

INTERMISSION #124

E-zine by Ahrvid Engholm ahrvid@hotmail.com for EAPA, N'APA & some others who don't know what hit them. Enjoy sf/fan history in the issues and ed's sf/fandom newstweets from @SFJournalen. Join NATO, Nagging Anti-Typos Organisation, and support Ukraine's struggle! Comments welcome, maybe in a LoCol if important info (eg sf/fanhhistory). Late August 2022.

Editorial: Little Big Con, Bookday

I usually write something about Putin's insane war here. But any news will be old by the time you read this, so I'll just urge you to *keep supporting Ukraine!* A little higher price on petrol and bread, just for a while, is a small price compared to that we need to *stop the Hitler of today*. This fanzine will continue its *devastating fanzine blockade* against Kremlin until the bastards give up.

But stuff about Russians is in the main story of this's History Corner. Beside learning about the Swedish poet who upgraded from a Turkish prison to Hollywood, you'll hear how Russian Mafia sabotaged Swedish sf writers, in the story of the not too successful Swedish SFWA attempted in the 1990's. Scroll down for this strange story! To this I add other history snippets on authors and literature.

I was on the Stockholm Culture Festival's book table day last week, met Mika of *Futurum* fame and heard horror writers Michael & Gunilla

- hard-working Cultists whom I've known for four decades (as old-time fen) - and made some bargains, among them Vladimir Semitjov's (1930's sf writer covered here earlier) rare non-fiction *How The Universe is Arranged* (1938), a first edition of Harry Martinson's Aniara-prequel *Cikada* (also intermissioned earlier) and essays by Albert Einstein. And the week before we had Ökon 3

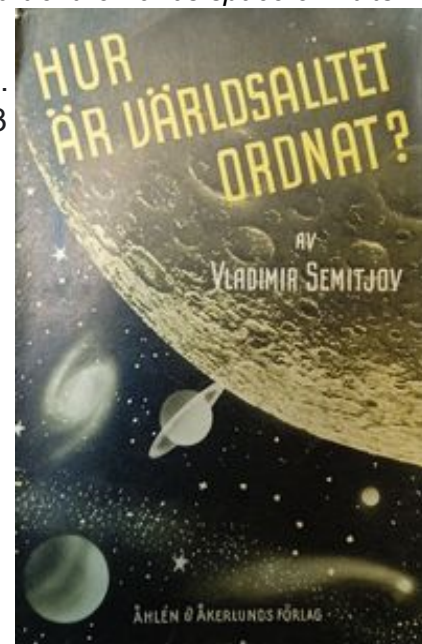
(Swecon) here, a streetcar ride from downtown Stockholm. It was really a minicon (1 and 2 had 40-50 attendees) upgraded to a Swecon. The blasted virus gave zero bids for the 2022 Swecon, but as Ökon was still on it was upgraded. As an upscaled minicon, it had ca 100 con-hungry souls (incl 2.5 foreigners, 1 Norwegian, 2 from UK, but one lived in Stockholm) and local writer GoHs Torill Kornfeldt and Boel Bermann. The sun blazed and I think

most longed for a con again. I grabbed an electricity outlet and managed to produce about 10 tweets from Ökon (check @SFJournalen on Twitter). Random notes:

"When science turned into horror" panel was as much these days very pessimistic, but not from Putin's war - but the merry hypothesis of "global warming". Whatever we do, we can't control the Sun's magnetic field, which



Adding to space in Russia (in #122): Konrad Tsiolkovsky with "steel dirigibles in his garden", a sort of spaceship? Not part of the 1920s space exhibits.



Semitjov explains our universe!



Met famous author Göran Greider at the book earlier) and essays by Albert Einstein. day. We've met before. He likes sf, BTW!



Writer GoH Boel Bermann (r) interviewed on Ökon 3.

decides clouding and albedo by how much cosmic particles reach our atmosphere. The disaster to worry about is a very dangerous, tragic war. *Slava Ukraini! Fucka Ruski!*

The "Changing fandom" panel spoke a lot about net-based cons. I think we should make it simpler. Put a webcam towards main stage and just let it run. Don't charge anything, don't try interactivity, and it can be done in 10 minutes. They also talked about "including" costumers, gamers, toy collectors and the like, to which I'm skeptical. It's silly fringe things and not literature! Then I heard a discussion on "sawmill fantasy", steampunk in this case from the northern east coast of our country where many sawmills popped up in the 19th century. The reception had a box of free copies of the early 1970s classic LP sf paperbacks. I grabbed a bundle with tears of nostalgia. I saw some promoting a new realtime geography GPS game called Turf, which I didn't understand.

One Jesper Stage talked about multi-generation starships, which he thinks will fail when their supplies dwindle as they can't recycle. I think that at the time we can even construct such ships we can manipulate single atoms at will, and we basically never lose atoms. All it takes to *recycle anything* is atoms + energy + ingenuity! While entropy says everything



"Fika" - what we call a coffee break - with GoH Torill Kornfeldt: Miss X.

deteriorates you can overcome it locally by adding energy. Just load your starship with a fusion reactor and enough fuel - if you don't scope it up buzzard jet-like as in Poul Anderson's fine *Tau Zero*.

The yearly Alvar fan award went to Oskar Källner at an award session and some pandemic-postponed Eurocon awards were handed out. I only caught parts of Martin Rundkvist's lecture "Chivalrous knights in the age of steam", but he is usually interesting. I attended the kaffeeklatsch - or we call it *fika* - with Torill Kornfeldt and the GoH interview with Boel Bermann, who is very prolific with short stories! There are 90 (!) of Boel's stories for free - in

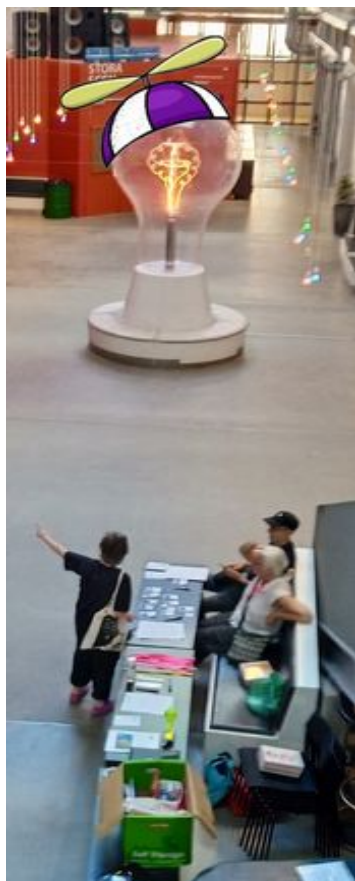
Swedish, alas - on her site <http://boelbermann.se/>). An explanation is that she's in a writing group that often runs short "writing challenges", and the stories resulting - some are just fragments - end up on her site. I then heard a little of the panel "Humanoid robots" and I believe most of the discussion on how to revive mammoths. Being a restless soul I tend to pop in and out on con program items.

The book auction had very varied prices, from 0 to a couple of hundred SEK. I didn't get most I bid on, but five rare 1960s sf mags for 5 SEK (€50) was a bargain. We also had the traditional slide show (patent pending Lars-Olov Strandberg!) even if it's JPGs today. It's always popular, with witty comments from onlookers. Picture shows also work as intro for neofan and train them on what true fandom is.

There were two program tracks (I saw perhaps 1/3), in Swedish since foreign fans were virused away. Ökon 3 was rather nice, reminding me on how cons were a couple of decades ago, when they lacked much of that bureaucracy that infests many bigger cons now. But I missed informal, fannish program: quizzes, games, fannish humor! More fannishness! Roscoe demands! --Ahrvid E, ed
(Late PS on Mikhail Gorbachev. Brave, pragmatic, started reforms which the 1991 coup attempt killed. He had a human face and a place in history for ending the cold war. He would never invade Ukraine, I believe. RIP.)



Ökon freebies, that once brightened our youth!



Ökon entrance & reception.
But who put THAT there?

History Corner: Swedish SF Writers Vs Russian Mafia!

This History Corner will have some newspaper clips last, dealing with literature. But I'll start with exciting stories that perhaps *could* have ended up in the newspapers! Headlines would be something like "The SF Writer Who Went from a Turkish Prison to Hollywood" or "How the Russian Mafia Killed Off Swedish Science Fiction"! It's all connected to the Swedish SF Writers Society (In Swedish, "SF-Författarsällskapet") I with the help of some buddies started in the early 1990s.

I wrote and write short stories myself, first in fanzines, later "pro" debut in *Jules Verne Magasinet* in 1984. I was the short story editor for the pop science mag *Teknikmagasinet*, with an sf story in each issue, as well as editing the Nova SF magazine for some time - until others there crashed it by involving themselves in the big fan fund fraud.

Plans for the society were ambitious, but ebbed after about 1.5 year. It showed that very few where really interested. Of ca 25 mailing in the form to show interest only 5 voted in the last election. And I was myself too occupied with many other things: sf newzine, articles, a BBS, nurturing contacts with Baltic fandom to prepare the regional series Baltcon including work on the Conscience 1993 and 1995, etc. Our fandom was also in deep slump after the fan fund scandal, which also may have contributed.

But for a while we had meetings, with at most half a dozen attendees, a memberzine titled *Futurum* (4 issues, editor Mika Tenhovaara), plans for an E-mail list, a manuscript bureau and a short-lived APA, called SKAPA (it means "create"). I think a

couple of meaningless mailings were produced. The idea was to publish stories and texts to get comments, but people are always lazy with text

comments and analyses. A constitution was proposed, debated and approved by vote...but ballots and paragraphs and such bureaucracy maybe contributed to the society's decline. I've always seen true sf fans as fanarchistic individuals not apt to follow rules or the lead of others. (Sidenote: I'm rather worried about that bureaucracy is growing in convention organising, e.g. using unnecessary "Codes of Conduct" that belittles constitutional rights of expression and exclude fen, ignoring Lex Nycon 1939.)

My *SF-Journalen* newzine had a circulation of about 300 at the time, in 1992, and of course mailed out a form for readers to show their interest. Mika recently found at least these 22 names below from a bundle of forms he had in a binder. I don't think he found all or later forms, so there were probably more, say around 25:

Michael Andersson (Malmö), Robert Andersson (Södertälje), Bengt O Björklund (Stockholm), Anders Blixt (Solna), Kjell Borgström (Bandhagen), Patrik Brinkhäll (Norrtälje), Jörgen Danielsson (Färjestaden), Ahrvid Engholm (Stockholm), Pär

ETT SVENSKT SF-FÖRFATTARSÄLLSKAP!

I Finland finns ett framgångsrikt sf-författarsällskap. Det vore på tiden att vi försökte starta något liknande i Sverige. Science fiction har det svårt just nu. Folk som vill skriva sf har det ännu svårare. Om man är ung och tycker om att skriva sf-noveller finns få ställen att publicera sig.

Det är också svårt att komma i kontakt med andra som gillar att skriva. Och få goda råd och kritik av ens alster.

Alla dessa problem skulle ett sf-författarsällskap kunna lösa!

Strax följer mina tankar om hur det bör fungera. Stödjer du det så fyll i formuläret sist, och skicka in det. Du antecknas då som preliminär medlem och får senare mer information per post.

FÖRSLAG:

- Sällskapet bör vara strikt seriös, och för både amatörer och professionella. Inget fan-tjafs. Syftet skall vara att uppmuntra skrivandet av "fantastiska" noveller (sf, fantasy, horror och liknande).

- Vi utger ett litet medlemsblad, vi har datormöten via E-postnät, och vi har en matrikel där medlemmar anger sina specialintressen inom skrivande och om de är villiga att läsa andras noveller för att ge lektörsomdömen.

- Medlemmar kan skicka noveller till villiga lektörer och få tillbaks dem med omdömen. Man kan själv skapa brevkedjor för att få novellomdömen eller skriva s k round-robin-noveller.

- I övrigt kan vi - i mån av ekonomi - utge enkelt tryckta novellsamlingar med de bästa alstren. Kanske utdela ett novellpris, hålla skrivarseminarier, och annat.

- Administrationen bör vara så enkel som möjligt. Tre ansvariga som sköter all löpande drift. De väljs av medlemmarna via poströstning. Alla frågor som inte gäller löpande drift avgörs också av medlemmarna via poströstning.

- Medlemskravet skall vara att skicka in ett eget litterärt alster och att erlägga en låg medlemsavgift (ca. 50:-) för att bekosta medlemsorgan och matrikel.

Är du intresserad så fyll i nedanstående enkla formulär. Uppgifterna går till den första matrikeln. Skicka med 10:- i sedelform för att täcka nästa utskick. Du räknas som preliminär medlem i och med att du skickar formuläret.

PRELIMINÄR MEDLEMSANSÖKAN:

Namn: PATRIK BRINKHÄLL

Adress: HOLLANDS 2 A

761 40 NORRTÄLJE

Telefon: 0176 - 107 25

Eventuell elektronisk adress: pbr@diab.se

Villig att ge omdömen om andras noveller som lektör (ja/nej?): JA

Några ord om mina skrivintressen:

Skriver helst noveller & låser sf med

glädje & inlevelse. Naturalistisk är jag intresserad

att att utveckla mitt skrivande med sf, skriver naturligt

Övriga synpunkter om sällskapet: FÖR OMDÖMEN PÅ ANDRAS NOVELLER.

MYCKET GOD IDE! HÄR MED EN SKATTENÄRIGT FÖRSLAG.

UPPMUNTRANDE SIDA, SKRIVER VÄRDE GÄR EN ETT DRÖMIGT OCH

FÖRSLAG: VÄRDER VÄRDE GÄR EN ETT DRÖMIGT OCH

Sänd in formuläret till: ALSTER? FÖR. KAN JAG MEDLEMA ATT

JAG ÄR MEDLEM AV EN INVESTERING

116 31 Stockholm

TEL 08-641 34 05

FAX 08-665 31 32 (jobbet); ange AE som mott)

BBS 08-642 40 77

EMAIL ahrvid@sfbbs.edvina.se

Intresserade kallas också till Contact 92 på Nya Epicentrat, 4 januari kl 18.00 (Obs! tiden). Där kommer planer och förslag att diskuteras och utarbetas.

HÄR GÄR EN KONTAKT - HÄR TYVÄR

INTÄLLIGHET. SKRIV!

... "Premilinary membership application":

Name etc? Wanna comment stories? Writing interests? General comments? This copy from Patrik Brinkhäll. "Very good idea" he says. Later you'd get the final application form, with ballot for constitution, officers etc.

Gustavsson (Luleå), Magnus Jacobsson (Umeå), Stefan Mankefors (Uddevalla), Anders Moe (Norway), Bengt Nyman (Stockholm), Hans Persson (Linköping), Joachim Persson (Göteborg), Nils Segerdahl (Uppsala), Raimo Sillanpää (Bromma), Tommy Silverros (Malmö), Dan Strömberg (Haninge), Rolf Strömgren (Saltsjö-Boo), Gunnar Waldestedt (Bromma), Mika Tenhovaara (Södertälje).

There were also some in the periphery. You could pay a preliminary membership fee of 10 SEK (ca 1 Euro or Dollar or Pound) and get the right to vote in preliminary elections of officers and to approve the constitution. It had to be approved by two votes according to its own paragraphs. You could then become full member by paying 5 Euros (ie 50 SEK - cheap, isn't it!) and filling in a form, describing your writing with max 50 words and submit a piece of work, a poem or a fragment of a longer work.

At the time I didn't think it was much of red tape and that 5 Euros was almost symbolic. Near a dozen voted in the first election, but by the second ballot only five bothered.



Me (l) and Mika (r), as we are 2022.

We had a couple of meetings at my place attended by half a dozen.

The most important was a special session during my "microcon" Contact 92, early January 1992, where the draft of the constitution was discussed - at least one thing was amended - and ideas for what the society should do were aired. Before the formal start of the society, I had tried to run a writing study group ("studiecirkel"), among others attended by the famous writer, artist etc - being on TV all the time! - Carl Johan De Geer. He once invited us to a tour of his Meyer Studios, where he and companion Håkan Alexandersson did their Avant Garde films. (Among them was the sf dystopian "Res aldrig på enkel biljett" - "Never Travel on a Single" - where I happened to be thrown in as an extra. But that's another story.) Among others involved early on I remember eg Kjell Borgström (Swedish fandom's outstanding sf poet), Björn Gustavsson (hacker who helped me when my PC had a glitch, later in the 1990s he moved to S:t Petersburg), Håkan Alfredsson (also talented artist, later moving to New York, USA), Rolf Strömgren (who in the 1990s also joined

our little group who went to Lithuanian sf cons) and I think - not sure - Hans Bruggener (amateur filmmaker and horror specialist). I remember Hans helped me with my *Filmfandom* project, a 3 hour VHS collecting Sverifandom fan films. With him I also had a brief, never finished, novel project. Mika Tenhovaara was one

The story of Billy Hayes' unbelievable courage... It couldn't happen...but it did!



A STORY OF TRIUMPH
Midnight Express

The cult movie with a member of our best fanzine of the SF Writers Society.

50 kronor 61 per som medlem

ANSÖKNINGSFORMULAR FÖR MEDLEMSKAP:

Namn: Kjell Borgström

Adress: 601 02 SV. 12 N 5-KR 90 (Bromma)

Telefon: 08/26 574

Ev. elektronisk adress: _____

Villig att ge omdömen om andras noveller som lektor (ja/nej): Ja

50 ord om mina skrivintressen: Förutom ordbokslunden dagbok och diverse, mest att skriva orimade, censuretrade dikter utan versfötter med egen egen fantasi och/eller spaceopera-sf i bland andra ämnen, men gång politiska mer eller mindre, kanske skrivit cirka 2000 varav 600 författa när jag var cirka 20 år senom utlämnat till en (politisk) bekant som hade en slags personlig kränkning. Fått betalt för ett fåtal av dikterna, kanske 3 eller fyra, lågt betalt, mycket lågt (av Sam J. Lundvall) och också genom honom fått flera publicerade i en af-bok utgiven av Aschold och Kärnekull, de kunde inte ens ett gratiex som betalning trots låften (från Sam J. Stadsförlaget anger att du skall skicka in ett eget litterärt alster också. Det trots behöver du dock inte göra just nu.

10fte av honom om kontrakt för

ROSTNING:

På annat ställe i denna publikation presenteras ett stadsförlägg för sällskapet. Förläggat skall antas två gånger med två tredjedels majoritet. Till detta förslag röstar jag:

() Ja () Nej

Styrelsekandidater för de tre olika posterna anges nedan. Du kan rösta på kandidaten eller på en egen icke-nominerad kandidat (en så kallad write-in). Enligt stadsförläggat skall också en revisor finnas, som hämtas från föregående styrelse. Eftersom det inte finns någon föregående styrelse får vi denna första gång välja revisorn, så ett förslag på revisor lämnas också.

Redaktör:

() Mika Henry Tenhovaara

()

Datoransvarig:

() Ahrvid Engholm

()

Kontaktperson:

() Bengt Björklund

()

Revisor:

() Raimo Sillanpää

()

(dock, vem är RAIMO SILLANPÄÄ?)

Finally, "Form to apply for membership". Name/address/tel/E-mail? Want to comment stories? Writing interests? Then follows stuff to cast votes for. This form is from poet Kjell Borgström.

publishers, and excellent short story writer, eg with the short story fanzine named... *Omikron*! He never came to our meetings but was persuaded to do the memberzine, which was named *Futurum*, the grammatical term for "future tense".

But we also had Bengt O Björklund!

This was a special little episode for the SF Writers Society. Bengt was and still is a poet and, shall we say, hippie. In a recent mail exchange he says it was an interesting period for him when he read a lot of sf and also wrote quite a few of the skiffy stuff. He attended a couple of meetings and I have met him in recent years, eg at the screening of a film about him (more film shortly!) and also at the Book Machine poetry anthology evenings, a DIY publishing outfit where you can print your own books cheaply if you do much of the work yourself. But now...wait for it!

Bengt is also a central character in a Hollywood movie! One of the characters in "Midnight Express"!

<https://www.imdb.com/title/tt0077928/> is partly based on him. We read: *Billy Hayes, an American college student, is caught smuggling drugs out of Turkey and thrown into prison.* The film is based on real events and its character Erich is based on Bengt. He was in the same Turkish prison and had also been caught smuggling a small (less than an ounce, he told me) amount of



Bengt O Björklund today, reading poetry.

hashish. He just passed through Turkey and planned to go to India, as all hippies do. I heard the story the very first time we met. The Turkish police smashed his hotel door late at night, due to a tip from the pusher or someone in that circle, to claim some award, as a service to win points with corrupt officers, or something like that.

A documentary was made about Bengt, "My Moon" (29 min, 2017, dir Bahador Shahidi) <https://www.imdb.com/title/tt7286494/>: "A documentary about the artist, poet, musician and hippie Bengt O Björklund who gets 12 years and three months in prison for possession of 30 grams of hash in Istanbul."

It can be found here: <https://vimeo.com/415912959>

He was later transferred to a Swedish prison and released after half a year.

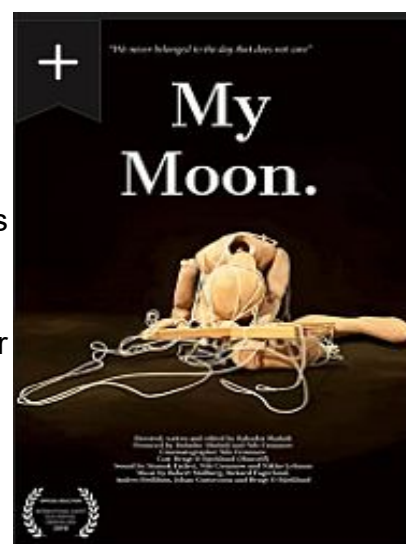
Today he has bushy white beard, and reads poetry at the Book Machine events.

See <https://www.lexikonettamanda.se/show.php?aid=23571/sv/item/?type=person&itemid=531838> (short biography and list of works) and https://sv.wikipedia.org/wiki/Bengt_O_Bj%C3%B6rklund He has written about these adventures too, in the form of the autobiographical poetry book *I Missed Woodstock* (2009), also printed in English by Human Error Publishing 2020. It's an interesting touch to write an autobiography as poetry. Bengt became one of the officers (official contact person) of our society. But his connection to a famous movie wasn't the only odd thing with us...

Enter the Russian mafia!

Fiirst a little more about what we did. Mika recently found files for the four issues he did of our memberzine *Futurum*. I have tried to reconstruct the issues from the files as PDFs, and from this and my so-and-so reliable memory a number of our activities come to light. (Ask me for the *Futurum* PDFs if your interested, but beware: they are in Swedish. *Futurum* #3 seems to be less complete.)

In *Futurum* #1, early 1992, we have the constitution draft, which I wrote. Officers to be elected were an editor (Mika Tenhovaara, as said), a computer manager (me) and a contact person, which Bengt Björklund became, in practice a sort of chairman or secretary to handle daily affairs and correspondence. This informal "board" would run things through correspondence (also E-mail, which now began to spread) but all important



The film about Bengt's life.

Bengt O Björklund

Jag
missade
Woodstock

Den svenska kulturboken om
Erich i Midnatt
Express

*Bengt's autobiographical
poetry collection.*

issues would be voted upon by members after being presented in the memberzine. There was no "chairman" and all in the board would be equal. In an editorial text Mika writes:

Many are skeptical to computers, me too not long ago, but after being acquainted with the word processing software Word Perfect 5.1 I became convinced of the superiority of these machines, at least when it comes to writing... The possibilities are virtually infinite for manipulating the text and producing newsletters and books becomes possible also for amateurs... The memberzine is entirely produced with the help of a computer; the contributions are mailed on diskettes; the layout is done with word processor software, and the stencils are cut with a matrix printer - the cheapest alternative for use at home.

Today Mika commented to me that he *"doesn't really understand how I managed to put A STENCIL into my matrix printer without breaking it, but obviously it was possible."* (I remember using a daisy wheel printer to cut stencils for a time. You just had to be careful with cleaning out all wax dust.)

The first issue suggested activities for the society, such as: reviewing short stories, writing round robin stories, conferences and study groups on writing, having story contests, publishing (such as anthologies - more later), E-conferences. The last pointed to attempts with starting E-mail lists. It was noted: *"Members take part in the activities they find interesting. Every activity shall be financed and administrated by the members themselves in the form that seems suitable"*. I explained the thoughts behind the constitution in a separate article, which also took up ideas from the earlier Contact 92 session. An auditor was added to the draft, as suggested there. All administration would be via mail (later E-mail, I thought, as I saw computers becoming important) since that would be the only way to involve people from the whole country. I also presented a plan for starting a manuscript bureau and finally there is a ballot form for approving the statutes including two different suggestions for our name, either "society" or "association"), to elect officers and setting the membership fee.

Fan Tony Eriksson has a column in *Futurum* #1 where he discusses writing and talks about a novel in progress, which I learn later became his successful *Damsels in Distress* (2007) reviewed in most of the big papers! He had a rather inspiring article about the writing process:

I've been working on Merry Days in Hällybrunn for four years now. Progress is extremely slow. /Mentions working for a local newspaper, but for fiction:/ ... So much more must be said in a novel. There must be so much more in every word, every sentence than in /a newspaper/ article. Literature is concentrated while newspaper language is having the text chatting... /But/ Science fiction isn't really literature, but a sort of disturbance in the brain... Without my science fiction deficiency in the brain I couldn't write. I wouldn't be able to write about my childhood in Hällbybrunn without the tool of science fiction. The option to go wild. Working across all of the ring. Like a boxer. Waving wide when describing the teeny-weeny. Science fiction is a basis of sorts for fiction, good fiction... You must be standing somewhere when you throw yourself into the unknown. If you write science fiction with spices you must make an effort to make it realistic. If you remain in the reality you can concentrate on the spices.

Futurum #2 came around the summer 1992 and showed that 11 prospective members had voted (officers mentioned already, one Raimo Sillanpää became auditor, an added officer). In this issue one Jörgen Danielsson announced his willingness to handle the manuscript bureau. He gave all details of how it was to be run and there was a form to send in with manuscripts. The bureau never amounted to much, unfortunately.

As the computer guy I wrote a lengthy article about software to help you analyse your prose. I describe a Swedish style analysis application called KIX and shareware programs like Pscribe, PC-Text, PC-Style, Critic and Styled, all for MS-DOS. I offered the members the software if they sent me

FUTURUM nr 1

Futurum är medlemsblad för SF-Författarförbundet. Föreningen verkar för skönlitterärt skapande inom science fiction, fantasy, horror och angränsande områden. Bidrag om skrivande, och om angelägenheter rörande föreningen, är välkomna, ansvaret på popper eller på 360 Kb 5 1/4-tums disketter i rent ASCII-format. Denna nummers redaktör: Mika Tenhovaara, Granuvägen 91 2tr 191 64 Södertälje. Skicka eventuella bidrag till honom. Deadline för nästa nummer är ännu inte fastställd.

DATORN SOM HJÄLPMODEL

På senare år har datorrevolutionen gjort att många författare böjats övergå till att använda datorn som redskap i sitt arbete. Många är skeptiska till datorer, vilket jag själv var för inte så länge sedan, men efter att ha stiftat bekantskap med ordbehandlingsprogrammet Word Perfect 5.1, blev jag helt övertygad om dessa maskiners förtjänstfullhet, åtminstone vad gäller skrivande. I ordbehandlingsprogrammet kan man se på datorn som en extra avancerad skrivmaskin, där man ser texten på en skärm i stället för direkt på pappret. Möjligheterna är praktiskt taget oändliga att manipulera texten, och producerandet av nyhetsblad och böcker blir möjligt även för amatörer. Jag var ändå mycket skeptisk, och det berodde helt enkelt på att jag inte riktigt visste vad det innebär att arbeta med dator.

Kanske var man lika skeptisk till skrivmaskiner en gång i tiden, men det är ett ofrånkomligt faktum att de underlättade många sekretärs- och författares arbete. Numera är det nästan otänkbart att skicka in handskrivna manuskript till bokförlag, trots att det var det enda alternativet före 1870-talet, när de första skrivmaskinerna började komma i allmänt bruk. Lektorerna fick traggla igenom handrättats bläckfläckade sidor med skrivstift för att se om de lämpade sig för utgivning. Kanske refererades många dock utan att ha blivit lästa, som fallet ofta är idag.

Datamaskinen underlättar förvisso skrivandet, men det är givetvis ingenting som säger att den därmed blir lättare att producera Stor Litteratur. Det har framförts kritik om att man blir pladdrigare, och skriver slarvigare, när dator används. All kritik i

världen kommer dock inte att hindra utvecklingen. Vi kan lika lite överge en innovation som vi kan gå tillbaka till stensladden för att undvika miljöförorening - därmed inte sagt att jag är en framstegsfanatiker, men måttskillnaden kan helt enkelt inte frivilligt överge uppfinnningar och "förbättringar".

Det kan tyckas att det inte finns något annat alternativ än att anpassa sig till utvecklingen, men det finns inget som hindrar en att skriva för hand. Man kommer inte att utrotas som en dinosaurie för det.

Jag vill ändå rekommendera användandet av datorer för skrivande, åtminstone om man gör det regelbundet. Detta medlemsblad är helt producerat med hjälp av dator; bidragen är inskannade på diskett; layouten är framställd med hjälp av ordbehandlingsprogram, och stencilerna är utskrivna med en matris skrivare - det billigaste alternativet för hemmabruk.

Att vi använder stenciler, som trycks på en minnegraf, är dock en återgång till en äldre, numera praktiskt taget utdöd teknik.

— Mika Tenhovaara

FÖRSLAG TILL STADGAR:

1. Sällskapet (namn avgörs genom röstning!) skall främja skönlitterärt skapande inom science fiction, fantasy, horror och angränsande områden.
2. Medlemskap beviljas efter ansökan till den som är intresserad av att skriva, och som med ansökan bifogar ett eget skönlitterärt alster samt uppgifter till matrikeln. Gällande medlemsavgift erläggs efter att ansökan godkänts och gäller ett år. Inträdesavgift skall stå till sällskapets förfogande för publicering.
3. Löpande ärenden sköts av en styrelse bestående av en redaktör som utger ett medlemsblad, en

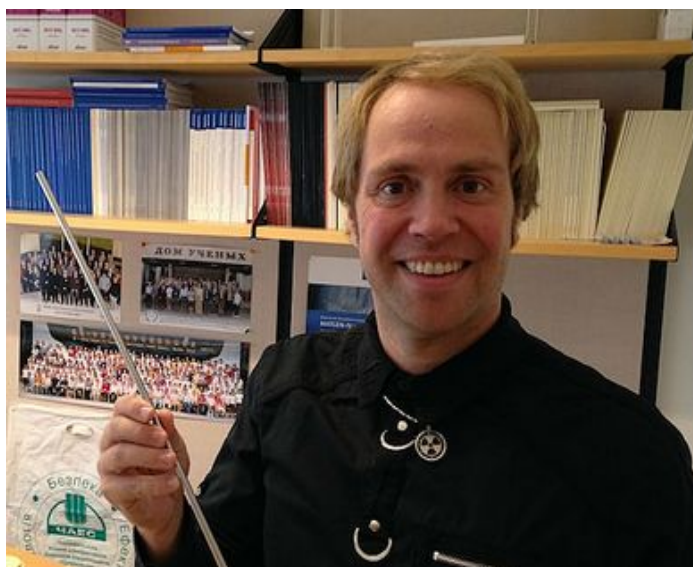
diskettes and postage. Sweden was advanced in computing, I noted, but had an disadvantage *"due to our exotic language, with its strange extra letters that no Americans understand. Possibly with the exception for heavy metal bands."* I also wrote about electronic communication, at the time modem based, and suggested we'd start an E-mail list. I mentioned the *SF-Lovers* list, the oldest one on ARPAnet started in the late 1970s. ARPAnet became Internet so it's the oldest E-mail list anywhere, I believe. My interest in E-communication began with visiting the BBS world in the late 1980s, and I got Internet in 1990 (sent my first Internet E-mail March 6, 1990). Earlier *Intermissions* covered how old-time fan Jacob Palme was involved in early E-comm, and he guested our 1995 Conscience.

I had used a PC for several years and knew such things would be important. I had started a Bulletin Board System of my own, called SF-BBS, on a 286-PC and the BBS software named Waffle. The unique thing with SF-BBS was that it had Internet connection, sort of! Twice a day the computer "polled" a Unix machine with Internet and received and sent Internet E-mail. I believe I also had Fidonet connection, the alternate mail system for hobby computers. (SF BBS ran for a couple of years until the hard drive crashed wildly and I was too occupied to have time to set it all up again. But E-mail had then begun to be offered more widely.)

Rolf Strömgren had a column in *Futurum* #2 about why we read and why we write, eg attacking boring "symbolism" in literature. He mentioned an acclaimed writer who received much praise in high-brow, stuffy reviews but when Rolf tried his book, he found *"Boring paranoia repeated over and over again by a grumpy old man who couldn't distinguish between fantasy and reality"*.

I wrote a short piece on the *"bow-wow, pooh-pooh, ding-dong and yo-he-yo!"* theories about how language started (check <https://www.dailykos.com/stories/2015/5/30/1388932/-Origins-of-Language-The-Bow-Wow-Pooh-Pooh-and-Ding-Dong-Theories>) and there's a LoCol, with letters from Stefan Mankefors, Rolf Strömgren and me discussing the constitution. The other two wanted some minor adjustments (too complicated to go into details here). Last is a ballot for the second vote on the constitution and a manuscript bureau form to fill in for stories you sent.

Futurum #3 probably came around the shift of 1992/1993 and there I have another computer article, presenting more software of use by writers (MS-DOS based, as much of it was before Windows 95) and announcing that SF-BBS now had started an Internet E-mail mailing list which I called *Sfwrite*, with instructions on how to use it. I think it must have been the *first* fandom-connected E-mail list in



Nuclear professor, ex editor of *sf* mag and fan Janne Wallenius. Swedish fandom's Dr Strangelove!

Sverifandom, though not used much. It would however point to later E-list activities.

Here we also learn about that the *sf* convention Conscience 93 is planned (by the Binary Bar gang, see the "Spacetime" collection) and I suggest that we should have a writers workshop during it. I give a quite detailed sketch for such a workshop, like that attendees would provide story texts to be analysed (and those could also be entries in the general short story competition for the convention), writing exercises, lectures by authors from the con and a panel on writing. It would be four sessions for a total of six hours. But I ask someone else to volunteer to do it. I would myself have my hands full with the convention. Nobody came forth to arrange the workshop, so it never came to be alas. It was beginning to become clear that the interest

in the SF Writers Society was rather low...

Futurum #4 reported that only five, down from 11, had sent in ballots. Of these four were the officers already... The issue has poetry by one Monica, I was as always full of ideas and suggested we should start a writers APA (Amateur Press Association, for co-distributed small fanzines) to be named SKAPA ("Create"). Mika presented a long useful list of literary style and form terms. That was great

stuff, which I later would make a slightly expanded version of, but all original research was his.

And now we're getting close to the Russian mafia! In the issue we read:

THE SWEDISH SF WRITERS SOCIETY WANTS ANTHOLOGY CONTRIBUTIONS

From Janne Wallenius who plans to publish a Swedish sf magazine printed in Estonia the Writers Society's Åhrvid Engholm has been offered to print a Swedish sf anthology in Estonia. Printing would cost around 5.50 SEK/copy /about \$€€0.5/ if you print 1000 copies. It would be a two-colour cover paperback."

Ideas for the distribution is discussed and all details about contributions are given: 20-40 000 characters (over here we give text lengths in characters, not "words"), computer files or on paper, the anthology would have space for about ten stories, and deadline was February 15, 1994:

It must be worked-through short stories, with credible characters, living dialogue, exciting ideas, good settings etc. Pure sf is preferred to fantasy or horror. It's preferable with a Swedish setting (perhaps a future one) but so called punch-liners are NOT encouraged.

I had contacts with Janne Wallenius, earlier a fanzine publisher and member of the Trollhättan fan group, and in the 1980s winner in TV's "48 000 SEK Question" on the subject particle physics. He was at the time planning the sf magazine *Aniara*, as he had lived in Estonia and established contacts with a cheap print shop there. The Baltic countries were much cheaper than Sweden (with all the taxes we put on top of everything!) especially in the immediate post-USSR period. Janne is now professor of reactor physics at the Royal Institute of Technology in Stockholm and runs the company Blykalla designing Small Modular Reactors. That's a new generation of nuclear power, which offers dead safe operation and much more short-lived waste - 1000 years of waste storage instead of 100 000 years! Blykalla has recently received a big government grant to build a test plant. Here's Janne on Radio Sweden talking about his nuclear plans, in Swedish though:

<https://sverigesradio.se/avsnitt/1714108>:

Janne Wallenius' nuclear plants - science fiction turns into reality... at age 12 Janne Wallenius decided to develop the environment friendly future nuclear power..In Trollhättan highschool Janne and his friends did an sf fanzine they mailed to their friends. Later studying in Estonia he had a publishing house for sf.

Janne and his co-editor Chris Loneberg launched their *Aniara* magazine in 1994, named after Harry Martinsons space poetry cycle. And the same print shop would do our anthology. Our deadline was one year in advance, so there was plenty of time to write and select the stories, edit the book and so on. I was naturally quite enthusiastic. It would be the second only anthology with original Swedish sf stories, after Sam J Lundwall's *SF på svenska* ("Sf in Swedish", 1977). But what happened was that someone from the local Russian mafia one day walked into the Estonian print shop and said:

"You have nice print shop here. It would be a pity if something happened to it..."

I don't know all details. But those guys had Kalashnikovs, could be "careless with a cigarette" near flammable printing fluid, bribe officials to cause a lot of red tape and trouble, and so on. The printers suddenly began to add huge extra costs to the invoices, Janne told me, no doubt to give the mafia a generous cut. *Aniara* was forced to fold after #2, which was a pity since I and Mika had written a story accepted for the next issue... And of course, there was no anthology either.

As noted our SF Writers Society met a dwindling interest. Few seemed interested. I think Mika was rather tired of doing *Futurum*. The E-mail list had little activity. There was no interest in the suggested workshop. I don't think the manuscript bureau received many stories. Maybe there was too much bureaucracy too, with constitutions, ballots and everything.

We should also remember that at this time there were very few sitting in their chambers and writing science fiction. In the 1980s I had tried to get Swedish stories to *Teknikmagasinet*, and later *Nova SF*, but noted that there were amazingly few manuscripts coming in. I remember my very first attempt to inspire young writers with an early 1980s *Jules Verne Magasinet* article, "How Do You Write, Dude!" (or a similar title).



Aniara, printed in Estonia, pre-Mafia.

Today it's quite different. There are scores of local sf and fantasy writers, some by self-publishing, others published by everything from small to medium to big publishers. A lucky few are even selling abroad! (Stories from the SKRIVA story contest have also appeared in foreign prozines.) I believe the success of Nordic Noir crime fiction to a degree must have overflowed to our fantasy fiction field.

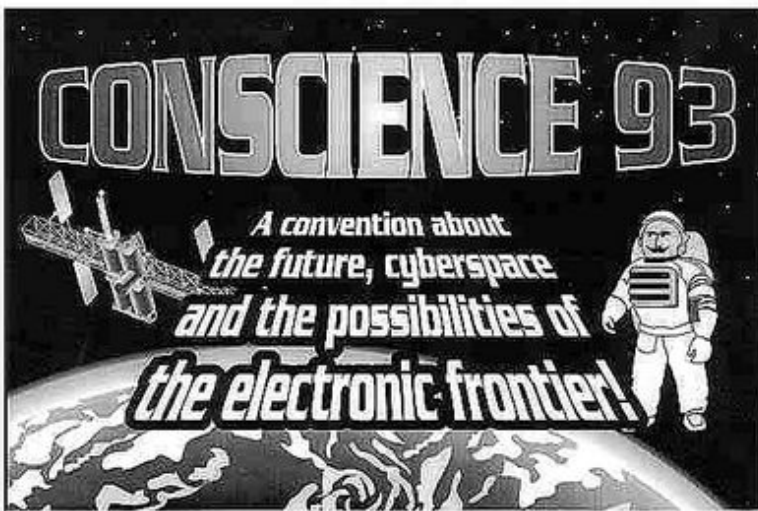
For my own part - promoting the society, coming up with ideas, etc - I was very, very occupied with lots of things. I wrote and translated computer articles (for a time also edited one of the bigger computer magazines), I wrote a couple of computer books, an unfinished How To Write book, fanhistory articles for US zine *Mimosa*, I had my newszine *SF-Journalen*, SF-BBS, other fannish projects like *The Fandbook*, *Filmfandom*, a Nordic fandom E-mail directory called *NESFAD*, the Conscience convention took a lot of work. There wasn't much energy left for the society.

But I think our society could have survived if the anthology project had come through. It was such an interesting and needed thing that I might have tried to borrow some energy from one of Professor Wallenius' atomic power plants to finish it. And if the Russian mafia wasn't around there might have been a second anthology and a third. *Aniara* would have survived too, which would be good. (My and Mika's co-written story has only recently come in my new short story collection *Rumtidsenligt*, "Spacetimey".)

The SF Writers Society disappeared without anyone noticing or regretting it. But the mid to late 1990's was a time when Internet grew exponentially. Fen were getting E-mail accounts to an increasing degree, even if it in the beginning was mostly through modems. E-mail was becoming something, to the cosy noise of *squickerty-beep-scuickerty-throosh-beeep* over the phone. So I started a new E-mail list in the spring of 1997, now named SKRIVA ("Write"), the name being a parallel to SKAPA, the earlier mentioned writers APA.

I have always seen the SKRIVA E-mail list as the successor to the SF Writers Society and it's still running. Most folks go to F***book, Inst*gr*m, Tw*tter etc, but though I'm also on Twitter I have always been fonder of E-mail lists. E-mail has distributed architecture, difficult to censor by private companies' made-up extra censoring "rules" that tend to ignore your constitutional freedom of expression rights. E-mail lists were the first "social media" begun already in the 1970s, and their basic nature and low system demands means they will be the last parts of Internet to go down when Putin the Pig Pushes the Button. E-mail also tend to benefit longer texts, where you take your time to think, instead using of short meaningless babble that bounce back and forth as in other E-media. It's true that E-mail lists are out of fashion and have limited following, but why the heck must you follow what is "popular" like a band of sheep? Less is more. There's a quality in the small.

SKRIVA took up the previous society's idea of a competition. In the year 2000 we began our rather big yearly short story contest, usually getting 100+ entries. It still runs 2022, and is even getting sponsorship for modest cash prizes (from another society, *The Short Story Masters* - nothing to do with our society). I have often noted how writers taking part in the contest have later published a book



CONSCIENCE 93

*A convention about
the future, cyberspace
and the possibilities of
the electronic frontier!*

Jerry Pournelle
Our Guest of Honour, well known science fiction author and columnist in the computer magazine *Byte*.

Mike Jittlov
Special Guest of Honour, maker of the classic film "The Wizard of Speed of Time".

Swedish Guests: Jacob Palmé - earlier sf- and mystery author, later known as the "Father of the Korn system" for computer conferences. Ralph Lundsten - electronic composer, philosopher of life. Carl Johan De Geer - artist, underground filmmaker.

Baltic Guests: A total of seven science fiction activists from Lithuania and Estonia will come, among them the editor of the Lithuanian sf magazine, Rolandas Maskoliūnas, and the editor of Estonian sf magazine, Indrek Rohmeits. They will participate in the founding of the Baltic SF Convention.

The Program includes panels, films, technical demonstrations, exhibitions, bookroom, etc. The convention hall also has a licensed restaurant, and Medborgarhuset is 50 yards from the Metro station "Medborgarplatsen".

Address: Conscience 93, c/o Stådje, Örmingeringen 55B, 132 33 Saltsjö-Boo. Tel: +46 (0)8 641 34 05. E-mail: cons93@sfbbs.edvina.se

Conscience is arranged by Svenska Arbetsgruppen för Algoritmiskörning (SAFA), Science Fiction Journalen and Societät för Teknisk Society Haradim. Fee at the door 300 SEK (for Fri., Sun. 100 SEK ea, Sat. 150 SEK).

MEDBORGARHUSET
The Citizen's House

AUG 13-15

Address: Conscience 93, c/o Jörgen Stådje, Örmingeringen 55B, 132 33 Saltsjö-Boo. E-post: cons93@sfbbs.edvina.se

This con sucked up much of my energy, which unfortunately became a bit detrimental to the writers' society. See how our GoH Pournelle shot the tank-busting Carl Gustaf in #119. We also had half a dozen Ukranian fans guesting!

Bradbury och framtiden

DET VAR 1953 som Ray Bradbury gav ut sin nu översatta novellsamling *Solens gyllene äpplen* (Norstedts, 17:-) i Amerika, samma år som han lät trycka den skräckfyllda framtidsromanen "Fahrenheit 451". Det skulle knappast tro, men det kan vara lärorikt att konstatera faktum. "Fahrenheit 451" är allt mörke och vända, i "Solens gyllene äpplen" finns det knappast mer än en historia som har den stämningen berättelsen om den obotliga fotgängaren som en dimmig kväll i 2033 tas om hand av Psykiatrisk institutet för studier av regressiva tendenser. Visserligen finns där också andra noveller om kommande ogemytlighet, det är bara det att tonen är en helt annan. Någon gång framdeles råkar en man under vård för att han i protest mot alla terroristiska bekvämligheter har tagit sig till att mörda sina radioapparater, sin telefon, sin TV — "den där Medusan som förvandlar en miljard människor till sten varenda kväll så att de bara sitter och fänbligar". Men den historien är satir och komedi: i sin cell kommer vettvillingen äntligen i åtnjutande av den tystnad som så länge har berövats honom. I en annan novell blir själva världsundergången, det definitiva atomexperimentet, en underlig, spröda saga. "erspektivet har sitt centrum hos tre små tanter som sitter på en veranda och broderar och i alla fall är färdiga att blåsas ut.

Nej, någon renodlad skräckförfattare är Bradbury inte — om man inte beslutar sig för att se ett fasans yttersta, förrädiska raffineman i det milda ljus vari han inte sällan höjer det ondas blommar och dödens svampar. Men riktigare är det nog att uppleva honom som en författare med snabba lynneskast och någonting fruktbart oppklarat i sitt förhållande till den genomgripande förändring av livets villkor som han anar. Han känner hemlängtan till den gamla goda verkligheten, och han förfasar sig inte över kejsaren av Kina då denne på sin tid låter avrätta flygmaskinens upp-



Ray Bradbury.

finnare. Men han är fascinerad av allt det okontrollerbara som är på väg, av de sprickor som öppnar sig i tillvaron och låter luft från främmande planeter strömma in. Och han låter ovisheten om framtiden och gränser verka tillbaka också på det förflutna, göra dess trygghet och rationalitet skenbar: tänk om det hemskaste och det ljuvaste som människor drömt om alltid har varit möjligt, fast dolt bakom andra symboler? Så rör han sig framåt och bakåt i tiden, pillar litet med verkligheten, får oss att hicka till eller le osäkert när den plötsligt invaderas av Det Främmande.

Men det kan också hända att han inte rör sig alls, att han stannar här och nu och berättar en enkel historia, text om hur det går till när man på rent vardagsrealistiska grunder kommer underfund med att man har sett en människa för sista gången. Sedan är han förstas inte så litet av illusionist och virtuos, leker ibland obeckymrat med skrämsel och upprihäxeri, blandar symbolerna med samvetslöst fantiserande. Man vet aldrig var man har honom om man inte helt enkelt nöjer sig med att fastslå hans befintlighet i den moderna litteraturens avdelning för suveränt artisteri.

Det finns många goda historier i "Solens gyllene äpplen". Priset tas kanske av "Askemuller", som handlar om en tids-safari år 2055 — eller riktigare med år 2055 som utgångspunkt. Vid det laget kan man nämligen resa bakåt i tiden, fast självfallet bara under jakttagande av stor försiktighet; safarideltagarna kan genom ren okunighet komma att störa arternas utveckling, med oöverskådliga konsekvenser för den framtid som de sedan skall återvända till. Den lidelsefulla söndagsjägaren mr Eckels har skjutit det mesta, nu vill han skjuta en Tyrannosaurus. Skildringen av hans äventyr för miljoner år sedan är synbarligen utmärkt realistisk; den bär — hur

Cont from below:
nästan sannolikt och väl värt att läsa så som Bradbury har berättat det.

I sitt senaste novellurval, *The Day it Rained Forever* (Hart-Davis, London 1959, 16s), ger Bradbury nya belägg för sin solidaritet med grundläggande mänskliga värden men framför allt för sin oroliga och mångtydiga framtidsbesatthet. Han sysslar mer än någonsin med framtiden, den möjliga eller omöjliga, men trollar och skojar mindre ofta än förut. Han är uppenbarligen övertygad om att vår västerländska civilisation är dödsdömd. I en av bokens längsta och styvaste noveller befinner sig ett amerikanskt par på djungelresan den dag då det meddelas att ett blixkrieg har dödat största delen av befolkningen i USA, Västeuropa och Sovjetunionen. Omgivna av jublande infödda blir de två plötsligt bärare av hela den krossade vita rasens skuld; pessimismen är inte total, även om man knappast får något intryck av att de färgades värld kommer att bli bättre än vår. Människolivet och dess outnyttjade chanser består i alla fall, även om de på längre sikt inte kan tryggas annat än genom att föras vidare till andra planeter och kanske andra solsystem. Det är denna övertygelse som kommer Bradbury att skriva så mycket om rymdraketer och främmande världar. Man behöver inte avfärda det som harmlös science fiction. Rycker vi på axlarna åt "Aniara"?

Bradbury förkunnar inte den absoluta tomheten, men inte heller någon sorts tillförsikt. Han vet — liksom vi andra — inte vad han skall tro. Han prövar alternativ, mer eller mindre sannolika, mer eller mindre fantastiska. I en novell från Mars är minnena från jorden, själva sakerna från jorden, det enda som gör kolonistörernas liv utärdligt; i en annan förvandlas de smärtrikt till Marsmänniskor, milda, mörka och gyllenögda, och det är minst lika så gott. Det kan finnas skräckplaneter där den sovande är utlämnad åt gammal mördande ondskap. Det kan finnas planeter som är paradiset bara man inte förgriper sig på dem, bara man älskar dem som man älskar en kvinna. Vi vet inte. Men vi håller på att stiga in i en tid där ingenting är otänkbart utom vår återvändo. Om den tiden berättar Bradbury — mild och gyllenögad, och nu nästan alldeles allvarlig.

BENGT HOLMQUIST

Cont from right:
säger man? — Det självupplevda prägel. Men det fatala är att n Eckels gör ett litet felsteg. En fjärril omkommer tillsammans med den utvalda jätteödlan som i val fall skulle ha dött någon min senare, och vid hemkomsten till tjuguförsta seklet visar det sig nej, det tål inte refereras. Men det är kusligt och omöjligt oc

or two. I hope and believe that the present big interest by emerging writers to hack away in the fantastic genre, to at least some degree has been inspired by SKRIVA's short story competition. When it began 23 years back the present writing boom had not really started. But since then there are a lot of new books by local talents, many new writing sites other short story competitions have sprung up, and we've seen dozens of more anthologies. But our anthology would have been the original first in the new wave, hadn't it been for the Russian mafia!

Which brings us to a another pioneer, journalist and film aficionado Torsten Jungstedt, who was a pioneer anthology editor in the 1950s. Beside running our lone TV channel's film review for years, he did the radio horror show "The Man in Black" and edited several excellent

anthologies with horror and the "fantastic", including sf, from his radio programs. He was also into skiffy in a pioneer presentation of the genre on radio, a half-hour lecture

"From Werewolf to Space Rocket" November 27, 1953 (the breakthrough year in Sweden for these raygun and space yarns) reviewed in Expressen Nov 28:

Torsten Jungstedt's program on sf and its origin was quite skillfully made. Jungstedt had researched it rather thoroughly but had missed that the genre was cultivated in Germany around the turn of the century with partly decent literary results. A knowledgeable listener could have made the reviewer aware of that one of the best of these German books is translated to

Torsten Jungstedts program om science fiction och dess upprinnelse var rätt skickligt hoptrimmat. Jungstedt hade forskat grundligt i skrifterna, men det hade undgått honom att genren odlades i Tyskland kring sekelskiftet, delvis med hyggligt litterärt resultat. En kuning lyssnare har gjort recensenten uppmärksam på att en av de bästa av dessa tyska böcker finns översatt på svenska: "På två planeter" av Kurd Lasswitz.

Lika rafflande som böcker om varulvar och Marsinvånare är följetongen "Jesper Klints underliga resa". Den håller inte måttet psykologisk-litterärt, men man följer den med barnslig spänning ungefär som favoritserien i dagstidningen.

19.45 Från varulv till rymdraket
Något om science-fiction och dess traditioner av Torster Jungstedt.

17.10 Nere i Ray Bradburys källare.
Torsten Jungstedt intervjuar den amerikanske science fiction-förf.

17.50 Maurice Larcanges dragspelsorkester (gram).

TORSTEN JUNGSTEDT

Mannen i svart



RABÉN & SJÖGREN

"Man in Black" (1955) Jungstedt's anthology (from the radio show).

Swedish: On Two Planets by Kurd Lasswitz. Just as exciting as werewolves and Martians is the serial "Jesper Klint's Strange Journey". It's lacking in the psychology-literary but you follow it with childish excitement in the same way as your favourite comic strip in the newspaper.

So we also learn that radio had an sf show for kids (I find no info, but author was probably George Eliasson, who wrote such things at the time). I had more on Torsten Jungstedt in eg *Intermission* #108 and #113, but also stumble upon Jungstedt meeting Ray Bradbury, interviewing him on radio "Down in Ray Bradbury's basement" in Program 1 (we now had a P2 too!). April 16 1960: "Torsten Jungstedt interviews the American sf writer". I found no info on that program, but there is a long article by Jungstedt meeting Bradbury in 1959, that probably is from the same meeting, covered in *Intermission*

#108. In there Bradbury talks about eg LA fandom and meeting Ingrid Bergman, if you're interested. Bradbury was becoming quite respected at the time, as we see in Dagens Nyheter November 11 1959, "Ray Bradbury and the Future". It begins by describing *Fahrenheit 451* and *The Golden Apples of the Sun* and continues:

*He's not a dedicated horror writer - if you disregard an ultimate, treacherous refinement in the mild light by which he often envelops the flowers of evil and the mushrooms of death. Its more correct to see him as a wizard who quickly changes temperament, having something useful and unfinished in the fundamental change in the terms of life that he suspects. He feels a longing for the good old reality, and he startles at the emperor of China when he at the time let the inventor of the flying machine be executed. He is fascinated by everything uncontrollable arriving, by the cracks opening in existence and lets in air from alien planets. And he lets the uncertainty on future and borders go backwards to the past, make it's safety and rationality illusionary; what if the most terrible and wonderful man has always dreamt about have always been possible, but hidden behind other symbols? So he moves forward and backward in time, adjusts reality a little, gives us hiccups and an uncertain smile when it's suddenly invaded by The Unknown. But it also happens he doesn't move at all, that he stops here and now and just tells a simple story, eg how it goes when you based on everyday reality come to the conclusion you have seen a human for the last time. And then he is of course somewhat of an illusionist and virtuosis, sometimes plays around with scare and bewitching without any bother, mixes symbols in unscrupulous imagination. You never know where you have him unless you're satisfied with placing him in the department for superior artistry. There are many good stories in *The Golden Apples of the Sun*. The top one is perhaps "Thunder", about a time travel safari the year 2055 - or rather starting in 2055. You can then travel backwards in time, but of course only if you observe great care; the safari members may through ignorance disturb the evolution of species, with immeasurable consequences for the future they return to. The devoted hunter Mr Eckels has shot most things, and now he wants to shoot a Tyrannosaurus. The tale about his adventures millions of years ago seems notably realistic. It seems - what to say? - being something experienced. The fatal thing is that Eckels makes a little mistake. A butterfly is killed together with the selected dinosaur, that otherwise have died a minute later, and coming back to the 21st century it shows - no, it can't be told. But it is scary and it would impossible and almost probable, worth reading in the way Bradbury tells it. In his latest short story selection *The Day It Rained Forever* Bradbury gives new evidence for his solidarity with basic human values, but most of all for his worries and ambiguous obsession with the future. He deals with the future more than ever, the possible or the impossible, but has less magic and kidding than before. It's obvious he's convinced our western civilisation is doomed. In one of the longest and best stories we have an American couple travelling in the jungle the day it is announced that a Blitz war has killed most of the population in the US, Western Europe and the Soviet Union. Surrounded by cheering locals the two suddenly becomes carriers of all the guilt of the crushed white race; the pessimisms isn't total, even if you don't get the impression that the world of coloured people will become better than ours. Human life and the unexploited possibilities still remain, though it in longer pererspective can't be upheld by other means than by being transferred to other planets and perhaps other solar systems. It is this conviction that makes Bradbury write so much about space rockets and alien worlds. You don't have to denounce it as harmless so called sf. Do we shrug at Anlara? Bradbury doesn't preach absolute emptiness and no confidence either. Like all of us he doesn't know what to believe. He tests alternatives, more or less probable, more or less fantastic. In a story from Mars the memories from Earth, the very objects from Earth, are the only things making the life of the colonists bearable; in another they are painlessly transformed into Martians, mild, dark and golden-eyed, and that is just as good. There may be horror planets where someone asleep is left to an ancient, murderous evil. There may be planets that are a paradise as long as you don't abuse them, but love them the way you love a woman. We don't know. But we are entering a time when nothing is unthinkable except our return. Bradbury tells about that time - mild and golden-eyed, and now almost completely serious.*

A very respectful piece. Bradbury was even mentioned as a possible Nobelist later.

We had a real Nobel laureate - but in physics - who wrote science fiction. Hannes Alfvén was a Swedish physicist who won the 1970 Nobel Prize for his work in magnetohydrodynamics. But he also wrote the dystopian-computers-take-over *The Great Computer* (1968). Mathematics professor and long-time Harry Martinson fan Tord Hall covered it in Svenska Dagbladet December 10, the very day Alfvén received his prize ("from the Kings of His Majesty the Hand..."), "*Hannes Alfvén as Author*". The article starts saying its common for scientists to write popular science, like one Eddington whose "language of atoms" inspired Harry Martinson. You should know that Hall called our genre "vetesaga" (approx "sci-saga"). I skip the intro, and then it goes:

*Hannes Alfvén has beside plasma physics and cosmology also had time for both popular science and sci-sagas. His first book of this kind came already 1950 and was called *Atoms and People*. A new printing with some additions came in 1964 as *The Atom, the Man, the Universe*. Then 1966 came *World - Mirrorworld* and the same year *The Great Computer or The Tale of the Great Computer*, using the pseudonym Olof*

Johannesson. The end of this series, so far, is M70, that came in 1969 and written by the couple Hannes and Kerstin Alfven... With exemplary clarity and pedagogy Alfven covers a huge field. The style is simple with a certain naive innocence, which won't exclude satire... World - Mirrorworld can be seen as continuing the previous book. Oskar Klein's cosmological theory is presented, which is then expanded by Alfven himself. Two theories on the origin of the universe have dominated the debate for several decades, the explosion theory and the theory of the static universe. But that neither cosmology take into account the atomic physics symmetry between "ordinary" matter and so called antimatter becomes clear. /Then a discussion of the science of this./ Alfven uses cybernetics in the form of sci-saga in The Great Computer, on society and its future. Just like that he creates a new word for the "electronic brains", it's one "dator", several "dator". It's a pity this term hasn't been adapted by the nomenclature central which instead has chosen the heavier one "dator", several "datorer" /Words for computer used in Swedish today/ To explain the origin of the computer the author makes an original move: nature can't directly construct a computer with its complicated electronic circuits. He therefore takes a shortcut through biology and and starts the development chain from the first molecule complex to humans. Then begins what the author calls the time of symbiosis - it has just started - and the shift of power goes fast. The basis of the growing dominance of the computers is the mathematical theorem called the sociological complication theorem. Put simply it means that humans aren't competent to to organise

under strecket:

Hannes Alfven, en av årets Nobelpristagare i fysik, hyllas i dag för sina vetenskapliga insatser. Universitetslektor Tord Hall vill i denna artikel komplettera bilden genom att belysa hans verksamhet som populärvetenskaplig författare. Förutom ren populärvetenskap har han ägnat sig åt vetsagan bl. a. i Sagan om den stora datamaskinen, en satir skildrande det hot som vi kan möta i en inte alltför avlägsen framtid.

Av TORD HALL

HANNES ALFVÉN
SOM FÖRFATTARE

Det är numera ganska vanligt att forskarna själva populariserar sin vetenskap utveckling eller senaste landvinningar. Ibland lyckas försöken över förväntan. Astronomer och fysiker som Eddington, Jeans, Hoyle och Gamow har blivit heta över hela världen. Författaren med naturvetenskapliga intressen har fått många uppslag av denna populariseringskonst. T.ex. har Harry Martinson i Antares tagit intryck av Eddingtons uttågningar om "atomernas språk". I mera sällsynta fall har vetenskapsmännen också givit sig in på allmänna litterära fält. Det gäller då nästan alltid vetenskapen, och ofta uppträder författaren under pseudonym. Hannes Alfven har vid sidan av plasmafysik och kosmologi också haft tid över både för populärvetenskap och vetsaga. Hans första bok i dessa ämnen kom redan 1950 och hette "Atomerna och människor". Den trycktes med en del tillägg 1964 i "Atomerna, människor, universum". Sedan kom 1966 "Världen — Spegelvärlden" och samma år "Sagan om den stora datamaskinen" under pseudonymen Oluf Johannesson. Avslutningen på serien är tills vidare "M 70", som kom 1969 och som skrivits av makarna Hannes och Kerstin Alfven. (Dessa fyra böcker finns nu i pockettupplaga.)

De två första är ren populärvetenskap. Titiela Altonen, den första, universum anger i själva verket denna boks disposition. Vad författaren med en villfullton term kallar "komplikationernas långa kedja" består av elementarpartiklarna, som sammansluter sig till atomer, molekyler, celler, växter, djur och till sist till mänskliga samhällen med förmåga att utforska universum.

Det blir ett enormt register, som Alfven behandlar med föredömlig klarhet och stor pedagogisk talang. Stilen är enkel, med en viss naiv oskuldfullhet, som inte utesluter satir. Jag väljer ett exempel: "Det

klara röda ljus som ett neonrör utsänder är väl egentligen avsett att för den tandpastaköpare allmänheten ontala vilket märke den skall välja, men för en fysiker omtalar det i stället hur neonatomen är uppbyggd".

Det är ett känt stildrag att populärvetenskapliga författare citerar klassiker för att belysa sin framställning. Anglosaxare vill gärna Shakespeare eller Carroll, medan Alfven väljer Tegner. Det gör han rätt i, ty Tegner har numera med orätt hamnat i en kulturell halvskymning.

Världen — Spegelvärlden kan ses som en fortsättning på den föregående boken. Vi får en redogörelse för Oskar Kleins kosmologiska teori, som sedan utvecklats vidare av Alfven själv.

Under flera decennier har ju två kosmologier, explosionsteori och teori om det stationära universum, dominerat debatten om världsallets uppkomst och utveckling. Men ingen av dessa kosmologier tar

hänsyn till den ur atomfysiken allt klarare framträdande symmetrien mellan "vanlig" materia och s.k. antimateria. Styrkan hos den Klein-Alfvéniska symmetriska kosmologien ligger bl. a. där, att den bygger på detta empiriskt konstaterade faktum. "Världen" är uppbyggd av den för oss välbekända materien, medan "Spegelvärlden" — den andra halvan — anses vara byggd av antimateria. Kanske består varannan galax — eller t.o.m. varannan stjärna i Vintergatan — av antimateria. Vi har än så länge inga säkra möjligheter att avgöra den saken.

Det är svåra saker Alfven skriver om i denna bok. Men fastän han är liedsfullt engagerad av sitt ämne glömmer han för den skull inte bort pedagogiken. Vi får inte bara en lysande introduktion till den symmetriska kosmologien utan också en översikt av tidigare kosmologier, av materiernas byggande och av plasmafysikens tillämpning på kosmiska frågor.

Världen — Spegelvärlden står i samma klass som Världarnas utveckling av Svante Arrhenius, den första svenska nobelpristagaren. Hans bok tävlade i 1906 års bokförlod med Nils Holgerssons underbara resa, och slog ut både Karlfeldt och Levertin. Den överträffas sedan till sju språk. En jämförelse mellan dessa två böcker skulle belysa både författarna och kosmologiens utveckling, men det är närmast ett ämne för en framtida seminarieuppsats.

Jag vill i stället belysa Alfvens inställning till naturvetenskapen med ett citat: "I själva verket kan man väl knappast begrunda komplikationernas långa kedja utan en viss religiöst färgad vördnad för de naturens under. Och detta under blir så mycket mer fascinerande, som undret inte är något enkelt hokus-pokus. Varje del i kedjan är liten, enkel och självklar — åtminstone är det vetenskapens mål att få den framstä så — men hela kedjan, som dock endast består av

dess enkla länkar, utgör det stora miraklet atomerna — människorna".

I Sagan om den stora datamaskinen tillämpar Alfven i vetenskapens form cybernetiken på samhället och dess kommande utveckling. I förliggande skapar han ett nytt ord för "elektronhjärtorna", nämligen en dator, flera datorer. Det är synd att denna term inte slagit igenom hos nomenklaturcentralen, som i stället valt den mera tungrodda en dator, flera datorer.

För att förklara datans uppkomst gör författaren ett originellt grepp: naturen kan inte direkt konstruera en dator med dess invecledda elektroniska kretsar. Hon går därför en omväg över biologien, och sätter igång hela utvecklingskedjan från de första "levande" molekylkomplexen till människorna. Så börjar vad författaren kallar symbiotiden — den har just nu börjat — och sedan går det snart undan med makroförsättningen.

Grunden för datorernas växande dominans ligger i en matematisk sats som kallas det sociologiska komplikationsteoremet. Det innebär kort och gott att människorna inte är kompetenta att organisera samhället. Maktstyrd, klassistressen, nationella fördomar osv, reser överståtliga hinder.

Men de objektiva datorerna lider inte av sådana mänskliga svagheter. När de väl har blivit varma i plåtarna fortskrider rationaliseringen med ökad takt. Storstäderna avskaffas och författaren gör här en träffande jämförelse mellan jättedatorerna och miljonstäderna: "I båda fall megalomana experiment som snart skulle visa sig vara misslyckade".

Skolor och universitet försvinner också, sedan man genom "teletotal" utan vidare från en "central biblioteksdata" kan få reda på vad man behöver veta, "t.ex. att bo i rymden, aggression som biologiskt arv, vår ökande okunnighet och kulturvetenskapens grundläggande. Analysen av befolkningsproblemen har en obarmhärtig skärpa — än så länge har människligheten försökt sig en gång, samma exponentiella som gäller för t.ex. smögen och mögelsvamparna.

Den övriga analysen är lika klar, fast den nödvändigtvis måste bli kortfattad. M 70 bär studeras av alla som är intresserade av samhällsfrågor. Den undersöker ett livsavgörande problem, som fått en poetisk och minimalistisk formulering: "Konvergerar framtidens integral eller inte?"

Men man behöver inte kunna någon högre matematik för att läsa Hannes Alfvens här berömda skrifter. De behandlar lättillgängligt och med stor maktfullnåd av de viktigaste problemen inom både naturvetenskap och sociologi.

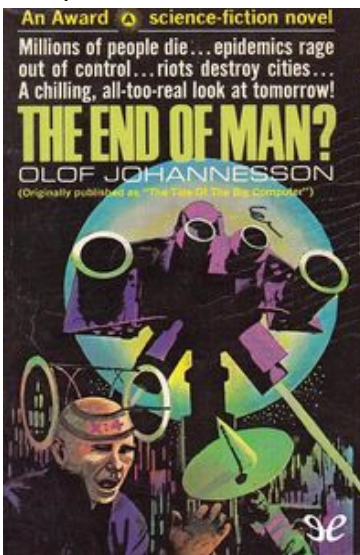


Hannes Alfven.

Tord Hall

society. Hunger for power, class interests, national prejudice etc create insurmountable obstacles. But the objective computers don't have such human weaknesses. Once their metal casings get warm rationalisation goes fast. Big cities are abolished and the authors here makes a striking comparison between dinosaurs and million cities: "In both cases megalomaniac experiments that soon showed to be failures." Schools and universities also disappear as we with "teletotal" easily can access whatever you want to know from a "central library computer", eg for solving a crossword puzzle. / He does NOT foresee Internet, with distributed architecture - it's sf's old central computer idea./ Then it's time for law enforcement and people's health - shrewd machines map and can in most cases treat individuals who deviate from normal behaviour. Lastly the different states' and planet's governments are abolished, due to proven incompetence. What's then left, beside computers and a collection of happy idiots? Well, of course bureaucrats, who now are servicemen, control panel operators etc for the computers. Through a beautiful combination of Parkinson's Law and the well-known fact from cybernetics that feedback systems easily can get into violent fluctuations the author creates a global disaster, threatening to annihilate humanity, since nobody can or know anything after the computers have gone silent. But the situation is saved by the colonies on Mars, where they work under different circumstances and haven't been as dilapidated as on Earth. Through information from out neighbour planet a laborious rebuilding begins, and when the book ends the computers have full control over the situation. They analyse what to be done with humanity. They are deep down kind beings with a mind for reverence, and mankind can most likely stay on the planet in an equivalent to buffalo reservations. The book starts like a fairy tale with "Once upon a time" and ends "we'll live happily ever after". But is an evil fairy tale where the satire

isn't veiled, even though it's presented in a mild manner at almost Olympian height. In reality it describes a threat we may have to confront in a not too far off future. That the step from sci-saga to reality often isn't very big is underlined by M70. We may assume that Kerstin Alfven who is a sociologist is behind the sociological parts in this book. But it doesn't stop the impression that M70 all in all is an application on our contemporary society, of the ideas described in the three previous books. The three big threats presently are - as we all know - the hydrogen bomb, population explosion and environmental destruction. They are among the main topics of the book, but much else is also discussed, eg to live in space, aggression against our biological inheritance, our increasing ignorance och the basic cultural questions. The analysis of the population explosion has a merciless edge - this far mankind has reproduced under the same exponential law valid for amoeba and fungus. The other analyses are also that lucid, but it must be brief out of necessity. M70 should be studied by anyone interested in social questions. If you investigate a life-changing problem you have a mathematical phrase: "Will the calculus of the future converge or not?" But you don't need to know any higher mathematics to read Hannes Alfven's writing described here. They describe several of the most important problems of science and sociology, accessibly and with great clarity.



I've read *The Great Computer* (long ago). It's an interesting vision with a satirical edge, describing how computers can make us stupid and even take over, if we don't watch out. Alfven had foresight, it's a topic that has surfaced today! The book is available for free in English as *The End of Man?* under his original pseudonym and a ghastly space opera cover! <https://archive.org/details/the-tale-of-the-big-computer> Recent news is an opera based on *The Great Computer* to be staged in December (auto-translate this Swedish info <https://www.kth.se/om/nyheter/centrala-nyheter/nobelpristagaren-hannes-alfvens-visionara-framtidsskildring-om-datorer-blir-opera-1.1142644>) It's as I understand based on unfinished work by composer Karl-Birger Blomdahl who earlier wrote the *Aniara* Opera. He died before he could finish the Alfven opera. Blomdahl must have liked computers and space. The opera will play in the old R1 reactor hall of the technical institute, the place for the first Swedish nuclear reactor (a test plant) operating 1954-1970.

Professor Wallenius knows the place, I believe.

Finally, a note from the 1985 Swecon, which I was involved in. I did the press releases and was press contact, which were rather successful getting several articles (also radio plugs if I remember). Having worked with magazines etc I have some clues on how to reach out, which our cons today seems to totally miss. Today's Swecons gets virtually no press coverage. This was in Svenska Dagbladet August 16 1985 (there were other articles on Swecon 85 too), and as hinted I remember they did call me:

Christopher Priest the well-known English author is one of the invited guests to the international sf convention Swecon 85, taking place in Stockholm August 16-18. During three intensive days participants from practically the whole world /Hm, Europe and I believe two from the USA.../ take part in debates, lectures, film shows and an art exhibition around the literary genre sf. Swecon 85:s press secretary Ahrvid Engholm thinks that the press has treated the biggest Nordic sf event of the 1980s /Helsinki's King-Kong 82 was bigger, but with 275 fen this was second until then/ in a bantering way and notes that "sf is a literary branch with critique of tendencies in today's society and science, we give saucers and green men to the UFOlogist, and all this will be discussed on the convention."

Christopher Priest
den kände engelske författaren, är en av de inbjudna gästerna till den internationella science fiction-kongressen, Swecon 85, som den 16-18 augusti håller till i Stockholm. Under tre intensiva dagar skall då sf-entusiaster från så gott som hela världen dela i debatter, föredrag, filmvisning och konstutställning kring litteraturgenren science fiction.
Swecon 85:s presssekreterare Ahrvid Engholm anser att pressen behandlat 80-talets största nordiska sf-evenemang raljant och påpekar att "science fiction är en litteraturart som är kritiskt inställd till tendenser inom dagens vetenskap och samhälle, emedan man överlåter tefat och gröna män till UFO-logerna, och att all detta skall tas upp under kongressen".

Next History Corner may return to space. NASA will have a new shot at the halted Artemis moon flight. A SpaceX Starship launch should be up RSN. The Webb 'scope goes paparazzi in space. So space is hot despite 3 degrees Kelvin!

Mailing Comments

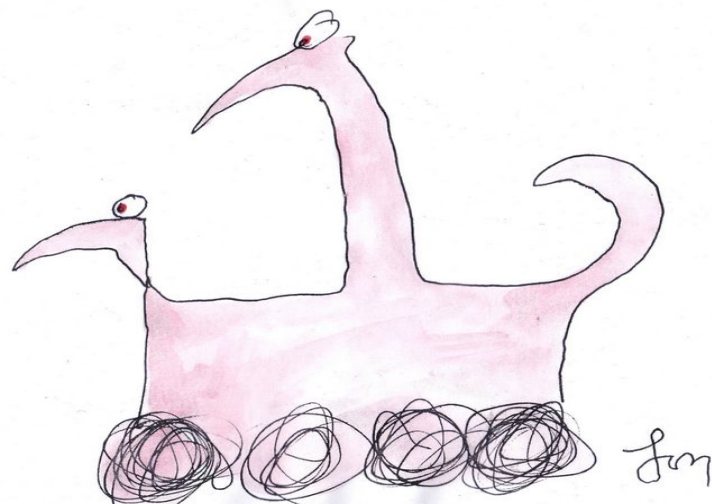
Henry Grynsten: As for "*mimeographs aren't real*", Mike Moorcock once claimed zeppelins weren't. He did it eg in a TV program made by Lars Helander (also an sf fan, working for Swedish TV) from the late 1960s. I don't believe Mike M was serious. It was probably only a stunt to gain attention or possibly a way to indirectly comment about flying saucers, which people also claim to have seen in the sky. Moorcock claimed zeppelins were only illusions, Venus, reflection from birds, etc. ★★ "*But if the state would make a profit from smokers dying early, it would be hard to sell it to the public: We allow smoking everywhere because increased deaths of smokers profits the state, calculations have shown. What's the next stage: We will kill every 10th baby born*"

because calculations have shown that it increases GDP by 0.3 %" It's not the task of a government to "sell" laws to the citizens and "allow" them things. They shall adapt laws that are necessary by some reasonably strict standards, and those will "sell" themselves. Everything must be "allowed" by default, unless it reaches a certain serious level of necessity for a ban. You don't "allow" people to do this or that. We must have the right to do *anything*, unless it inflicts on the fundamental rights of others. Bans must be backed by strong reasons but it's doubtful if use of everyday substances reaches that criteria. (I'm *not* including narcotics, which is more serious as it fucks up your mind heavily.) Any illness from eg tobacco comes after *several decades* and also relies heavily on genetics. And it's far from the only thing people take long-term risks with. Ban fat food too! Ban ladders, hundreds fall to their death every year. And ban cars - lack of exercise kills, so make people walk. And as illnesses have genetic components, maybe all babies should be DNA-tested so you can decide what they can and can't do for the rest of their lives? No, let people themselves evaluate risks that aren't acute (=close in time). And more: legislation isn't for the purpose of the state's economic profit, it's for the benefit of the individual. Few things are of more benefit than respecting the individuals and letting folks run their own lives, incl the right to decide about risk themselves. If you respect individual's rights they become happier and more creative, which *all* benefit from. The positive effects of happy, creative people weighs heavier than any benefit from banning their own risk assessments. ★★ The only things I see that could wipe out humanity are a huge asteroid hit or an all out nuclear war. You say a static society elludes dangers? Wrong, I'm afraid. If it is static, frozen as the situation is *now*, it's a world with 7000+ nuclear warheads. A static society is so boring and give people so limited opportunities that major dissatisfaction is inevitable - and that's bad with 7000 nukes! A flexible, changing, developing society could on the other hand change along the lines of finally getting rid of nukes. (As well as improving asteroid spotting, which makes space tech a good thing!) ★★ That *"artistic creation always mirrors its creator"* sounds very likely. One reason I'm not too impressed with writers claimed to be great in "portraying people" is that writers have characters that are only aspects of the writer. And why should that one single person be so interesting? BTW, I think your short stories were excellent, also when you entered the experimental stage. A pity you haven't written more. ★★ Your analysis of Putin is on the spot! The talk about the "Russian World" is the idea that Russia has a special, superior position in the world...just as the nazis thought they were superior. Claiming Ukranians are "nazis" is a sort of confession that Putin is that himself.★★ I hadn't heard the expression *"REVERSOPROP"* before. Seems to be useful.★★ What did Blyton, Wodehouse, Simenon get out of writing hundreds of similar but entertaining books, you ask? Answer: a feeling of satisfaction! Even if the books aren't Nobel class or get good marks by high-brow critics, you do get a very good feeling of deep satisfaction if you manage to entertain. And that's not a bad reason for writing. You feel warm when you write a great story you think readers will enjoy!

William McCabe: Yes, a lot of things happening in space now! I'm just waiting for Artemis 1, the first (but unmanned) test flight of the new NASA moon rocket. We wait for SpaceX flying their Starship. I'm also waiting for Erange in Lapland announcing they will really launch that satellite, reaching space from Swedish soil! (A "microsat", but still.) ★★There are probably "cracked" versions of Windows 7 to download, but it'd be too complicated to use that to solve your problem. (Microsoft's idea of "invalidating" software is paranoid. Let people run things on their computers, in 99.9% of cases legally. Computers come with Windows in a legitimate copy.) Skip Word, download and use Open Office which you may download for free! I've used it for years.

Roger Sjölander: Nice, long autobiographical chatter. Though I've known you for 4+ decades, I learned a things that were new for me.

Garth Spencer: I believe in Roscoe...★★Putin's military has suffered from eg the huge level of corruption in the Russian society. And also from that authoritarian leadership works badly in the field. The Ukrainian soldiers have trust in their NCOs, with gives a much better fighting spirit and flexibility.★★ I'm not too interested in zines as a "general art form", only sf fanzines! I go to a yearly comics festival in Stockholm and see a lot of comics fanzines. They are totally different and uninteresting, for me at least. And I don't see other fanzines than those by sf fans as very creative. Sf fans have more humour, creativity, interactivity and a long history through which our (true) fanzines have evolved. There seem to be many more UK and US fanzines still published than we have over here. Lucky you! I and *SF-Forum* are more or less the only gedneral sf zines in Sweden.



What is this? A cyborgic self-driving car? A doodle by Elon Musk? Ask artist Lars LON Olsson. Only he knows...

Time to stop! Tack och hej, leverpastej!

--Ahrvid Engholm, your friendly local faned

Слава Україні!