



Volume 28 Number 3 Issue 333

August 2015

A WORD FROM THE EDITOR

Getting ready for Anime Festival Orlando and Worldcon in Spokane. Hope to see some of you there. There was a lot going on last month. We all had a great time at Patricia's for the 4th of July. I had a nice day at Southern Media Con enjoying the company of the Stone Hill group. Florida Supercon happened the last weekend of June in Miami Beach. More about elsewhere in this issue. Next month I will do a report on Anime Festival Orlando 16. and announce the Hugo winners.

Anime Festival Orlando 16

August 14-16
Wyndham Orlando Resort
8001 International Drive
Orlando, FL 32819
Guests: Dante Basco (actor)
Todd Haberkon (voice actor)
Eric Stuart (voice actor)
Veronica Taylor (voice actor)
Hilary Shepard (actor)
Christopher Khayman Lee (actor)
Ruben Langdon (actor)
\$55 for all three days pre-con, \$60 at the door
www.animefestivalorlando.com

Events

Creator Owned Expo

August 8
Fort Lauderdale Marriott North
6650 N. Andrews Avenue
Fort Lauderdale FL, 33309
Guests: Chris Berman
Laura Diaz (writer)
Erin Pyne (writer)
Jade Kerrion (writer)
Juan Navarro (artist)
Jose Varese (artist)
Mervyn McKoy (artist)
and many more
\$10 pre-con for the day
creatorownedexpo.com

Florida Comic Experience

August 8
Eau Gallie Civic Center
1551 Highland Avenue
Melbourne, Florida 32935
Guests: Amanda Conner (comic artist)
Jimmy Palmiotti (comic colorist)
and others
\$8.68 precon (before Aug 5), \$10 at the door
www.florida-comics.com

International FPS

August 15-16
Bahia Shrine Temple
2300 Pembroke Drive
Orlando, FL 32810
Gaming, anime and comic convention
\$45 at the door for 2 days
<http://internationalfps.com>

FlaMinGoCon

August 22
Holy Trinity Parish Hall
211 Trinity Place
West Palm Beach, FL 33401
Gaming convention
Prices not listed
thecomickbookconnection.com

Infinity Toy and Comic Com

August 29
Holiday Inn
1724 Alafaya Trail
Orlando, FL 32826
Guest: John Beatty (comic artist)
\$8 at the door
www.infinitytoyandcomiccon.com

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August OASFiS Calendar

OASFiS Business Meeting

Sunday, August 9, Brick and Fire Pasta and Pizza Parlor (Downtown Orlando, 1621 South Orange Ave Orlando, Florida 32806). Come join us as we discuss ***The Martian*** by Andrew Weir.

To contact for more info: 407-823-8715

SciFi Light TBD

For more info contact Steve Grant

July 12, 2015

Officers: Peggy Stubblefield, Kim Darin, Juan Sanmiguel
Members: Arthur Dykeman, Tom Reed, David Ratti, Patricia Wheeler
Guest: Theresa Miller

Juan suggested that would be a con com meeting on July 25 or 26. Peggy cannot make it due to a vacation. Juan will forward information on Hotel proposals. Juan and Adam Beaton are working on securing on hotels. Peggy like the International Palms, but with a better deal. Dave wished the con suite was the function space. Juan asked why was UCF hotel was turned down last year. No one was sure but thought the rates or prices were better.

We need to look at finances. Pat Sims sent a check for selling Dick Spelman's books. The convention did well but still dipped in the red.

Juan, Arthur and Tom saw ***Inside Out***. Tom thought it was touching.

Patricia and Peggy saw ***Jurassic World***. Patricia had a problem with the lead woman character. Peggy thought it was a good matinee.

Peggy suggested after the Hugo Presentation they show trailers from SDCC. Peggy's sister Paula worked con so she was a little gun shy of hearing more from SDCC.

Arthur talked about ***Doctor Who***'s SDCC presentation that included a preview of the Lego ***Doctor Who***. He also talked about classic ***Doctor Who***'s broadcast on Retro TV.

Juan described ***Sense8*** a new show by Joe Michael Straczynski. Arthur caught up with ***The Flash***.

Juan brought up Gods and Monsters and use the store as a meeting place.

Juan did a presentation on the Hugo Awards. He looked into the Novel, Novella, Novelette, Short Story, Dramatic Presentation (Long and Short), Graphic Story, Professional and Fan Artist.

OASFiS People

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Any of these people can give readers information about the club and its functions. To be included in the list call Juan

Juan covered Novels, Novellas, Professional, and Fan Artist. He also briefly covered the controversy this year. Arthur helped with Best Dramatic Presentation Short Form. Kim commented on Novelette and Patricia commented on Short Story.

Tom won the raffle prize an X-Men hardcover collection.

Next month book will be ***The Martian*** by Andrew Weir.
Meeting adjourned at 2:55PM.

Florida Supercon

Florida Supercon was held on June 26-28 at the Miami Beach Convention Center. Guests included Jim Shooter (former Editor-in Chief of Marvel Comics), Neal Adams (comic artist), John Romita Jr (comic artist), Frank Quietly (comic artist), Nichelle Nichols (Uhura, ***Star Trek***), Walter Koenig (Chekov, ***Star Trek***), Paul McGann (the Eighth Doctor), Karen Gillan (Amy Pond, ***Doctor Who***), Hayley Atwell (Peggy Carter, ***Agent Carter***) and Emilie de Ravin (Belle, ***Once Upon a Time***).

There was a lot of good programming. There were several game shows throughout the weekend, some hosted by local fan Nicholas Roche. He hosted ***Jeopardy*** and ***Wheel of Fortune***. Funimation, the American anime distribution company, did presentations of what the company was doing. There were Q&As with all of the guests. There was a lot I wanted to see, but unfortunately, due to family and personal commitments my time at the convention was limited.

Jim Shooter, editor-in-chief of Marvel comics in the 1980s, gave a talk about his career. Shooter worked at DC Comics as writer before coming to Marvel. At DC Shooter learned all aspects of the comic business from senior DC editor Mort Weisinger. Shooter's predecessors at Marvel were excellent in the creative aspects of the job, but they had no business sense. Shooter felt that only he and DC head editor

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Award News

The World Fantasy Awards finalists are:
(source *Locus* website)

Novel:

- ***The Goblin Emperor***, Katherine Addison (Tor)
- ***City of Stairs***, Robert Jackson Bennett (Broadway; Jo Fletcher)
- ***The Bone Clocks***, David Mitchell (Random House; Sceptre)
- ***Area X: The Southern Reach Trilogy***, Jeff VanderMeer (Farrar, Straus & Giroux)
- ***My Real Children***, Jo Walton (Tor; Corsair)

Novella:

- ***We Are All Completely Fine***, Daryl Gregory (Tachyon)
- “Where the Trains Turn”, Pasi Ilmari Jääskeläinen (Tor.com 11/19/14)
- “Hollywood North”, Michael Libling (*F&SF* 11-12/14)
- “The Mothers of Voorhisville”, Mary Rickert (Tor.com 4/30/14)
- “Grand Jeté (The Great Leap)”, Rachel Swirsky (*Subterranean* Summer '14)
- “The Devil in America”, Kai Ashante Wilson (Tor.com, 4/2/14)

Short Fiction:

- “I Can See Right Through You”, Kelly Link, (*McSweeney's* 48)
- ***Do You Like to Look at Monsters?***, Scott Nicolay (Fedogan & Bremer)
- “Jackalope Wives”, Ursula Vernon (*Apex* 1/14)
- “Death’s Door Café”, Kaaron Warren (***Shadows & Tall Trees 2014***)
- “The Fisher Queen”, Alyssa Wong (*F&SF* 5-6/14)

Anthology:

- ***Fearful Symmetries***, Ellen Datlow, ed. (ChiZine)
- ***Long Hidden: Speculative Fiction from the Margins of History***, Rose Fox & Daniel José Older, eds. (Crossed Genres)
- ***Shadows & Tall Trees 2014***, Michael Kelly, ed. (Undertow)
- ***Monstrous Affections***, Kelly Link & Gavin J. Grant, ed. (Candlewick)
- ***Rogues***, George R.R. Martin & Gardner Dozois, eds. (Bantam; Titan)

Collection:

- ***Mercy and Other Stories***, Rebecca Lloyd (Tartarus)
- ***Gifts for the One Who Comes After***, Helen Marshall (ChiZine)
- ***They Do the Same Things Different There***, Robert Shearman (ChiZine)
- ***The Bitterwood Bible and Other Recountings***, Angela Slatter (Tartarus)
- ***Death at the Blue Elephant***, Janeen Webb (Ticonderoga)

Artist:

- Samuel Araya
- Galen Dara
- Jeffrey Alan Love
- Erik Mohr
- John Picacio

Special Award – Professional:

- John Joseph Adams, for editing anthologies and *Nightmare* and *Lightspeed* magazines
- Jeanne Cavelos, for Odyssey writing workshops
- Sandra Kasturi & Brett Alexander Savory, for ChiZine Publications
- Gordon Van Gelder, for *F&SF*
- Jerad Walters, for Centipede Press

Special Award – Nonprofessional:

- Scott H. Andrews, for *Beneath Ceaseless Skies*
- Matt Cardin, for ***Born to Fear: Interviews with Thomas Ligotti*** (Subterranean)
- Stefan Fergus, for Civilian Reader (civilianreader.wordpress.com)
- Ray B. Russell & Rosalie Parker, for Tartarus Press
- Patrick Swenson, for Fairwood Press

The awards will be presented during the World Fantasy Convention, November 5-8, 2015 in Saratoga Springs NY. -

(Continued from page 2)

Paul Levitz could handle all parts of the job. Shooter also created editors for lines of comics. There would be an editor for all the Spider-Man books, one for all the Avengers books and so on. This would help keep the continuity in order and avoid mistakes. Shooter explained the start of Epic, a magazine and comic line. Jim Starlin, Walt Simonson, and Frank Miller came to talk to Shooter about creator owned comics. Shooter was open to the idea and put the framework for a creator owned comic line that became Epic. The creators would own all the rights and Marvel would publish the comics. Jeanette Kahn, DC's publisher was courting Frank Miller to work at DC. Miller went with DC, wrote and drew *Ronin*, but DC owned the rights. The Epic line had some books that sold well, but others were struggling. Miller came back to Marvel and did an Elektra comic for Epic. The sales from that comic series helped save Epic. Someone asked Shooter what he thought about comics coming out today. He said the production values and art are great, but the writing is weak. There is more emphasis on shock rather than story. Each comic should be a story or part of a bigger story. During Shooter's time at Marvel, he focused on the writing. He considers Mark Waid one of better writers currently in comics. Shooter discussed his own career. He sent scripts to DC when he was 14. These were for *Superboy and the Legion of the Superheroes*. He got a check and then an assignment from Weisinger to do a 12-page Supergirl story. At first Weisinger did not know how old Shooter was. When Weisinger found out, he told Shooter to bring his mother with him to business trips to New York. They would discuss scripts over the phone after the broadcast of the Batman TV show. Weisinger was a harsh man, liked to yell, and said Shooter was his charity case. He never said a script was good but that it will do. Weisinger once showed Shooter his house on Long Island and said that even his maid lived better than Shooter's family. When Weisinger retired, the dinner in his honor became a vicious roast. When Weisinger died, the person who delivered the eulogy said Weisinger's brother was worse. Shooter explained his time writing *The Avengers*. At the time there was no one available he could trust to work on the book. He looked at the career of Henry Pym (Ant Man, Giant Man, Goliath, and Yellowjacket) and his wife Janet Van Dyne (Wasp). Aside from creating the size changing technology, Pym was not an effective superhero and he created Ultron (in the comics), one of the Avengers most dangerous foes. The Wasp was very successful as a superhero and in her business endeavors. Shooter wrote a story where Pym prolonged a fight with a super criminal and was going to be court martialed by the Avengers. He then creates a robot to attack the Avengers and plans to defeat it in order to restore his status in the team. The plan backfires. Pym leaves the Avengers, Van Dyne divorces him, Egghead (Pym's archenemy) frames him for treason, and is jailed. Shooter left the book for others to continue the storyline. Shooter got hate mail for breaking up the marriage of Pym and Van Dyne. He was shocked since it seemed no one cared about these characters before. Stan Lee told Shooter he got similar letters all the time when he was writing Spider-Man. When Shooter took over for Marvel almost half of the books went to print on time. Within 4 months, all the books went out on time, the first time in Marvel's history.

John Romita Jr is currently working on Superman. DC allowed Romita and the writer to change how Superman's

powers work. Now if he releases a high burst of heat vision it will drain his powers for a day. This allows him to be a mortal for a time. Romita wanted to be an artist since he was 8 when his father explained to him what superheroes were. At the time, Romita's father was working on an issue of Daredevil. Romita amazed at by the idea of a blind superhero. He focused on art in school and started doing work in British comics. Romita then worked on the classic *Iron Man* alcoholism issues. Romita's favorite inkers are his father, Al Williamson, Scott Hanna, Rick Berry, and Tom Palmer. The work he is most proud off is *The Man Without Fear* mini-series and the 9/11 issue of *Amazing Spider-Man*. He was resistant to do the 9/11 comic at first. Writer Joe Straczynski wrote a script that was introspective and suited the situation. Romita had to look at many Ground Zero pictures to do the comic. As proud of he is of the issue, he cannot look at the original art. Romita's favorite characters to draw are Batman, Daredevil, and the Punisher. Romita enjoyed working on *Kick-Ass* with writer Mark Millar. The book was fun to draw since there were no restrictions found at the big companies. Director Matthew Vaughn decided to make the comic into a movie. Romita was overworked doing *Kick-Ass*, *Amazing Spider-Man*, and art for the *Kick-Ass* film. He enjoyed himself at the film premiere. He met the film's star Brad Pitt, but sadly his girlfriend Angelina Jolie could not make it. He excited when he saw his name in the credits. Romita tells artists to work on storytelling and keep practicing on the art. He still has to work hard to draw cars and women's faces. Romita is working on a book called *Smuggly and Bimbo*, two hitman in the 70s for Image. He is also working on *Scag* (about a motorcycle gang), *Mabel* (based on a story of 101 year old woman who is mugged), *Gray Area* (a book dealing with mortality) and a script about his friend who was a police detective. The crossovers Romita would like to see includes Hulk/Superman, Superman/Thor, and Superman/Kick-Ass. Romita feels that Jack Kirby, John Buscema, J.C. Lyndecker, Norman Rockwell, and Andrew Wyeth are the artist the influenced him. When it comes to dealing with critics, Romita said one has to have a tough skin and only accept constructive criticism.

Neal Adams opened his talk with his work on the cover of *Superman vs Muhammed Ali*. He was going to put in lots of celebrities in the cover. He got letters from Carroll O'Connor, Telly Sevalas, and others informing him that they did not want to be on the cover. He redrew the cover by changing facial hair and other features. He considers *Batman Odyssey* as his favorite comic he worked on. He is working on a comic with Superman and Jack Kirby's New Gods. Adams is critical of the last Superman movie and wishes the filmmakers to use another villain besides General Zod. He would like to see Darkseid and the New Gods in a movie. I asked about his feelings about the TV show *Arrow*, based on a character he drew in the 1970s. He liked the direction the show has been going and the fact they use scenes he drew. Adams has never been satisfied on the casting of Ra's al Ghul and Talia, characters he co-created. He would like to see a Green Arrow/Green Lantern team up, the Man-Bat, and Ant-Man going into the Vision's body to appear in a movie or television show. Adams praised Joss Whedon for getting the Avengers right on film. Superhero films need people who understand the genre to make the movies. Adams anticipated the end of Comics Code. He drew a cover that showed the Green Arrow's partner Speedy as drug addict. Editor Julius Schwartz

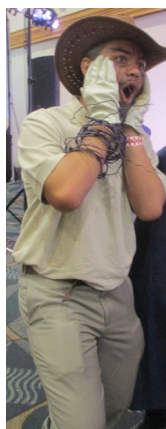
Florida Supercon 2015



Top Row: (left to right) The *Secret Wars* team: Mike Zeck, Jim Shooter, and John Beatty. Neal Adams. John Romita Jr. Frank Quietly.

Middle Row: (left to right) Eric Roberts (The Master, *Doctor Who*), Paul McGann (the 8th Doctor, *Doctor Who*), Karen Gillan (Amy Pond, *Doctor Who*), Emilie da Ravin (Belle, *Once Upon a Time*)

Top Row: (left to right) The Moment, The War Doctor, the 8th Doctor from *Doctor Who*. Jonathan Joestar from *Jojo's Bizarre Adventure*. Sophie and Calcifer, a new Gundam.



(Continued from page 4)

said they would never use that cover and DC would not pay him for it. That cover would become one of the most famous comic covers of all time.

Jim Shooter, Mike Zeck, and John Beatty remembered their work on *Marvel Superheroes Secret Wars* 30 years ago. Shooter explained the book was the result of Mattel buying the rights for a toy line based on Marvel characters. Kenner had bought the rights to the DC characters and competitor Mattel wanted a superhero line. Mattel felt the public were not familiar with the Marvel characters and wanted a comic to promote the characters. Shooter has been getting letters asking for a book that featured all the major Marvel heroes and villains. Zeck and Beatty were recruited by editor Tom DeFalco. Shooter wrote the book to avoid conflicts with the creative teams of the regular comics. The book would be a 12-issue mini-series. All the heroes would be in Central Park in the December 1984 comics, disappear, and reappear the next month. *Secret Wars* would explain what happened when the heroes disappeared. Some of the heroes would be different after coming back. The biggest change was Spider-Man's costume. Years earlier, someone tried to sell Shooter a story where Spider-Man would get a black costume. The story was not good but Shooter bought the idea of the black costume for \$500. Zeck designed the costume and it first appeared in *Amazing Spider-Man* 252. Shooter thought the PR department should do a press release on the new costume, but they thought no one would be interested. After the costume appeared, the PR's department phone was ringing non-stop. The licensing department thought the new costume would ruin deals with the red and blue costume. It turns out companies wanted to buy licenses for the black costume. Issues 1 and 8 (debut of the black costume) were Zeck's and Beatty's favorites. Shooter's favorite issue was 10 when Doctor Doom fights the Beyonder, the powerful antagonist in the book. Shooter created the Beyonder since he needed a powerful being to bring all the characters together. None of them had read the new *Secret Wars*, but they were proud the idea is still popular. The original was so successful the company wanted a sequel immediately and *Secret Wars II* came out in the next year. The production of the last issue came down to the wire. Shooter got a hotel suite for the art team and had many other inkers to help with the book. Zeck and Beatty's favorite character was Captain America. Shooter's was Doctor Doom. He thought Doom had a sense of nobility to him and was a complex character. *Secret Wars* success changed the industry. Marvel's market share went from 30% to 70%. DC's went from 30% to 18%, but the market got so big that DC's share was bigger than before. Someone asked why there were no periods in the book. Shooter explained that Mort Weisinger taught him to write comics using exclamation marks because periods were hard to see on the paper used in comics at that time. Now the paper is better and writers can use all types of punctuation.

Florida Supercon was great con. I finally got Frank Quietly to sign my poster of the Endless from *Sandman* that he drew. I went to see Paul McGann, Eric Roberts, Karen Gillan, and Emilie de Ravin. I hope to spend a little more time at the event next year.

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July 4, 2015

Dear OASFiSians:

Happy 4th of July!, and as you are out enjoying your day in the warmth of the day, we've been out in it too, and now are at home to try to be as creative as possible. Part of that for me is writing up a fast letter on issue 332 of the Event Horizon.

Thank You. I hope you had a good Canada Day a few days earlier. I know because I listen to Radio Free Skaro, a very popular Canadian Doctor Who podcast and they also mentioned it.

Hope your party was a blast this afternoon! The fact it's also on a Saturday probably made it the best of times.

Yes particularly for me since as a federal worker it gave me an extra day off.

I hope you've been reading about how two groups of SF writers who would like some recognition for their writing with some silver rockets have made the effort to try to fix the awards and stuff the ballot boxes for themselves. I hope more SF readers will do what you're doing, Juan, and make a true decision based on quality of writing. Mike Glycer's File 770.com is keeping track of what the Sad Puppies and Rabid Puppies are doing to try to grab some Hugos for themselves. Shameful, really.

I did read all of them or examined them in the case of art. Some of it was a real chore particular after some statements made by the writers online. I did finish and voted with a day to spare.

Thank you for your comments on the Auroras. It will take a while until they are given out in November, so there's a good portion of the year for people to consider and vote.

Someone said online that the Hugos had the longest time between announcement and presentation. The Aurora may have more, at least this year.

Off it goes in the interstellar mails! Or just by the earthbound Internet. Take care, many thanks, see you the next time.

Yours, Lloyd Penney.

Chaos on the Bridge

I was excited when I first heard that a new *Star Trek* series was coming. It was going to be interesting since it was going to take place further in the future and with a new cast and *Enterprise*. David Gerrold and D.C. Fontana were going to be working on the show. My only reservation was setting so far out into the future since it would prevent appearances of characters (with the possible exception of Spock) from the original show. "Encounter at Farpoint" was interesting although it was a retread of old ground with the crew dealing with annoying God-like being. For the first 2 years, the show was very uneven. There would be a great episode and then the next one would be very bad. In the third year there seemed to be a consistent level of quality. William Shatner's documentary *Chaos on the Bridge*, explains what went on behind the scenes in the early years of *Star Trek: The Next Generation*.

The film depicts the battle of who would control *Star Trek*. Roddenberry had lost the reins of his creation after the tumultuous production of *Star Trek: The Motion Picture*. When Paramount decides to do another television series in 1986, Roddenberry tries to reassert control over the property. He relies on an unpleasant attorney Leonard Maizlish to look out for his interests and in the process alienates most of his longtime associates and studio executives. Roddenberry due to a decline health and temperament did not have the desire to manage a television series and thus others fill in that void.

Roddenberry does influence the creative direction of the show. He decided to remove all internal conflict from the show. The crew of the *Enterprise* have no flaws and must find their conflict elsewhere. This takes away one of the things that made the original show so compelling, a set of complex characters. As time went on, this aspect changed but it ever felt quite right. *Star Trek: Deepspace Nine* would restore this tension and become

one of the best Trek programs.

The documentary is composed of interviews with all parties with their stories dramatized by limited animation. All the pictures have a 3D effect, so there is a sense of depth. Shatner gets to talk to all the main players at the time.

John Pike comes as figure of contempt. He was the Paramount executive responsible for putting the deal together for *Star Trek: The Next Generation*. He has a disdain for the genre. Pike claims, with pride, he did not understand "Encounter of Farpoint". If I could understand it at 16, why not a studio executive? He also tries to use embarrassment to keep an actor in line. He represents the cynical aspect of the business.

Maurice Hurley was an angry man who tried to take over the show. He was the lead writer in the first two seasons. He previously worked on *Miami Vice* and *The Equalizer* and had no real interest in science fiction or *Star Trek*. He still took the job and tried to work within Roddenberry's parameters. He alienates his fellow writers and the actors. His leaving at the end of the second season brings a new era of stability to the show.

The fans kept the show alive. We were hoping to see some of the magic that was in original show. In the third season writers like Ron Moore (creator of the reimagined *Battlestar Galactica*) and Michael Pillar refocused the show to be more character oriented and the show started to hit its stride.

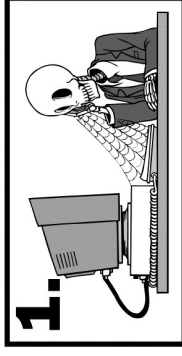
Star Trek: The Next Generation demonstrates that Trek could go into different areas. Had the show not been successful, Trek would not have lasted into the 21st century. As flawed as it can be, *Star Trek* is still a gateway to Science Fiction for many. It is a very positive of world culture. *Star Trek's* loss would have been regretful.

Television shows are complicated. There are many people trying to come together to make something. *Chaos on the Bridge* shows that the process can get messy, but can bring great results.

Chaos on the Bridge is available on Vimeo on demand.



There are two ways to be a science fiction and fantasy fan in Florida.



1.

Read about the exciting fan activities *other* people are doing.

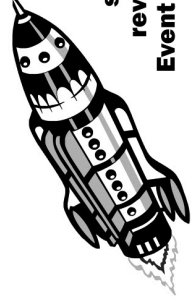


2.

Start doing exciting things yourself, and meet new friends "in the flesh" with OASFiS!



We're OASFiS - the Orlando Area Science Fiction Society. We enjoy and promote science fiction, fantasy, horror, books, movies, TV series, costuming, gaming - every part of the most imaginative hobby in existence. Of all the conventions in Central Florida, only our **OASiS conventions** are operated *by* fans, *for* fans, and not for profit...bringing affordable fun that speaks to *your* interests. Bring your unique fan interests to life and share them with Florida's fan community. We work with other fan organizations to bring our mutual passions to life. Visit our monthly meetings...and help shape fandom's future by joining OASFiS. Individual and family memberships are available. If you're tired of just sitting, you're welcome at OASFiS...no bones about it!



Besides monthly meetings and our OASiS conventions, read about our special events and activities on our web site! Members can contribute articles, reviews and original fiction to our magazine Event Horizon. We want to hear from you!

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