för ungherrar* ("- Poetic Library for Young Gentlemen", 1849), *Talltrasten* ("The Pine Trush", 1866), *Framtiden* ("The Future", 1869-71, but it seems to have been a general culture and sobority magazine), *Blixten* ("The Flash", 1889-92), *Äfventyrens värld* ("The World of Adventure", 1889-91), *Kamraten* ("The Comrade", 1893-1911), *Sveriges Framtid* ("Sweden's

Future", 1895-97), *Saga* (1894, 1897-1944, an annual), *Bredablick - skönlitterär-vetenskaplig tidskrift för alla* ("Broadview - Fiction-Scientific Magazine for All", 1899-1903), *Xxe seklet* ("Xth Century", 1902-04, a "spiritual" magazine), *Kring aftonlampan* ("Around the Nightlight", 1899).

Plus a lot of children's magazines which I don't list here. Many of these magazines would be for culture or political debate, but would also fictional contents sometimes. *Talltrasten* should be of special interest, since it was published by one Emily Nonnen known to write "fables and fantastic stories" (among them an early zombie story!). Excerpts are available at

<https://archive.org/details/talltrasten01nonnenemily> . I've had the opportunity to study *Bredablick* and can note that it had mostly popular science articles - but also

sometimes a piece of fiction. *Kring aftonlampan* is claimed to have contained a bit of scary horror tales for cosy evenings. *Kamraten* was the membership magazine for a sports and youth activity organisation which definitely sometimes contained fantastic tales. Sam J Lundwall has written about it in his *Jules Verne Magasinet*.

Another thing Sam J has also written about is a claimed sf magazine named *Stella* ("1886-88") but despite very extensive research, nobody has found the slightest trace of it. Hans Persson has covered this probable hoax in great detail Use Google Translate on: <https://vetsaga.se/?p=29>

Apart from noting the existence of the "marvellous" magazines, I haven't done much research into English language candidates for "fantastic story" magazines in the 19th Century. They should be say 25 times as many as their Swedish counterparts, and



digging into that would be a bit too much for me. But there is probably a lot of interesting finds to make and it's a field which would deserve much more research.

My complete list, in Swedish including the children's magazines, is here:

<https://www.freelists.org/post/skriva/Tidiga-sv-tidskr-med-mjlig-sffsanknytning> It's a list of early Swedish magazines which *may*(and in the majority of cases did) contain fiction, of which one can expect some being sf or fantasy or horror. It's for the 19th century not a list of "fantastic" magazines, of course (except perhaps for *Relationes Curiosae* and *Talltrasten*). Use Google Translate if you're interested. A much shorter list in English with the "best" candidates for sf/fantasy magazines is here <https://outlook.live.com/mail/deeplink?popoutv2=1&version=2019031801.05>

If we move into the 20th Century it becomes more interesting. We have *Mellan fantasi och verklighet* ("Between Fantasy and Reality", 1905-16) which was a supplement to the weekly *Allers*. It often had fantastic tales, but it was hardly a magazine, because when I checked it at the Royal Library I found that it was only one single sheet "thick" - not much of a magazine.

Another find is the magazine *Solstrålen* ("Sunbeam", 1906-09) which was a magazine for kids and Sagostunds rörelsen ("Time for Fairy Tales Movement") and is described as a "mix of verse, fables and fairy tales...Sunbeam had Indian sagas, folk tales, fairy-tales about princesses and kings". It was from an organisation aiming to entertain children with fairy-tales, so one would expect its publication to contain a lot of that, No 1 is available here http://www.arbark.se/pdf_wrd/01-solstralen-1906.pdf

A lot has been said about the illustrious Otto Witt's magazine *Hugin* (1916-20). However, I would call it more of a popular science/technology magazine, which sometimes had a story of fiction, written by Witt himself (who also wrote a number of sf novels separately published). *Äventyr* ("Adventure"), 1920-21) came around the same time, a story magazine with "exotic adventures", some with "fantastic" contents.

There was also a lot of fantasy among the adventure stories in *Fantasy och verklighet* ("Fantasy and Reality", 1921), especially in the first issues of the total of 12 that were published.

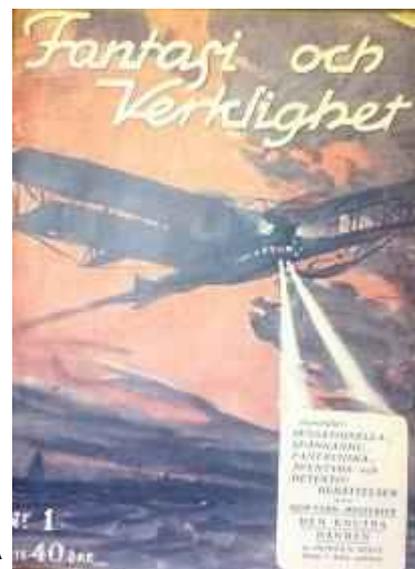
In 1924 there was a magazine named *Fantasi* ("Fantasy", it also means "Imagination"). The Royal Library catalogue says 8 issues came and it is described as "the modern weekly...contains: sensational, exciting, fantastic, adventure and detective stories" by eg AC Doyle, EA Poe, HG Wells. Another source says it had "articles about fashion, film brief short stories (mostly romance), jokes, etc. Perhaps a little horror in some of the stories." But it wasn't to be found at the Royal Library, unfortunately.

Spökjournalen ("The Ghost Journal") later renamed *Mystik-Journalen* ("The Mystique Journal"; 1929-30) was a magazine for "mystique, magic, ghosts and other fenomenom" and not a fiction magazine.

Kriminalmagasinet: fantasi och verklighet ("Crime Magazine: Fantasy and Reality, 1930-31) was a magazine about "true crime".

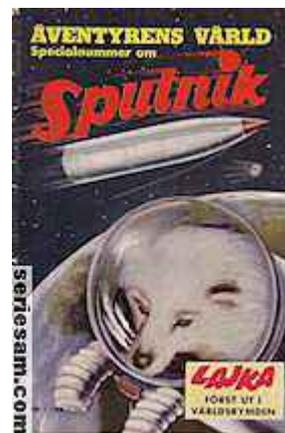
But soon we find what I think is the first Swedish magazine ever to contain virtually 100% material (except editorials and similar) of the fantastic kind, though it was for children. It's *Sagomagasinet* ("The Fairy-tale /or Saga/ Magazine", 1936-38) which was published by the famous publisher family Elander in Gothenburg who also did magazines like *Detektivmagasinet* and *Äventyrsmagasinet* Editor was the well-known John Loren. I've seen it and it has fairy-tales right through (in Swedish we use the word "saga" for fairy tales). Here's more about *Sagomagasinet*

<https://www.freelists.org/post/skriva/Sagomagasinet-193638>



I won't cover the later, known, "true" sf magazines here (*Jules Verne Magasinet, Håpna!, Galaxy, Nya Världar, Nova SF, Aniara*) because they are well-known.

But I'll end with another find: *Äventyrens värld* ("World of adventure", 1957-73) said to cover "space, future, technology, fantasy", though it was only really published for two years. The "issues" 1959-1973 were small "protection issues" sent to the Royal Library to protect the right to the title. Under Swedish law you could protect the rights to your magazine or newspaper name by registering it and do at least four issues/year, so some publishers would do small issues to keep their name rights, only sent to the Royal Library (which is Sweden's national library) and probably university libraries too.

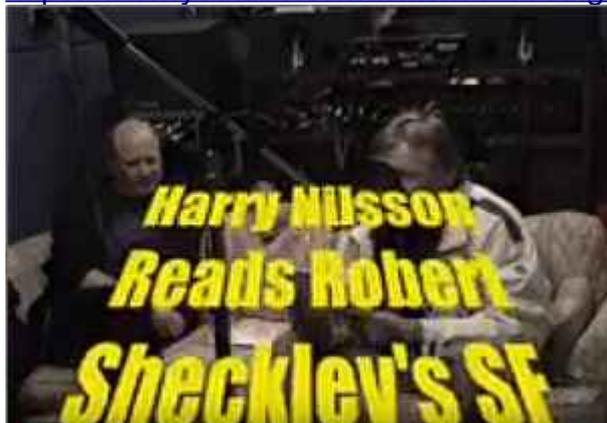


Gold and Nilsson

Constantly roaming Youtube I found the thing below. Youtube is the best thing on the Net! (Unfortunately threatened by new EU regulations... The only positive thing Britain would get out of a Brexit is that they wouldn't have to oblige!)

It's the singer-songwriter Harry Nilsson sitting in a sofa, with Horace Gold's son, reading a short story by Robert Sheckley. (Nilsson is BTW a Swedish name. His paternal grandfather was Swedish.)

<https://www.youtube.com/watch?v=6FK6gVPR8II>



Now, why on Earth would he do that? I dug deeper. It turns out that the son E J Gold was a singer-songwriter himself (maybe some of you knew that already) and was a friend of Harry Nilsson. In fact he has a whole fan site about him, Harryheads.com: <http://www.harryheads.com/>

"I'm the son and heir of Galaxy Science Fiction Magazine's founder & editor, Horace L. Gold. My background is in science fiction, fantasy and book production...During my teens, I was tutored in math by Isaac Asimov, taught magic by Orson Welles ... my Dad's

closest friends were the greats of Science Fiction's Golden Age; Isaac Asimov, Robert A. Heinlein, who was one of my two godfathers -- the other was "uncle" Ron Hubbard, a fantasy writer for Unknown Worlds at the time who had, during the Great Depression, shared an apartment with my Dad Horace and another writer named Damon Knight; along with Ted Sturgeon, Frank Herbert, Bob Sheckley, Bob Silverberg, Fletcher Pratt, L. Sprague deCamp ... Harry was an intense science fiction fan with a special passion for Galaxy SF Magazine."

Asimov, Heinlein, Welles, Hubbard...the lot! And Harry Nilsson, not unknown on the musical scene, was an avid sf fan! But here's a mystery: much of the Harryheads site above is...empty. E J Gold's Wikipedia entry has been deleted, but is available at deletedwiki.com:

http://deletedwiki.com/index.php?title=E._J._Gold

We learn he has been *"an independent spiritual teacher...his published writings such as The American Book of the Dead also demonstrate a strong influence of Tibetan tantric teachings ... Today Gold is one of the older online gamers, who has participated in the production of Quake 2, Dragon's Lair 3D: Return to the Lair, Necronomicon, and other online first-person shooters. He has worked with Quake's Capture The Flag and with Team Fortress"*. He has been a writer and painter too.

Does anyone know what has happened to E J (Eugene Jeffrey) Gold? Has he been in trouble? Why was his Wikipedia entry deleted? Why is his Harry Nilsson fan site mostly empty?

As for the sf fan Harry Nilsson, we here have his song "Spaceman":

<https://www.youtube.com/watch?v=3j8LDZreZ7M>

Nobel news

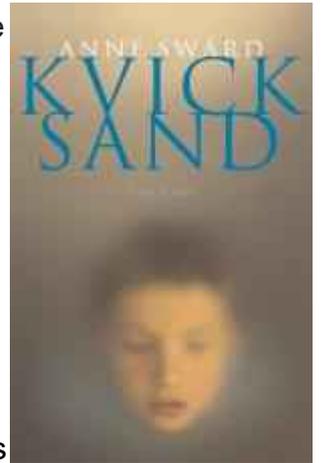
There will be two Nobel Prizes in literature coming autumn, since the 2018 prize was cancelled... because of...well, you know...as I have reported earlier in *Intermission*:

<https://in.reuters.com/article/nobel-prize/swedish-academy-to-award-2018-and-2019-nobel-prizes-for-literature-dn-newspaper-idINKCN1QM14Q>

At the same time, Horace Engdahl has been removed from the new, special Nobel committee (though he says it is "on his own initiative"; he remains in the Swedish Academy). He's been involved in the scandals with some not exactly IQ150 statements.

Two new members have been elected, authors Ellen Mattson and Anne Swärd, who actually writes some skiffy. Swärd's novel *Kvicksand* (Quicksand) is a dystopian tale set in Copenhagen a few decades into the future.

It's good that the Academy has acquired a new member who isn't a stranger to science fiction.



Ökon, March 9-10

In the beginning of March we had a small (or medium-sized by our standards) sf con in Stockholm named Ökon. It was in the Östberga Culture House in a southern suburb (the Ö in the con name comes from that and "kon" is short for "kongress" = convention). I estimate attendance to 85-90 - 95 had pre-registered but ca 10 con badges laid unused on the registration table. GoHs were the Swedish writer Anna Jakobsson Lund and british writer Francis Hardinge.

I'll give you a few notes to the con pictures and tweets I made through Twitter during the con.

It began with an informal warming-up evening in a joint named Whipped Lab in the southern downtown. And I discovered how far fandom has gone Politically Correct! This place advertised itself for having a "social justice club", being "inclusive" and being (half) "vegetarian" - ie the only meat served was fish. My first tweet reflected my worries (note the "Really?"*).

* *Let me explain:*
"Social justice" isn't as easy as flattening all differences between people, which is what those using the term mean. Ironing out everything that make each and every individual unique becomes oppression! And "inclusion" means that others will be excluded, all who aren't in the cosy, tender embrace of Political Correctness. Finally, there is neither moral, health nor environmental reasons to abstain from meat.



Hardinge is in the black hat to the right in the picture. Across the street from Whippet Lab was the recently opened Stockholm's SF Antikvariat for second hand books. To the left you see one of the owners and some of the bookshelves. The had a few extra hours open this evening for the con goers. The store had just obtained a collection of 3000 more books so it was well stocked.

It snowed a little on Saturday, but then the Sun peaked through and shone for most of the weekend. I listened to only 2 or 3 program items all the way through (the program went from 10 am to ca 5pm, but I tended to pop in for just a few minutes on virtually all programs, to get the gist and take a few pictures. For the evenings some gathered on Whippet Lab again (I was only there Friday).



To the left the entrance to the Östberga Culture House, to the right one of the first program items - Eva Holmquist talking about French science fiction comics. It was early so the main program hall was yet far from full. The Culture House was quite cosy, eg with carpeting which meant that shoes were banned indoors (you could borrow slippers at the entrance).



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One of the things I sat through was the panel about *Aniara*, ie the poetry cycle by the Nobel laureate Harry Martinson, with artist Knut Larsson (left) who has drawn

an Aniara comics album, and filmer Hugo Lilja (middle) one of two directors (the other is Pella Kågerman) for a new Swedish sf film based on the poetry. An official trailer has been released for the new Swedish sf film Aniara (<http://www.shelf-awareness.com/ct/uz6520702Biz39958276>) It's about a ship that's supposed to save people from an Atomic War by getting them to Mars. The trip is supposed to take just in three weeks, but a meteor knocks them off course and they are thrown into a trip to eternity without being able to turn back. Aniara has already been shown on international film festivals, it premiered in Sweden in February and I believe I read it will open in the US in May. See the poster (above). Some snippets from the panel

- The idea of making a film of this poetry cycle came when the mother of co-director Pella Kågerman was ill and in hospital. She began reading Aniara for her in a style described as "book playing" as she, the mother, other patients took up or represented different characters in the story.

- It was of course difficult to transform poetry into film manuscript prose. Very little of the actual lines in the work was used. The story itself was instead interpreted, re-created as normal storytelling.

- A lot of the set are normal (but new, futuristically designed) buildings in Stockholm. It started when they noted that a certain part of a mall near Aniara Square (there is one, and Martinson lived nearby!) would fit in the film. They also used the new, giant Mall of Scandinavia and a Finland ferry.

- They ran into trouble ending the film. Things were missing, other stuff must me shot again. But they managed to get some new money (the budget was always very modest) and film what was needed. Some of the last stuff were shot in the directors living room...

I have BTW written a long essay about Harry Martinson, Aniara and his connection to Sweden's first sf club, Atomic Noah, founded in 1945, which right after Hiroshima wanted to construct rockets to rescue Mankind to another planet in fear of a nuclear war - clearly an inspiration for Aniara. It has been mentioned before in *Intermission* earlier, eg here in one of the "open" mailings:

<http://www.efanzines.com/eapa/eapa162.pdf>



Above a socialising corner for Ökon. One big, big drawback was the absence of a bar! It was rumoured a pizzeria nearby had bheer and wine rights, but nobody went there. I maintain that blog is an integral part of fandom, especially in the evenings..but, well, Ökon had no evenings! Just you study fandom history when it comes to blog! Room parties! The Bheer Can Tower to the Moon! The Knights of S:t Fanthony Initiation! Nuclear Fizz! Fandom has never been and shouldn't become a sobriety society. Period. Fans are freethinkers and a bit of mavericks, but as politicians with unasked

for do-gooder attitudes try pressure ordinary decent folks to lose the booze, we low life should naturally react with "no thanks - take your morality and stick it up Uranus!"

Another thing I sat through was the Coffee Klatsch with GoH Francis Hardinge. Someone had baked a gold-sprinkled cake to the coffee, which she as guest got the honour to cut. She talked about her writing and we learned that there are still some spots in Britain where they deliver milk to the

door, though the practice (which I remember from my summer stays in England in the 1970s) has been largely abandoned. She wrote a spy novel at the age of 13, without knowing anything about the subject. She does a story outline before starting (wise!) and "aims to write 9 to 5, but miss..." Overall, she seemed like a nice and jolly lady.

Other stuff in the program included panels and talks about: Alternate facts and fake news, Alien the film 40 years, a panel about writing (I heard a bit of that), Young Adult horror. There were two GoH interviews and a panel called "My Favourite Spaceship". My favourite is the

bheer driven spaceship from Poul Anderson's *The Makeshift Rocket*.

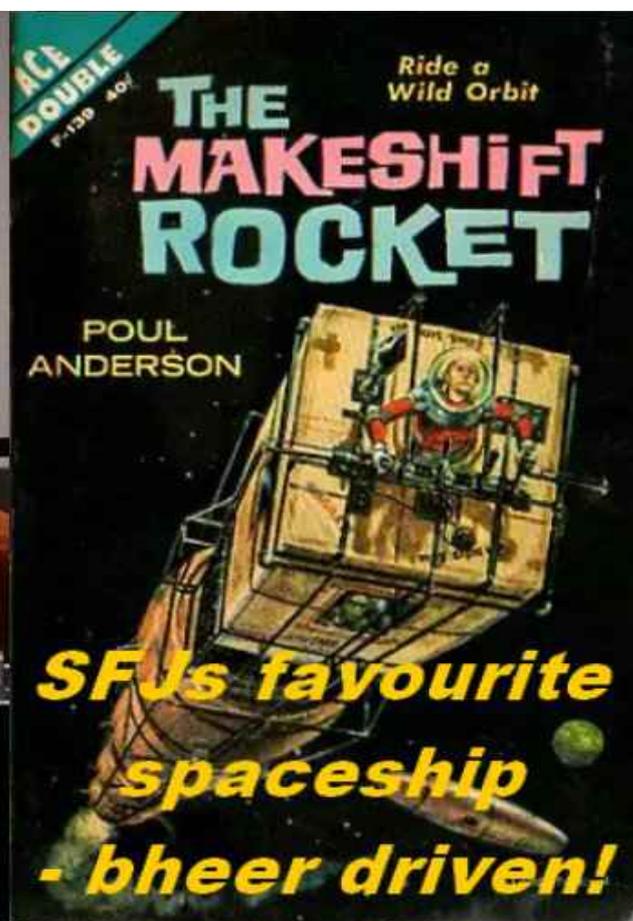
Hardinge noted that if she doesn't have a plot plan she'll "become bored 2/3rds into the story get lost". She has a long startup stretch for books, weeks, months and does a lot of brainstorming. She also likes deadlines, because that gives her something to concentrate on (she obeys them, and isn't like Douglas Adams who liked "the sound of deadlines swoshing by...").



ÖKON GoH F Hardinge cuts Gold Cake during coffee klatsch



Hardinge & Lund on their writing



SFJs favourite spaceship - bheer driven!



Con chair Carolina (right) closing the con. Ylva S (left) being happy for receiving the European SF Society translator award.

To sum up: nice little con with serious program. There was a little program book. The site was cosy, a bit small, probably couldn't take more than ca 100. Being a bit closer to town would have been more practical.

What I missed is a bit of more "fannish" program - quiz shows, "silly games", that kind of things - and a bar. That Whippet Lab place was totally separated from the convention.

We should make fandom *more fannish again!*

Malicing Moments

Robin Usher: I like Heinlein too. And I remember *Thunderbirds*, but think it was silly. I didn't like *Star Trek* in the beginning, but have become much more tolerant to it. *Star Trek* becomes much better when you compare it with much of the other junk that is on the telly. Unfortunately, I believe religion has been responsible for too many wars during history. BTW, I still think you should change your zine layout; the background makes it hard to read, the text is too small and three columns makes you scroll too much. (BTW, Malicing Moments is just anagram for "Mailing comments". Ain't I clever!)

William McCabe: About Swedish pop lyrics writers... Well, it's probably true that most of the lyrics are rather meaningless, and 95% of all pop lyrics are clichés about love, lost love, longing for love or in that area. However, one lyrics writer who hasn't been too bad is Björn Ulvaeus of ABBA. He tells interesting stories, like "The Winner Takes it All" written in the middle of his divorce from Agnetha and telling that story, "Thank You for the Music" about a shy, boring girl who comes to her right when she meets music, or "Does Your Mother Know", telling kids to be on their watch if a much older person shows interest. His lyrics later reached new heights in the emigrant musical "Kristina från Duvemåla". Here is, in Swedish but with a translation, his "The Gold Turned to Sand", about failed gold-digging dreams: <https://www.youtube.com/watch?v=jzsUxUhBCtE>. I don't think Linux has yet caught up with Windows (which is a mess, BTW) but I think Android - which is Linux-based as I understand - has a chance to overtake Windows in the future. I know about the Archive.org videos but haven't had time to go through it all yet. BTW, some videos you may think are illegal there (or on Youtube) are legal - at least in the US. The reason is something like this: old US law put stuff in the public domain after 28 years. You could prolong it for another 28 years (to a total of 56 year) with a re-registration. But when they changed their laws to longer copyright periods (blame Hitler and Disney!) the Congress refused to make the new laws retroactive. For old US material, the old public domain periods still applies - which for most material gives the cut-off year 1963. Most stuff published before 1963 is one-period 28-year protected which has lapsed. Unless a re-registration has been made (which was rare) it is in the public domain and may be copied legally. I'm angry at media industry's constant push for longer "protection" periods and narrower fair use - that must be stopped and

pushed back. Information is ultimately a resource for all Mankind. (Of course copyright should exist, but here must be *limits* to it.)

Garth Spencer: You sound disappointed with life. Don't. There's always fandom! Will Canada change to 70 years of copyright? There are bad things around copyright happening in the EU now - attempts to force webhosts to pay licenses, filter out possible copyright material etc. The immaterial rights industry has too much power. We should have copyright, alright, but the periods of protection are too long and there should be more room for reasonable, private - what we call - fair use. Yes, Sam J recorded and sang. I have heard him live, on a con in Copenhagen in 1980. He did short films, one feature film for TV, did TV programs, etc, but all of that in the 60's and until the first few years of the 1970's. You are welcome to use my article or any fanhistorical pieces by me in *Intermission* for fanhistory website purposes! (There's more in this issue.) I have just one request: if you do, send me your edited version, because I may have corrections and most of all - additions! I find more info all the time about the different fandom and sf history things I cover. You should also look for my fandom history articles in *Mimosa* in the 1990's - they are online.

Events Gallery

March 7 I went to seminar about housing, "From the Folk Home to Housing Crisis" Here with one of the speakers, Jan Jörmark, a bit of an architect historian who has written a couple of books about abandoned buildings and sites. Incompetent politics and population increase has lead Sweden to a quite bad housing shortage and high real estate prices.



Later the same day I went to seminar about Fake

News and disinformation on the net, arranged by the thinktank Fores. The woman is Emma Frans, who has written a book on the subject and the bald man is James Savage, one of the founders of the international - I think they are present in ca 20 countries - news site TheLocal, which was founded in Sweden in 2004. Interesting. Fake info has become a big problem, with Russian Troll factories, Chinese government sponsored propaganda, neo-nationalist populist rants and much else. Personally, I can always (I think) separate facts from fairy tales...but how about everyone else? Not so sure.

Margaretha (middle), daughter of famous actor Thor Modéen (see Feb issue), on a gallery opening March 8, a debut poet showing his work. (His poetry was actually rather good, says my lyrical friend Comet John Benzene jr...)



DON'T WAIT...PANIC NOW!



Winner of the 2016 Astrid Lindgren Memorial Award, Meg Rosoff, on a Stockholm visit. Interviewed in the Rønnells bookshop. She was quite fun. When she received the award, worth \$500.000 (one of the biggest awards in the world for children's literature) she couldn't believe it. "They must have run out of candidates", she said.



*Japanese-German author Yoko Takwada on the Goethe Institute in Stockholm, March 13. Born in Japan, but living in Germany the last 26 years (and she writes in German). Her *The Memoirs of a Polar Bear* had just been published in Swedish. It's a sort of political fairy-tale for grown-ups, about three generations of polar bears in Zoos writing (!) their recollections of modern history, life in the USSR, the fall of the Berlin Wall and so on. One of the bears in the book was a real one in the Berlin Zoo (in the picture, with the zoo keeper), but of course he wasn't very good handling a keyboard...*

**To serve man. Rare.
With gravy.**



The yearly business meeting for the Short Story Masters club I'm a member of. Seven of ten members attending. From left to right: Ulf Broberg, Kjell Genberg, Niki Loong, Cecilia Wennerström, Helena Sigander (chairman), Ulf Durling - and me behind the camera. Ulf D read a very funny and existentialist financial report. We elected Ulla Trenter as honorary member, I received grants for prize money to the Fantastic Short Story Competition (which this year is on for the 20th time!), we decided details for our next anthology and afterwards we had a nice buffet of Lebanese food prepared by Niki.

The Future Is Here was the name of an exhibition at the Museum for Architecture and Design (known as ArkDes) March 20. Hundreds of people turned up at the opening evening. The exhibition was full of futuristic technology. Electrical vehicles. Virtual Reality. New Ways to use mobile phones. Suitcase-sized DNA sequenzer. Models of futuristic towns. Spaceships. Satellites. A model of a future Mars colony. And so on. They also had shelves of "futuristic" literature (one of them in the picture, where was one more bookcase also) and I noticed that ca 1/3 of it was science fiction: Asimov, Bradbury, Heinlein, Clarke, Niven, Gibson...all of the greats.

Since you have a propeller on your head, you must be a fan!



EAPA MEMBERSHIP APPLICATION FORM

Since I want this issue to be 20 pages I've decided to add this. Instructions:

a) Before you begin read through everything.

b) Follow the instructions and fill in your answers truthfully, so help you Roscoe!

c) And cross your fingers that you'll be accepted into this exclusive group of elite BNFs!

1. What's your name? _____

2. Come on! Your REAL name! _____

3, Your address: _____

4. Zip code: _____

5. Zap code: _____

6. Your E-mail address: _____

7. Your preferred age: _____

8. Your age when you have flown to Alpha Centauri at 0.99c? _____

9. Do you have a Facebook account? _____

10. Why, for heaven's sake! _____

11. Titles of some fanzines you have read? _____

12. Did you understand anything in them? _____

13. Are you or have you been a member of a columnist organisation? _____

14. Do you know the way to San José? _____

15. But if you don't like crottled greeps, what did you order them for? _____

16. Hello? _____

17. Are you still there? _____

18. Fine! Let's finish this! _____

19. Considering that we are all made of tiny atoms, which combine into molecular structures, which in even more complex combinations make up our fragile bodies, that give us only a fraction of time on this Earth, which swirls around the Sun, in its turn making an orbit around the Galactic Centre every 230 million years, everything under the contradictory natural laws which we may never fully grasp, all of it seemingly gobsmackingly incomprehensible, what is the meaning of life?

20. Ignore all points 1 to 19! You were told to read everything *first*, right! Just write something interesting, click on "Save as PDF" in your word processor and E-mail it to EAPA OE garth.van.spencer@gmail.com and you're in.

--Ahrvid Engholm

(I can also answer any questions about EAPA, to ahrvid@hotmail.com - don't be a rövhål, join EAPA!)