

Putin: A lot of you will die, but that's a sacrifice I'm ready to make!

INTERMISSION #143

E-zine by Ahrvid Engholm, ahrvid@hotmail.com, for EAPA, N'APA and zineful souls. Follow @SFJournalen's Nordic fan news (posted 1-2 times/week, lack of time alas). Join our mighty fanzine blockade against Putin! Als must avoid typos or we all turn to piperclibs! Late Mar'24.

Editorially: NATO, Terror & Russia, China, Etc

The question - To be or NATO be? - is answered. It's NATO be. March 8 the Swedish accession instruments for NATO was handed over to the US foreign secretary (the US runs the archive for it) and from the moment the paper left the hands of prime minister Ulf Kristersson and landed in the hand of US Sec of State Blinken we were in. To be on the safe side, a special flag raising ceremony was later held in Brussels Monday the 11th.

It's scandalous how Trump and his supporters in the US congress has treated Ukraine. "Do the heck you want!" Trump urges Putin. Crazy! A minority in the House blocks much needed supplies to Ukraine. Running out of shells, the Ukrainians had to withdraw from Avdiivka. Republican extremists have rejected good deals to "strengthen border security". It's as if they reject eternal life and a cure for cancer just because Biden offers it. The US status as a constructive partner is plummeting. What conclusions will the Taiwanese draw? The Israelis? The Americans already abandoned their Afghan partners and the Kurds...

Donald Trump, egotist par excellence and clearly unstable, shouldn't be let near the White House. Meanwhile Biden is far from the ideal opponent, I mean: he's doing OK but old. (Though Trump is the same age as Biden lats time, when Trump taunted him as "Sleepy Joe".) Biden should get himself a really good Vice President candidate. (I understand Kamela Harris isn't too popular. The dream VP would be Michelle Obama!). Trump should be unelectable, as a serial criminal: fraud, sex, espionage, insurgency.

Europe will have - and has begun - to increase it's support, The UK has been very active, Germany is stepping up (but send those missiles!), France is taking a lead (even thinking of sending troops), Czechia have found a million shells to send, Poland is investing twice the NATO standard on defence, and it's getting even more likely the Swedes will send those Gripen jets. Our arms industries - Bofors for guns and ammo, Hägglunds for IFVs, SAAB for missiles - go double shifts, I've read.

The Ukrainians have recently set over a dozen Russia oil refineries on fire with long-range drones. Russian refinery capacity is down 15%, which cost them hundreds of millions per day in lost revenue and deprives their tanks and warplanes of fuel. Brilliant!

Meanwhile, the Russians suffered a terrible terrorist action in a Moscow theatre. ISIS gunmen went in, gunned down 144 victims and set fire to the building - the death toll is likely to rise. Putin the Dictator tries to spin it it was the Ukrainians and "the West" claiming they were fleeing "towards Ukraine". But the suspects were apprehended closer to Belarussia and there's no way for people to cross the Ukrainian-Russian border in wartime. Further, ISIS has officially assumed responsibility! It's a giant failure for the corrupt Russian "security" apparatus. It took the police an hour to reach the theatre - their nearest posting was just 3 km away! - and they knew in advance an attack of a crowded place was boiling. The American Embassy had issued a warning, which Putin called a "provocation". Media reports that the US shared all info they had about a possible attack. Speculations are that while Putin wasn't directly behind it, he "let it happen". A juicy terrorist attack lets him intensify his war efforts. We've seen before how terrorist attacks have been used this way by bunker grandpa.

No more Worldcons in China, please! The Chinese interference in the Hugos even reached Swedish mainstream media, like major newspapers and TV's Culture News. The statutes should be amended to require the Worldcon host country to follow democratic principles.

Otherwise, this issue's history lesson will be a mixed bag. And you'll get a report from the yearly Short Film Festival. The Swedish mini-Bergmans send some of their films to international festivals so you may encounter some if, if you like me are into this stuff.

--Ahrvid Engholm

In the Swedish Championships, World Champ Jonna (l) lost the



sprint final to World Cup Champ Linn Svan (r) with...1/100th sec!

HISTORY CORNER

It was sad to hear of the passing of Christ Priest, a fine writer (though I found his *Inverted World* rather strange and...inverted). Anyway. We had him as GoH in 1985, and Dagens Nyheter had a note about it Aug 16:

Christopher Priest the wellknown English writer is one of the guest at the international sf-convention Swecon 5, held Aug 16-18 in Stockholm. During thre intense days sf enthusiasts ftrom all over the world take part in debates, lectures, film shows and an art exhibition around th eliterary genre science fiction. The press secretary of Swecon 85 Ahrvid Engholm thinks the press treats the biggest Nordic sf event lavishly and says "science fiction is a literary genre with critique to tendencies in today's science and society, while it leaves saucers and and green men to the UFOlogists, and all of this will be dealt with during the convention."

I don't remember saying that, but it sounds sensible... As for "all over the world" we had maybe five US or UK fen, but of course also Nordic neighbours. Maybe a German or French fan too. I remember we had the only known Faroe Islands fan coming: Sjurdur Joensen. Since blog was restricted on his islands he did his fannish duty and became drunk... Look, an sf con is a party and on parties people become drunk. Bheer is Ghod. Leave them in a corner and wake them up when the program is over. I remember Sjurdur subscribed to my SFJ for quite a while.

As for fandom, I'd like to remind of a story, from Norrskensflamman (a commiunist paper so they should know what happens in the Soviet sphere) 22 Nov 1962, *Club for the Adventure Minded*:

A club for the Adventure Minded has started in Kyiv. The purpose ois that members on their meetings shal ldiscuss science fiction and bold hypotheses of different kinds. Eg what awaits space travellers on alien planets or creation of artificial life. In the board for the Science Fiction-Club, as the official name is, there are several well known authors and scientists, e g professor of astronomy Sergei Vsekhsvyatski and profess of biology Michail Klokov.

Vsekhsvyatski was interested in ""Philosophical Issues of Cosmology and Cosmogony". More on that: https://www.researchgate.net/publication/357917696_Sergei_Vsekhsvyatskii's_Studies_on_Philosophical_Issues_of_Cosmology_and_Cosmogony I've contacted Ukrainian sf fans and clubs about this to get more info, without any replies. Maybe they are too...occupied. Anyway, if any of you have more info on this interesting club, plesase let me know!

Ukraine has recently been attacking Russian oil facilities using long-range drones. Reportedly 15% of Putin's oil refinery capacity is down, the Ukrainians aren't finished yet with this economic warfare targeting Putin's export (to China and India and whatever he can smuggle). The facilities are difficult to repair, especially as Western technology would be needed. The Russians don't have enough air defence to cover it's vast territory and what they have has been sent to the Ukrainian front. The Russians on their part keep targeting Ukranian apartment buildings with their missiles - or could their aiming be so primitive that they don't know what they are shooting at? The Ukrainians seems to be able to aim perfectly, hitting Ruski oil refineries daily, while the Russians hurls their bombs in the genera direction of cities and hope for the best...or worst. For the scores of civilians killed and maimed every day it's an academic question.

The fear or Russian missiles were the subject of an editorial in the daily Aftonbladet, Aug 23, already in 1953 - comparing it to the skiffy literature that began being noticed that year, in "Robots over Sweden" (note that missiles are often called "robots" in Swedish):

With brief intervals we have from sources in the USA learnt that Russian bases are aiming to shot ar Swede. These weapons are of course extremely dangerous and every country that may encounter them should

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 ut i Stockholm. Under tre intensiva dagar skall då sf-entusiaster från så gott som hela världen delta i debatter, föredrag, filmvisning och konstutställning kring litteraturgenren science fiction.
Swecon 85s presssekreterare Ahrvid Engholm anser att pressen behandlat 80-talets största nordiska sf-evenemang rejält och påpekar att "science fiction är en litteraturart som är kritiskt inställd till tendenser inom dagens vetenskap och samhälle, emedan man överfater tefat och gröna män till UFO-logerna, och att allt detta skall tas upp under kongressen".

Klubb för äventyrslystna

KIEV (APN) En klubb för äventyrslystna har startats i Kiev. Meningen är att deltagarna på sina sammanträden skall diskutera science fiction och djärva hypoteter av de mest skilda slag. T. ex. vad som väntar rymdfararna på fjärran planeter eller möjligheterna att skapa konstgjort liv.

I styrelsen för Science fiction-klubben, som den officiellt heter, ingår flera kända författare och vetenskapsmän, bl. a. astronomiprofessorn Sergej Vsechsvjatskij och biologiprofessorn Michail Klokov.

beware. But it isn't certain is especially in the dangerous zone. There are other countries before us on the list in case of a Russian missile attack. Ad it isn't certain that we are on such a list. The missile weapon is today

more dangerous than by the war's end. The Russians are better prepared than the Germans were. The base fortifications are stronger, The projectiles have bigger explosive power precision and range. The speed of launch is still only a projectile every 15 minutes. The V1 weapon is due to relatively cheap production meant for mass effects but vulnerable for anti-aircraft fire and aeroplanes because of its low speed. There is no active counter-measure against the V2 weapon with its high speed, but is very expensive to produce, A range of 350 to 500 km is thought to be maximum. The claims of hitting Kiruna from the area of Kiev is as exaggerated as earlier talk about missile weapons darkening the sky over the Baltic Sea. It isn't known that the Russians have built missile bases in Porkala or Petsamo. Mines are also rather insensitive as targets. But the development of the missile weapon is serious, though it yet only is adding to the means of destruction. For us it increases the demands for protecting the civilian population in certain areas and makes it necessary to evacuate some bigger cities. Missiles against Sweden may become an efficient terror threat if the protection of the civilians isn't given the same attention as the purely military weapons. The literary genre called "science fiction" has been scrutinised in an editorial by Skånska Dagbadet, landing in the conclusion that the genre is dispensable. It's a conclusion anyone with cultural ambitions could have regarding practically any leisure reading. But the public asking for the leisure reading has less demands and in the Anglo-saxon countries found much joy in "science fiction". The genre fulfills a need and the relevant question is: which? A story of the "science fiction" type deals with atomic beams, robots, star rocket and similar things, fruits of technological developments partly real, partly our of technological imagination, The simplest form of "science fiction" won't reach further than that: it's about what big bangs you can get from these toys. But the somewhat more advanced type asks how it is for people in the world of advanced technology. It's questions like this that gives "science fiction" double hulls when it is at its best; the wondrous development on technological fields and the problems appearing on the field of the human society. The fear that the Nobel laureate Urey expressed when he warned us of the effects of splitting atoms could cause if used unwisely is the typical starting point for "science fiction". It seems this is a problem that is alive for the big American audience, as they want to see it treated in easy-going literary form: technology as the lord over Man and democracy heading for downfall. The conventional demand for a happy end wins out: man always manage to regain control and democracy survives on the last chapter. Of course the genre contains – just as the detective genre – things of different worth, from stuff that is technological probable and the problem solving is fascinating, to stuff that remains by the raw effects. But the literary genre shouldn't be judges from the junk. In any case it is worth noting the "science fiction" has conquered a million audience in a world where we this far has only seen technological progress from the angle of "progress"! It seems it is this angle we need to question.

As you notice the genre label "science fiction" wasn't accepted yet. Later this year several contests were announce to "find a Swedish name" for it (eg faktasi, vetsaga, futurama, teknodikt, vetenlek...) as *Intermission* has earlier reported.

Robotar över Sverige

Med korta mellanrum har man från källor i USA erfarit att ryska robotbaser är inställda på beskjutning av Sverige. Dessa vapen är naturligtvis oerhört farliga och bör tas med i beräkningen i varje land som kan räkna ut för dem. Men det är därför inte sagt att Sverige i särskild grad befinner sig i riskzonen. Det finns andra länder som står före oss på listan i händelse av ett ryskt robotangrepp. För övrigt är det inget givet att vi kommer med på listan alla.

Robotvapnen är numera farligare än vid krigets slut. Rysarna är i fyra avseenden bättre rustade än tyskarna var då. Befästningarna vid baserna är starkare. Projektilerna har ökad sprängverkan, precision och räckvidd. Skjuthastigheten är dock bara en projektil i kvarten från varje utskjutningsanordning. V 1-vapnet är på grund av relativt billig framställning avsett för massverkan men sårbart från flyg och luftvärn på grund av sin låga fart. Mot V 2-vapnet med dess höga fart har man däremot intet aktivt motmedel, men vapnet är mycket dyrt att framställa.

Man räknar med en räckvidd av 35 respektive 50 mil som det maximala. Uppgiften om tilltänkt beskjutning av Kiruna från Rigaområdet är därför lika överdriven som det tidigare talet om att robotvapen skulle förmörka himlen över Östersjön. Det är inte känt, att rysarna byggt robotbaser i Porkkala- eller Petsamoområdena. Gruvor tillhör också de relativt okända målen.

Robotvapnets utveckling är allvarlig nog, men ännu betecknar det bara ett viktigt tillkott till försvarsmedlen. För vårt vidkommande ökar det inom vissa områden i hög grad kraven på skydd åt civilbefolkningen och nödvändiggör en del större städers snabba utrymning. Robotar mot Sverige kan bli ett effektivt terrormedel om inte civilbefolkningens skydd ägnas lika stor uppmärksamhet som utvecklingen av de rent militära stridsmedlen.

Den litteraturart som kallas "science fiction" har synats i sömmarna i en ledare i Skånska Dagbladet, som utmynnar i att arten i fråga är umbärlig. Det omdömet torde av folk med kulturella anspråk kunna följaktligen om snart sagt varje slag av förströelseläsning. Men den allmänhet som efterfrågar förströelseläsningen är mindre anspråksfull, och den har i de anglosaxiska länderna funnit stort behag i "science fiction". Tydligen fyller genren ett behov, och den relevanta frågan är: vilket?

En roman av typen "science fiction" handlar om atomstrålar, robotar, stjärnraketor och snarlika ting, frukter av en teknisk utveckling som delvis är verklig, delvis alster av en tekniskt betonas fantasi. Den allra enklaste sortens "science fiction" når inte längre

än så: den handlar om vilka knalleffekter man kan ställa till med med dessa nya leksaker. Men den något mer avancerade sorten frågar sig hur människorna har det i denna värld av avancerad teknik. Det är denna frågeställning som ger de dubbla bottarna åt "science fiction" när den är som bäst: den vidunderliga utvecklingen på det tekniska planet och de problem som uppstår på det mänskliga samhällslivets plan. Den fruktan som Nobelpristagaren Urey uttryckte, när han varnade för vad atomsprängningstekniken kunde ställa till med om den användes oförnuftigt, är den typiska utgångspunkten för "science fiction". Tydligen är detta ett problem som står levande för den stora amerikanska publiken eftersom den vill se det behandlat i lättköpt litterär form: tekniken som människans herre och det demokratiska samhällsskicket vigt till undergång. Det konventionella kravet på happy end slår emellertid igenom: människan lyckas alltid återta kontrollen över det hela, och demokratin reder sig i slutkapitlet.

Givetvis rymmer genren – liksom detektivgenren – ting av skiftande värde, från sådant som är tekniskt vederhäftigt och genomför problemlösningen på ett fängslande sätt, till sådant som håller sig till de råa effekterna. Men litteraturarten bör inte dömas efter skräpet. Det är i alla händelser värt att notera att science fiction" vunnit miljonpublik i en värld, där man allt hitintills sett den tekniska utvecklingen endast ur "framåtskridandets" synvinkel. Tydligen är det just det betraktelsesättet som börjar sättas i fråga.

As mentioned 1953 was the year of the "breakthrough" of the genre in Sweden. Papers suddenly began to write more about the genre. Here's a review of the first sf anthology in Swedish, *Adventures of Tomorrow* from Svenska Dagbladet April 16, "Comics in Words", edited by the distinguished professor of literature E N Tigerstedt:

Professor E N Tigerstedt has compiled a selection of the in USA incomprehensibly popular genre called science fiction, for the volume Adventures of Tomorrow. That these stories, mostly about space flight, are labelled as "scientific future stories seems strange. If you exclude misinterpreted relativity theory, they have as much to do with science as Arabian Nights. And neither are they short stories, e g since they don't feature humans, but figures from comics. The level of reality and depth is about the same as there, the intellectual lever somewhat higher. They turn to an audience not consisting of alphabets. A couple of the stories may be read also by people who not only in the clerical documentation are older than 13. "The Devil in East Upton" bear witness to surprising knowledge that possible inhabitants of the planet Jupiter must be substantially different from us humans and meeting them is definitely unpleasant. "The Hurkle Is A Happy Beast" also has an atmosphere of the macabre and strange and to this an efficient ending. There is a certain grotesque comedy, not without its effect, in "Earthmen", a story of space travellers coming to Mars and there, with unpleasant results, are considered as lunatics or hallucination. And "Tower of the Beast" shows a rather big measure of unrestrained imagination from its creator. But otherwise what irremediable bunglers aren't these producers of machine, future and gothic romance compared to old HG Wells, the grand master of the genre. If Adventures of Tomorrow is representative, the literary level must not only be raised but the view of the intelligence of the public by the deliverers of these romances must have declined in a sad way the last 50-60 years.

"Vetenskapliga fantasier"
 eller science fiction som den anglosaxiska ursprungsbenämningen lyder, introduceras på den svenska bokmarknaden av Eklunds förlag. Två volymer föreligger, och det är tydligen bara början.
 Man ska nog vara en Stålbman eller Fantom med umgängesvana från kretsar där folk lyfter sig själva i håret och lätt utför andra mot naturlagarna stridande handlingar för att kunna njuta denna underhållning. Inte ens i atomålderns gryning underlåter den sansade att gnugga ögonen inför sådana produkter som jättevaxter på väg att erövra jorden och utplåna allt mänskligt liv.
 Det vetenskapliga underlaget bör man nämna med små bokstäver. Med den pretentiösa etiketten (följden av en slentrianmässig och direkt över sättning av en term) avlägsnad har läsaren lättare att uppskatta de kalla kärar som onekligen då och då kilar på hans rygg.
 Sen är det en sak att herrarna inte är sparsamma med trycksvärtan. Det är rent ofattbart att deras äventyrshjältar har tid till så långa språkvändningar ibland, medan världen hotas av undergång.
 — BENGT GRAFSTRÖM

Tecknade serier i ord

Morgondagens äventyr. En antologi naturvetenskapliga framtidsnoveller, sammanställd av E. N. Tigerstedt. Natur och Kultur. Pris 12:50, inb. 16:50.

Professor E. N. Tigerstedt har sammanställt ett urval av den säregna i USA obegripligt populära litteratur-

genre som kallas science-fiction till en volym "Morgondagens äventyr". Att dessa historier, mestadels om rymdflygningar, betecknas som "naturvetenskapliga framtidsnoveller" verkar något underligt. Om man fräser lite missuppfattad relativitetsteori, har de lika mycket att skaffa med naturvetenskap som fäsen och en natt. Inte heller är de noveller, bl. a. därför att de inte är befolkade med människor, utan med figurer ur de tecknade serierna. Graden av verklighetssanning och fördjupning är ungefär densamma som där, den intellektuella nivån däremot något högre; de vänder sig ju till en publik som inte består av analfabeter.

Ett par av historierna låter sig f. ö. läsas också av personer som inte bara på prästhyget är äldre än 13 år. "Djävulen i East Upton" vittnar t. ex. om en överraskande insikt i att eventuella invånare på planeten Jupiter måste vara betydligt olika oss människor

och möten med dem alltså deciderat obehagliga. "Hurkeln är ett lyckligt djur" har också en makaber atmosfär av väsensolikhet och dessutom ett verkligt effektivt slut. Det finns en viss grotesk komik, som inte helt saknar verkan, i "Jordmännen", historien om rymdresenärerna, som kommer till Mars och där, med särdeles otrevligt resultat, blir tagna för dårar eller hallucinationer. Och "Odjurets torn" bevisar onekligen ett ganska stort mått av ohämmad fantasi hos sin upphovsman. Men eljest, vilka ohjälpliga klåpare är inte dessa fabrikanter av maskin-, framtids- och skräckromantik gent emot gamle H. G. Wells, stormästaren i genren! Om "Morgondagens äventyr" får anses representativ, måste inte bara den litterära nivån utan också romantikleverantörernas uppskattning av publikens intelligens ha sjunkit sorgligt på de senaste femtio, sextio åren.

S. S.—r.

I remember this anthology as rather good, but this was a common approach to the genre from defenders of "good taste".

Another review in Expressen, June 18 that year, "Scientific Sagas":

or science fiction as the original Anglo-Saxon term is introduced to the Swedish market by Eklund publisher. There are two volumes and that's only the beginning. You must be a Superman or Phantom comfortable in circles where people lifted themselves by the bootstraps and easily acts against the natural laws, to enjoy this sort of entertainment. Not even in the dawn of the Atomic Age will anyone reasonable fail to rub the eyes to products about giant

plants conquering Earth and destroy all human life. The scientific content should be mentioned in non-caps. With the pretentious label removed (from a lazy and direct translation of the term) the reader may still puff and on feel thrills along the spine. But it's another matter that the gentlemen don't spare the ink. It's unbelievable that their adventure heroes have time for so much linguistic turns while the world is threatened by destruction.

It's probably John Wyndham's *The Day of the Triffids* this reviewer doesn't fully appreciate. Moving on: Swedish has a word for a writer of light, usually humorous small reflections on life and the world: *kåsör*. My computer refuses to find an English word for it. Here's more kind words from the classic "kåsör" (sounds related to "causerie"=informal discussion or chat) Red Top, from Dagens Nyheter april 2 1955, "We Are Way Ahead".

Authors of sf novels assume that there on other planets are beings way head in development than we Earth people, To investigate I flew to Mars yesterday night. The rocket wobbled a bit at launch so von Braun considered to blow it up by a signal from the ground. Luckily it soon took the right course and swished up through the blackening space. (I have no clear concepts around the trip to Mars and the landing, as I was deep-frozen before take off so I could cope with the acceleration and breaking.) When I woke up and exited through the hatch in the nose I found that climate and plant life reminded of our Earth's. The oxygen level of the air is different though. The sun was shining and the bird cherry blossomed. I found myself on the beach of a canal, and soon a little steamer came puffing. And called t and went on board. On the aft deck dome

Martians sat and talked. The had pushed the straw hat back towards the neck, removed their jackets and put the handkerchief between the collar and neck. The glasses in front of them were filled by a yellow liquid and hey had a bottle in an ice bucket. The Martians had big bellys and mustaches. They kindly offered me a drink and I found it was punsch. /A sweet, strong typical Swedish drink based on Arak./ When I explained I came from Earth they benevolently agreed to an interview. They explained that the biggest problem on Mars right now was the always rising prices. You couldn't any longer get s decent dinner for below 1:10. And a goof but modest servants couldn't be had for less than 18 crowns per month. Many tailors were bold enough to demand 105 crowns per month. I ask how it was with identity on Mars, and they answered that the awful Boston Walz spread like an epidemic and ruined the youth. Luckily the culture was otherwise in high standard and the oldest Martian even touchingly quoted from the two poems "Christmas of Santa Claus" and "Farewell by a Hero". But they were especially proud of the technological development. "You have surely noted, mister," one of them said, "that this ship isn't powered by a wheel as usual. How does it move?you ask. Well, through a screw In the back called propeller, a rather remarkable invention. "And," another gentleman said, "on the streets of our capital you may since some time back see some a u t o m o b i l e s, self-running wagons that may rush ahead as fast as 10 km/h. Though they have no practical use and must be seen as a curiosity. "We also experiment with replacing the unusual kerosene lamp In the homes with electric carbon-threaded lamps," a third said. It shines stronger than the strongest candle. "And speaking of that I must tell the latest joke," the fourth Martian said. "Why can't my at shine when mat shine of the Moon?" /a Swedish pun.../ When the storming joy subsided I asked the gentlemen about the political situation on Mars. "It's great," the oldest one replied. "All nations are friends and we can travel anywhere without a passport.. On top of than our own country recently discovered an explosive of such huge strength that future wars will be unthinkable. It is called -here he lowered his voice - cotton powder!" Since my oxygen was running low I bid the Martians farewell, and they rowed me ashore. I entered the rocket, was deep frozen, started and returned to Dr von Braun who was very disappointed to hear that Mars hadn't reseached further in development than 1908 tops. It was especially sad since his latest reports from Venus hinted that they there dancing Charlestone and build a palace for the League of Nations".

I'd say Mr Top has somewhat of a talent for writing sf! I

liked this story. Anoter little piece from the same year, Aftonbladet October 30 reviewing a national radio show (and with only one channel it had some impact!):

Half-witted sf authors took a beating by Kjell Stensson in the radio puzzle yesterday night. They were advised to leave space alone and think of the famous Blandaren /famous student paper/ quote: Don't go faster than light because everything turns black. Stensson's puzzle was among the nicest in the contest, where one from Ljungby won by guessing the keywords "Venus". But he programmed moved through space in other ways too, from the stars of the astrologist to the top of the mountain Ida. Rune Mogren's monologue of the Venus measurements though the ages from fig leaves to the H-line ws the more "Earthbound" in the show. The Puzzle ended with Nils Linnman presenting a star, a primadonna assoluta, Zarah Leander, unfortunately somewhat infected by a supernatural cold.

Red Top Vi ligger långt före...

□ Författare av science fiction-romaner tar för givet att det på andra planeter finns varelser som hunnit vida längre i utvecklingen än vi jordmänniskor.

För att undersöka hur det förhöll sig med denna sak för jag i går natt till Mars. Raketten vinglade en aning i utskjutningsögonblicket, varför dr von Braun övervägde att spränga den genom en impuls från marken. Lyckligtvis återtog den dock snabbt sin riktiga kurs och susade upp i den svartnande rymden. (Om själva färden till Mars och landningen där har jag inga klara begrepp, då man djupfryst mig före starten så att jag bättre skulle uthärda accelerations- och uppbromsningspåfrestningar.)

□ Då jag vaknade och tog mig ut genom luckan i noskonen fann jag att Mars klimat och växtlighet påminde om vår egen jords. Luftens syrehalt är dock en annan. Solen siken och huggen blommade. Jag sökte mig ned till stranden av en kanal, och snart kom en liten ångbåt tuffande. Jag anropade den och gick ombord.

På akterdäck satt några Marsinvånare och konverserade. De hade skjutit halmhatten långt bak i nacken, tagit av sig kavajerna och stoppat näsduken mellan stärkkragen och halsen. Glasen framför dem var fyllda med en gul dryck och de hade en flaska i ishink.

Marsinvånarna hade stora magar och mustascher. De bjöd mig vänligt på ett glas och jag upptäckte att det var punsch.

Sedan jag förklarar att jag kom från jorden ställde de sig välvilligt till förfogande för en intervju. Man förklarade att det största problemet på Mars just nu var de ständigt stigande priserna. Man kunde inte längre spisa en anständigt middag under 1:10, och en duktig men anspråklös tjänarinna stod ej att få under aderton kronor per månad. Många skraddare hade fräckheten begära 105 kronor för en frackkostym.

□ Jag frågade hur det sedliga tillståndet var på Mars, och de svarade att den förskräckliga Bostonvalsen spred sig som en farsot överallt och fördärvade ungdomen.

Lyckligtvis stod kulturen i övrigt högt och den äldste Marsinvånaren citerade djupt gripen de båda dikterna: "Tomtefars jul" och "En hjältes afsked".

□ Speciellt stolta var de emellertid över den tekniska utvecklingen.

— Helt säkert har ni, min herre sade en av dem, observerat att detta fartyg ej framdrives med hjul på vanligt sätt. Hur förflyttar det sig då? frågar ni. Jo, genom en skruf i aktern, kallad propeller en högst märklig uppfinning!

— Och, sade en annan herre, på vår hufvudstads gator synes sedan någon tid tillbaka enstaka automobil, kjällgående vagnar som kunna framrusa med ända upp till tio kilometers hastighet. De hafva dock ingen praktisk betydelse utan måste uteslutande betraktas som en kuriositet.

— Vi experimenterar äfven med att ersätta den vanliga fotogenbelysningen i hemmen med elektriska koltrådslampor, sade en tredje. De lysa starkare än det kraftigaste stearinljus!

— Agropå det så måste jag berätta den allra senaste witzten, sade den fjärde Marsinvånaren: "Varför får inte min matta skina när månens matta sken!"

□ Sedan den stormande munterheten lagt sig frågade jag herrarna hur det politiska läget var på Mars.

— Förträffligt, på min ära förträffligt, svarade den äldste. Alla nationer är vänner och vi kan färdas vart vi vill utan pass. Dessutom har vårt eget land i dagarna just upptäckt ett sprängämne af sådan enorm styrka att det gör framtida krig otänkbara. Dess namn är — här sänkte min meddelare rösten — bomullskrut!

□ Eftersom mitt syreförråd var på upphällningen tog jag nu avsked av marsianerna, lät mig ros i land, kröp in i raketten, fryste ned mig, startade och återvände till dr von Braun, som blev mycket besviken när han fick höra att Mars inte hunnit längre än till högst 1908 i utvecklingen. Detta var så mycket tråkigare eftersom hans senaste rapporter från Venus tydde på att man där som bäst dansade charleston och byggde ett palats åt Nationernas förbund.

BTW, spoke to Alsaac Alsimov on Trantor. Still too occupied for a new FaiNZINE. "That damn 'Foundation' has began forming an annoying 'Second Foundation'. Got to go..."

The interest in sf, exploding a couple of years earlier, was still boiling when our single radio channel – and there was no TV! - at the same time produced the sf series “Moon Phantom” in 20 episodes by the Finlander Allan Schulman, laer a major TV producer. From Dagens Nyheter Apr 3, 1955:

Allan Schulman came as a loan from Finland's Radop in the autumn 1953 and became a substitute at the entertainment section. It was to be for six months, after which he intended to return to Helsinki and direct the radio theatre and being an expert of Swedish language Karusell /popular family show/ programs like Lyckoskrinet he had done for several years.

Hösten 1953 kom Allan Schulman hit som lån från Finlands radio och började vi-kariera på underhållningssektionen. Det skulle vara i sex månader, sedan ämnade han återvända till Helsingfors och fortsätta som regissör för radioteater samt expert på svenskspråkiga karusellprogram i stil med det han skött under flera år, Lyckoskrinet. Men Schulman finns fortfarande mitt ibland oss. Han har flyttat över hustru och tre barn och blir för varje dag allt mera stockholmsk.

Lördagen den 7 maj serverar han den kvällens underhållnings-program i radion. Anrättningen kallar han Tittut. Ett av inslagen blir en monolog, författad av Stig Ahlgren. Mitt i sommaren börjar en science-fiction-serie, "Mänfantomerna". Under maj spelar man in 20 delar och man ämnar sända två delar i veckan kl. 18.45. Författarnamnet till programmet är "Peter Markland", samma som stod på thrillerboken "Jakt i röd dimma". Det var om den en kritiker sade att den var lika bra som Dennis Wheatley, men – tillade han – jag gillar inte Dennis Wheatley.

Och "Peter Markland" sönderfaller vid närmare granskning i Allan Schulman och Torsten Scheutz.

* Fru och barn kring radion

Om de två nämnda programmen och om nästan alla program han gjort säger Allan Schulman: – Det ska bli något för hela familjen.

När Schulman säger det är det inte ett tomt ord. Han vill samla fru och så mycket barn som möjligt runt högtalaren, och ve det underhållningsprogram som inte innehåller något i stil med "Barna Hedenhög" eller "Vi flyger med Kid" – bägge följetångerna var för resten serverade i Schulman-produktion. Radiounderhållning som inte samtidigt räknar med våra yngsta och käraste betraktar han som någonting ganska flärdfullt.

* Skägget värmer

Sommarens "Mänfantomerna" utspelas i nutid. Schulman och Scheutz

startar handlingen på China-varietén, där vi träffar illusionisten Rex Morino, tolkad av Herman Ahlsell. En amerikansk journalist, Lo Briggas korsar hans stig. Och som henne hör vi Gunvor Pontén. Man utlovar att det hela skall sluta inne i månen.

När det blir vinter och kallt slutar Allan Schulman en dag helt enkelt att raka sig. Efter några veckor går det upp för omvärlden att han verkligen tänker lägga sig till med skägg. En vårdag när termometern vägat sig över noll låter han det hela försvinna under rakkniven. Det är alltså frågan om ren värmebesparing.

Skipped the original headline to save space, but it said "Finnish Radioman "borrowed" loves producing family programs"

But Schulman is still among us. His wife and three children has moved and for each day he becomes even more Stockholmer...In the middle of the summer starts a sf series, "The Moon Phantoms". In May they'll record 2 parts and they intend to broadcast two episodes every week at 6.45 pm. The author's name is "Peter Markland", he same writing thre thriller "Hunt for Red Fog". A critic said about that it was as good as by Dennis Wheatley, but – he added – I don't like Dennis Wheatey. And upon scrutiny "Peter Markland" shows to be Allan Schulman and Torsten Scheutz

What is the most unknown Hugo winner?

Is it *Do Communists Dream of Hugo Tampering* or *Have Party Book, Will Travel...* sorry, got carried away, thinking of China's treatment of the golden dildo, which I personally think they can take and stick up their...

Have you heard of one Mark Clifton? And Frank Riley? They wrote *They'd Rather Be Right* which won the 1955 golden rocket for Best Novel. I can't find what other novels were nominated, but it beat eg Asimov's *Caves of Steel*, Heinlein's *The Star Beast*, Fredric Brown's *Martians Go Home* and Richard Matheson's *I Am a Legend*. It was a shaky year for the Hugos. No awards were presented in 1954, so markland maybe these awards, first presented in 1953, were on the way to be dropped. Maybe they in 1955 just took a novel out of a hat or space helmet without nominations? If someone knows more about those early Hugo years and the other nominees that year, please tell us. Wiki tells about *They'd Rather Be Right*.

Two professors create an advanced cybernetic brain, which they call "Bossy." Bossy can "optimise your mind...and give you eternal youth into [sic] the bargain, but only if you're ready to abandon all your favourite prejudices."However, when given the choice of admitting they were wrong and therefore being able to benefit from Bossy's abilities, most people would rather be right, and Bossy's ability to confer immortality is almost made ineffective by humanity's fear of her.

You can read the book here: <https://archive.org/details/theyratherberig00clif>

Mark Clifton made his debut in 1952 and was the one inventing Bossy the cybernetic brain. One reason he isn't more remembered may be that he died early, in 1963 at age 57. "Frank Riley" on the other hand, a pseudonym for one Frank Ryhlick, was more loosely connected to skiffy, being a travel reporter, working for LA Times, writing advertisement copy and hosting a radio show. ISFDB lists only a handful of short stories by him beside this novel.

So lets continue covering early treatment of electronic brains. It seems fitting today when we have Artificial Intelligence that can't tell the difference between A Hitler and E Musk.. The pinnacle of early computers in skiffy is of course Murray Leinster's "A Logic Named Joe" which more or less show desktop computers, E-mail, multimedia and some sort of communication network. The story is available here and there on the 'net, eg <https://epdf.tips/a-logic-named-joe.html> Here it is in the Dimension X radio series:

<https://www.youtube.com/watch?v=93NbdS1Z3q8>

Time to close. See you later, mutated alligator!

Radion i går

Halvhåblila science fiction-författare fick en ordentlig känga av Kjell Stensson i radiopuzzlet i går kväll. De fick rådet att låta världsrymden vara i fred och tänka på det gamla bevingade Blandar-ordet: Far inte fortare än ljuset, för då svartnar det för ögonen. Stenssons pusselbit hörde till de trevligaste inslagen i tävlingen, där en ljunghbybo vann genom att gissa nyckelordet "Venus".

Men även i övrigt rörde sig programmet mest i världsrymden från astrologernas fixstjärna till gudinnan på berget Ida. Rune Mobergs monolog om Venusmåtten genom tiderna, från fikonlövet till H-linjen, hörde till det "jordbundna" i programmet, men saknade därför ingalunda flykt.

Puzzlet slutade med att Nils Linnman presenterade en levande stjärna, primadonna assoluta Zarah Leander, tyvärr en aning infekterad av en föga överjordisk förkylning.

Head

Sweden's Short Film Festival 2024

I've been to almost all of the short film festivals since 1987, when we in the Swedish Space Movement had begun our film project, except a couple too far from Stockholm and recently a couple haunted by a Certain Virus. The series began in 1957 by the then amateur home movie federation, today named just the Film Federation of Sweden. In the old days home movies were on 8 or 16 mm celluloid, which turned into video, turning into DVDs and today finally just files, and everyone has a film camera in his cellular... (On my first festival 35 years ago a good half of the films were on celluloid!)

Knowing these festivals for a long time, I had the impression the one this year was among the most successful: lots of people, lots of films over three days, good entertainment. I estimate there were 150+ attendees, including some attending only one of the days to catch screening of their own film - many of the film makers were there. The program included 75 films - not counting the Minute Films - out of the 260 submitted, shown at the picturesque old Bio Rio near Hornstull in the Southside district of Stockholm. That's the district filled with hipsters, journalists and those who out of environmental concerns faithfully bring their garbage bags to the recycling stations...in their SUVs.

We got both sunshine and rain, outside the theatre and on the silver screen. Some films were sad, some happy. Some were wild, some were grey everyday. There were documentaries, love stories, horror, experimental, animations, armageddons, from 1 minute to some 20 minutes. The slogan of this year's festival was "Höj rösten" - Raise your voice!

To this came 83 films of 60 seconds each, because the festival hosted the famous Minute Film Cup, where flicks of minute length battled each other until one remained as a winner. The Minute Film Cup concept was invented by one Björn

Andreasson in 1985, a flyer tells us. The caretaker today is

Magnus Elmborg and now "minute films are produced all over the world" the flyer says. The winner of this year's Minute Film Cup was "Svampboken" ("The Mushroom book"), a little comedy about how to find out if a mushroom is poisonous.

Below just a personal selection of about half the films, perhaps a bit random, from notes hard to scribble down there in the dark, but it's the way it is. If your film isn't mentioned it doesn't necessarily mean it was bad. I'll translate the title if needed, name producer or director and length in minutes. There were two "classes": film schools and the "individual" class, ie all other entries.

A few things about the festival itself. I think there were more animated films than usual. Animation is getting easier to do with computer support. One trend to expect in the future is having AIs do *all* the work. There are already today AIs making complete, photo realistic films, and that's only the start! The organisers of this festival need to think deep about how to handle AIs. (I think you should always declare if a film is AI made, or what parts are AI-generated!) A majority of the films were by 20/30-something year-olds, in the beginning of a possible film career, so there's more Swedish moving pictures to expect in the future. We've noticed that Scandinavian Crime, with Millennium, "The Bridge", Wallander etc, has become rather successful exports and I'm sure more will come. Several of the festival films were thrillers or covered crime. A number of the films on the festival were in English, and those who weren't often had English subtitles. It's because many of the film makers also submitted their films to foreign festivals.

There was a whole forest themed block - the festival had 9 blocks of up to 9 films each - with reflects environmental thoughts. Some films touched upon criminality, a subject worth noting today with our problems from gang violence. War was covered, but less than one might have expected. There were some films where the world went down the drain, by flooding, a comet hitting or something. Armageddon doesn't seem so far off when a crazy dictator invades a neighbour. Throughout the screenings there were regular intermissions when film makers present were called to stage to present their work. There were also a coupler of mini-seminars,



Bio Rio, a nice local cinema. (Cinema=Biograf or Bio in Swedish.)



The Minute Cup winner, "*The Mushroom Book*": unlucky souls were forced to test mushrooms for poison... which I tended to skip to get some breathing - watching films for three full days takes its toll. Film director Susanne Osten was guest of one seminar. (Trivia: her film "*The Mozart Brothers*" was what then Swedish PM Olof Palme saw just before being assassinated! BTW, chief prosecutor thinks the murderer is nailed, one Stig Engström who had his workplace nearby. But he was diseased when this was announced. Case closed...?)

I sat down on the first row as usual - I like to stretch my legs and have space for clothes. The the master of ceremonies Åse (she was also artistic curator) came on stage to present the first film block, people coughed and went silent, the lights went down, and it began...

"*Det mörka och det säkra*" ("*The Dark and Safe*" Mirai Inoue Strand 14 min). A weather worn sheriff hunts the villain known as "The Darkness" with the help of a very young cowboy - but it later shown to be just in the imagination of the young boy. Well filmed and played.

imagination of the young boy. Well filmed and played.

"*Eggs and Chicken*" (Tora Wideryd, 8 in). Scenes from an art show - which BTW used food as art - and a security guard who tries to keep track of a little girl playing around and being annoying. BEST SOUND, FILM SCHOOL CLASS

"*En sista dag*" ("*A Last Day*" Marcud Bustad Taube 14 min). A man must reconsider things in his life after an



There were short interviews with the film makers. Master of Ceremonies Åse far left
accident. A bit philosophical.

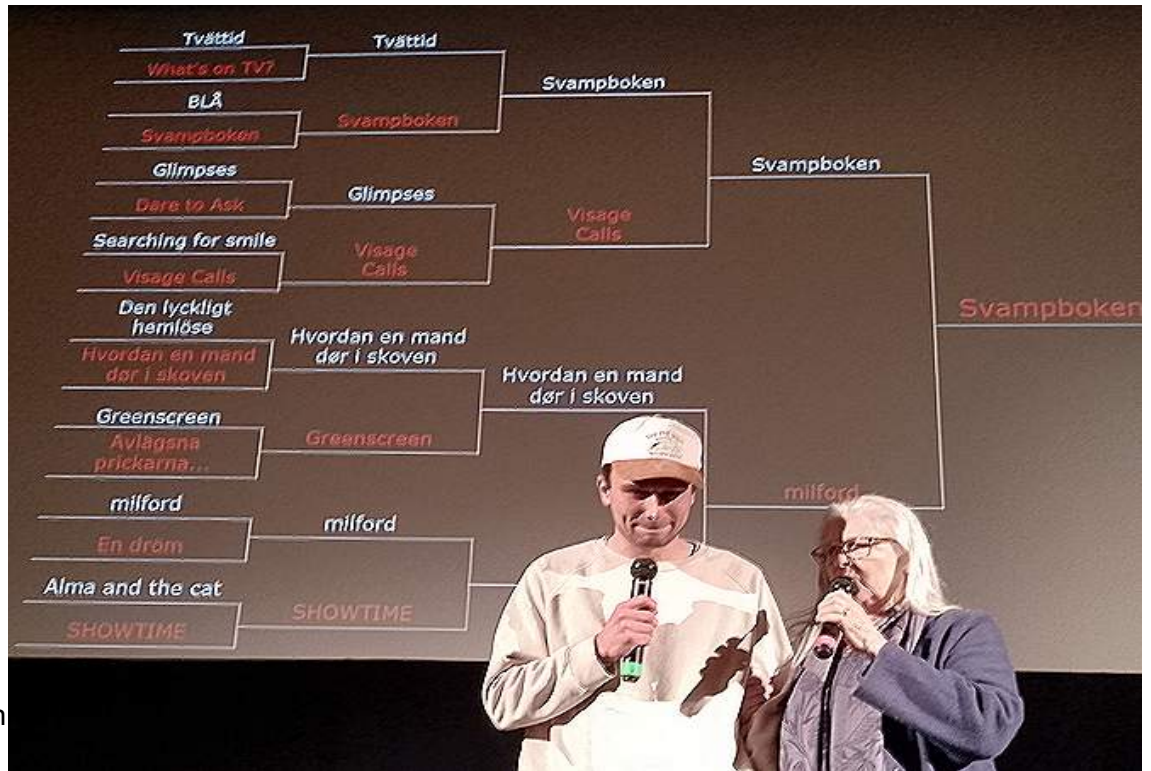
"*Ersatt*" ("*Replaced*" Amber Klaassen 10 min). A receptionist is being replaced by a talking AI box, which he doesn't like at all. A comment to the development in AI. A bit humourous.

"*Huset Mitt emot*" ("*The House Opposite*" Siri Pårup 13 min) A study of the lives of tenants of a house, Hitchcock "*Read Window*" style. Rather interesting. But it was obvious the people shown were actors. HONOURARY MENTION, FILM SCHOOL CLASS

"Innan vi faller"

("Before We Fall" Josephine Bauer 9 min). A woman fleeing from Latvia gets entangled in an espionage business nlate WWII. Based on what the producer's grandmther experienced. Well made and interesting, but much to compressed at under 10 minutes.

"Klara and Vassi - On Kilometre at a Time" (Matilda Lundberg 10 min) A documentary about a girl in Northern Sweden, being a musher training dogs. Some beautiful photo from northern Sweden. And cute dogs. BEST ORIGINAL MUSIC, FILM SCHOOL CLASS



In the Minute Film Cup films of 60 sec battled two and two to the bitter end.

"Lustens nödvändighet" ("The Necessity of Lust" Adriani Pauli 14 min). Statistics say 50% of all marriages results in divorce within seven years, but this film has a suggestion about what to do about it. Humorous. COMEDY OF THE YEAR

"Margit reser" ("Margit travels" Maria Wallin 9 min) A documentary of the vacations a woman went to for 50 years, from her own detailed reports in a diary and with her camera pictures. It eg shows how much the world changed during this period. Lots of nostalgia. BEST DOCUMENTARY, FILM SCHOOL CLASS

"Säg det bara" ("Just say it" Ines Hakers & Mariam Storozjik 12 min) Three girls preparing a school task, two of them becoming mad at each other and start to fight - the third interferes and they become friends again. Interesting study of small group dynamics, well played.

"Snälla ge mig jobbet" ("Please Give Me the Job" Maja Ingman 9 min) A guy on a job interview suddenly burst out into a song...abut how he needs the job to be able to buy cocaine! Humorous, an odd film, but very entertaining.

"Proje2t Toast" (Tobias Folkesson 7 min) Animated film about what happens when a comet is heading for Earth. Not too realistic. There are many disaster films these days. Wonder why?

"The Way Out" (Miranda Lunnerhag, 14 min) People around a camp fire tell stories, soon concentrating on a story about a man is fleeing form something unknown, perhaps himself... Well-filmed and played, The main story is a bit sad but also confusing.



This film's title title is "Vittra" backwards, a mythological creature not nice to meet in the forest.

"Arttiv" (Sanna Ekman 14 min) A woman travels to the family summer house in the forest to get some peace and quiet. But strange things are happening, frightening things. Horror ending! Well filmed. Beautiful photo. ("Arttiv" is backwards for "vittra", a strange forest being in Scandinavian mythology! We get a "vittra" in the end.)

"Brödrskapet" ("The Brotherhood" Bo Pärletun 15 min) A social drama. The lead actor of the film company's big, new film is accused of sexual misconduct. The director who knows the victim is pressured to "let it go". Lots of emotion and well played.

"En hyllning till skogens konung" ("Homage to the King of the Forest Kim Sundbeck 8 min) In Sweden that "king" is the moose. Documentary about a carpenter working for a long time on a big moose-themed armchair. A story of ambition and crushed dreams.

"En sällsam historia" ("A Strange Story" Truls Svenningson 16 min) Girls arrive to a cabin in the woods, one of them fleeing from a violent ex-partner. As the night arrives things begin to happen and the man arrives. Well filmed and a bit of thrill. Resembles "Artiv" above.

"Fleshlight" (Gustav Andersson Lilliehorn 11 min) During an otherwise relaxed and friendly dinner party one of the women suddenly reveals she has discovered her husband's sex toy, which he had kept hidden. And the nice atmosphere changes. Is such a toy a sign of "you don't love me"? What about the mini-vibrator she has?

"I nattens mörker" ("In the Darkness of the Night" Anders & Millan Östberg Karl-johan Lundberg 3 min) A mini-thriller about a woman who wakes up from hearing something in the middle of the night and reaches for the light button and a baseball bat, with a funny and very surprising ending... I found it here: <https://www.youtube.com/watch?v=qOckzlvWv4U> (More of the film makers should put their films on Youtube or elsewhere, but maybe festivals they want to submit their work to don't like it?)

"Isblink" ("Iceblaik" Olgas Krussenberg 14 min) A documentary from Svalbard. How do people live on this northern island, cold and dark half the year? Fine photo of the nature of the place.

"Lika olika" ("Similar Dissimilar" Perla Heiefort 9 min) A couple on a first date. Promising in the beginning, but then one of them begins to air things not entirely Politically Correct and the mode swings 180 degrees. An illustration of the polarisation of today. BEST DIRECTOR, INDIVIDUAL CLASS

"Manimalen" (Mikael Bengtson Högman 9 min) Two women walking through a forest are followed by a strange man. They confront him...with a strange result. And this rather humorous story then becomes even stranger. One of several films this year of women fearing something in the woods.

"Potatis" ("Potato" Birgitta Liljedahl 14 min) A humorous dystopian tale. A family is tired of eating only potatoes in this authoritarian state and being watched all time. Then the state's inspector arrives and things turn weird.

"Skitväder" ("Shitty Weather" Jessica Lauren) The never ending rain has come, but this family doesn't care. They eat snacks and watch TV, until... Animated.

"Skogspoesi" ("Forest Poetry Jörgen Vikström 8 min) A narrator reads poetry to beautiful pictures from forests. Simple, but it works.

"Snart är det jul" ("Christmas Is Soon" Karl-Johan Lundberg Tomas Kulle 3 min) A man calls his son just before Christmas and says he and mom are getting a divorce. But there's something more to it. Humorous.



From "Brotherhood", a psychological drama around a sexual offense.



From "The Psychiatrist", a dinner ending in terrible horror...

"*Spillt blod torkar inte*" ("Spilled Blood Doesn't Dry" Danil Tomas Alexander Zadrun 6 min) A poetic but serious film about the violence we often see among the younger generation. BEST SOUND, INDIVIDUAL CLASS

"*Tänk om*" ("What if" Nora Tios Anton Clements 7 min) A man is jealous towards his girlfriend and her friend. Fantasy becomes reality. Good special effects.

"*The Psychiatrist*" (Christoffer Hammarlöf 14 min) A psychotic drama. Two couples on a dinner, but what was outside the window? People go out to investigate, but it doesn't end well... A well-made horror flick

"*The Source*" (Gilda Stillbäck Sofia Norlin 15 min) An Artsy dance film. People move over a post-apocalyptic landscape. Now and then they fall as if shot. In Black and white.

"*Vattenhållet*" ("The Water Hole" Jacqueline Arapovic 13 min) An existential comedy. A trip through space by as bodybuilder to find God, commented now and then by what is an angel. Fine special effects. But difficult to understand. VISIONARY OF THE YEAR, INDIVIDUAL CLASS

More Info about some of the films can be found here: <https://sverigeskortfilmfestival.se/utvalda-filmer-2024/>

It all ended with handing out a number of awards Sunday. Above I have noted any award given to the film.

The complete award list is here: <https://sverigeskortfilmfestival.se/prisvinnare-2024/> Finally all the winners who were present were called to the stage for a big group photo.

All is well that ends well.



NOTE: My amateur film interest led me in the early 1990s to produce a 3 hour VHS, "Filmfandom", of all the films I could get hold on made by Swedish science fiction fans. Most of these films are available on Vimeo: <https://vimeo.com/groups/filmfandom> and <https://vimeo.com/clubcosmos> (the last also belongs to Filmfandom) I know many other sf fans also made films, some are on Fanac.org's channel on Youtube (but you have to sift through many interviews, panels, Worldcon footage, etc to find the amateur sf films). Please tell your favourite fanzine if you have anything special to reveal about your film making!

Mailing Comments

Henry Grynsten: As I may have f*cked up what I commented, here's comments to Henry for the Feb mailing: Who was the friend with a publishing company ■ It's true you tend to be ignored if you don't talk! I think aliens in claimed encounters are silent because those making the claims have no way to imagine what they would say. It's a good idea that "aliens" is the modern equivalent of ghosts! An interesting issue. ■ And now the March issue: Yeah, Sweden could have built A-bombs. We constructed plants to produce plutonium - like in Ägesta, south of Stockholm, closed in the mid 70s. The construction of an A.bomb isn't much of a secret, the thing is it's getting the material. Today we could probably get ourself nuclear firecrackers in 2-3 years if starting now. We have lots of plutonium in spent fuel now just being stored. ■ Your AI makes relevant, enthusiastic comments, but with little substance... ■ Sf as a zombie genre? While in a slump now developments in the real world - viruses, AI, war etc - will make the genre more relevant. We need sf that's more plot and idea oriented, rather than character and "social" slanted - which is more a thing for mainstream (non-sf).

William McCabe: So the problem was new software and it's failure in handling links? OK. ■ As for copyright: in most cases it has expired for US material up to the year 1963. It's like this AFAIK: original US copyright was for 28 years (actually 14 years, but very soon doubled to 28). Later came the option to extend it, by re-registering the work with the library of congress. That's it. When US entered the Bern convention staking a copyright period based on the author's death, not fixed from registration, US congress refused to make it retroactive - which means work having been in the public domain up to then *remained* in the public domain. (It's BTW a very sensible thing to avoid retroactive lawmaking.) Work up to 1963 had fallen for the 28 year rule and entered public domain. Re-registration for an extension is a hassle, costs money and most old work has very limited or no commercial value, but a small minority of work may have extended copyright being re-registered. I believe Canada still use the 50 year rule, ie work by authors dead before 1974 is free.

Garth Spencer: What is referred to as "robber-barons" where much more common 100+ years ago! Examples: John D Rockefeller acquired all smaller competitors to create a de facto monopoly on oil and petroleum. Andrew Carnegie did almost the same with steel. And JP Morgan with railways. While Henry Ford didn't have a formal monopoly, his T-Ford was so cheap - pushing the production line to max - most competition was crushed, 4 out of 5 cars sold were T-Fords. In later years IBM had a near monopoly in bigger computers and Microsoft in the OS for smaller desktop systems. The US anti-trust laws were adopted between 1890 and 1914, the years of the big "robber-barons" who tried to gain near monopoly. The situation today is much milder than back then and wealth is more even now compared to then. A typical billionaire today don't swim in cash like Uncle Scrooge. The formal fortune is mostly tied up in stocks, bonds and other kinds of paper. It isn't used for consumption but for managing companies. The fortunes are thus mostly only good for using the talent for company management. You don't sell the stock and buy kola fudge for the money! The rich are rich from running companies and just continue to run companies. While "robber barons" of today may be annoying, politicians have *much* more power and are usually more annoying... Like Trump. ■ One thing I've noted is that when a market have three or less major players those tend to find a common ground and more or less coordinate their prices - making it an oligopol. It' be good to get more players on markets. Today our local housing as well as grocery chain market both suffer from lack of competitio. ■ A reason socialism doesn't work is it puts companies in hands of folks who don't know how to run companies. And further: central planners process too little information and are usually victims of their own prejudices ■ No, I think it's what drives some towards Trump is rather the growth of things like making drag appearances for kids (gender confusion may cause irreversible bodily harm!), encouraging quotas (handing out free advantages, "including" others away), environmental mumbo-jumbo and such things. ■ Yes, we are getting new resources. We discover new oil wells all the time, open new mines, and more efficient ways to use resources and recycle. We use metal and other materials better. No atoms are destroyed, except a tiny amount in nuclear fission.

Bye bye: Time to stop. In nextish, probably something about ABBA and Eurovision, as this TV extravaganza comes to ABBAland in time for 50th anniversary of the group winning with Waterloo in Brighton (place of my 1st Worldcon, having a special spot in my heart). More history too, of course, and some cheering chants for Ukraine. They kick Russian ass for the sake of *all* of us. Let's hope Puting meets his Waterloo soon!



Слава Україні!