

**This is a special Worldcon edition of my regular APazine, with some fan history for the Worldcon APA, then my report from Dublin2019 for EAPA – with my steaming take on the Ng/Campbell controversy! You get it because you are mentioned, you were there or I think you may otherwise be interested. Comments at welcome! --Ahrvid**

# INTERMISSION #87.5

**Small E-zine by Ahrvid Engholm, [ahrvid@hotmail.com](mailto:ahrvid@hotmail.com), usually for EAPA – but this is a special issue for WOOF (The Worldcon Order of Faneditors) if you need more Intermissions, follow my plea to join EAPA, which really needs new blood. Beware of typos! August 17, 2019.**

## Editorially

Sitting in the press room of Dublin2019, the Irish Worldcon, I notice that WOOF calls for contributions. So I've decided to try to put something together, making it a "half issue" of my regular EAPazine. I'll dig up some interesting (I hope!) sf & fandom history. My second reason for this special issue is to make a little plea for EAPA. This Electronic APA began in 2004 (see <http://efanzines.com/eapa/>) and is probably the oldest of its electronic kind around. However, in the last few years it has had problems with finding new members and getting activity (though I do my best with *Intermission*).

EAPA really needs new blood! So won't you consider joining? There are no fees, formal minac is one page every second month (EAPA is monthly) but there is some leeway. And all you need to do is to write something interesting and press "Save as PDF" in your word processor. Mailings are closed and password-protected - few Earth-shattering secrets are disclosed though! - but the October mailing each year is open. You can find those through eFanzines.com. To join contact the present official editor Garth van Spencer [garth.van.spencer@gmail.com](mailto:garth.van.spencer@gmail.com) or me. Next deadline is September 1 /No, October 1./ Thanks for your attention!

--Ahrvid Engholm

## The First Swedish Scientifiction Club and the Nobel Laureate

Right after the Hiroshima bomb in 1945 a group of Swedish engineers founded Atomic Noah, a group dedicated to save humanity from an atomic war by constructing a spaceship to take us to a new planet. Soon future Nobel laureate Harry Martinson joined the club, which also inspired his space epic *Aniara*.

Swedish fandom thus, it may be argued, began September 15th 1945 in a summer cottage in Ludvika with the founding of the club *Föreningen Atom-Noak upa* - shortened F.A.N. - ("The Association Atomic Noah Ltd"), by this group of engineers from the electricity company ASEA.

In the afterglow of Hiroshima, they planned for constructing giant spaceships to let humanity emigrate to another planet in fear of a WWIII. Science interested Harry Martinson who soon became engaged in and by the group.

The founders of Atomic Noah were:

- *Gösta Rydbeck* (1906-1979), chairman of Atomic Noah, member of the Royal Academy of Engineering Sciences; it was in his summer cottage the club was founded
- *Gunnar Dahlby* (1906-1995), secretary of Atomic Noah, member of the Royal Academy of Engineering Sciences, wrote frequently in *Vestmanlands Läns Tidning* (Vestmanland Region Paper)
- *Uno Lamm* (1904-1989), member of both the Royal Academy of Engineering Sciences and the Royal Academy of Science; claimed to be inventor of the word "transistor" during a visit to Bell Labs in the US
- *Bertil Stålhane* (1902-1992), chemist, frequent writer during WWII in newspapers, in pamphlets and five books, anti-Nazi who build radio sets for the Norwegian resistance and member of the famous anti-Nazi Tuesday Club, recipient of the Danish Freedom Medal from king Christian X, after the war
- *Sven Pyk* (1901-1955), worked with oil refineries and power transmission, died rather early

Later members included *Harry Martinson*, *Alf Ahlberg* and an odd jinx in the form of the nuclear power engineer *Pelle Isberg*, who joined as late as 1975. Much of the info I have comes from a sort of archive of the club donated to the Royal Library by member Bertil Stålhane, consisting of internal correspondence, official documents, meeting reports and other things.

Harry Martinson was very interested in science. As young he read Camille Flammarion, Edgar Allan Poe, Jules Verne etc and science articles in the illustrated weeklies. He visited Copenhagen in 1941 with a group of



A 1946 article about "Atomic Noah has plans for space vehicles".

Swedish writers (among them Karin Boye, author of the dystopian novel *Kallocain*, nominated for a Retro-Hugo), meeting Niels Bohr and seeing how atoms were split. He personally knew astronomers and other scientists and owned a telescope. Friend Ivar Lo-Johansson noted: *"His knowledge often seemed fantastic. Anytime, he could stand up and hold an hour long lecture about negro culture, English literature, about hydrocarbons, a philosophical system... /He appeared/ often as a science quack."*

Harry said in an interview in the magazine *Spektrum* in 1932: *"Machines will be totally different in the future, the whole machine culture will be synthesized, in itself become a new sort of culture. Machines will surely be simple and quiet, silent servants that don't draw much attention but make life simpler for everyone."*

He also wrote (published in 1980, written much earlier): *"scientific fantasy and literary fantasy are related, often at a big distance, but sometimes closely ... The inner core of the difference between science and fiction is that fiction works with a huge amount of prepositions of more or less possible kinds"*.

He read books by eg Olaf Stapleton and the Swedish sf pulp *Jules Verne Magasinet/Veckans Äventyr* (1940-47), the latter had eg stories of multi-generation spaceships on long trips, a possible inspiration for Anlara, eg JVM/VÄ No 23/1942 "The Trip that Lasted 600 years" by Don Wilcox or "The End of the Journey" by Walter Kubilius, JVM/VÄ No 31, 1945, about a space journey lasting 5000 years.

In 1943 he wrote: *"In ten years almost all youth will be hypnotised by television and the glider plane silliness, stereoscopic movies and transparent refrigerators ... Technology will make it possible for man to, without any spiritual content, fly high above eagles and albatrosses."*

In 1943 he wrote about solar and nuclear power: *"we must promote a sun machine association so that atomic piles becomes redundant ... atomic energy seems like murder of materia, though it's just minuscule amounts ... I think that this rush into the distinct world of the constitution of matter and energy seems eerie"*

In the later 1940's he wrote down his philosophical and/or pseudo-scientific thoughts in the manuscript *Gyro*, which wasn't published until long after his death (in 1986). It is a work which is very difficult to understand. Harry Martinson eg talks about "gyroality" as being a fundamental force of nature, but what he means with this is hard to understand. An equation claimed central to his "gyroality" theory is  $pq - qp = ih/2\pi$  (do you understand it? I don't...).

The club had meetings, bigger meetings 1-2 times/year, and internal correspondence as main activity. They wrote periodical info letters to each other, sometimes weekly, less frequently in later years. There were sort of round-robin letters. An important "project" for them was to in theory design their giant spaceship to save humanity. Their idea was atomic power and photon rocket propulsion, and they corresponded with the Swedish Patent Office about it, after entering a patent application 1946, up to 1954 - when they were denied a patent after probably deliberately missing a meeting with the patent office. (Their invention had few details and no realistic merits and they knew it.) Originally the founders considered to register Atomic Noah as a limited stock company ("aktiebolag") but they settled on to register it as an "economic association" ("ekonomisk förening"), which was done in 1946, the year after founding.



Leading member Bertil Stålhane.

Bertil Stålhane met Harry Martinson first around 1939. He wrote a piece in *Dagens Nyheter* December 1947 and Stålhane came to think of his old friend and invited him to come to a meeting and hold a lecture. It took place March 12th 1948 in Svenska Teknologföreningen's (Swedish Technologists Association) house, also known as the Folckerska House (torn down in 1969), 20 Brunkeberg's Square in Stockholm, in the dining room 4 stairs up. It began with a dinner. The five founders took part, as well as Harry Martinson, Fingal Fallgren, magazine editor with the publisher Bonniers, Holger Carlsson, editorial secretary for the magazine *Teknik för Alla* (Technology for All) and Åke Vrethem, then assistant director for ASEA. Nine in total. Svante Lindqvist, former chief of the Nobel Museum in Stockholm, described the meeting in a speech for Royal Swedish Academy of Letters, History and Antiquities (Vitterhetsakademien):

*"Bertil Stålhane began with introducing the people present for Martinson 'and thereby took the trouble to downplay the fact that all the board members were technicians, in other words representatives for the 'tyrannical exactness' ... Martinson held his introductory speech after the dinner and Gunnar Dahlby writes in the protocol that: Martinson showed to be in possession of great knowledge even in the area of atomic physics, although his conclusions that the atomic structure of matter was a secondary phenomenon that would dissolve when travelling to space couldn't be shared by the board. What did Martinson mean with this? To the members of Atomic Noah and all scientists it is self-evident that the laws of nature are the same all over the universe. But Martinson didn't believe that."*

During an interview in 1988 Dahlby said:

*"He told us what we should bring on the trip, though he didn't think such a journey was possible. Despite being*



From the letterhead of Atomic Noah.

knowledgeable in science he said that ... the laws for atoms are only valid within the Solar system. Outside they don't apply so we can't go anywhere. This astounded us, but it seem so emotional for him that we didn't dare to ask what he meant ... We asked him 'what books, what philosophies should we bring on the Ark when we leave?' He then mentioned the philosophies of the East, but he was in doubt regarding Christianity, because as he said 'Christianity has a God who mostly occupies himself with theology'."

The meeting also discussed how to organise society when arriving to the new planet: "Martinson already had the city plan: long, narrow, rod-shaped societies where everyone would live close to nature." After debating for a while the group moved to nearby Riddargatan where Stålhane in the house of Elektrovärmeinstitutet (Electric Heat Institute) had "a bomb proof cellar just in case". They continued to debate subjects like uranium, inflation and if Noah had existed. They continued until 3 am after which Harry Martinson was put in a taxi to get home. After the meeting Stålhane sent a Harry Martinson 1000 Swedish crowns (two month's pay for a worker at the time!) as a scholarship, "intended to support friend Martinson who has other troubles beside poor health".

Harry Martinson became a member of the society in connection during that meeting. They continued to keep in touch. Harry Martinson would eg guest and speak at ASEA - where the founders worked. When Aniaya was published Harry Martinson sent the club them a dedicated copy, writing:

To the Atomic Noah association  
whose members and brothers  
inspire me in various ways  
and where I'm proud  
to be co-traveller and member  
grateful grant holder and devoted brother  
\* \* \*

Let us in time defend  
human law and glory  
with our will keep

Earth's dream and Life's honour

Atomic Noah cherished this copy and adopted a statement from the board written into the minutes and also in a copy "on first class paper" sent to Harry Martinson:

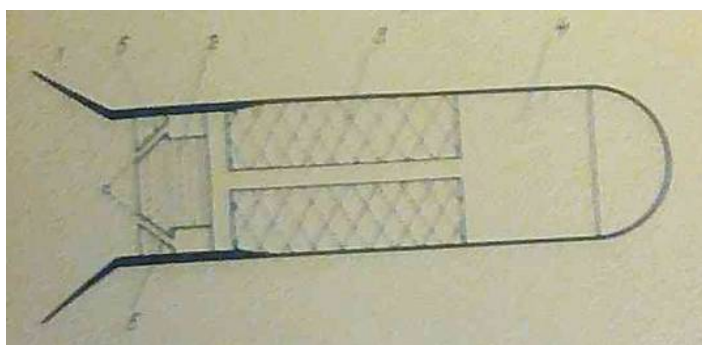
"§ 7. A copy of Aniaya, with dedication that was read, has arrived to the secretariat from author Harry Martinson. The chairman stated that this work of poetry will crown the carefully selected library of the spaceship, and remind the far travellers about impressions from the first years of the Association and inspire them to continued research. The meeting decided to make this statement in the name of the association and let the secretary forward the thanks of the association to the author Harry Martinson."

Aniaya - A Review of Man in time and Space (1956) became a huge success. It sold 30 000 copies the first years, fantastic figures for poetry. An "Aniaya fever" broke out. Hotels, ships, streets, even porcelain were named after Aniaya. Karl-Birger Blomdahl wrote the opera "Aniaya", premiered in 1959. There have later been musicals based on Aniaya and a ballet. We have the main Norwegian sf club in Oslo, which is named Aniaya, and the short lived Swedish sf magazine (two issues) from the early 1990's, also named Aniaya. Harry Martinson's poetry book has also been translated to a score of languages, including recently to Chinese and twice to English (1956, translation by Hugh McDiarmid and E Harley Schubert; 1999 translation by Leif Sjöberg and Stephen Klass). Theodore Sturgeon reviewed Aniaya in Galaxy magazine, 1963:

"Martinson's achievement here is an inexpressible, immeasurable sadness. It/ transcends panic and terror and even despair /and/ leaves you in the quiet immensities, with the feeling that you have spent time, and have been permanently tinted, by and with an impersonal larger-than-God force."

Vernor Vinge refers to it in *A Fire Upon the Deep*, Knut Larsson has done an Aniaya comic book and the rock group Seventh Wonder has made a 30 minutes long version of Aniaya on the record *The Great Escape*. Just to name a few Aniaya spin-offs. Earlier in 2019 we also saw an "Aniaya" movie which is the Swedish nomination for best foreign film Oscar.

As noted, Atomic Noah had some sort of activities at least up to the 1970's. But for Harry Martinson the 1970's was tragic. His episodes of depression became worse after receiving the Nobel Prize in 1974. Harry Martinson and Eyvind Johnson were both members of the prize body, ie the Swedish Academy, and they were verbally "slaughtered" in the press. This affair was probably the worst crisis for the Academy, that is until the recent hurricane around leaks, an Academy spouse being convicted of sexual assaults and resigning members. The Academy was portrayed as corrupt for giving the prize to their own members. The fact is that the Academy made a coup and went behind the backs of Martinson and Johnson and kept their deliberations from them. Harry Martinson was ridiculed and it hit him hard. Harry Martinson spent time on mental institutions and it was there, in 1978, that he committed harakiri with a pair of scissors. The life journey of Harry Martinson became just as tragic as the fate of spaceship Aniaya.



From their patent application of an Atomic powered photon rocket.



## The First Swedish Fanzine: Our Space 1952

I found the first Swedish fanzine, *Vår Rymd* ("Our Space") at the royal Library in Stockholm, where it had been donated together with a bundle of material about space, astronomy etc in the early 1990s - and before that it had only existed as a rumour in Swedish fandom.

I remember going to Sam J Lundwall in the 1970's mentioning something about "an astronomy magazine called Andromeda or so during the early 50's by some students in Stockholm". But no one had more information. Doing some other research I encountered *Our Space* in the Royal Library database, linked to keywords like "fanzines" and "science fiction". With trembling hands opened I like the bound volume which took many hours to pick up from their vaults. From the very beginning it became clear that this wasn't just an "astronomy mag" but a true sf fanzine!

Already #1 offers the sf story "Mars attacks Venus" by Åke Schwartz. In #2 we get the short stories "Vic Terry's Adventure" by Sven Miller-Uri and "Captain Future As A Saboteur on Mars" by Åke Schwartz. And so it goes on.

Some issues are dominated by sf stories. And except for the first two issues with only text on the first page, the covers are all pure science fiction with futuristic spaceships, alien monsters, etc. Otherwise, *Our Space* also has some astronomy and space items, which is totally *comme il faut* for a sf fanzine. Space and science have always belonged to the sf genre. *Our Space* even has reviews of sf books, though they are extremely short. We find crosswords, quizzes and notices about flying saucers.

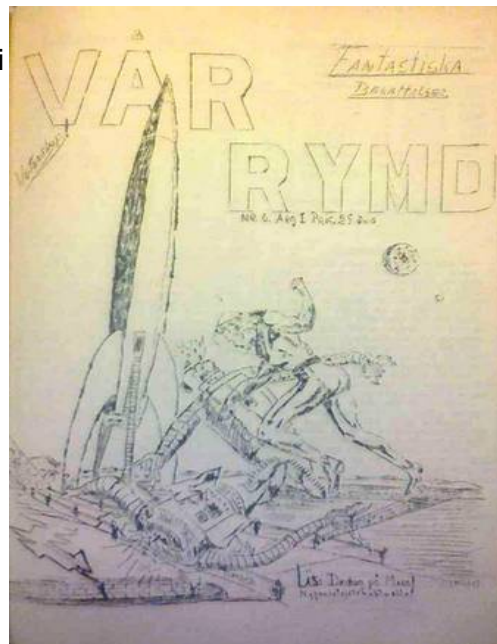
Publisher of *Our Space* was the Astronomy Club Andromeda and the editorial staff was made up of Åke Schwartz (signature Svartas), Åke Henriksson (Ossvold), Lennart Henriksson (Jones), Sven Miller-Uri (Mille), Johan Asplund (Joga), Karl Beam (Charlie). A signature "Enrique" co-authored a short story.

The print is a regular stencil on the leaves just one side, with blue ink for number one, but in black ink for the rest of the issues. Signature "Mille" is behind much artwork but seems to lack a normal stencil pen and writing plate, so he has some problems (seems to have developed his own technique, perhaps with ballpoint pen and needles). Editorial address for *Our Space* is said to be c/o Å Henriksson, Villagatan 13b, Stockholm. Villagatan is located next to Östra Real school on Östermalm, Stockholm, where Andromeda was active.

The style of the fanzine suggests that editorial staff was 15-16 years of age. It is a little bit "schoolboy naive". *Our Space* was sold at the school for 25 öre (ca 5 cents) and probably to friends and acquaintances. The numbering goes to #9, but that includes two double issues 4/5 and 8/9, so there are a total of seven editions, totalling 48 pages. The ambition seems to have been a monthly minus the school holidays in July. I guess *Our Space* stopped after 7 editions as many of the editors left school.

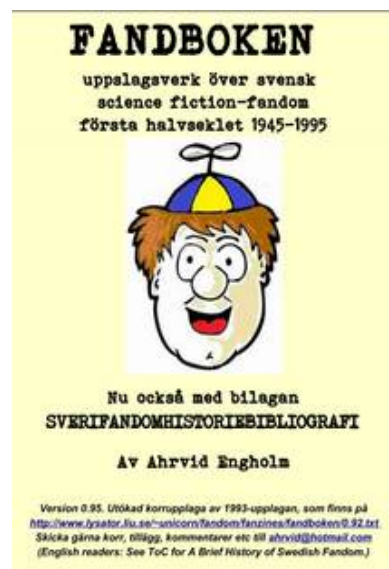
The mentioned *Captain Future*, created by Edmond Hamilton, was the hero of *Jules Verne Magasinet / The Weekly Adventure* published until just a few years before *Our Space*. This shows that the editors must have read JVM, and were sf fans before starting the fanzine.

I have made a rough PDF (taking pictures of pages with my mobile) of the entire run, not pretty, but readable and available from me.



## The Fandbook

This and much more about the history of Swedish fandom can be found in my *Fandboken - uppslagsverk över svensk science fiction fandom, första halvsekel 1945-1995* ("The Fandbook - fancyclopedia over Swedish sf fandom first half century 1945-1995"), a 6MB PDF which also includes *Sverifandomhistoriebibliografi* ("Swefandom History Bibliography"), a listing of sources of interest for Swedish fandom and sf history. Unfortunately, *Fandboken*, is only available in Swedish. Officially it's just a "beta", version 0.95, but it is rather complete as far as all information available when it was released in 2017. It's nearly one million characters (or ca 165 000 words) and has over 200 illustrations.



# INTERMISSION #88

Small E-zine by Ahrvid Engholm, [ahrvid@hotmail.com](mailto:ahrvid@hotmail.com), for EAPA. On Twitter, follow my newstweets from Nordic sf/fantasy/horror/fandom on @SFJournalen, and my private account @ahrvid. Fans are slans, but typos are fucking fascists! Early September, 2019.

## E.diT.0.r1A.Lly

This issue will be dominated by stuff connected to the Worldcon, *Dublin2019 An Irish Worldcon* which I came home from not long ago! I tweeted a lot from it and took hundreds of pictures with my El Cheapo mobile. I'll give you the tweets and fill in with pictures not used in them, all somewhat chronologically. That way you can follow one attendee's path through the convention, which of course missed a lot, out of many, many hundreds of program items! That will be this's events report, so I'll save other events to an Events Gallery in next issue. Outside the worldcon August was pretty thin with events for my part, anyway.

During the con I saw a notice that WOOF, the Worldcon Order Of Fanzine-publishers, sought contributions to their 2019 mailing – so I quickly edited a little *Intermission* 87.5 for WOOF. I'll enclose that too. In it I made a plug for EAPA and found a couple of pieces of Swedish fandom history. Some of that material may have been seen in *Intermission* before but here it is edited and added to so it's new versions of old material.

But I'll start with something that turned up during Dublin2019. The controversy around the John W Campbell award for New Writers. One Jeannette Ng who won this award made a vile attack on Campbell during her award speech, calling him a “fucking fascist”. That's both a misinterpretation of Campbell's method of constantly questioning things - provoking, banging his head against limits och thought, trying to force people to think for themselves - and against the spirit of the convention. I therefore filed a complaint against Ms Ng for violating the con's *Code of Conduct*, which I'll give you (but I haven't received convention's reply before finishing editing this issue). Her not very well founded speech - she eg said Campbell was editor if *Amazing Stories!* - led to a debate after the convention, where a mob of the Politically Correct indulged themselves in what I call *Holier-than-thou retroactive self-righteousness* demanding that Campbell's name must be stripped from the award. It seems Dell magazines (publisher of *Astounding/Analog*, Campbell's old magazine) will give in, which I think is both sad and spineless. I'll also give you another posting I in in that post-Worldcon debate.

To that some funny quotes and (probably uninspired) mailing comments. But first one of the wonderful drawings by Lars “Lon” Olsson - a tiny bit to late for lastish, but here he is again! --AE



## Reporting Ms Ng for Claiming John W Campbell Was a "fascist"

I have sent this to [coc@dublin2019.com](mailto: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.*

Full text here

[https://twitter.com/jeannette\\_ng/status/1163182894908616706](https://twitter.com/jeannette_ng/status/1163182894908616706)

(and a video of the speech is here

<https://www.youtube.com/watch?v=sQ58zf0vzB0> ).

Several parts of the CoC (as published in the Pocket Convention Guide, and also here

<https://dublin2019.com/about/code-of-conduct/>) may apply, but let me point to:



Ms Ng attacks JC Campbell

*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 if not all 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 Harmond 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 sympathiser".

Ms Ng continues to harass whole categories of convention Attendees, those who are "male" and "white". They are "sterile" and the negative "tone" claimed being "set" in the sf genre. It must be noted that the CoC is explicitly against slurs regarding race and gender. (And in these circumstances "white" indicates race and "male" 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.

It is too late now do do anything about this regrettable episode, but those making reports are asked to state what they would like to happen next. What I simply want is to get it confirmed that the event reported indeed IS a breach of the CoC, because that could be important for the future.

### How Campbell Is Misinterpreted

Posted on mailing lists and on <http://file770.com/storm-over-campbell-award/#comments> where some of this stupid debate has been raging:

It would be a bad idea to deprive the Campbell new writer award its raison d'etre, 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, which according to Wikipedia ( <https://en.wikipedia.org/wiki/Fascism> ) is "authoritarian ultranationalism characterised by dictatorial power, forcible suppression of opposition, and strong regimentation of society and of the economy" - racism isn't mentioned.

The founder of fascism, the Italian dictator Mussolini, didn't engage in persecution of Jews like his buddy Hitler (or at least not until the setbacks in the war had stripped him of all power and he became a German puppet). There's an interesting definition: fascism + racism = nazism. The last is what Hitler was into, but it also says racism is a (detestable, of course) practice SEPARATE from fascism.

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 it's wrong. We can't let the meaning of words slip and slide around. That's dangerous. Soon anything becomes "fascist". Some dimwitted call meter maids fascists as they write out tickets, for instance, and suddenly real fascism becomes pretty tolerable in comparison.

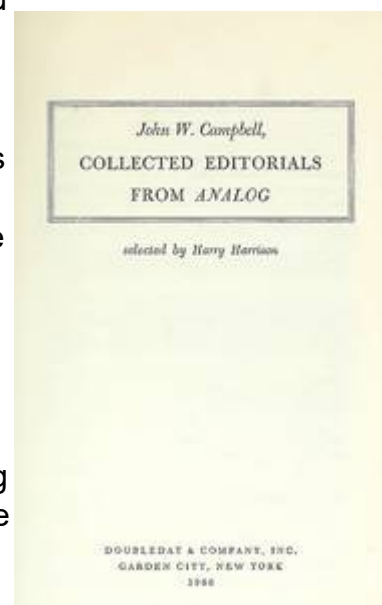
Now, was Campbell a racist? By today's standards, it can be argued. You can find phrasings here and there, which however are parts of longer, complex reasonings and discussions with other aims. You can study *Collected Editorials from Analog* (ed Harry Harrison, 1966, a left-winger but still a fan of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

Harrison writes in his foreword:

*The editorials took on a unique character of their own, they became Campbell Editorials, and have been the center of controversy ever since. ... 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 stopped writing stories as examples as soon as 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, I'll vouch for that, because a Campbell conversation consists almost entirely of loaded questions that demand answers. No one really likes to be forced to think. Campbell forces you. It is a heartening experience that should be part of the training of all budding SF writers, providing their hearts are in good shape and their sweat glands functioning well... /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... The next editorial, on politics, will bring the social scientists out of the woodwork with arguments blasting, both pro and con. For almost thirty years now the Campbell editorials have produced shouts of joy and moans of pain from thousands of ASF readers. Campbell is always happiest when far out on a limb.*

The impression one gets is that Campbell was a very demanding editor (remember: trouble-maker!) constantly questioning things among his writers as well as in his editorials. He would launch or play around with ideas as test balloons to force people to think and react. We can't be sure that every idea that Campbell expresses is something he really and deeply stands behind. It may very well be a temporary whim. He was an intellectual constantly banging his head against the limits of thought. That's far, far away from fascism which is dictatorial and doesn't accept opposing thoughts.

And what we have to remember that Campbell, born in 1910, was a product of his time, the early 20th Century (and a person's basic properties are fully formed by around age 25, it's often noted). Whatever Campbell says about race - and it isn't much, see eg the editorials above - seems close to



the everyday racism of his era. He isn't exceptional in any way here. He assumes things about race that many shared from the decades when he grew up and was formed.

And it's wrong to view history through modern goggles. We can't change history. We can learn from history, but we can't change it. Here's why it'd be a bad idea to slaughter the Campbell award and give it a meaningless name:

There are hundreds if not thousands of awards named after people (not only in literature, in all areas). There must be thousands if not tens of thousands of roads, buildings, bridges, parks, scholarships etc named after persons. Should you study people from Campbell's generation thus honoured, I'd estimate that if you dig into their background probably 70-90% have expressed the everyday - for it's time - views we've sometimes seen from Campbell too.

Those who want to go into the meaningless task of attempting to rewrite history has a *monumental* task ahead of them! Thousands of campaigns! Thousands of names to be changed! Terabytes of arguments!

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

## More About Campbell

For those who want to indulge in holier-than-thou retroactive self-righteousness, it might be a good idea to get facts about magazine editor John W Campbell, how he was leading in finding new science fiction authors and why he therefore created what many consider the Golden Age of science fiction.

I earlier gave the link to Harry Harrison's collection of his editorials where he noted eg Campbell's special method of inquiry: /Also above, sorry for some repetition... --AE/

*...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 /like/ being fed through a buzz saw or a man-sized meatgrinder. It is a painful process ... a Campbell conversation consists almost entirely of loaded questions that demand answers. No one really likes to be forced to think. Campbell forces you. It is a heartening experience that should be part of the training of all budding SF writers ... a Campbell conversation consists almost entirely of loaded questions that demand answers. No one really likes to be forced to think. Campbell forces you. It is a heartening experience that should be part of the training of all budding SF writers ... Campbell is always happiest when far out on a limb.*

That is easy to misinterpret. Click and paste a few words here, find a quote out of context and you create "a fascist" for yourself. But for John W Campbell it was a work method to send up test balloons, to question, to provoke, to bang his head against the limits of thought.

Here are a few videos to study:

<https://www.youtube.com/watch?v=SC-o9z-E010&t=90s>

*John W. Campbell and his views on science fiction are showcased in this intriguing audio interview (presented with illustrative pictures) from 1962. Fred Lerner, noted librarian, bibliographer and historian, was just 17 when he interviewed John W. Campbell, the man that shaped much of science fiction for decades. Campbell was both a successful author and the long time editor of Astounding*



*Science Fiction (later Analog). Topics discussed include Rudyard Kipling as a science fiction writer, the government's interest in Cleve Cartmill's fiction, and the nature and value of science fiction. If you like Golden Age science fiction, this is an opportunity to hear one of the giants of the field in his own voice.*

<https://www.youtube.com/watch?v=pySVYz4GfzE>







Legendary science fiction author Isaac Asimov talks about the history of SF magazines--especially the changes at *Astounding Stories* during the late 1930s under editor John W. Campbell.

<https://www.youtube.com/watch?v=PwZAJi00ZWw>

*Pulpfest 2012 - John W. Campbell & The Golden Age of Science Fiction - Ed Hulse and Garyn Roberts discuss John W. Campbell and his influence on the Golden Age of Science Fiction.*

<https://www.youtube.com/watch?v=jlcl-TdX1eA>

Barry Malzberg contributed this commentary for a short "extra" to "John W. Campbell's Golden Age of Science Fiction."

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

*THE GOLDEN AGE OF SCIENCE FICTION - Trailer - SCI-FI-LONDON Film Festival 2012. This documentary contains rare footage and new interviews with Isaac Asimov, Philip Jose Farmer, Harry Harrison, Bruce Sterling and many more. John W. Campbell was the most influential science fiction editor ever.*



I have BTW in an E-mail of protest to Dell Magazines, initiator of the Campbell award, suggested that a proper new name for it would be *Jelly Backbone Award*... If they give in to a self-righteous mob with no understanding of history, they do lack a spine. Unfortunately, it's not the first time radical activists try to re-write history! HP Lovecraft has been attacked and humiliated in the same manner, as well as children's writers Laura Ingalls Wilder, Enid Blyton and others.

## Dublin2019 An Irish Worldcon

This was actually my second visit to Ireland. I went there first in the early 1980's, when I went with one of those cheap Interrail tickets through Europe and thought Ireland would be a nice place to study. Went to the Guinness brewery in Dublin, took trains to Cork, Limerick (a must!) and Tralee. It was nice. And some Swedish sf-fans are absolutely in love with Ireland and have been there often, for instance my old friend Erik Andersson, who in later years have become one of Sweden's top translators, getting a lot of praise for translating Irishman James Joyce's *Ulysses*.

But this year's visit was shorter, just under a week, and only doing the Worldcon and Dublin. I can't tell you everything happening. A Worldcon is confusing. Lots of people and hundreds of program items of which you only manage maybe 3-4/day. I spent a lot of time in the Press Room (I got my self a press badge, as an old newszine editor - still reporting news, now through twitter) and managed ca 25 tweets from the con. That's about the same number as from the Finnish worldcon in 2017, but Twitter now allows for 280 chr/tweet so I could pump out more info about the events this time. I added a little picture to every tweet, which are the ones with text in them. **The captions in bold are the original twitter texts** to the illos. The rest of the photos are from the many hundreds of unused pictures I took and I'll give a few little comments to them.

All in all I think it was a rather good Worldcon, 7-8 or so on a scale to 10. It was my 8<sup>th</sup> Worldcon, since I've been to all European Worldscons since 1979, *Seacon* in Brighton (which I still think was the best one, 9,5 on a scale to 10!). Bheer prices were too high, €7 (!), which left the central bar - called Martin's after recently deceased Martin Hoare, who was involved in planning the Worldcon bar - rather empty to begin with. They must have realised that didn't work, because after a couple of days the price was lowered to €5, which is still a little bit steep but at least lower than the €6 charged on Worldcon75 in Helsinki two years earlier. And it wasn't ideal to split the con into too venues, the Convention Centre called CCD and a place about 1 km away called Point square. But despite this most things where otherwise fine and dandy.

But speaking of Helsinki, I went to Ireland through the Helsinki airport. The reason was simple: I googled around for the best prices and Finnair was cheapest for the days I wanted, several tens of

Euros cheaper. I had to go Stockholm-Helsinki, and change plane. But not only was it cheaper, they started from the smaller Bromma airport, Stockholm's old near-suburb airport which is much faster and easier to get to than Arlanda which, a hefty 40 km away. (The only drawback was that, as the flight schedule was, I had to wait 6 hours in Helsinki on the way back. But I had brought a blanket and used it to sleep. It was OK.)

The first leg was with a propeller /b/e/a/n/i/e plane (pictured in the tweet) and with me was oldfan Urban Gunnarsson, but I didn't discover him until we landed. Urban has been active since the early 1970's and is a wood sculpture artist, having a shop selling them in central Stockholm. He has for instance made wooden sculptures for different sf awards and his work has also appeared in movies and on TV. He was on

his way to his 38<sup>th</sup> Worldcon... Landing in Dublin he gave me a valuable tip: don't take the more expensive shuttle buses, but the local transport's route 16. A bit slower but it would only cost €3.30. I used route 16 on the way back too. Thanks for the tip Urban!



*My first con tweet: SFJ's route to #Dublin2019 went through Helsinki (cheap tickets). First hop on prop plane, fitting for a propeller beanie. After vanishing into /t/h/i/n/a/i/r Finnair, met artist Urban G in airport, Swefandom's unsung hero of making awards statuettes in wood (see pic).*

I had problems buying a membership, since I don't use credit cards (I have never used plastic money ever), they wouldn't sell memberships at the door and they had skipped local agents that could receive payment. But I had contacted the concom who said they'd let me get the membership for cash as I arrived. They offered one of the "donated" left-over memberships at a "price I could afford" which I decided was €200 (€70 less than normal) so I got a good discount!

The convention staff was overall nice and helpful, of which I had most contact with the ones in the press room. I got myself a press badge and press credentials an old fandom news reporter, presently posting news through Twitter on the @SFJournalen channel. SFJ is my old newszine which stopped appearing on paper a decade ago. I let my newstweets replace it and I tweeted all through the Worldcon, usually from the Press Room, where you could also get coffee to keep yourself awake. I



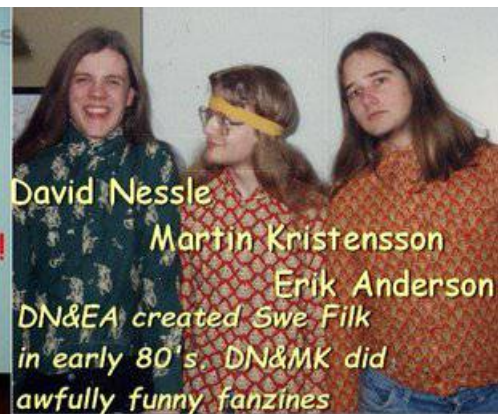
*GoH's con memories. Bill Burns (R) mentioned old fan films. Press & registration of #Dublin2019 helpful in sorting badges & stuff out (thank!). Morning had long lines. SFJ att 9am press conf. GoHs & chair James Bacon chatted Worldcon memories. Bill Burns talked about interesting 1960's fan films which SFJ loves, see <https://vimeo.com/tag:filmfandom>*

also went to the official press conference the first thing (9am) the first morning, where the GoHs for instance gave their old convention memories. But it was also interesting to hear about the old fan films Bill Burns did together with Harry Harrison in the 1960's, now probably lost except for Bill having some of them in very bad VHS copies. Maybe we can persuade him to still put what he has on the Fanac.org Youtube channel? I am, as

regular readers of *Intermission* knows from my film festival reports, a buff for amateur films.



The first regular program item I went to was Swedish fan Karl-Johan Norén talking about Swefandom's history through filksongs. Karl-Johan has only been around since the mid-90s and his history knowledge has some gaps, as I tried to squeeze into my tweet from it. His take on 1980's fandom was that the cons were chaotic, but the big ones were actually well organised. He didn't give



**KJNoren talk had some tech glitches. Too little on David&Erik's unique filk! Eg <https://soundcloud.com/schleiermacher/pappersframmatningen-ar-trasig>, "Paper Feed Is Broken".80's Swecons,Regncon, Nasacon usually well-org'd.00's no "golden age"for fandom's backbone: ZINES.But cosplay no part of Fandom As We Know It**

David N & Erik A enough credit for actually creating Swedish folksinging with their very talented cassette fanzines (listen to the link in the tweet!), and he imagined that the 00's had been a golden age for our fandom. In my opinion it's the opposite - fanzines have disappeared and we've got a lot of silly mediafandom stuff. Hardly a golden age.

Then I spent some time getting acquainted with the con facilities, the huckster room, trying to find people (it was getting cramped!) etc. I also went out on town to find some refreshments. I actually like that British style of light pub food, which they also have in Ireland, you know – pork pies, sausage rolls, scotched eggs and stuff like that. You can find it in supermarkets and eat it as it is, which I did. I found a supermarket which had what I craved and would return there several times during the con to get my calories. Just next to it was an off-licence BTW, which had bheer at decent prices but also cans of cider which I fancied. Things like that, plus snacks at parties and coffee and cookies in the Press Room kept me going. I had been hit by a cold during the con which kept my appetite at a modest level and my budget didn't allow for visits to fancy restaurants anyway.



**Legendary "Filthy Pierre's" musical adaptation of Irish Fandom's (Willis/Shaw) classic THE ENCHANTED DUPLICATOR on #Dublin2019 last night was fun (but singing has flaws). Ended with a real mimeograph on stage. More FAAANNISH stuff on the cons!**

***"If read directly after a history of World War II, it does not seem like an anticlimax."***

***Harry Warner on Sam Moskowitz fandom history The Immortal Storm***

***But it's a good book to read, and available here:***

**[https://archive.org/details/The\\_Immortal\\_Storm\\_A\\_History\\_of\\_Science\\_Fiction\\_Fandom\\_1954\\_Sam\\_Moskowitz\\_siPDF](https://archive.org/details/The_Immortal_Storm_A_History_of_Science_Fiction_Fandom_1954_Sam_Moskowitz_siPDF)**



In the evening the first day was a real highlight: a musical version of *The Enchanted Duplicator*! It was produced by well-known filker Erwin "Filthy Pierre" Strauss who also played the music on his keyboard (and he has promised me to later send me the script of the play; i remember meeting filthy Pierre for the first time on my first Worldcon in 1979 in Brighton). The musical was "amateurish" but charming. All didn't perhaps have the best singing voices but they made up for it with enthusiasm. And the mimeograph used on the stage, in the last scene as Jophan grabs the handle to become a true fan *was Walt Willis own!* It has been restored to working order, and was later displayed on the convention. I had the honour of cranking it a little, so I'm surely a trufan now...



The Press impressed by printing press.

Met people. For instance Jim Walker, who bought me one of those expensive pints for old time's sake (I think I've met Jim of different cons for 15-20 years by now) and we sat down in Martin's and talked together with eg Roberto Quaglia of Italy, who I also tend to bump into on cons. I also bumped into Swedish fen Tony & Jessica. Tony – who had a moderate success with a novel a few years ago – told me he had sold new apocalyptic novels, getting heavily underpaid for it though.

*Hm, I'd better move on at a faster pace - or this will be too much too boring text...* Next day, Friday, I



**#Dublin2019 futuristic TRAMS accordion-style connects Con Centre & Point Square. Con pub named MARTIN'S (Hoare, RIP) is cosy, but underused due to pint prices near €7! A slap in a trufan's face. Without bheer we may just as well give up on cons...(BTW, cheers to Jim W for drink!)**

made my first excursion to the second con site at Point Square. It was there we could find Walt Willis' mimeo. To get there you could take one of the new, beautiful and quite futuristic Dublin trams, but as it was only one stop I walked. Otherwise I'm a great fan of trams! At Point Square they had the art show and other exhibitions, eg science fiction scenes made of Lego and showing a letterpress. (A similar thing was used by Irish Fandom to produce their first fanzine *Slant* - setting the type by hand!)



**This morning SFJ had quick check at a BOOK LAUNCH (*Gravity's Arrow*, space opera by Jack Mann), the ART SHOW where Stan Lee stuff, Lego landscapes and perhaps R Counsell's 3D art caught our bug eyes. Saw demo of LETTERPRESS, something for modern fanzine editors...**



It was also the place where publishers held book release, during which you could get yourself some red and white wine - very popular. In my tweet you see one young author who had a book released.

Regarding printing, there's a Print Museum in Dublin which I mentioned in one of my tweets.



**Worth a peek: National PRINT MUSEUM 2-5pm weekends <https://nationalprintmuseum.ie> How Irish Fandom's SLANT was printed!// Met Tony Elgenstierna. Just sold Egmont POSTAPOCALYPTIC trilogy!// "Kludge" Dorsey is filming #Dublin2916 on old 16MM film for doc to Jan Arisia <https://arisia.org>**

One interesting fan I met was "Kludge" Dorsey who went around filming with an old 16 mm camera! No electronics, but old roll film. He intends to make it a ca 10 minute long documentary about Dublin2019 to be shown at the Boston convention Arisia in January. I am, as said, a fan om amateur films and I sent a note about this to the con's newsletter which they published.

**The Film Must Roll**  
 Scott "Kludge" Dorsey can be seen around the convention filming with his 16mm movie camera. That's right: no electronics, no computer files, not even video tapes! He's working on a short documentary about the convention, which will be shown at next year's Arisia convention in Boston.  
 —Ahrvid Engholm

One of the things I went to was eFanzines live, with GoH Bill Burns (his co-GoH Mary was also there). He does a wonderful job of bringing fanzines in PDF form (sometimes classic fanzines that have been scanned) to the fannish public through his site. eFanzines is also, as you might now, hosting the EAPA mailings. I took the opportunity to raise my hand and make a



*Kludge & his 16mm camera*

small plug for EAPA (repeated in my tweet from it!), hoping to lure some new members... Not much reactions to it, though. I later also heard Bill lecture about the early transatlantic telegraph cables. I'm interested in old tech history and was also a telegraphist when I did my national service with the Swedish Army (but I later joined the civil defence – no guns is better!)



**Heard Bill Burns' LIVE eFANZINES presentation, doing a wonderful job with that site. (I made a small Intermission givit EAPA a plug, the old electronic APA, needs new blood. No fees, low minac, just write something witty & press "Save as PDF". OE garth.van.spencer@gmail.com.)**



GoH Bill Burns about the 1st Atlantic cables. 1858 cable fried! 1866 cable worked.



Forgot to mention Bill Burns' very interesting talk Friday on OCEANIC TELEGRAPHY CABLES, which usually started from Ireland. That's \*real\* steampunk! And the \*first\* World Wide Web! (SFJ ed is BTW an old Swe army telegraphist.) See also [https://en.wikipedia.org/wiki/Transatlantic\\_telegraph\\_cable](https://en.wikipedia.org/wiki/Transatlantic_telegraph_cable) #Dublin2019

Huckers have few 2nd hand books, alas



SFJ ed in Press Room. Would tweet more if WiFi was faster...

Not so good with #Dublin2019: Con Centre/Points Square SPLIT. You miss stuff due to QUEUES. Few real PARTIES. Expensive BHEER. Few SECOND-HAND BOOK dealers. SLOW WiFi - SFJ'd tweet more if it was faster. BUT: Good spirits, some interesting odd prog, helpful staff, good press room

Had a quick look in the Huckster's room. A big trend is that a lot of Small Press Publishers have tables and nowadays there are very few second-hand books to find. That used to be a great thing with cons: hundred of yards of old books, which you could pick up rather cheap! Those days seem to be gone.

There were some exhibitions in or near the Huckster area, eg fanhistorical ones. First Fandom. Irish Fandom. There were also science and space exhibition pieces. Sat a lot in the Press



Me and Alexander Vasilkovsky of Ukraine.

Room doing my tweets (it could take some time to edit the photo material that followed then). My friend Alexander from the Ukraine came to visit me there, and others I know came by too. Jessica of Sweden was one of the gophers in charge of the Press Room.



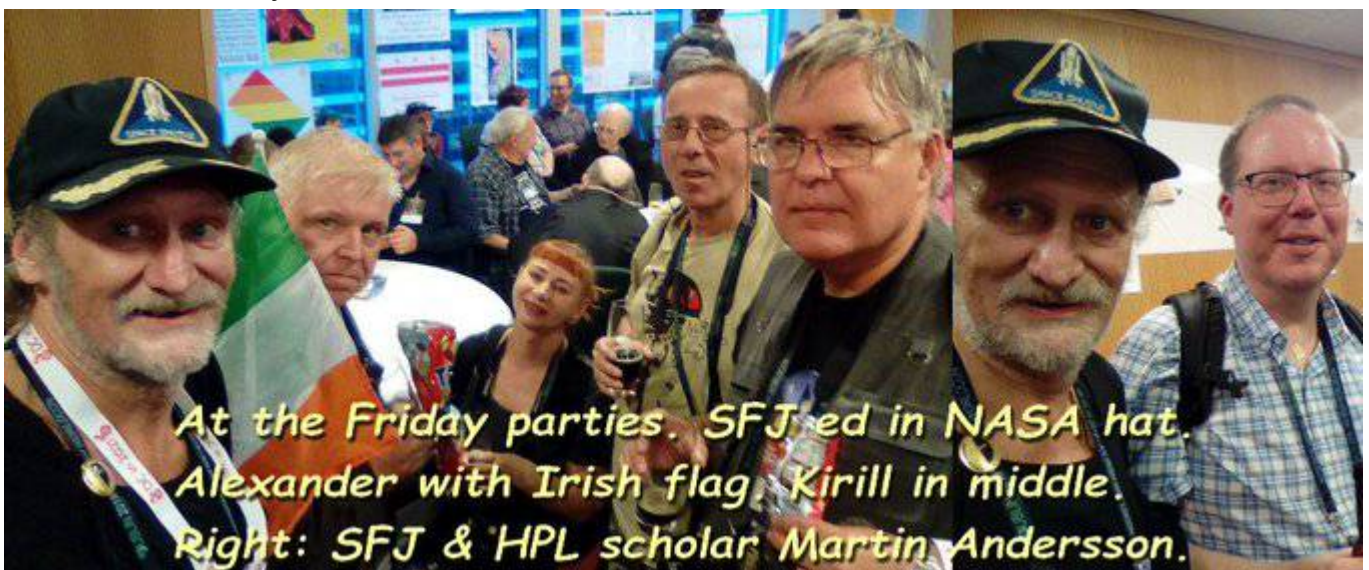




*The French Party. Perhaps the best one Friday evening. Wine and cheese.*

There were a number of parties every evening. But these parties are far, far inferior to what it was like in older days (I have experienced those days). Now there are mostly "official" parties in the convention centre and regulations around it. They give you only drops of beverages - maybe just 5 cl of wine and 1 cl of booze. Look, an sf convention is supposed to be a big *party!* Late in the evening when the program is over you are supposed to drink your blog and get a little bit drunk, or even more! In older days, this was done through the hotel room parties. You walked the floors, listened for noise and suddenly you found a party – usually there were several parties you could switch between. And the hosts had plenty of cheap wine and bheer being kept cold in the bathtub.

Those were the days. Fandom was better then.



*At the Friday parties. SFJ'ed in NASA hat. Alexander with Irish flag, Kirill in middle. Right: SFJ & HPL scholar Martin Andersson.*

**Friday party night! Chinese were crowded. France (oh-la-la!) and Washington (howdy!) OK. But NIPPON RULED! Japanese Sake lasted long. Lotsa fun fans found. SFJ saw eg Alexander, Kirill, Roberto, had long chat with Lovecraftian Martin A. (Old hotel room parties are still missed!)**



I remember having a long chat with Swedish Lovecraft expert Martin Andersson on one of these parties. HPL was an early fan of APAs, you know. We talked about that and the retroactive self-righteousness in stripping Lovecraft from the Fantasy Award. I didn't know then that even worse

Worldcon mad: a collision between science fiction and Flann O'Brien  
Important principles from the catechism of cliché and a parallel development  
*From The Irish Times today*  
Frank McNally



stupidity would come with the Hugo ceremony...

On Saturday I went to Point Square for a while, the other con side, and I saw the Walt Willis mimeograph – and felt the Fannish Raw Power streaming through my body as I *cranked this Enchanted Duplicator!*

That day I also bumped into Master Bob Silverberg outside his hotel. Said hello and took a selfie. We are on the same mailing list, so I hear from him now and then (and he seemed to recognise me). He then took a taxi to some engagement.



*The Willis Mimeo.*

**A couple recent articles about #Dublin2019:**

**<https://irishtimes.com/opinion/worldcon-mad-a-collision-between-science-fiction-and-flann-o-brien-1.3988550> Hm, why should it be wrong to describe some works by Flann O'Brien as science fiction? / GOSH! The mimeo in *The Enchanted Duplicator* was Walt Willis' own original! Flabbergasted.**

release event, presenting eg a Best British SF anthology. The publishers always have some wine to wet your dry throat with. And I also heard Chris Garcia talk about computerised music. Unfortunately, he hadn't discovered electric light yet and my photos of him on the unlit stage became too dark



**Two huge things today: Meeting BOB SILVERBERG, doyen of sf authors (we're both on the fine Fictionmags list). And seeing the most enchanted duplicator, Walt Willis' own! Cranking the MAGIC MIMEO surely turns you into a TRUFAN!(Am now at Memphis '23 party, going fine.)**

After a walk on town to get me some pork pies and cider I went back to the main convention centre and heard eg a program item about cats in science fiction. I love cats. My mother always had cats. Cats are independent and I like that. And when they like you, they purr and crawl up on your chest – and bury their sharp claws in you. Wonderful.

**THE REALITY OF FANAC!**

**THE HOPE OF EGOBOO!**

**AND THE PROMISE OF BHEER!**



Computer music



Cats in sf



Book launch



We had the masquerade Saturday evening. I saw only parts of it, because in all honesty it is rather boring so see grownups dress up like kids. I also went a little backstage and saw the fancy dressers prepare. Over the years I've become increasingly sceptical to dresses. In my opinion it's an

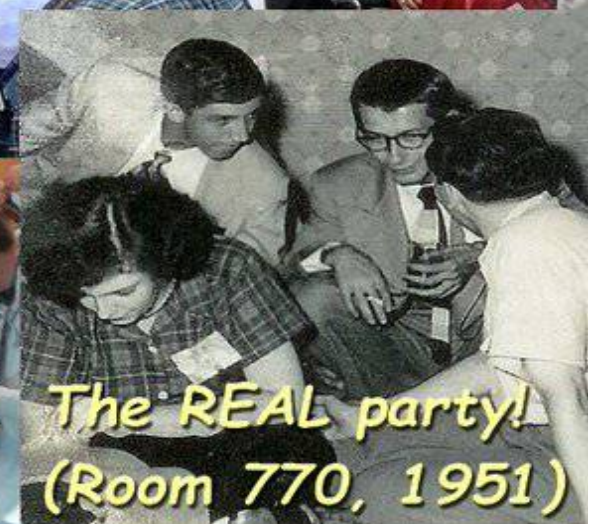
**Some #Dublin2019 events Saturday: Chris Garcia on early COMPUTER MUSIC. (Why no stage light? Bad light=bad photos, esp as the con bans flashes!) Mary Turzillo on CATS IN SF. NewCon BOOK LAUNCH, of eg Best British SF 2018.**

intellectually very shallow activity. It's cheap attention seeking and lacks what I call cognitive distance to fantastic literature. To be able to analyse things and have a healthy relationship with it, you need to be able to take a step back and see it from the outside. But dressing up like fantasy characters is the opposite! It's an attempt to take one or more steps *into* a fantasy, trying to become a part of it. You lose the ability to treat imaginative things with a clear mind.

Masquerade backstage



Memphis '23 party



**Went backstage of #Dublin2019 MASQUERADE. SFJ ed didn't catch all of it. PARTIES were on also. MEMPHIS '23 was perhaps best. (But, oh, we miss the classic hotel room parties, the 770 style - see b/w pic! Old fandom was better...)**





*A glowing creature from the masquerade (I think it won a prize).*

The masquerade as well as the Hugo ceremonies had a special access system. You were supposed to get a wrist band in advance to come in (but I was told my press badge would do instead). When no more wrist bands were left, the hall was full. However, I noticed that the auditorium had plenty of empty seats for these events so I suspect the wrist band system was unnecessary.

After the masquerade Martin's pub began to fill up (the pint had become €2 cheaper!) and there were some of the official bidding parties. I tended to prioritise the parties, even if they were

bleak compared to the fannish room parties of yesterday. The Memphis and Paris bidding parties were best, because they had some food to offer (rather than just snacks). The pork pies and sausage rolls from earlier raids on town needed company. The program of the con tended to end by 22.00 (just a few things went on until 23.00). I spotted a beanie! That's a masquerade item I can approve of.



*Martin's pub filled up much better when they announced that the price of a pint was cut from €7 to €5.*



*Decent food was rare on the parties. It was mostly crisps, candy and such. But there were exceptions, like here - at least something to chew! It was the Memphis party.*



*And the French offered cheese.*

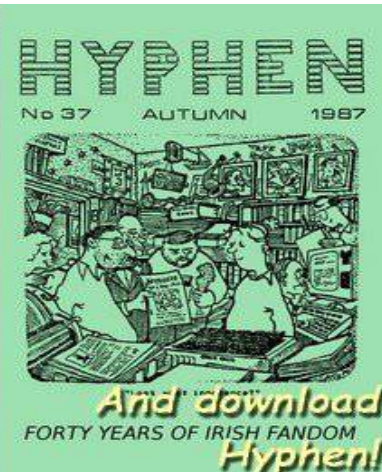
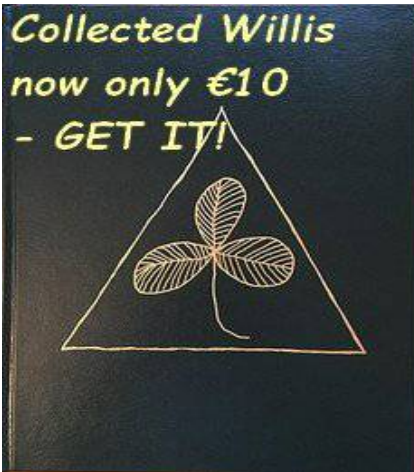


*A beanie sighted!*

**”THINK IT SHOULD BE RE-NAMED THE STALIN POLITICALLY CORRECT AWARD...”**







Wonderful news from the hucksters! Someone (I think it was the con) had bought the remaining stock of *Warhoon 28*, the world's thickest fanzine (some 668 pages) containing virtually all fanwriting by the legendary northern Irish fan Walt Willis. He is often considered to be the best fanwriter in history. I already had it (bought it by mail order in the early 80s, spending a fortune, incl postage and money transfer fees). It sold for €20 - but now the price was slashed to just €10! On Sunday I rushed over and bought myself a spare copy. (I have an idea that it can be used to promote fanwriting in Sweden. But let's see what it will land on.) I sent a tweet about the happy W28 news and saw others

**Price of WARHOON 28 (collected Walt Willis!) slashed from €20 to €10. Rush to the Huckster's and get it! BEST BUY OF YOUR FANNISH LIFE! (SFJ ed got it already.) Walt=No 1 fan & best fanwriter ever. Also get his Hyphen 37 <https://taff.org.uk/ebooks.php?x=Hyphen37>**

who bought the volume.

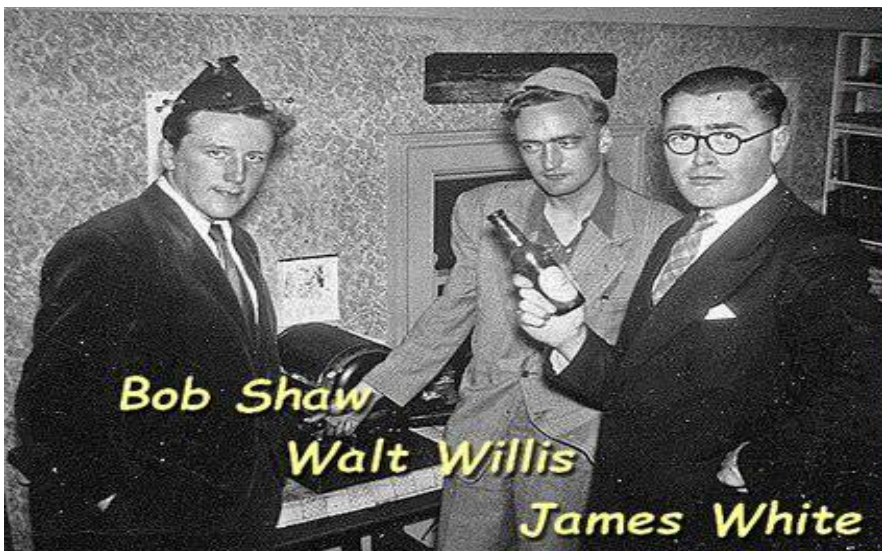
I did try to spread some generally useful info about the con to my readers, and spent time googling for eg newspaper articles and other info. I eg found that someone had put the WSFS business meeting on Youtube, so I gave links to that.

Irish Fandom with Walt Willis, Bob Shaw, James White – I had the honour to meet all three in the 1980's - and others were my heroes as a young fan (together with the incredible 1930's, early 1940's Futurians gang) when I was a young fan. I read *The Enchanted Duplicator* and the available fandom history books (Warner, Moskowitz, knight, Pohl). So of course, I had to hear the panel about Irish Fandom. I also saw the exhibition pieces about The Wheels of IF.

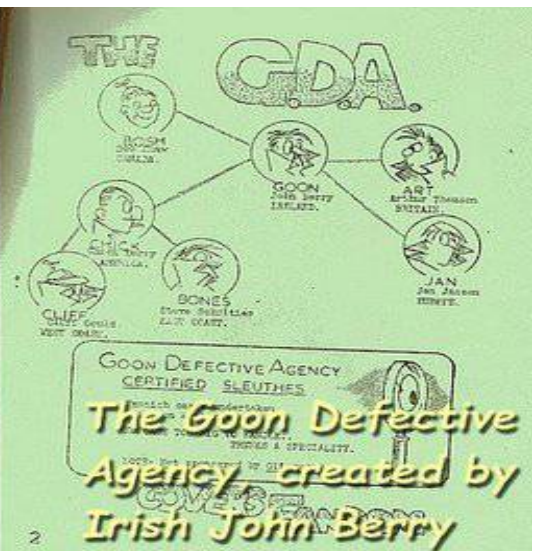
**WSFS business meeting 2019 on Youtube (in several parts)**



#Dublin2019 in media <https://rte.ie/entertainment/2019/0818/1069457-eoin-colfers-first-adult-fantasy-novel-due-in-january/> (on writer Eoin Colfer) <https://express.co.uk/entertainment/books/1166992/Game-of-Thrones-Book-6-Will-George-RR-Martin-Winds-of-Winter-release-date-Ireland> <https://theguardian.com/books/2019/aug/18/george-rr-martin-interview-game-of-thrones-at-own-pace-now> (on GRRMartin) <http://newsfour.ie/2019/08/beam-me-to-spencer-dock/> ("Beam me"! WSFS Biz Meet on Youtube <https://youtube.com/watch?v=RBaZ9wtaKDQ> The Hugos to be streamed here <https://vimeo.com/354200839>

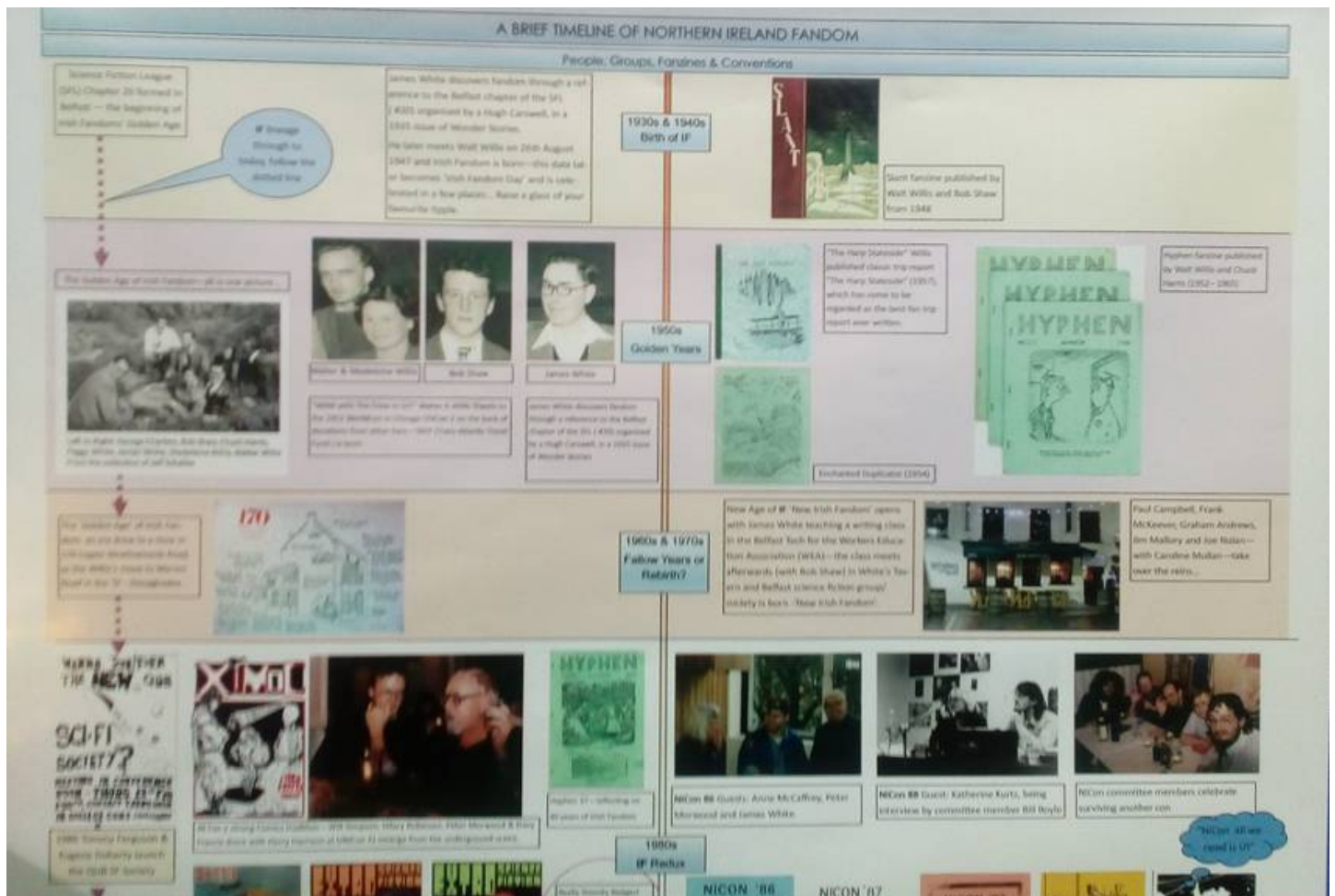


**Bob Shaw  
Walt Willis  
James White**



To a fan of IF "Origins of IRISH FANDOM" panel on #Dublin2019 was a must. Panel read extracts & told anecdotes. Snippets: How IF had a deficit of letter "i" doing Slant on their early letterpress. Or how John D Berry met the Irish John Berry with the Goon Defective Agency.





Went over to Point Square to hear a panel about "How to organise conventions after the apocalypse..." moderated by Heidi Lyshol of Norway, whom I know. It was about having no electricity, no modern media, probably no cheap air tickets - or airplanes at all. But it seems they started in advance by skipping electricity. It was very difficult to hear what they said. I raised my hand and asked them to speak closer to the microphones, which they did. There was no difference in the sound at all! The mics and loudspeakers weren't on... Please, organisers: use the *loudspeakers*. And also, have *spotlights* on the stage. You want to see and hear.



**A tip: use the sound system! A panel on how to do no-tech post-disaster cons became mumbling as they forgot electricity & loudspeakers. BTW Niven/Pourn/Flynn's *FALLEN ANGELS* shows future no-tech Worldcon: 7 fans in a tent! (Nice book! Fandom fights Greenie fanatics.)**

I checked what was happening in my hometown while this Viking invaded Dublin. Stockholm had a week-long Culture Festival, this time with the theme *space*. I could only briefly visit the festival its first day before I had to leave. In the program was a live chat with an ISS astronaut connecting to the





The Irish Fandom panel. (You can probably read most of the nametags.)

crowd of a central square.

One thing I did miss, but didn't miss too much, was the Stockholm Zombie Walk on the Saturday. I couldn't care less about kids dressing up as dead, wishing someone would eat their brains - as if they had any. Why would someone want to be a zombie?

Read a book or publish a fanzine instead.



Met my old friend Pascal Thomas of France on one panel. He sat right behind me.

## The Calculating Stars gets Novel Hugo by astronaut Jeanette Epps



**Main Hugos: NOVEL The Calculating Stars/M Robinette Kowal NOVELLA Artificial Condition/M Wells NOVELETTE "If at First You Don't Succeed"/Z Cho SHORT STORY "A Witch Guide to Escape"/AE Harrow**  
<http://thehugoawards.org> Empty auditorium seats meant wristband system was unnecessary

Saw the Hugo ceremony, but didn't follow it that closely. I sat there half



## Meanwhile in Sthlm: Zombie Walk & Culture Week in space

Meanwhile in Stockholm. Kids with too much gauze and an excess of ketchup, having their brains eaten, did the yearly ZOMBIE WALK. <https://youtube.com/watch?v=dpgDXnnje7U> 18Aug also ends Sthlm Culture Festival, this year's theme: SPACE. <https://youtube.com/watch?v=uB9bNqph6dc>

asleep as I was far from the stage and the sound was bad and it's always boring anyway. So I didn't actually react when the ignorant Jeannette Ng bashed "Amazing Stories" editor John W Campbell and called him a "fucking fascist". But I soon became aware of the scandal, and as you may notice in this *Intermission* I have my objections. I tweeted about the scandal, of course. (No word yet from them about my Code of Conduct complaint, which was mentioned in the latest *Ansible*.)





**Jeanette Ng's Campbell speech MINDBOGGINGLY DISTORTED. "JW Campbell...a fascist...of Amazing Stories." <https://medium.com/@nettlefish/john-w-campbell-for-whom-this-award-was-named-was-a-fascist-f693323d3293> No! While trying some weird things(eg early Dianetics)his ASTOUNDING SF promoted individualism & think-for-yourself. Don't use today's glasses on the past!**



*Me outside the main convention centre. I had a cap relating to space and the Space Shuttle, which I wore through most of the con. I think that space and science fiction belongs together. Clear Ether!*



**Last night's French party had cheese, pastis & wine in micro portions. / Oisín McGann with new book, from panel on 100 years since Alcock/Brown's FIRST ATLANTIC CROSSING 1919 to Ireland in a WWI Vickers Vimy. Charles Lindbergh was only first SOLO 1927 to Paris.**

There were more parties on Sunday night. The French had wine and that drink called Pastis, a clear spirit which when mixed with water becomes opaque. You only got tiny amounts of each - but I did go for seconds and thirds...

On Monday the Worldcon felt like winding down. The last day and the last hours of a con has always felt like a bittersweet farewell for me.

You have the last tired panels and say goodbye to folks. I went to, for instance, a book presentation by Oisín McGann about the first Atlantic crossing, done in a WWI bomber by Alcock and Brown – crashing on Ireland (which connects it to this con). Lindbergh was as you know only first doing it solo. I noticed that Fanac.org was present with a stand. They are great



*Stellan from the Space Movement and me in my space hat. promoting fandom's history, the real, old and true fandom, not people in costumes, not those ignorant political*

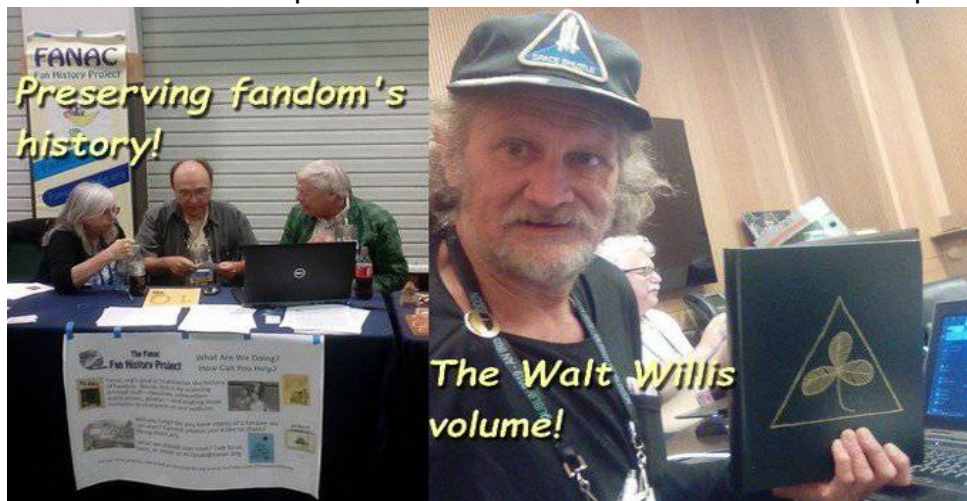


*A view from the Huckster's Hideout.*



campaigners who want to change the names of major awards - rumour says they'll attack the Hugos next! They also had a scanner with them, to scan old fanzines people might have brought.

One guy I bumped into only the last day was Stellan Lagerström. He used to be active, together with me, in the group we called The Swedish Space Movement about 30 years ago – and I had my space hat. The Swedish Space Movement dissolved in a mess too complicated to describe here, but helped



along on the road to disaster by a guy who called himself Starlife...

Went to the closing ceremony. Chairman James Bacon got a lot of praise, and I think he deserved it. Next years worldcon, CoNZealand was presented and their chairpersons were there. We saw a PR video from them. GoHs and the main con committee came on stage. Right after this there was the feedback panel, with the chairs of the present and next year's

*In place was <http://fanac.org> offering scanning old zines. They <http://fiawol.org.uk> <http://efanzines.com> and others do swell job saving FANNISH HISTORY! / BTW, couldn't resist getting an extra copy of W28 WILLIS volume! (Got idea of putting it to use.)*

Worldcons, talking about everything that had gone well and

gone awry. The queues. Some program being moved on short notice or being so full you couldn't get in. Bheer prices. Having two venues. Slow WiFi. I raised my hand and complained about the sound often being bad - a simple thing like panelists just talking into the mic would have helped. But overall, most things had actually worked. As far as I heard, the official attendance figure was ca 5800. In my tweet from it I googled what "goodbye" was in Irish Gaelic, and it is...slán! And fans are slans...

Then there was the Dead Dog Party held in Martin's. But it wasn't the same as those parties used to be! I remember a Dead Dog Party on one of the Glasgow Worldcons - it must have been the one in 1995 - where this party had almost a whole wall of bheer cans, shaped like a sort of tower (remember



*Closing of #Dublin2019 gave Committee Special Award to GGR&Parris Martin, Irish sf/f/h short film awards & winner of photo contest (didn't pick up names). Comcom presented on stage & "torch" passed to CoNZealand 2020, showing PR films. Chair James Bacon got extra praise (deserved)*

the legend of the bheer can tower to the moon). You could just grab any bheer you wanted, well in a manner that didn't collapse the tower.

But in Martin's I spent some time with Denmark's Mr SF, fan and scholar Niels Dalgaard. He talked about his eternally ongoing project of doing a Danish sf/fantasy bibliography, a work complicated by that he constantly found much more to include... Passing our table was also leading Norwegian fan



Egil Stenseth, but I didn't get a good picture of him. Egil once edited the "underground" paper *Gateavisa* (Street Paper) which bought an article by me about alternate history novels of Sweden being invaded by foreign powers. In reality Sweden hasn't been in war for 205 years. The last one was in 1814 with...Norway.

**Feedback session with chairs  
of Dublin and CoNZealand!**



**Dead dog in Martin's now. Earlier feedback session: Queues,, Wifi slow, speak closer to microphone for sound, problems with badges, etc. But overall MOST WENT WELL with @Dublin2019. Warm body count 5800 (so why cap at 6500?). Slan!=Goodbye! And fans are slans...**

I stayed in Martin's until just before midnight - there were still plenty of filks around then - and said *slan* to Dublin2019 An Irish Worldcon.



*Guinness is Ghood for You, says Niels Dalgaard of Denmark (left).*



*Met the Swedish fan family Kaj. Rasmus Kaj with moustache in the middle.*



*Met Jim Walker again (middle) and Pascal Ducommon from Switzerland (right).*

My flight wouldn't leave until early evening next day, so I had more than half a day to stroll around and get to know Dublin, like a modern Leopold Bloom. But I haven't yet read buddy Erik Andersson's translation of *Ulysses* so I went in my own footsteps instead of his. I had a thought of visiting the Guinness brewery, but Google told me they had an entrance fee of an ample €30. Since I had done the stout bheer tour on my previous Irish adventure back in the 80's I decided against.

***Egobooze = The pleasure you get from blog,  
Nuclear Fizz or rhubarb wine!***





Man modified to withstand a 30 km/h crash.

But I did sneak into something called the Science Gallery at Trinity College, which had a special exhibition about genetics and human evolution. Among the more bizarre pieces was a model of how the human body needed to be modified to be able to withstand a crash at 30 km/h – getting an extra thick neck, a lot of extra scull material and so on... Or it could be just an impression of a



**Video of Ms Ng's controversial CAMPBELL-FASCIST award speech <https://youtube.com/watch?v=sQ58zf0vzB0&t=2s> SFJ ed reported her for breach of #Dublin2019's Code of Conduct & analyse if JWC really is "fascist" <https://freelists.org/post/skriva/Om-NgJWCaffren> from his editorials found here <https://archive.org/details/collectededitori01camp>**

John W. Campbell,  
COLLECTED EDITORIALS  
FROM ANALOG

selected by Harry Harrison

DOUBLEDAY & COMPANY, INC.  
GARDEN CITY, NEW YORK  
1966



The Dublin General Post Office. Calmer now than in 1916.

man who had drunk too much Guinness! I also visited the General Post Office which had been the centre of the Easter Uprising against the British in 1916.

I walked around the Dublin Docklands to the east, not far from the convention centre, where they've raised a huge number of new office buildings, with

some of the construction work still going on. That will probably be the business centre of modern Dublin, and it says that Ireland has probably benefited a lot from joining the EU. A number of computer and Internet companies have their HQs in Ireland.

Took good old Route 16 to the airport. Bumped into some Finnish fans as I switched planes (and had a sleep) at Helsinki airport, including Jukka Halme, chair of the 2017 Worldcon. Urban probably took another flight.

Slan.



Jukka Halme trying to outsmart an ATM.

## Mail Ing Com Ments

Since this issue has a lot from the recent Worldcon I plan to send it to a number of people outside EAPA who were there or might be interested, and you should simply ignore these mailing comments (which will probably be rather uninspired anyway). But do consider JOINING EAPA - it's free and very easy! This little club needs **new blood**. And then you'll also be in coming Mailing Comments!

**Robin Usher:** OK, your layout is slightly better this time so I'll try a few comments. However, your zine is so damn' loong that I'll only skim it and comment just a couple of things. I have very little faith

in psychology, simply because studies have shown that the scientific results psychologist more often than not are *non-reproducible*. This indicates that the claimed “results” are most likely to be temporary and random and that *psychology isn't a science*. X15 could never have been developed to reach orbit. It reached only about a quarter of the speed needed to reach orbit. I don't care much to comment all this about women, semen, etc – boring. I notice that the last half of the zine uses an unreadable script font, so I stop there.

**Garth Spencer:** I have often wondered why this fine group is named Led Zeppelin, instead of Lead Zeppelin if they intend to refer to this heavy element? Your piece about “capitalist socialism” is beyond me. Would love to see your unfinished fannish epic! I've written some faaan fiction myself. The purpose of the British concentration camps during the Boer war, was to separate the civilian population from the fighting Boers - to deny them local support. It was a bit like the “protected villages” that the Americans tried during the Vietnam war, to block contacts between villagers and the Viet Cong. It was only partially successful. But the Nazi KZ's were something *entirely* different!

**William McCabe:** I'm not sure the weather has broken many records this summer. The climate statisticians are sloppy, biased or even deceptive. Often when they the “normalise” their data (ie fudge it) formally by claiming to fix errors, they've been devaluating old temp compared to raw data, which gives recent year a semblance of being “hotter”. See eg <https://realclimatescience.com/2016/12/100-of-us-warming-is-due-to-noaa-data-tampering/> or <https://wattsupwiththat.com/2018/10/11/bombshell-audit-of-global-warming-data-finds-it-riddled-with-errors/> and many other reports, easy to find via Uncle Google. It was the huge cost of the Vietnam war that stopped the Moon program. Vietnam cost the US tax payers 7-8 times as much as Apollo and lost 58 000 American lives. I hope that space tourism and private entrepreneurs can get some *umpf* into space projects again! NASA is an inefficient, bureaucratic elephant. You should read some of the books about scientology, eg Russell Miller's *Bare-faced Messiah* R De Wolfe/B Corydon's *L. Ron Hubbard, Messiah or Madman?*. Scientology is evil, lying, hungry for money and brainwash people. No, Edison did have his little printing press onboard the train. Edison also had a small chemical lab there. He worked *on* the train, so he needed his equipment there. But one days some of the chemicals exploded, so his stuff was thrown out...

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*To round it off, a meeting with all the Fascists!*

*Jack Williamson, L. Sprague de Camp, Frank Belknap Long, Edmond Hamilton, John W. Campbell, Manly Wade Wellman, Otis Adelbert Kline and others met at Mort Weisinger's House in 1937. More on the interesting site <https://www.blackgate.com/>*

*Surely it must have been illegal for so many leading Fascists to meet that openly... We're shocked!*



*The photo is from:*  
<https://www.blackgate.com/2016/02/11/the-great-pulp-gathering-that-time-jack-williamson-l-sprague-de-camp-frank-belknap-long-edmond-hamilton-john-w-campbell-manly-wade-wellman-otis-adelbert-kline-and-others-gathered-at-mort-weis/>