

This goes to some outsiders to promote EAPA. Consider joining! It's free and your WP probably does PDFs!

INTERMISSION #90

Small E-zine by Ahrvid Engholm, ahrvid@hotmail.com, for EAPA. On Twitter, follow my newstweets from Nordic sf/fantasy/horror/fandom on @SFJournalen, and my private account @ahrvid. Blasted are the typos for they shall inherit this Earth. Late October, 2019.

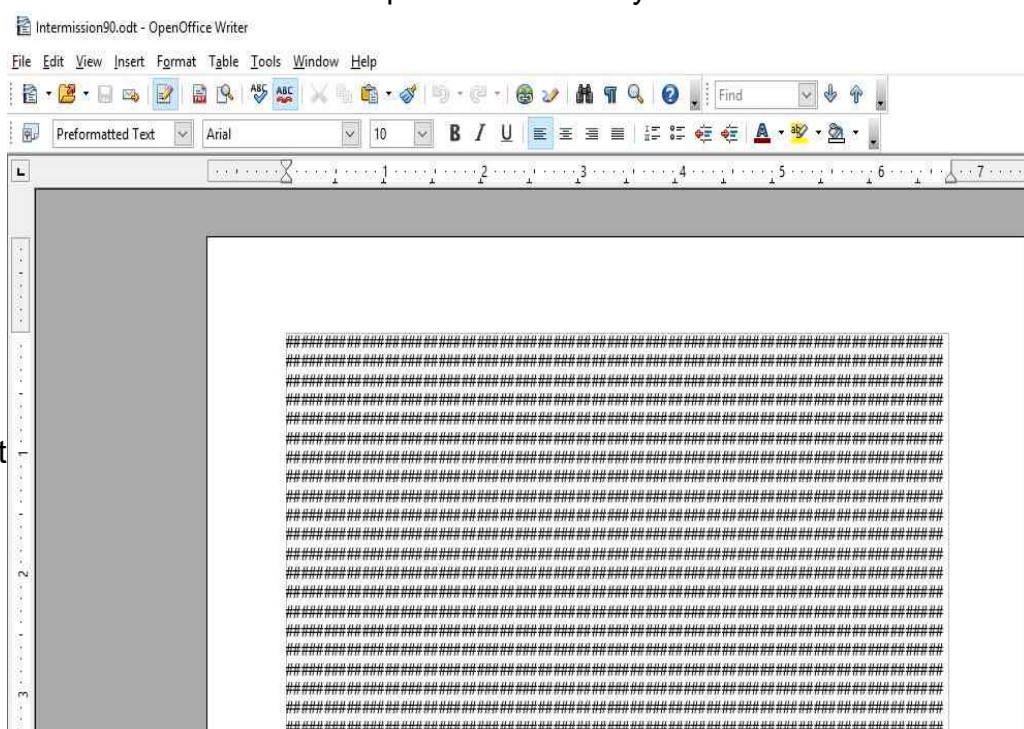
E Ditt Tår I All Y

I'll probably mail this to some outside EAPA in my continuing efforts to make PR for this gang among you brainless zombies! We need new blood and all you really need to do to be in fandom's oldest electronic APA is to write something mildly interesting and press "save as PDF". Easy.

But I hope you won't have the same trouble I have had with this. Yesterday as I was half through the issue the computer froze. Nothing made it willing to cooperate. "Artificial intelligence"? Ha! Won't happen. Finally I had to make a hard re-boot and as the stupid silicon monkey was back in business and I opened my word

processor (Open Office) I was met with a message "welcoming" me to an "upgrade"... Tried to open the Intermission90 document and my eyes met this →

Everything I had been working with was lost and replaced by ###'s. A check with a file editor confirmed all text was lost. What happened was probably that some clown had decided that the program would "update" itself without asking the computer's owner – it failed, froze everything and emptied the file. I hate "upgrades". A



user must have personal control over his computer, and nothing shall be sent to it without explicit wishes. Upgrades are usually unnecessary. As they claim to fix bugs, they also introduces new bugs, but also makes the application fatter, slower and with new "features" you haven't asked for. I will usually, intentionally choose older versions of programs, because they are slimmer and fit me better. And there's the risk, as we have seen, "upgrades" won't work and your unwanted background computer activity fail, freezes things and causes havoc.

Anyway, I hope this will be an interesting issue. I had a letter in Locus about the Ng/Campbell scandal and after two months (!) I got an answer to my complaint about that Ms Ng breached toe Worldcon's "Code of Conduct" (said to not tolerate harassment "in any form"...) by claiming that John W Campbell was a "fascist" on the conventions biggest stage. As expected, they like to pretend that such a thing is perfectly OK... You'll find the replay I sent.

I'll also give you a biography about the famous children's storyteller Astrid Lindgren over some odd news about the great alternate history Dystopist Greta Thunberg, who also has imaginative stories to serve us. You'll get a few words about a great find: famous fan (and writer) damon knight wrote a long manual, *The Stencil Duplicated Newspaper*, together with his father, about publishing by mimeograph in 1941. I extracted the PDF of that, and it's now available at

http://www.fanac.org/fanzines/How_we_used_to/ (or ask med for it if you have access problems). I worked myself with my trusted Rex Rotary D490 mimeograph doing my eg *VÄ/Fanytt/SFJ* newsletter for about a dozen years (even for a few years after getting computerised). I can still feel the smell of corflu and stencil ink.

What's more? Well, I got a dandy idea about how to promote EAPA, to run a crowd-funded prize competition for writing an essay which I think I'll add last. I have a draft of that and would *really, really like to have your comments on this!* (And perhaps help, eg with setting up crowdfunding, something I can't do since I don't have the tools for collecting electronic fund transfers.) I won't run LoCol but let med WAHF some I heard from after last issue, which went to some outside EAPA (as PR): Tony Elgenstierna, Ingemar Nordgren, Dave Truesdale, Lars Olsson and Diana ben-Aaron. I hope I haven't forgotten anyone. As PR for EAPA, this will as I said also find some outside readers and your comments are appreciated (I won't promise a LoCol, but tell me if any comments are not for publication). The issue will end with some mailing comments and a gallery of events your trusted editor has attended lately.

Here's BTW "Lon" Olsson's newest, anarchistic, wonderful artwork.

And with that I say: let the pixels roll!

--Ahrvid Engholm



The Ng/Campbell Scandal

As perhaps some noticed, I had a letter in latest Locus dealing with the Ng/Campbell scandal.

I had filed a complaint against Jeannette Ng, who in her Campbell Award speech claimed John W Campbell was a "fascist", as breaching the Dublin Worldcon's so called Code of Conduct. It took two months to get their reaction... (which you'll see last).

Below is my reply to what the Dublin con says about calling the leading editor of the golden age of science fiction "fascist". It was also on the news site File770, but unfortunately in a distorted form. I do wish its editor Mike Glyer would have used what I actually sent him, which is below and was what

Dublin got:

Thanks for a reply, even if it took two months...

But the reply isn't very satisfying. I'll explain. A basic principle for acceptable ethics is it applies equally to all. If not, it's unethical, immoral. In 2016 Dave Truesdale was ousted from the Worldcon for talking about "snowflakes" - a rather mild expression - not pointing to anyone in particular. But in 2019 it's perfectly OK to accuse a named person for following of one of history's most evil ideologies, on the worldcon's biggest stage.

It's clear that this doesn't apply equally to all. We even get an even openly admission that not being applied equally was what "Our Code of Conduct was...designed to ensure".

Thus the CoC loses its legitimacy. It's made-up private laws allowing intimidation it pretends to protect from.

The flawed historical notions in the reply is also unsatisfying. The "sci-fi" - the abbreviation "sf" is preferable, BTW - landscape has NOT been "exclusionary of minorities, people of colour and women". There's no natural law that says all groups appear equally in all circumstances and the contents of sf literature appeals more to some than others. It's not "exclusionary" but how reality works. No one, certainly not John W Campbell, has been actively excluding this or that group. This means that even the rationale behind inventing CoC is wrong.



"Code of Conduct" says its perfectly OK to compare people with him.

Perhaps the rules of the World SF Society should be amended to ban "Codes of Conduct". (Cons are still of course subject to the Law of the Land.)

As for Ng's racist slurs, you simply ignore them, "whites" being "sterile" and "haunting" the genre. You falsely claim it's "no issue" - but it is. You can't even read your own instructions that "We do not tolerate harassment of convention attendees in ANY FORM". But you do tolerate harassment if in the form certain people like. People have reason to feel attacked! Some walked out in disgust from the awards because of Ng's vile vomits.

Everything points to that she and many others totally misinterpret Campbell. In a recent letter to Locus I point to Harry Harrison's Collected Editorials from Analog (<https://archive.org/details/collectededitori01camp>). Campbell had a certain inquisitory method, which Harrison describes as:

"John W. Campbell is a born trouble-maker. The mere fact that something exists and that millions believe in it does not convince Campbell of its validity. Quite the opposite, this seems to be the point where he begins to doubt... he had mastered the technique of the Campbell editorial inquisition, or writer's conference. This has been likened, by writers who have experienced it, to being fed through a buzz saw or a man-sized meatgrinder. It is a painful process...No one really likes to be forced to think. Campbell forces you. /...his editorials were/ idiosyncratic, personal, prejudiced, far-reaching, annoying, and sabotaging. All of these terms have been applied by readers - and far stronger ones as well... Campbell is always happiest when far out on a limb."

*He was intentionally provoking. Ng is clueless about the real John W Campbell, who she BTW thought edited Amazing Stories. Worth seeing is also the documentary "The Golden Age of Science Fiction", about Campbell and authors he worked with *:*

<https://vimeo.com/70831667>

Harry Harrison is interviewed but denies Campbell was "right wing...He was a technocrat", He says. "Science would solve everything." Harry Harrison was BTW a left-winger and liked Campbell, You have no idea of if his "viewpoints were problematic", because you don't know them. But you still think it's in order to brand him a fascist.

As you should be aware of this attack on Campbell has had wide consequences. Though it under your own rules shouldn't be be "tolerated in any form" the assault on John W Campbell, the magazine editor responsible for finding more new writers than any other, led to him being stripped of his own New Writer award. Your CoC is ill-founded, biased, immoral private laws looking the way at the "right" kind of intimidation.

How dare you!

* Ask me if you need the password.

Here's my letter to *Locus*, which was in the October issue (#705).

Dear *Locus*,

As I read about how a Holier-than-thou mob harasses award organs to try to rewrite history, I'd like to point out that there are other opinions about John W Campbell!

I have sent this to <coc@dublin2019.com>:

One may wonder what a Code of Conduct is worth, if it isn't respected by those who have all eyes upon them on the big stage, during the highlight of a convention, such as the awards ceremonies witnessed by thousands.

I therefore want to report, as a breach of the Code of Conduct during Dublin 2019, the intimidation and personal attacks in Jeannette Ng's Campbell Award speech, of which the very lows are wordings like:

"John W. Campbell... was a fascist" and he was "setting a tone" she claims "haunts" us as "Sterile. Male. White," glorifying "imperialists" etc.

Several parts of the CoC as published in the Pocket Convention Guide may apply, but let me point to:

"Everyone involved with Dublin 2019 is expected to show respect towards... the various communities associated with the convention.... Dublin 2019 is dedicated to provide a harassment-free convention experience for all Attendees regardless of... gender... race... We do not tolerate harassment of convention attendees in any form" which includes: "Comments intended to belittle, offend or cause discomfort"

Most would find being called a "fascist" offending, surely causing discomfort. And it's especially deplorable when the person belittled this way has passed away and thus can't defend himself. It is reported that John W. Campbell's grandson John Campbell Hammond was present at the convention that branded his grandfather a "fascist." John W. Campbell was the leading SF magazine editor of his era (of *Astounding SF*, not *Amazing Stories* as this far from well-founded speech said) and have many admirers who also have cause to feel offended. If you like Campbell, the claim he is a "fascist" surely splashes on you too – you'd be "fascist sympathizer."

Ms. Ng continues to harass whole categories of

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convention attendees, those "male" and "white." They are "sterile" and the negative "tone" claimed to "haunt" the genre. The CoC is explicitly against slurs on race and gender. The CoC further says it won't be tolerated "in any form," which surely must also include the form of a speech from a big stage.

(End of CoC mail. The CoC handlers of the convention have promised to reply, but nothing has come, four weeks later.)

Generally, it would be a bad idea to deprive the Campbell new writer award its *raison d'être*, the fact that the award came to existence because John W. Campbell was the editor who discovered scores of new, important SF writers.

Two principles must be remembered: 1) It is futile to view yesterday through glasses of today. And: 2) Racism and fascism isn't the same thing.

That doesn't mean racism isn't deplorable, it just means it's something else than fascism – according to Wikipedia "authoritarian ultranationalism characterised by dictatorial power, forcible suppression of opposition, and strong regimentation of society and of the economy." Racism isn't mentioned.

John W. Campbell wasn't a fascist by any acceptable definition. I'm aware of that many think that "fascist" must be a description of anything "vaguely right-wing which I don't like," but we can't let the meaning of words slip and slide around. That's dangerous. Soon anything becomes "fascist."

Was Campbell a racist? By today's standards, it can be argued. You can find phrasings here and there, which however are parts of longer, complex reasonings and discussions with other aims. You can study Collected Editorials from *Analog* (edited by Harry Harrison, 1966, a left-winger but still a fan of JWC) freely available here: <<https://archive.org/details/collectededitori01camp>>. Harrison writes in his foreword:

John W. Campbell is a born trouble-maker. The mere fact that something exists and that millions believe in it does not convince Campbell of its validity. Quite the opposite, this seems to be the point where he begins to doubt... he had mastered the technique of the Campbell editorial inquisition, or writer's conference. This has been likened, by writers who have experienced it, to being fed through a buzz saw or a man-sized meatgrinder. It is a painful process... No one really likes to be forced to think. Campbell forces you.... Campbell's editorials were idiosyncratic, personal, prejudiced, far-reaching, annoying, and sabotaging. All of these terms have been applied by readers – and far stronger ones as well... Campbell is always happiest when far out on a limb.

It's easy to misinterpret Campbell's inquisitory method. He was constantly questioning things among his writers as well as in his editorials. He would launch or play around with ideas as trial balloons to get people to react. We can't be sure that every idea that Campbell expresses is something he really stands behind. It may be a temporary whim. He was an intellectual banging his head against the limits of thought. That's far away from fascism, which is dictatorial and doesn't accept opposing thoughts.

And remember that Campbell, born in 1910, was a product of his time, the early 20th Century. Whatever Campbell says about race – and it isn't much – seems close to the everyday racism of his era. He isn't exceptional in any way here.

It's wrong to view history through modern goggles. We can learn from history, but we can't change it. Should you study people from Campbell's generation a good guess is that 70-90% expresses the everyday views that were common yesterday and we've sometimes seen from Campbell too.

We've had enough of retroactive self-righteousness. Let history be what it is.

—Ahrvid Engholm■

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It's a someone edited version of material presented in last issue of *Intermission*. And here's what Dublin answered to my original Code of Conduct complaint:

Thank you again for reaching out, and apologies for the time it took to get this response to you.

We do not consider Jeannette Ng's speech to be a breach of our Code of Conduct.

From our perspective Ng was speaking to Campbell's part in shaping the sci-fi landscape, which was notably exclusionary of minorities, people of colour and women at the time during which he was a part of it and which has had knock on effects to this day. Our Code of Conduct was, in a large part, designed to ensure people who have previously been excluded from fandom were safe and included at our convention - not to punish people who speak out against its exclusionary past.

We do not believe her words were targeted at anyone other than Campbell and his actions. There is no issue with being male or white, and unless a person also identified with Campbell's more problematic beliefs and actions, they have no reason to feel attacked. Additionally, being a fan of Campbell's work does not mean you need to stand by his beliefs; it is possible to appreciate his contribution to the community whilst also understanding some of his viewpoints were problematic.

Thank you again for taking the time to contact us with your concerns - I hope this helps clarify our position on the situation.

Kind regards,

Sarah Brennan

Listener and Code of Conduct Area Head

Dublin 2019

When I had given them my reply, I got a short note saying. "Thank you for your reply. We stand by our decision and consider this matter closed. "

But of course the matter isn't closed. The debate goes on, eg here - and maybe at other places too, which I haven't seen (please let me know if you see the debate somewhere else!):

<http://file770.com/dublin-2019-answers-engholms-coc-complaint-about-ngs-campbell-acceptance-speech/comment-page-1/#comment-1070420>



How dare you even to mention
this fragile wonder of nature!
Expel, expel!

Review: The Woman Behind Pippi Longstocking

Denna dagen ett liv ("This day, a life", Norstedts 2014) published in English as *The Woman Behind Pippi Longstocking* (Yale University Press 2018), by Jens Andersen; the Swedish edition is translated from the Danish by Urban Andersson.

The most influential writer in Sweden throughout history isn't August Strindberg. And not Selma Lagerlöf, the first female Nobel prize winner. And Carl Michael Bellman was a poet and troubadour, not much of a prose writer. No, the most powerful writer is Astrid Lindgren! She had an immense, very varied production. It became many of the most beloved films and TV series. She dominated her branch of the literature tree for half a Century and has been translated to more languages than any other. She brought down a government. And when she passed away, was buried as a statesman.

The Danish professor of Nordic literature Jens Andersen has covered her life and work in *Denna dagen ett liv* ("This Day a Life", 2014, but the English 2018 translation was titled *The Woman Behind Pippi Longstocking*), a phrase the young Astrid picked up on a impromptu visit to the author Ellen Key, and it's also used in the *Saltcrow Island* book and TV series. Maybe it takes a foreigner to get a proper perspective of the giant in Swedish life and society that Astrid was, though Astrid Lindgren is nearly as popular in HC Andersen's homeland as in Sweden.



Early life, son in Denmark

She was born Astrid Ericsson in 1907, on the rather prosperous farm Näs near the town of Vimmerby in the southern province of Småland. By all accounts she had a happy childhood resembling what we can pick up from the book series about the children of Noisy Village or Emil of Lönneberga. Already in school she wrote appreciated essays and short stories, which lead to that she began a career in journalism as a sort of intern of the local newspaper *Vimmerby Tidning* at the age of 16 (circulation ca 5000). But at the same time she grew up to a pretty rowdy teenager, who liked jazz and dance halls and the new exciting media of the movies.

But disaster struck when she became pregnant with her boss, the editor in chief of the newspaper. He was 50 and married (but going through a divorce), she 17. Everything happening around this is described in Andersen's book and also in the 2018 film "Becoming Astrid", but to cut a long story short it ended with Astrid having her son in a Copenhagen hospital, a place where unwed mothers

could give birth without having to name the father. The son Lasse was then taken care of by a Danish foster family until Astrid after a few year could take care of him.

As it was a huge shame to be an unwed mother, Astrid moved to Stockholm and trained to be a secretary, learning typewriting and stenography, both of which she excelled in had had much use of later as an author. She became employed by the Swedish motorist federation and in 1931 married her boss there, one Sture Lindgren. In 1934 the couple had the daughter Karin.

Dirty letter reading, began writing

The mother of two became a housewife...but not entirely. Throughout the 1930's she became a small-scale writer, submitting some 20 short stories for children and fairy tales to different publications for kids, for instance Christmas magazines. (One of the stories sounds very science-fiction-like, "Santa Claus' Wonderful Picture-Radio"!)

The Second World War became a busy time for Astrid. She had become secretary for the famous criminologist Harry Söderman, and through him got a job for the secret mail censorship. They scrutinised all mail going out from and into Sweden, so that no secret military or other sensitive information was revealed. "My dirty job" Astrid called it, as it meant she'd get to read a lot of the most sensitive, personal letters. But it also meant that she'd get first-hand accounts of what the Nazis did down in Europe. She knew about the Holocaust before most other Swedes, and wrote down her experiences and thoughts in a war diary she started in 1939. (Recently published and I reviewed it in 2015, as "Pippi Longstocking's War", <https://scifiportal.eu/pippi-longstockings-war-ahrvid-engholm-sweden/>.) In this biography we learn that she continued with these diaries until 1960, but only the notes up to 1945 have been published. Maybe we can get another volume later?

Harry Söderman was quite a famous character. As a criminologist he made important contributions to Swedish forensic science and founded (and headed) the state forensic laboratory he was involved in supporting the Norwegian and Danish resistance movements, and was instrumental in making the government train Norwegian and Danish brigades of "police troops" (recruited from refugees, with infantry equipment) on Swedish soil that towards the end of the war could be used to restore order as the Germans surrendered. When the Germans gave up, he went over to Oslo and for a day took charge of the Oslo police department went over to the infamous Grini prison, where resistance folks were held, and persuaded the German officer in charge to release all prisoners. Unfortunately, this biography has very little to tell about Astrid's doings with Harry Söderman, though he obviously inspired her to write the Kalle Blomkvist boy detective stories.



Teenage Astrid liked to dance and have fun. Here (far right) in some sort of masquerade dressed in a man's suit!



Scene from Astrid's hometown Vimmerby. The big sign is for the newspaper VimmerbyTidning where she worked as young.

Birth of Pippi

She cared much for her children and read stories she made up for them. One evening daughter Karin wanted a story, but Astrid didn't have a story on store.

"Tell me about Pippi Longstocking!" Karin then exclaimed.

And that's how it started. Astrid began improvising about this strong, independent girl. She then typed down her stories of Pippi Longstocking (from originally having stenographed them - she did all her first drafts by shorthand) and made Karin a little booklet of it, as birthday present on her 10th birthday.

A version of it was also submitted to and rejected by the leading publisher Bonniers - certainly a mistake of the same class as that record company that thought "guitar groups are on their way out"! An interesting sidenote is that Astrid in one of the stenography notebooks, where Pippi was created, made a rough drawing of Superman, inspired by the concept that Pippi was a supergirl, "the strongest in the world". Superman was at the time only published in the Swedish science-fiction pulp *Jules Verne Magasinet*, and this indicates that Astrid knew about JVM.

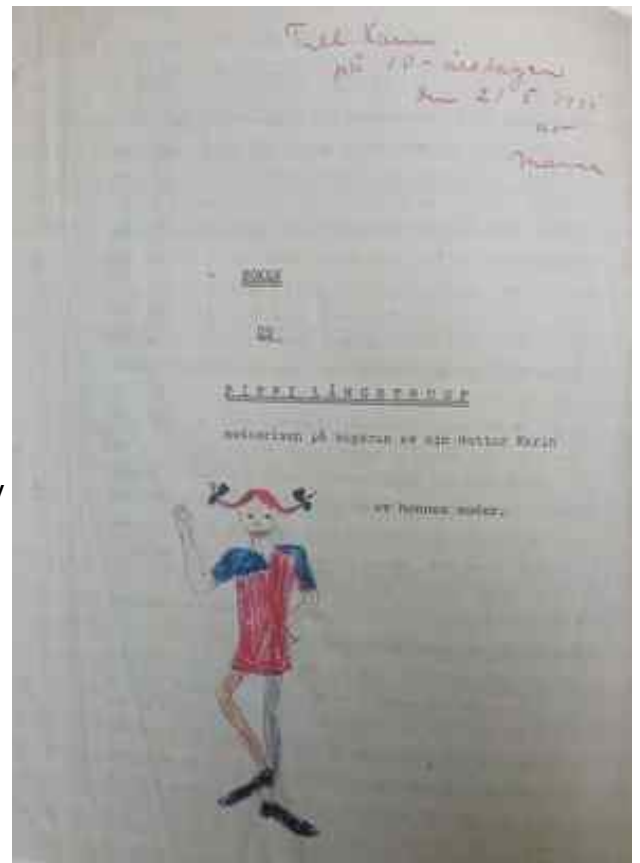
Maybe it was the teenage son Lasse who dragged it home? Astrid had obviously at least glanced through it but the fact is that quite a lot of Astrid Lindgren's production has elements of science fiction and fantasy, especially fantasy with several novels of if. And Karlsson on the Roof may have been inspired by Superman too, as he can fly with a propeller on his back.

But the small and at the time struggling publisher Rabén & Sjögren was interested in the story, and when the first Pippi Longstocking book came in 1945 it became a monumental success. The papers gave raving reviews (with the exception of one professor John Landquist who thought Pippi was tasteless, rude and bordering insanity), there were Pippi theatre plays made and Astrid had to go on

signing and reading tours. It also shortly sold to many countries abroad, through her Danish international agent Jens Sigsgaard. Pippi sold very well and probably saved Rabén & Sjögren from bankruptcy - after a while. Biographer Anderson states that the publisher was still in dire straits in 1945 and thus offered to sell 200 manuscripts to mentioned Bonniers - including Pippi Longstocking - to save themselves. The Big Publisher had a second chance to pick up Pippi, and missed that to. Maybe they thought that "strong girls with a knapsack of gold coins are on the way out".

Pippi even became a rather miserable movie, with the 26 year old Viveka Serlachius playing the 11 year old Pippi - she had also played that part in a stage play. Astrid hated it, and decided that she in the future would be very careful with how her work was brought to the screen. Within a decade her characters Rasmus,

Blomkvist and Noisy Village kids had all made it to the screen in much better productions, usually



Front page of the original Pippi story that Astrid made for her daughter Karin.



Astrid sketched Superman in a stenography pad, who obviously inspired Pippi.

filmed by Olle Hellbom and Olle Nordemar who knew how to make Astrid's worlds justice. She would also often visit the film sets and make sure everything went along well.

Family problems, but many books

Around 1944 there was a crisis in the Lindgren marriage, as the husband Sture had met another woman - probably younger and prettier, but we are not told whom - and wanted a divorce. How this crisis was resolved isn't mentioned much in Andersen's book and that's a weakness. I guess that as Astrid was becoming rather famous a divorce would have been in all the newspaper and be a major scandal and that would have been too much.

However, Sture would soon be out of the picture. As boss of the motorist federation he went to countless business dinners, conferences and other events where the alcohol flowed. He developed an alcoholism which lead to his early death in 1952. The earlier marriage crisis may also have contributed, but the book doesn't have much to say here.

While all this happened, Astrid became very productive. She wrote the first books about the Master Detective Blomkvist (who became "Bill Bergson" in English translation, and as you know Stieg Larsson picked up the name Blomkvist for his Millennium books!) where she for instance used some insights into criminology she had picked up as Harry Söderman's secretary. Young detective blomkvist for instance use a chemical method to detect cyanide.

She wrote the first books about the children of Noisy Village inspired by her own childhood. In the bibliography, last in Jensens biography, I count to 17 titles between 1945 and 1955! As a national celebrity she was also often on radio, reading her stories (she has a wonderful reading voice!), having radio plays and being in the panel of the popular entertainment show "20 questions". Sweden had no TV at the time and only one national radio channel, so this was a huge exposure.

At the same time she was offered a job at Raben & Sjögren, so she worked half-time (afternoons) for R&S and became Sweden's most influential children's book editor for some 25 years, until retirement in in the early 1970's. BTW, her books were published by R&S and she edited them herself. Her job was probably in reality more than half-time, as she would take manuscripts home and read them in the evenings.

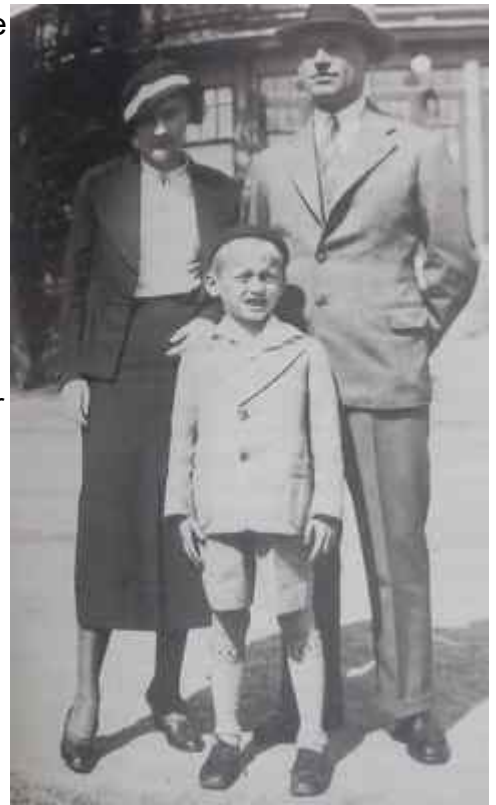
She did most of her writing in the mornings before noon, doing shorthand laying in the bed. That she this way could take down the text almost as fast as she could think, probably contributed to her unique, "natural", easy style. Like, "Now listen, all children..."

The most difficult with writing fiction is not to get the complex, intricate prose, but to find the easy-flowing words. It's very hard to make it easy...

(Many in Sweden argued for getting Astrid Lindgren the Nobel Prize in literature, but the Swedish Academy would have nothing with children's literature to do. Instead, after her death the government instituted the Astrid Lindgren Memorial Award, worth € 500,000 and often called the Children's Nobel Prize.))

Karlsson, Emil, TV

But she wasn't finished yet. She had to let Karlsson loose in the skies (which happened in 1955) and get Emil out of the woodworking shed in Lönneberga (1963) We also got eg the fine fantasy novel *Mio, my Son* where the lonely boy hero - as in many of Astrid's stories - is brought to a land far away by magic and fights evil knights. All of these have been filmed, as well as many later books.



Astrid, husband Sture and son Lasse in the 1930s.

Maybe she and Stephen King can have a little fight about who has had most film/TV adaptations?

Her stories often have lonely children as heroes. Astrid became known for advocating free but not anarchistic upbringing based on a deep respect for the child, something that comes from her own experience with connecting to son Lasse, as he grew up with a distant mom during his first years.



Soon after Pippi Astrid became a national celebrity. Here on a book signing.

She'd go out with her children everyday to play in the big nearby park. From the idyllic farming community of Småland she picked up a love for nature and animals. She would always fight for the rights of children and animals.

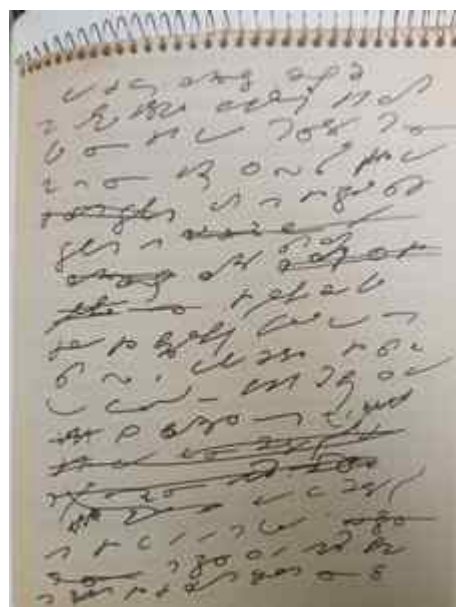
Her love for nature came to an expression in her first TV series, *We on Saltcrow Island* (book and 13 TV episodes, 1964; four full-length films 1964-1967). There you can follow the locals and summer guests on an idyllic island in Stockholm's Northeast archipelago, close to where she BTW had her summer house. The manuscript was written by Astrid, her first directly for TV, and the book came afterwards. She wrote many scripts for radio shows, the theatre and films.

Fantasy

Apart from her book series - Pippi, Karlsson, Emil and others - she wrote stand-alone fantasy novels, which usually were about lonely children who rise against difficulties and find a meaning in life. *The Brothers Lionheart* (1973) deals with the fear of death, one of the brothers who is dying is told they they'll come to the magic land of Nangijala - where they have to fight an evil tyrant and his dragon. Her perhaps best fantasy novel came in 1981, *Ronja the Robber's Daughter*, where the daughter and son of two clans flee into the woods to live by themselves, as the clans are feuding. It became Astrid Lindgren's last longer work, as well as the last film of famed entertainer and director Tage Danielsson, in 1984. Danielsson died of cancer shortly afterwards, one of very few people who could match Astrid in popularity and in having a strong voice in society debates.

Because what happened now, as Astrid slowed down her writing, is that she overthrew the government...

**ASTRONOMERS HAVE DISCOVERED
A SUPER EARTH! IT'S THE SAME
AS A NORMAL EARTH, EXCEPT
THAT WHEN IT PUTS ON ITS
GLASSES NOBODY RECOGNISES IT...**



One of Astrid's stenography pads. This is how she wrote the first draft of all her books. The Royal Library in Stockholm which holds her archive has over 700 of her remaining shorthand pads.

102% in tax

In the 1950's US taxes were actually higher than in Sweden (I who like Rex Stout note how Nero Wolfe constantly complains about it!) but from the 1960's and on the Social Democrats decided to step by step socializing as much of the citizens' money as possible. Collectivist socialist ideology believe that politicians know better than ordinary people how resources should be spent. One day Astrid Lindgren notices that she paid...102% in tax! She phoned up the editor of Sweden's biggest newspaper (no longer biggest, papers are losing to Internet today) and said:

"I have written a story, Pomperipossa in Monesmania, who pays 102% in tax. Do you want to print it?"

"Yes, please!" the stunned editor answered.

It was published half a year before the 1976 election and fierce debate started. The finance minister, the legendary Gunnar Sträng, was corrected like little school boy. "She can tell fairy tales, but can't count" he replied. Astrid retorted: "He can tell fariy tales, but he can't count... Maybe we should switch jobs?"

It is generally asserted that the Pomperipossa debate strongly contributed to the Social Democrats losing the election and having to hand over government to the opposition, for the first time in 44 years. What's revealed in this biography is that Lindgren and Sträng actually were in contact before Pomperipossa. It seems Astrid had written to the finance department and complained about the 102% and she got a personal answer from Sträng, who said they I knew about the problem and were considering how to rectify it. Obviously, the finance minister didn't act fast enough however.



Finance minister G Sträng reads Astrid's satirical story "Pomperipossa in Monesmania" which brought down his Social Democrat government.

Active before Stroke

During the last couple of decades, until a stroke in 1998, Astrid Lindgren became a strong voice in the public debate, in questions like animal and children's rights, better conditions for farmers and small businesses, against nuclear power, against racism, for the environment in general and so on.

Astrid was rather ill after her 1998 stroke. We learn that she lost her memory from 1986 and on (the year her son Lasse died, of cancer, something traumatic for the mother) even if she did have a cheerful mode and still knew the religious songs from her childhood. She passed away January 28th 2002, after having had more than a full life.

Her funeral was on TV and 100 000's of Stockholmers lined the streets as her



When Astrid Lindgren passed away (Jan 28, 2002) people gathered outside her apartment on Dala Stree. and left flowers. It's Björn Ulvaeus from ABBA in the front...

coffin passed. I remember I missed to see the cortege because some paper had had wrong information about its schedule.

But on the other hand, I did see Astrid Lindgren alive. In the mid 1980's I and my then editor Anders Palm were strolling up Dala street when he suddenly pointed and whispered: "There goes Astrid Lindgren..."

I refrained from dashing away and ask for an autograph or doing any other embarrassing things. I just felt so small seeing the frail figure of the strongest woman in the country.

More:

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

https://en.wikipedia.org/wiki/Astrid_Lindgren_bibliography (with both Swedish and English titles)

<https://www.theguardian.com/books/2018/apr/03/astrid-lindgren-woman-behind-pippi-longstocking-jens-andersen-review> (English review of Jens Andersen's biography)

<http://www.alma.se/upload/10818/Award%20Lecture%20by%20Philip%20Pullman.pdf> (Philip Pullman's lecture as he won the Astrid Lindgren Memorial Award)

<http://www.diva-portal.se/smash/get/diva2:240586/FULLTEXT01.pdf> (Pippi Goes Abroad - a study)

<https://translate.google.se/translate?hl=en&sl=sv&u=http://www.ydrefors.com/Microsoft%2520Word%2520-%2520reportage.pdf&prev=search> (Astrid then ca 17 years reporting from opening a railway for her newspaper Vimmerby Tidning, through Google Translate)

<https://everestlancaster.wordpress.com/2009/06/02/pomperipossa-in-monismania/> (English translation of "Pomperipossa i Monesmanien", the tale that brought down the Social Democrats in the 1976 election)

<https://astridlindgrensnas.se/en/home/> (English page for the theme park Astrid Lindgren's World)

<https://www.junibacken.se/en/> (English page for the Astrid Lindgren children's venue Junibacken)

Videos:

<https://www.youtube.com/watch?v=A9FS-r8LWAw> (English interview with Astrid Lindgren)

<https://www.dailymotion.com/video/x3g2kqt> ("Mio, my Mio", movie based on Lindgren's fantasy novel, dubbed to English)

<https://www.youtube.com/watch?v=ANgulkJBjVM> (The Tomten, a poem by Viktor Rydberg adapted by Astrid Lindgren)

<https://www.youtube.com/watch?v=fcwOtYAWIBc> (a tour of Astrid Lindgren's home on Dala Street in Stockholm - in Swedish, but you can see her home at least)

https://www.youtube.com/watch?v=6uo_lkW16Tk (a snippet of Astrid Lindgren in "Hylands hörna" in the 1960's, the Swedish equivalent of The Johnny Carson Show)

<https://www.youtube.com/watch?v=QyQE7Csg8vQ> (German report from when Astrid Lindgren would have been 100 years)

https://www.youtube.com/watch?v=QcUp2TY1B_s&t=6s (German report about her War Diaries - in the beginning a snippet of Astrid Lindgren by a typewriter during her career as secretary)

<https://www.youtube.com/watch?v=H83GFNG2IWQ> (Astrid Lindgren sings her song "Ida's Summer Song", in Swedish)

<https://www.youtube.com/watch?v=268VdXiSoFk> (Astrid's great-grandson Johan Palmberg talks about her, in English)

<https://www.youtube.com/watch?v=tYjiV6KZXhY> (a 24 min excerpt of the first Pippi Longstocking film, from 1949, not a very successful adaptation)

Politicians are like crocodiles: big-mouthed but no ears!

Mural Scrutiniser on Gallery

In mid October I went to an opening at the Stockholm Comics Galleery for the Mural Scrutiniser, alias David Nessel, who was on a quick visit to the Royal Capital. You can view his funny Murals with (fake) old-Swedish spelling every Sunday in the big newspaper Dagens Nyheter. His mural scrutinising began with opening a Twitter account for this and the name was of course inspired by the "viral scrutiniser" from another newspaper. David takes old paintings (sometimes murals) and provides them with funny texts related to today, in fictitious old spelling. The exhibition runs until November 20. One of the more fun ones is for example below...

What was shown were colour prints of his work with texts (small ones cost 400 SEK, large 1000 SEK). There are also two books and a calendar on sale, and you could of course get David's signature on them. Mr Nessel did the signatures with beautiful calligraphy from a special pen, as if he were a reincarnated monk from the 13th century! It was fascinating to see him sign. Check his Twitter account:

<https://twitter.com/davidnessle>



"I will build a wall around Visby and make Valdemar Atterdag pay for it", from a famous episode when a Danish king invaded the Swedish island of Gotland. And relating to Trump...

David Nessel was once famous (with mainly Martin Kristenson) as Salafandom, with indescribable fanzines and later together with Alingsås fandom (mainly Erik Andersson) creator of classic cassette fanzines with folk songs such as "The paper feeding is broken" and "Adorable children of their time". (Not quite as talented songs as "Flying saucer has been screened at Vinga" also existed.) Try this link to experience the sorrow when your mimeo's paper feed doesn't work:

<https://soundcloud.com/schleiermacher/pappersframmatningen-ar-trasig>

The Salafanzines were filled with a bit of everything, bizarre short stories, strange drawings, crazy exclamations and had titles such as "The cosmic counter-relative and anal ring muscle contracting phenomenon that is highly unclearly related to the world in general", "Who is who in Eslöv's park management" and "Sometime there must come a fanzine called this ". The latter was - if I remember correctly - a page to which they stapled random leftover pages from their often not very expert duplication process. There were lots of messy paper left over. I thought the salazines were brilliant.

Martin's enthusiasm is very limited, he proclaimed, while David thought their fanzines were very uneven - some good, some rubbish. The history of Salafandom can, anyway, be followed in Martin



David signing. Me peeking.

Kristenson's article "Lillköpingsfandom" (published in English in my fanthology *Swede Ishes 1*, 1987, as "*Small Town Fandom*") which was in *Jules Verne Magasinet* #397/98. *There Is Much!* Cookie Wreaths for example. Erik, on the other hand, has also recorded some of his early fannish history here (try Google Translate on this or any other Swedish texts you encounter), titled "You had to provide your own corflu":

<https://soundcloud.com/schleiermacher/pappersframmatningen-ar-trasig>

David remembers his more active years with the same nostalgic joy, just as as Erik. Somehow, he said, the identity of an sf fan is something that remains. "Once a fan, always a fan" is we say.

It wasn't a huge crowd that showed up on the opening, but people came and went all the time, so in total it probably became a collection worthy of a smaller city square. Martin was of course there. He and Anna-Lena, also there, will next year publish a history of Swedish Sin. Camilla showed up, who I know from eg Sunkit and she is the granddaughter of the not-quite-unknown artist Rit-Ola – that fits well with a comics gallery! There were people from the comics world I know, like Ola Hammarlund and David Liljemark. Joakim Pirinen also looked in for a while, all to enjoy the mural scrutiny:

<https://twitter.com/Muralgranskaren>

But not matter songs or drawings, I think I deserves even more praise as a writer, the most talented one from Swedish fandom - possibly in competition with Mika Tenhovaara. He is better at the keyboard than with the drawing pen in my humble opinion - although, for example, his *The Masked Leftwinger*, from the magazine *Captain Stofil*, has been widely appreciated. Right now, he told me, he is writing a new detective novel, is set in historical times, 1907. It



The famous Salafandom, Martin Kristenson and David Nessle.

could be interesting! He has previously published, for example, the novel *Döda fallet* ("Dead Rapids"), set in the 1920's, set in the 1920s (however, not connected to the new book). In the 1980s, he tended to appear with his novels in Erik Andersson's eminent fanzine *Der Leuchtturm*. Why not reissue them? Scan as PDFs, to avoid printing costs. (A suggestion anyway.)

Salingsås fandom's epic cassette fanzine should also be re-released in more modern formats. Then we can, for example, enjoy the minimal musical "Captain Frank and the Space Emperor" from the cassette How to entertain a bishop with two strings, with Jupiter's national anthem ("Alas, Jupiter you beautiful ... but they say it is minus 273 degrees in the shadow") and the intriguing starting sentence: "The icy feeling of cold that seeped into the large office was unpleasant." Well, something called Pulp Press (with Anders Palm, Bertil Falk and Lasse Junell) actually re-released this Captain Future novel with the 1940s Wizard of Science, assisted by robot Grag, android Otho and the living brain Simon Wright. Check:



Interior from the gallery, with David, Martin, Anna-Lena and Camilla.

Me and David also talked a little about pseudonym Sam Wallis' strange hard-boiled detective parody-or-what-to-call-it *Brotherhood of Blood*, which was knocked off on a weekend by gentlemen Engholm and Nessel. There is speculation that it might be released from its four decades-old cage, but it looks a little uncertain at the moment.

Brotherhood of Blood has previously been published on stencil as part of the classic 21st

issue of *Göteborgs Faanwheel*. A sadder piece of news is that David told me that our mutual poet friend Helena, who used to write poetry in *GF*, is suffering from cancer - we send our thoughts and hope for strength and good health. Comet-Johan Bensin jr seconds this, I hear.

It was otherwise a nice gathering, enjoyed together with some wine and salty sticks. I stayed a brave for 2.5 hours anyway, and David had a train to fit home at 6.30 pm to get home to his now five year old triplets. Well, one more thing to report:

David Nessel is now wearing a moustache!

More - and try Google Translate for sites in Swedish:

<https://www.dn.se/serier/muralgranskaren/> - David's Mural Scrutiniser Twitter Account

<https://davidnessle.wordpress.com/> - David's blog

https://sv.wikipedia.org/wiki/David_Nessel - Wiki on David

<http://edmondhamilton.fc2web.com/swedish.htm> - about Captain Future in Sweden.



GRETA, NOT GARBO

I hold these truths to be scientifically evident: that the climate is equal to astronomical factors, that it is endowed by the Sun certain unalienable properties, that among these are gas of life for plants, the liberty some take with temperature raw data, and the pursuit of the Sun directed cosmic particle to make albedo affecting clouds.

Some notes on the greta...greatest dystopists right now, who travels around the world to exclaim that The End is Nigh.

Greta Grotesk is a font (see the headline) made from her "School Strike for the Climate" sign. However, the genius behind it *forgot*



the Swedish characters ÅÄÖ, so she won't be able to use it herself to write "Skolstrejk för klimatet"...
<https://www.fastcompany.com/90409174/theres-now-a-free-font-based-on-climate-strike-hero-greta-thunbergs-handwriting>

Our heroine now has a small, blind bug named after her, *Nelloptodes Getae* - size ca 1 mm.
<https://abcnews.go.com/International/beetle-named-climate-change-activist-greta-thunberg/story?id=66529976>

The Asterix comics has a new heroine in the latest album, Adrenaline, probably inspired by Ms Thunberg.
<https://www.theguardian.com/books/2019/oct/24/meet-adrenaline-asterix-gets-first-female-hero-in-60-year-history>

On a stop in the US Midwest, a local photographer specialising in old methods, took a 19th Century style wet plate picture of Greta:
<https://petapixel.com/2019/10/15/a-wet-plate-portrait-of-greta-thunberg/>

As Greta Thunberg visited Vancouver she ruled out going to Victoria, possibly because it takes transport by a diesel ferry. But Olympic rower Adam Kreek offered to row her over...
<https://www.timescolonist.com/news/local/olympian-adam-kreek-offers-to-row-greta-thunberg-to-victoria-1.23985217>

Swedish TV4 show "Mumbo Jumbo" made a parody of Greta;;
<https://www.youtube.com/watch?v=byfThaX-KeE>



Here's another parody, small girl questioning her parents *How Dare They* not allowing here to stay up late:
https://www.youtube.com/watch?v=Z_ErXBHvBRg

On a more sad note was the effigy of Greta Thunberg found hanging under a bridge in Rome.

<https://www.independent.co.uk/news/world/europe/greta-thunberg-hanging-effigy-rome-italy-climate-change-protest-a9147021.html>

The latest is that the COP25 climate conference supposed to be held in Chile, has been moved due to unrest and protests in that country. So now it will be held in Madrid, Spain – and Greta Thunberg is on the wrong side off the Atlantic. And she won't fly. Will she be able to pick up another fast sailing boat to cross the pond? It'll be interesting to see what she will do...

Greta Thunberg is both hailed and thwarted, eg on social media. Some think she's a saint, others are sceptical to her sermons, still others even feel threatened. Myself, I find her interesting, a sort of news story on two legs who is always up to something. I have no reason to feel afraid or threatened because I know that this idea of "catastrophic climate change" will fizzle out over time.

Let's take the myth claiming "97%" of all scientists believe in catastrophic climate change. To start



with , science isn't a matter of taking a vote, but of what can be proven. In the 1930's 100 German scientists signed a petition against Einstein's "Jewish" physics. The great man simply replied: "I don't understand why they need to be 100. If I'm wrong it's sufficient with one."

The hypothesis of global warming says "There is a substantial climate change apart from natural variations (1) , it is caused by CO2 (2), it is caused by humans using fossil fuel (3), and it will become a disaster (4)".

It is absolutely necessary that a scientist *agree with all four parts of the hypothesis* to be a part of the claimed 97%. Why? Well, if there's no climate change (1), what is all the fuss about? Or if it isn't caused by CO2 (2) or human fuel use (3) what the climate activists brawl about is all wrong. And whatever change or natural variation is, if it won't be a disaster (4) we have nothing to worry about.

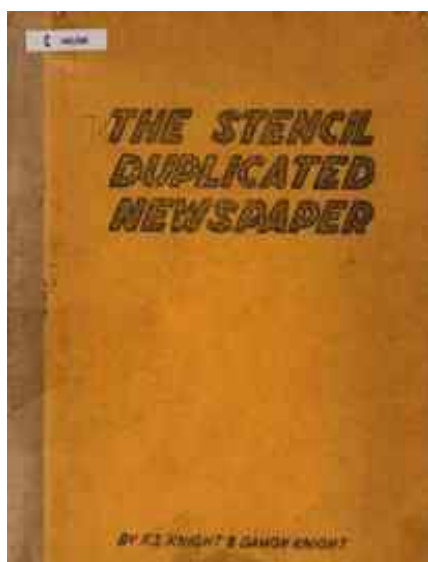
The "97%" must agree on ALL FOUR PARTS of the AGW hypothesis - but they don't!

One John Croc...Cook created the laughable "97%" paper, by counting in people who stand behind only one or a couple of the parts, and are neutral or against the rest. This author has checked the "97%" claim, by sampling the studies it is based on. And to many's surprise it is *only 1.6% that support the AGW hypothesis in its entirety* - which is necessary as we have seen:

https://www.econlib.org/archives/2014/03/16_not_97_agree.html

The science is not at all "settled", scientists aren't in agreement, there is no "consent".

The Stencil Duplicated Newspaper



Some time ago I found this interesting document, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015031981577&view=1up&seq=1>,

The Stencil Duplicated Newspaper, by father and son Knight - of which Damon Knight of course is well-known in fandom. It's a mimeographed guide, very long and ambitious, on how to publish by mimeograph, from 1941!

Mimeography is a subject of clear fannish interest and it's also a historic document from the 1940s. I believe it is in the public domain, since most things up to 1963 are (unless certain procedures have been

followed).

It's a major work on how to work with and do journalism on a mimeograph, something damon had several years of experience with by this time, from fandom. And his father Fredrick Stuart Knight is said to have been a school principal or something similar, and must have had much contact with mimeos through his school.

In over 20 chapters it goes through how a mimeo works, different kinds of material you can write for your "newspaper", stylistics, how to work with illustrations, etc. There's also a glossary and an index (a feat to fix in pre-computer days), and all done on stencil – of course. Impressive.

I have used a special utility to download it as a PDF,



and omitted some blank pages in the beginning, finally using a PDF-reducing program to make it smaller (to the benefit of anyone wanting to download it, it's now about half the size of the original file I got). Ask me for the PDF or you can now also find this ambitious guide on Fanac.org, here:

http://www.fanac.org/fanzines/How_we_used_to/

I Won the Astronaut's Mission Patch!

The last day of October I went to something called "Space Rendezvous – 50 Years after the Moon Landing" on the Royal Technical Institute in Stockholm, held in one of their biggest lecture hall (which became almost full). There was an introduction by (now) professor Christer Fuglesang, who now works for the Institute, but trained as an astronaut and made two space trips in the 00's, Sweden's



Sven Grahn talked about when he watched an Apollo launch. The slide is from inside a Saturnus assembly hall.

first person in orbit. Right now a lady named Jessica Meir is up there on the International Space Station, and since she has dual US and Swedish citizenship she's the second Swede floating in space.

After the intro, Carl-Mikael Zetterling talked about the Moon landing by Apollo 11. He's an old fan, former editor of the fanzine SF-Forum for instance and active in the Scandinavian SF Society. He was followed by the Grand Old Man of Swedish space science, Sven Grahn. He told of his personal experience as he as a

young man was invited to the Cape to watch the Apollo 17 launch (the last, and the first night launch). His American host had access to a 9 metre radio telescope and together they monitored telemetry and other communications from the spacecraft. Interesting.

One David Broman talked about computers and space, and especially the for it's time very advanced Apollo Guidance Computer. We learned how it was constructed (partly by knitting...), how it worked with number verbs and number nouns, what the famous glitch during the Eagles landing was about. We also got some speculation about the future computer development and AI.

After a coffee break, Leif Österbo told about the state-owned Swedish Space Cooperation, which cooperates with other space agencies and corporations, eg with utilising space data tracking stations from many parts in the world. However, we didn't learn if SSC's northern Esrange base will be upgraded for polar micro satellites (and the government won't say anything yet). One Yoshifumi Futaana, from the Institute for Space Physics then talked about the nature of the moon's surface and how it interacted with the solar wind. Moon dust can make walls for moon colonies and Helium-3 from the Sun bombarding the surface could be used in future fusion reactors. Lectures ended with Björn Wahlberg & Johan Marcopoulos, from the Swedish Tintin fan club, talking about Hergé's epic Tintin albums about the young journalist, the heated captain and the absent-minded professor going to the Moon, which was two volumes published 1950-51. Hergé put a lot off effort into making it scientifically plausible and to a high degree he succeeded.

If Britain leaves the EU, 1 GB of space will be freed...

It all ended with a space quiz! Which I won! Carl-Mikael had constructed the quiz on the site Kahoot.it, consisting of 40 space questions. After about half of them I was on place 3 or 4, and realised that how *fast* you answered obviously also counted. So I speeded up my answers and came to the lead towards the end – though speeding up costed me two wrong answers out of answering too fast. I was correct on 37 of the 40 questions. My only “real” wrong answer was on the last name of Buzz Aldrin's mother...she was born Marion *Moon*, which I found too hard to believe.

I know a heck of a lot about space, being interested in it since I was a kid (and it fits well with reading science fiction, of course), and as an earlier active in the Swedish Space Movement group. So I knew I had a chance, and glad I reached #1 – because then I could grab the fine prize. It was a mission badge from one of astronaut Fuglesang's trip, which he also said *had been in space!* Gosh Wow Boy-oh-boy!

A nice afternoon. In space.



Me and astronaut Fuglesang, with his mission patch, from STS-128, which had been in space.

Cailing Momments

Garth Spencer: Nice intro to EAPA and the world of APAs, which I hope could interest others to join. I try to do my bit when it comes to EAPA PR, but it's difficult to interest folks, it seems... About crank theories. I think much crank theories comes out of a combination of a vivid imagination, a pinch of paranoia (“they lie to us!”) and a yearning to be noticed. You'll get noticed if you claim a famous event, like the Moon landing, was a hoax and you can let your imagination run wild by “analysing” shadows on photos, secret signs, obscure documents, and so on. I don't fully recognise your predicate logic from my logic classes as a part of the philosophy courses I took at Stockholm university. For me predicate logic is “logic by operational symbol handling”, where logic statements are made up of certain symbols which are then handled under certain laws, almost as mathematical equations. I see “political correctness” as a concept connected to the far left – because it's from there it comes. Lenin, Mao and other communists would discard people (ie shoot them, often) by saying they weren't politically correct. The communist and nearby ideologies have always been very rigid and it was very easy to be outside the correctness zone.

William McCabe: I could also read before starting school. My mother said it was because I wanted to decrypt the TV program listing in the paper, because there were some TV series I wanted to follow (like “My Favorite Martian”, “Bonanza”, the German “Space Patrol” and “The Saint” with Roger Moore), and following the subtitles probably also helped me decrypt the secrets of text. And I read a lot as a kid, soon digging into the Superman comics (“Stålmannen”) in Swedish and comics about WWII where RAF planes shot down Me109s in droves as their pilots shouted “Achtung! Engländer!”. I discovered Jules Verne and HG Wells as pretty young (probably 11-12 or so) and then moved into heavier stuff like the cheap kiosk paperbacks with science fiction that came in the 1970's. I was 14-15 when an aunt gave me Asimov's fantastic Foundation trilogy, and soon I tried books in English (with a

dictionary in the other hand, initially), the first being Bob Heinlein's *The Space Cadet* (took me a week to read). Until I in the early spring of 1976 found a card from the Scandinavian SF Association hidden in a copy of Don Wollheim's *Hell's Cartographers* (in Swedish translation) for sale in a bookstore on Göt Street, which I joined. Getting their newsletter, I found out about the big Scancon 76 in Jun that year...and the rest is history. BTW, can't BSFG try to get local council cultural – or social activity - grants of some kind? That could ease the economy. Brexit is a mess! I can't understand what the Brits think they are doing... My hope – but it's very remote – is that the mess becomes so complicated that a new referendum is needed. And hopefully people will then realise it isn't a good idea to lose trade and company HQ:s, and make it more difficult for British people to travel, study and work abroad, and not get workers to the lower paid “dirty” jobs no one else wants anyway – and make all of Europe laugh and sigh at you. But it's a very remote hope. As I write it's said there'll be a new election, and one can hope many anti-Brexiteers will be elected... Space exploration is much, much more than PR and press. It has been extremely important for the computer industry, communications, finding new materials, developing energy systems and much much more. The worth of computer development from NASA pushing for better ICs in the 1960s has repaid what's spent on space several times over. It may be cheaper to put robots and probes in space, but putting humans there is much better for creating valuable spinoffs and pushing technology! We humans are fragile and non-expendable which means we must push things to the very limit and thus expand the limits. You don't need to push for the very best with a robot, because if it fails you just send a new one. I don't know of any liberals (and I mean Euro-liberals, which are centre-right) that “attack freedom of thought and freedom of speech”. It's usually the left that does that. (The Lady you mentioned isn't a liberal by my standards. Not at all.) As for Arthur C Clarke, he was bisexual - by definition, since he did socialise also with women and even married one – but for the same sex relations I suspect he preferred boys, of legal age however- And that wouldn't by definition be something else than pedophilia, on which he said he had a “dim view”. My general position is that things connected to sex and sexuality should be a private matter and not be something you wave around with in front of people's faces, so I think Ego Clarke should be left alone.

Robin Usher: Sorry, but most things you write, related to religion, myths, gender and stuff, doesn't interest me. So No Comments. As for your mailing comments (why go through Garth?) there are two heavy reasons why psychology isn't a science or at least on the very edge to non-science: 1. It has been shown that majority of what goes for findings in psychology are irreproducible. It means those claimed findings don't describe any system in nature but random noise, and randomness isn't science. And the second reason is that the human mind with all certainty must be described as a huge non-linear system, probably the biggest and most complex we know. The relationship between data in and data out is obscure and unpredictable. Good luck trying to apply systematics (=science) on the biggest non-linear system in existence... As for “Psycho”, I don't really think it describes anything psychologically understandable. What it describes is a system/brain that has flipped out and thus demonstrates the randomness of a non-linear system. But it's an entertaining film, perhaps just because it surprises us with the big gap between in-data (who Bates was) and the out-data (who he has become)

If you torture data long enough it will confess.

Events Gallery

Some things I have attended the last month - not all of them, October was rather busy! Notice that I have made special articles about David Nettle's gallery opening and the Moon landing day - else they'd be in my events gallery, of course. Stockholm has all kinds of events to offer, with lots of museums and cultural institutions, publishers and tech companies, non-profit organisations, galleries and libraries, etc etc. I tend to keep track of some of it (there are events sites you can use) and publish an events calendar on the SKRIVA e-mail list - to a big part for my own benefit.



There was a lecture about architecture on the Stockholm City Library Oct 1. Stockholm has a lot of interesting buildings, like the City Hall, the old Olympic Stadium, the new Hammarby Sea Town area, and the City Library itself with it's round main hall.



Already the next day (Oct 2) horror writer Anders Fager (right) guested the library and talked about the new edition of his successful story collection Svenska kulturer ("Swedish Cults") which has also become a game, audio book, subject of academic papers etc. Fager is a quite entertaining guy,

As said, a busy October - Oct 3 I went to the premiere of a documentary about computer pioneers. But it was about the modern 21st Century business people. For me the real computer pioneers are guys like Babbage, Jacquard, Hollerith, Zuse, Turing, von Neumann, Shannon, Kilby, Noyce, Engelbart, yes, even Gates, Wozniak, to a lesser degree Jobs, (he was more a businessman and designer). Google those names and you'll get the exiting real computer history!





And after the film, off to the cult music club Sunkit – which I often have reported from - this evening for the very last time at the Bros Olssons basement. Left to right: Rosalba, Martin (not whispering but using the hand to overcome the loudness of the music), Anna-Lena and Per.

Oct 7 I went to the release of the Diary of the Romanian writer Mihail Sebastian's WWII diary, arranged in cooperation between the Romanian Culture Institute and the Jewish Centre. Sebastian as a Jew was persecuted but miraculously survived the war. Romania was at the time under a nationlistic right-wing dictator allied with Hitler. Unfortunately he was ran over by a truck just after the war. Left to right the boss of the Jewish centre (lost his name), Inger Johansson (translator of the book) and actor Adriana Savin who read passages from the book. Interesting evening. Sad note: for security reasons we were told the place of the event just a few hours in advance. It seems the Jewish community in Sweden feels threatened (from both left and right wing groups and islamists) It's a shame! It shouldn't be that way.



From the Construction company Skanska's "Inspiration Day" Oct 10 Here the popular professor Micael Dahlén from the Stockholm School of Economics lecturing. The food afterwards was (yuck!) all vegetarian and inedible! If you've been unfortunate to encounter veggie "meatballs" you know what I mean. This hypocritic vegetarian trend is awful.

And the same evening the German Goethe institute had a seminar about about "Language in Theory and Practice". Afterwards – from which this picture is taken – it was some wine and snacks.

PÖR!



Oct 16 the Royal Academy of Forestry and Farming held a seminar about how Sweden should get a “fossil free” energy system (I have my doubts). Of course, or vast forests will be of importance. Leftovers from paper and wood industry can be brewed to fuel and is already used for heating. You can farm different types of fuel, and farmers can work their fields so they absorb more CO2 than today. The picture is from afterwards when we were treated with some drinks and food – not vegetarian! Real meatballs and ribs for instance. Yummy!



A couple of books were released Oct 22 in the Rönneells bookstore: Martina Müntzing and Fredrik Sjöberg with (title translated) Tomorrow Is Another Day and Carl Johan De Geer and Marie-Louise Ekman with Arty Stiffneck. Ekman crawls on the floor to get a good camera angle as De Geer reads from his book. He has written a couple of sf novels too and told me that he has now begun on a sequel to his recent book *The Tellus Syndrome*, which will come next year and be titled (in translation) *Lord of the Rats*. I've known Carl Johan for, well 35 years, film maker (I was an extra in one of his films), author, artist, and much more.



And at the same place two days later a new play was presented written by the member of the Swedish Academy Kjell Espmark. Present was also the “bad boy” of the recent Academy scandals which I (and papers all over the world) has written about, Horace Engdahl. It was really packed so I had to sit upstairs and peek over a rail. About 25 minutes of the play was read by two actors Tobias Theorell and Andreas Olsson. The play was an interesting, fictitious dialogue between two leading men from Swedish cultural history meeting in their sickbeds in a hospital (Olof Lagercrantz, famous editor of the leading newspaper *Dagens Nyheter*, and Lars Gyllensten, former secretary of the Swedish Academy). Those two men don't like each other which makes for an interesting encounter... **And below, an idea for EAPA. Comments, please!**

An Idea for Promoting EAPA

EAPA is in trouble, since it seems difficult to attract new members. (I've done what I can in promoting, eg on the latest Worldcon and I've circulated my Intermission outside the APA trying to persuade people to join. Effect virtually zero.)

*But here's an idea for reaching out: **announcing an essay competition with prize money that we crowdfund**. Hopefully there will be some entries, which can be run in EAPA and the writers of those will of course become members... (At least for that mailing, and they can then decide if they want to stay.)*

Let's set a modest target for the crowdfunded prize money, like \$50. It shouldn't be impossible to reach. If more money comes in, the prize may increase. (But someone else has to set up this crowdfunding. I can't. There are sites for these things, several I believe.)

Let's call it a test balloon. But it makes it possible to reach new people in two ways: 1) Via the crowdfunding site, 2) by as broadly as possible announcing the essay competition. Below a draft of a possible announcement. I think the subject for the essays should be "The Future of Writing for Electronic Media".

ELECTRONIC AMATEUR PRESS ASSOCIATION *wants your talents and bucks!*

Being in operation since the early 00's EAPA is based on the old traditions of science-fiction fandom of co-distributing publications (fanzines). Amateur editors have this way been writing and creating their own world of information interchange since the 1930's, moving from old mimeographs, over photocopying and Desktop Publishing, and now into the sphere of social media and electronic formats.

But we wonder: *How will the future be in this field?* We therefore announce an essay competition to find out or get interesting ideas. And since we work totally non-profit and have empty pockets, we hope to crowdfund a modest compensation to winners. We ask you for \$50 which will be the prize. Even small contributions of \$1 dollars apiece helps. If we reach \$100 dollars there will be a second prize worth \$30 and a third worth \$20. We see this as a test so the aims are modest, to begin with.

But most of all, we want you to use all your talent and intellectual capacity to investigate the subject of the essays, which is:

The Future of Writing for Electronic Media

/Here a section of how the crowdfunding should work, which has to be set up and described by someone else./

Competition rules:

1. Essays shall be on the subject "The Future of Writing for Electronic Media". The competition is open to anyone, but entries should be in English. One entry per contestant.
2. Maximal length 5 pages of A4 size (or near that), which becomes somewhere between 2000 and 4000 words, depending on your layout and font size - we won't burden you with detailed instructions on that, but please make it legible. Include your name and electronic address.
3. You may very well write less than 5 pages – you decide. Save it as a PDF in your word processor (most have that feature).
4. Mail the PDF to xxx@xxx.xxx before the deadline xx/xx xxxx.
5. Entries will be judged by a jury set up by EAPA. First prize is \$50 or what the crowdfunding achieves - if it reaches more than that, there will be a second and third prize.
6. Entries will also be included in a mailing from EAPA, which you will receive. This means you'll at least temporary join our club, but you can then decide if you want to stay or not. (There are no membership fees.) Should there be a deluge of entries, the jury will decide a selection for publication.

/Are there any addition rules needed? The best is just a few and simple instructions./

I would very much like to have comments on this! And I'll help with getting it going, should you like the idea. I can help getting all texts for the essay competition right (you have the draft) and then spread the word about it as much as possible. Send comments to to ahrvid@hotmail.com with CC: to the others receiving this.

--Ahrvid Engholm