



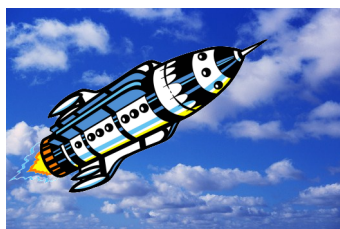
Volume 23 Number 12 Issue 282

May 2011

A WORD FROM THE EDITOR

A fun month. The Florida Film Festival had some fantasy and science fiction content, most notable were the documentary *The People Vs George Lucas* and the anime feature *Redline*. OASFiS was represented at the UCF Bookfair. The new season of *Doctor Who* started on Easter weekend. The Hugo Nominees were announced online on Easter Sunday.

Next month might squeeze in a review of a Hugo Nominee also have to some pictures from the OASIS. Till next time.



Megacon 2011

Megacon 2011 was held from March 25-March 27, 2011, at the Orange County Convention Center. William Shatner, (James T. Kirk of *Star Trek*) and Stan Lee, (comic book writer and creator of many of the major Marvel Comic characters) were the Guests of Honor. Other guests included Geoff Johns (DC Chief Creative Officer and writer of *Green Lantern*), George Perez (comic artist and co-creator of the '80s *Teen Titans*), Terry Moore (comic writer and artist of *Strangers in Paradise* and *Echo*), Darwyn Cooke (comic writer and artist of *Justice League: New Frontier*), Bruce Boxleitner (John Sheridan, *Babylon 5*), Mira Furlan (Delenn, *Babylon 5* and Danielle Rousseau, *Lost*), Jonathan Frakes (William Riker, *Star Trek: The Next Generation*), Marina Sirtis (Deanna Troi, *Star Trek: The Next Generation*), Stan Morrison (past OASIS artist GOH), Paul Vincenti (past OASIS artist GOH), and

(Continued on page 5)

The 2011 Hugo and John W. Campbell Award Nominees

(source Renovation website)

Best Novel

Blackout/All Clear by Connie Willis (Ballantine Spectra)
Cryoburn by Lois McMaster Bujold (Baen)
The Dervish House by Ian McDonald (Gollancz; Pyr)
Feed by Mira Grant (Orbit)
The Hundred Thousand Kingdoms by N.K. Jemisin (Orbit)

Best Novella

"The Lady Who Plucked Red Flowers beneath the Queen's Window" by Rachel Swirsky (*Subterranean Magazine*, Summer 2010) - [Read Online](#)
The Lifecycle of Software Objects by Ted Chiang (*Subterranean*) - [Read Online](#)
"The Maiden Flight of McCauley's *Bellerophon*" by Elizabeth Hand (*Stories: All New Tales*, William Morrow)
"The Sultan of the Clouds" by Geoffrey A. Landis (*Asimov's*, September 2010) - [Read Online \(PDF\)](#)
"Troika" by Alastair Reynolds (*Godlike Machines*, Science Fiction Book Club)

Best Novelette

"Eight Miles" by Sean McMullen (*Analog*, September 2010)
"The Emperor of Mars" by Allen M. Steele (*Asimov's*, June 2010)
"The Jaguar House, in Shadow" by Aliette de Bodard (*Asimov's*, July 2010) - [Read Online](#)
"Plus or Minus" by James Patrick Kelly (*Asimov's*, December 2010) - [Read Online](#)
"That Leviathan, Whom Thou Hast Made" by Eric James Stone (*Analog*, September 2010) - [Read Online](#)

(Continued on page 2)

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May OASFiS Calendar

OASFiS Business Meeting

Sunday, May 8 1:30 PM, Orange Public Library
(Downtown Orlando, 101 E. Central Blvd., Orlando, FL
32801, 407-835-7323). Come join us as we discuss the
works of Diana Wynn Jones.

SciFi Light

On hiatus this month due to OASIS.

To contact for more info:

OASFiS Business Meeting 407-823-8715

Best Short Story

“Amaryllis” by Carrie Vaughn (*Lightspeed*, June 2010) - [Read Online](#)

“For Want of a Nail” by Mary Robinette Kowal (*Asimov's*,
September 2010) - [Read Online](#)

“Ponies” by Kij Johnson (*Tor.com*, November 17, 2010) - [Read Online](#)

“The Things” by Peter Watts (*Clarkesworld*, January 2010) - -
[Read Online](#)

Best Related Work

Bearings: Reviews 1997-2001, by Gary K. Wolfe (Becon)

*The Business of Science Fiction: Two Insiders Discuss Writing
and Publishing*, by Mike Resnick and Barry N. Malzberg
(McFarland)

*Chicks Dig Time Lords: A Celebration of Doctor Who by the
Women Who Love It*, edited by Lynne M. Thomas and Tara
O'Shea (Mad Norwegian)

*Robert A. Heinlein: In Dialogue with His Century, Volume 1:
(1907-1948): Learning Curve*, by William H. Patterson, Jr.
(Tor)

Writing Excuses, Season 4, by Brandon Sanderson, Jordan
Sanderson, Howard Tayler, Dan Wells

Best Graphic Story

Fables: Witches, written by Bill Willingham; illustrated by Mark
Buckingham (Vertigo)

*Girl Genius, Volume 10: Agatha Heterodyne and the Guardian
Muse*, written by Phil and Kaja Foglio; art by Phil Foglio; colors
by Cheyenne Wright (Airship Entertainment) - [Read Online](#)

Grandville Mon Amour, by Bryan Talbot (Dark Horse)

Schlock Mercenary: Massively Parallel, written and illustrated
by Howard Tayler; colors by Howard Tayler and Travis Walton
(Hypernode) - [Read Online](#)

The Unwritten, Volume 2: Inside Man, written by Mike Carey;
illustrated by Peter Gross (Vertigo)

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

Best Dramatic Presentation, Long Form

Harry Potter and the Deathly Hallows: Part 1, screenplay by
Steve Kloves; directed by David Yates (Warner)

How to Train Your Dragon, screenplay by William Davies,
Dean DeBlois & Chris Sanders; directed by Dean DeBlois &
Chris Sanders (DreamWorks)

Inception, written and directed by Christopher Nolan (Warner)

Scott Pilgrim vs. the World, screenplay by Michael Bacall &
Edgar Wright; directed by Edgar Wright (Universal)

Toy Story 3, screenplay by Michael Arndt; story by John
Lasseter, Andrew Stanton & Lee Unkrich; directed by Lee
Unkrich (Pixar/Disney)

Best Dramatic Presentation, Short Form

Doctor Who: “A Christmas Carol,” written by Steven Moffat;
directed by Toby Haynes (BBC Wales)

Doctor Who: “The Pandorica Opens/The Big Bang,” written
by Steven Moffat; directed by Toby Haynes (BBC Wales)

Doctor Who: “Vincent and the Doctor,” written by Richard
Curtis; directed by Jonny Campbell (BBC Wales)

F—k Me, Ray Bradbury, written by Rachel Bloom; directed by
Paul Briganti - [Watch Online](#)

The Lost Thing, written by Shaun Tan; directed by Andrew
Ruhemann and Shaun Tan (Passion Pictures)

Best Editor, Short Form

John Joseph Adams

Stanley Schmidt

Jonathan Strahan

Gordon Van Gelder

Sheila Williams

(Continued on page 3)

Best Editor, Long Form

Lou Anders
Ginjer Buchanan
Moshe Feder
Liz Gorinsky
Nick Mamatas
Beth Meacham
Juliet Ulman

Best Professional Artist

Daniel Dos Santos
Bob Eggleton
Stephan Martiniere
John Picacio
Shaun Tan

Best Semiprozine

Clarkesworld, edited by Neil Clarke, Cheryl Morgan, Sean Wallace; podcast directed by Kate Baker
Interzone, edited by Andy Cox
Lightspeed, edited by John Joseph Adams
Locus, edited by Liza Groen Trombi and Kirsten Gong-Wong
Weird Tales, edited by Ann VanderMeer and Stephen H. Segal

Best Fanzine

Banana Wings, edited by Claire Brialey and Mark Plummer
Challenger, edited by Guy H. Lillian III
The Drink Tank, edited by Christopher J Garcia and James Bacon
File 770, edited by Mike Glyer
StarShipSofa, edited by Tony C. Smith

Best Fan Writer

James Bacon
Claire Brialey
Christopher J Garcia
James Nicoll
Steven H Silver

Best Fan Artist

Brad W. Foster
Randall Munroe
Maurine Starkey
Steve Stiles
Taral Wayne

**John W. Campbell Award for Best New Writer**

Award for the best new professional science fiction or fantasy writer of 2009 or 2010, sponsored by Dell Magazines (not a Hugo Award).

Saladin Ahmed
Lauren Beukes
Larry Correia
Lev Grossman
Dan Wells

Note: All Campbell finalists are in their 2nd year of eligibility.

Philip K. Dick Award
(source Locus website)

The winner

The Strange Affair of the Spring Helled Jack by Mark Hodder (Pyr)

Special Citation

Harmony, Project Itoh, translated by Alexander O. Smith (Haikasrou)

The Philip K. Dick Award is presented annually for distinguished science fiction published in paperback original form in the US and is sponsored by the Philadelphia Science Fiction Society.

2011 BSFA Award Winners

(source *Locus* Website)

Best Novel

The Dervish House, Ian McDonald (Gollancz)

Best Short Fiction

"The Shipmaker", Aliette de Bodard (*Interzone* #231)

Best Artwork

Cover of *Zoo City* by Joey Hi Fi

Best Non-Fiction

"Bloggin the Hugos: Decline", Paul Kincaid (Big Other)

Winners were announced at Ilustrious, 2011 Eastercon, held April 22-24 2011 in Birmingham, UK

Arthur C. Clarke Award
(source *Locus* Website)

Zoo City by Lauren Beukes

Miéville won £2,011 and an engraved bookend.

The award is given for the best science fiction novel first published in the United Kingdom during the previous year. The award amount matches the year given in British pounds.

Source Code

Source Code is the second feature film by Duncan Jones, director of the Hugo-winning *Moon* (2009). It was written by Ben Ripley and stars Jake Gyllenhaal, Michelle Monaghan, Vera Farmiga, and Jeffrey Wright. The film was distributed by Summit Entertainment.

Captain Colter Stevens (US Army) (Gyllenhaal) finds himself on a Chicago-bound train. He is talking to a fellow passenger, Christina Warren (Monaghan). She keeps calling him Sean Fentress. Stevens goes to the bathroom and sees a reflection that is not his own. Then there is an explosion and Stevens find himself in a strange capsule. On a screen he sees Captain Colleen Godwin (USAF) (Farmiga). She explains to Stevens that he is in the Source Code, a program which allows him to relive the last 8 minutes of someone else's life. This was designed by Dr. Rutledge (Wright). Steven's mission is to find out who was the bomber. Rutledge and Goodwin believe that the bomber is planning to detonate a larger bomb. Stevens is sent repeatedly into Fentress' body to find the bomber. Something about the whole mission seems strange. The last thing he remembered before the Source Code is a mission in Afghanistan.

This is a great science fiction problem. This film combines *Quantum Leap* and *Groundhog's Day*. Stevens is asked to live 8 minutes of a man's life to find a criminal to prevent a larger crime and has to go back several times, before he solves the problem. He gets frustrated and feels that Goodwin and Rutledge are keeping information from him. Stevens is forced to experience death several times, and makes mistakes when he goes back. Rutledge tells Stevens he cannot change history, which makes the situation even more frustrating. Jones and Gyllenhaal do a good job conveying this stressful situation.

The main focus is on the problem rather than the spectacle. The film's major effect is the train explosion which is seen from different views. Ripley and Jones do not go over the top with the explosion like many other film makers would do.

Jones and Ripley take time to develop characters. Most of the characters are pushing themselves. Stevens is a professional soldier who wants to save the train despite the fact he is told he cannot. He is also trying to make sense of an insane situation. Christina is an open-minded person. She helps Stevens despite the fact that he asks her to do things which appear to be crazy. Rutledge may be seen as a villain by some. He is not a villain in the classic sense, but is more focused on the mission and his creation than people. He believes that the good that the Source Code can do overshadows the stress it places on men like Stevens. Goodwin is faced with a major ethical decision which could cost her her career. Unlike Rutledge, she relates to Stevens as a fellow officer, and empathizes with him.

There are a lot of twists in the **Source Code**. The film keeps you guessing where it is going. It is a satisfying film experience. Duncan Jones shows that he understands that science fiction is a field of ideas rather than just an excuse for spectacle.

Among Others

by

Jo Walton

Morwenna has just prevented her mother, a witch, from executing a nefarious scheme. In the process of that, she received a crippling injury to her leg and her twin sister died. Now she is relocating from Wales to England to live with her father and his sisters. She is sent to a very dreary boarding school. Mori, as she likes to be called, deals with these changes by reading. She reads Science Fiction and Fantasy mainly as well as historical fiction and classic Greek works. As times goes on, Mori goes through the school and the public library, and also buys whatever she can afford. She slowly starts to adjust to her situation. There are setbacks, such as being laid up in traction for several days, and her mother attacking her by mystical means. This is offset by Mori meeting her paternal grandfather, joining a science fiction reading group in town, and making new friends.

The story is told in a series of journal entries written from 1979-80, from Mori's point of view. Her joy and her pain are conveyed very well.

Mori does not discuss Science Fiction media in great detail. She did discuss the merits of *Star Wars* with a friend, and she is fond of *The Hitch Hiker's Guide to the Galaxy* radio show, but that is all. This was odd, since the classic *Doctor Who* was at the peak of its popularity in the 1970s. I am not sure if this lack of interest in media is personal choice on author's part or if Mori did not have access to a TV when growing up.

This book conveys a joy of reading. It reminds us of that time when we first discover reading for pleasure. It is not completely nostalgic. Mori life reminds us of the pains of adolescence. Her school has none of the fun of Hogwarts. She also is growing up in the Cold War era, when nuclear holocaust is a serious possibility. Still, I experience a thrill when she talked about reading a book that I read at that same age. Good books help Mori get through the physical and emotional pain she goes through.

This is a world of magic: there are witches and fairies that Mori has to deal with, but it is almost a secondary thing, just another scary world Mori wants to get away from. Mori associates magic with her mother, and is not interested in it except for her own protection or for protecting others. She *does* have affection for the fairies, since they once helped her. Still, Mori focuses on the natural world.

The novel focuses on the aftermath of a traditional "save the world" story. Mori stopping her mother happens before the main action of the story, what we see is Mori's dealing with the results of this event, while this usually this is handled in an afterword. Walton's approach adds another layer of reality, and shows that world-saving events can cause physical and emotional trauma that one needs to recover from.

At the end, when Mori is faced with another challenge, and she knows there may be more to deal with, she feels ready for it. Her love of reading has prepared her for it. The novel is a great testament to benefits and joys of reading.

(Continued from page 1)

Richard C. Livingston (past OASIS artist GOH).

There was an interesting promotion at the entrance to the convention. One could get an official SHIELD (a covert agency in Marvel Universe) ID badge. Behind the desk where the agents made the IDs, the trailer for *Thor* played continuously.

There was a panel on the popular Cartoon Network show, *Robot Chicken*. The panel consisted of co-creator Matthew Senreich, writer/voice actor Zeb Wells and contributor Geoff Johns. They explained that most of the time, they have to make a special marionette of the action figure they want to use in a skit since the real toy does not have as the degree of movement needed. They talked about the one time they did pay for an old toy Batmobile. They promised the owner they would not destroy it. The skit required the Batmobile to be destroyed but the creative team thought they could use trick photography to get the shot without destroying the toy. They found out they would have to destroy the Batmobile in order to get the desired shot. They agonized over shooting the scene. When asked what happened when they told the donor, they said she probably found out when the episode aired. The panel answered a few more questions and showed a trailer for the next season. Two of the highlights were a fight between the Green Lantern and Sinestro and a government group discovering that cats are part of an intricate worldwide conspiracy.

There was A Spotlight on George Pérez. Pérez says that he loves to draw and hence he loves to get up in the morning and go to work but he left the successful *Teen Titans* comic. He felt his work was deteriorating. Keeping up that monthly schedule demanded he make artistic shortcuts. He would go on to do the art for *Crisis on Infinite Earths* and write and draw *Wonder Woman*. Pérez was asked about the rumored Raven television series. Raven is a character he and Marv Wolfman created for *Teen Titans*. He said it is in the planning stages, and he figures either the CW or Warner Brothers want something to replace *Smallville*, which is ending this year. Pérez thinks it will be like *Charmed*, and despite possible changes to Raven's story, he will not mind the royalty checks that will come in if a series is produced. Pérez feels an artist has to be willing to adapt for a job. He mentioned an issue of *The Avengers* which was set in the Old West. He had to go and learn how to draw horses, locomotives and other period artifacts to do the job. Pérez enjoyed collaborating with inker Joe Sinnott on *Fantastic Four*. He also likes his current inker Scott Koblish. Pérez wishes he could ink more but his failing eyesight and extreme attention to detail makes doing that very difficult. The last time Pérez inked was on *JLA/Avengers*. Pérez believes that traditional comics will be around for a while, at least while he is still in the industry. He is not sure about the pros and cons of completely-digital comics, but these still need an artist to produce the drawings. Only the tools will change. Pérez mentioned how Norman Rockwell died while working on a painting; that is how he would like to go. Pérez says he initially hated drawing Reed Richards face because it was dull, but liked it more when John Byrne changed it. Changeling was a challenge because of all the animals he could transform into. Although he loved Batman, Pérez hated drawing him because he had to do a lot of research to make all the technical aspects of the comic realistic. I told Pérez it was nice that he got to wrap up his era of *Wonder Woman* in issue 600 last year, and I liked the fact he had the character

embrace her Greek heritage. Pérez wanted to have Wonder Woman get away from the all-American look she had had for years so deliberately made her features look more Mediterranean. He has a complaint about that way the characters look different depending on the artist. Pérez thinks a comic artist should be like a police sketch artist. Two sketch artists may have different styles, but one should be able to tell from both sketches who the person was. When Wally West became the Flash, in costume he looked like Barry Allen, the previous Flash. Pérez believes they should have looked different. I suggested that Pérez become DC's art director. Pérez was asked to be the art director, but turned it down, since he would have to return to New York. He also would not be able to draw as much if he took that the job. He noticed that when John Romita Sr. became Marvel's art director he did not produce as much work. Pérez thought his "death of Supergirl" cover and the cover of *Crossgen Chronicles* featuring Meridian was his favorite work. His worst work was the cover of the movie adaptation of *Sgt. Pepper's Lonely Hearts Club Band*, which appeared in Europe. He had no reference from the film or the cast. He got the job because of a comic biography he did of the Beatles. At the end of the panel he thanked the fans for their support.

Dennis O'Neil, Roy Thomas, Jim Valentino, Mark Waid and Darwyn Cooke talked about Comic Writers on the Art of Comic Writing. Cooke expressed his disappointment in the current state of comic editing. Most of the editors are more interested in moving product rather than in working on stories. An audience member asked how one makes various characters in a story distinct from each other. Cooke suggested making a statement which defines the character. When Cooke wrote *Justice League: New Frontiers*, he defined Hal Jordan as someone who wants to go to the stars, and Barry Allen as someone who wants to be taken seriously. Cooke admits he has hard time writing for Superman. Waid said he thought writing for Superman was easy. These takes on Superman reflect the styles and abilities of the writer. Waid reminded Thomas about a memo in which Thomas recommended that Batman should be given super powers to help make him more interesting. The recommendations were never done but Batman experienced a surge in popularity in the 80s. Waid mentioned working with Stan Lee on a recent project, and how Lee gives practical advice on comic writing. Cooke points out that each panel of comic art is a moment of action. O'Neill said that this can be hard to teach. Some people try to cram too much action in one panel.

Geoff Johns, Ron Marz, Ethan Van Sciver and Mike McKone talked about Green Lantern: Past, Present and Future. The panel was hosted by The Rat Pack podcast crew. The panel agreed that the Green Lantern is a powerful franchise for DC Comics, with the same impact for them that the X-Men and the mutants have for Marvel. Geoff Johns explained how the concept of the "emotional spectrum" came about. The "emotional spectrum" states that every color in the rainbow has an emotion attached to it, and a Lantern corps which tap into that emotional power. The spectrum is as follows: red for rage, orange for avarice, yellow for fear, green for will, blue for hope, indigo for compassion, and violet for love. Johns said after 9/11, fear was everywhere. People were afraid of another attack, or another new calamity. All the emotions associated with the

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spectrum motivate action. Will is a basic motivator needing little emotion. Lanterns use their power rings to create objects or constructs. Johns and Marz both discussed how they thought each of the characters' constructs would reflect their personalities. John Stewart's constructs would be very detailed, since he is an architect. Hal Jordan's would appear to be simple and direct. Kyle Rainer's constructs are very intricate and beautiful, since he is an artist. Kilowog's ring actually makes noise. Guy Gardner's ring would always be bursting with energy. Sinestro's constructs would be jagged and have sharp edges.

Clarissa Graffeo and Gerald Rathkolb of the Anime World Order podcast presented **Tezuka 101**. They did a PowerPoint presentation on Tezuka Osamu, a pioneer of manga and anime. They showed some Tezuka's earliest work in manga. They mentioned his interest with Takarazuka Theater group. The Takarazuka Theater group was an all-women theater group where women perform the men's parts. Graffeo showed a clip from a recent production of Takarazuka, a musical using the song "The Final Countdown". The Takarazuka Theater group inspires Tezuka to create his "star system". He saw his characters as actors and reused them a lot in his work. Tezuka supposedly had a chart with the actor's real name, background and salary. Clarissa and Gerald showed pictures of the members of the Tezuka Star System. Rathkolb showed part of a Japanese war propaganda film which may have influenced Tezuka. He said "Manga is my wife and anime is my mistress." Tezuka started his own studio Mushi Productions. He produced **Testuwan Atomu** (aka **Astro Boy**) for television. Tezuka pioneered for animation for television. Television animation was limited due to the resources available at the time. Mushi Productions was always in financial straits. The artists actually took the desks from the studio, because they feared that they would not get paid. It turned out they were right. Graffeo discussed Tezuka's surgeon hero, Black Jack. Rathkolb showed the opening credits to a recent anime adaptation of Tezuka's most ambitious work, **Phoenix**. Tezuka worked on **Phoenix** for three decades and was still not finished at the time of his death in 1989. It is about with the mythical Phoenix and spans centuries of time. All the volumes of its manga, and some versions of the anime are available in English.

Dan Dido, Geoff Johns, Tony Bedard, Steve Scott, Ethan Van Sciver, and Rob Hunter gave **A Spotlight on DC Comics**. The panel was standing room-only, despite the fact that comic book legend Stan Lee's Q&A would overlapped the panel. Dan Dido warned the audience that the panel could talk about only so much, so as to not give anything away. Geoff Johns got a phone call from Peter Tomasi, his collaborator on the Green Lantern books. Tomasi was the writer on **Green Lantern Corps**, and now writes **Green Lantern: Emerald Warriors**. Johns is writing **Green Lantern**. They said the end of the **Brightest Day** storyline was going to blow people away. Dido was very excited with the upcoming **Flashpoint**, a mini-series focusing on the Flash (Barry Allen). **Action Comics** issue 900 will have a big story which will have multiple contributors, including Johns. DC wants to draw attention to the Superman comics with this significant milestone. Dido mentioned that DC brought back the letters column. He asked the audience if anyone's letter was ever published in the "letters page". I raised my hand because my

letter was published in **Star Trek** vol 1, 12. DC has decided to keep the price of its comics at \$2.99, because many fans had to cut back on buying comics due to the economy. Dido guarantees that the price will remain the same for the rest of the year. Someone asked Johns about the yet unrevealed Orange Lantern oath. Johns said that that will be revealed soon, along with a story about Larfleeze, aka Agent Orange, aka the Orange Lantern, will be out next year. I asked about future direct-to-DVD movies. Johns mentioned that there will be another Green Lantern original DVD to coming out at the same time as the Green Lantern live-action film. There will also be a new Green Lantern animated series, **Green Lantern: Emerald Warriors**, for which Johns wrote an episode. Johns says the Green Lantern film looks good. Dido said DC is working on distributing comics digitally.

In the **Q&A with William Shatner**, Shatner started his talk by explaining he how recently got a hip replacement. Because of this, he now sets off airport metal detectors, which causes problems at airport security. To avoid these problems Shatner wanted to travel by private jet. Fortunately, the owner of a Canadian jet company who went into aeronautics because of his admiration for Captain Kirk and **Star Trek**, lent Shatner a jet. Shatner is working on a documentary called **Captains** featuring the actors who played captains on the **Star Trek** series. He has interviewed Patrick Stewart, Avery Brooks, Kate Mulgrew and Scott Bakula thanks to the jet. He may go back and interview Chris Pine. He still putting it together and working out the final edits. He will use Avery Brooks' original music in it. Shatner briefly discussed how funny it would be if he fell off the stage and died right there. He said it would be an interesting way to go, mentioning how comedian and actor Dick Shawn died on stage during a performance. It took awhile before the audience realized that Shawn was dead. Shatner is also working on a recording. He discusses his past music recordings.

The costume contest had roughly 30 entries. The Junior Division Winner was a re-creation of Quorra from **Tron Legacy**. A Marty McFly costume won a Judges Honorable Mention. **Doctor Who**'s Amy Pond, with the 11th and 4th Doctor and the TARDIS, won for Best TV Costume. The Best Comic costume went to Spider-Man 2099, a character created by OASIS 22 Guest of Honor, Peter David. The Best **Star Wars** costume winner consisted of Han Solo with a minoc (a small cave monster from **The Empire Strikes Back**) on his back. The Best Technical Accomplishment went to a re-creation of George Pal's Time Traveller and machine. The machine was detailed, and had moving parts. The Judge's Favorite was the Padme Amidala costume from **Star Wars: Episode II: Attack of the Clones**.

Terry Moore, Jim Valentine, and Darwyn Cooke looked into the **Future of Comics and New Media**. Cooke said that comics are missing out in the possibilities presented by digital media. He described the incredible detail of the digital tablet newspaper, **The Planet**, can deliver. Cooke is already considering the storytelling ability of the media. He went on to say that comics can return to distribution numbers in the millions if they use digital distribution, and can go back to costing a dime with digital distribution. Right now there are places where it is hard to sell comics. Moore wants to minimize the number of people between him and his audience. He agrees with Cooke on the possibilities of digital distribution. Moore tries to draw a

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Megacon 2011



Starting from the top left going clockwise.
SHIELD badge pickup on the entry to Megacon,
George Pérez with his nieces cosplaying as Wonder Girl
and Terra, two characters he drew in *Teen Titans*,
Gerald Rathkolb and Clarissa Graffeo discussing Tezuka,
(left to right) Roy Thomas, Denny O'Neill, Mark Waid,
Darwyn Cooke and Jim Valentino



page a day. He thought it would be cool to upload the page every day for the reader. One challenge of this is being able to profit and protect his copyright. Cooke warns that all it takes is a great idea and the means to distribute it and the traditional comic publishers will be left in the dust. Cooke hopes that the production of animated comics is stopped. These are films in which the characters move crudely and the dialogue is spoken over the actual art from the comic. *Watchman* was released in this form at the time of the movie. Cooke compared this to the 1960s *Marvel Superheroes*, show which had limited animation.

Artist Jimmy Palmiotti assisted with **Stan Lee's Q&A** on Sunday. Some asked how Lee felt about the death of Johnny Storm, the Human Torch. Lee did not know Storm was killed off. He felt superheroes never died. Lee himself revived Captain America in 1960s by putting him in suspended animation after World War II. Lee talked about working with Kevin Smith on the film *Mallrats*. He joked that he had to teach Smith to loosen up. Lee said he had fun time. In one scene in the film, Lee is telling a character about a woman he let slip away. Lee said his wife asked who this woman was, and Lee told her it was all made up. Lee was asked what his inspiration for Spider-Man was. He said he thought it would be cool if a hero could walk on the walls like a fly, but a fly was not very dramatic. A spider seemed better fit. Lee is working on a show for the History channel, *Stan Lee's Superhumans*. The show will focus on people with extraordinary abilities, like a person who can grab a bullet with his hand. Lee is working a project for Boom Comics and a superhero comic for Archie. Lee inspiration for the X-Men was that he was running out of ways to turn people into superheroes. He thought what if people were just born with extra powers, this would solve the need for elaborate origin stories. Lee was asked where his catch phrase, "Excelsior", came from. Lee had some catch phrases he used for his column in the Marvel books like "Nuff Said" or "Face Front". Since they were being copied by the competition, Lee needed to find something unique. "Excelsior" meant "ever-upward". Lee liked it, but it confused people, since Excelsior was the name of a sandy packing material used at the time. Lee explained the Marvel method for writing comics. He would come up with a broad outline for a story and give it to the artist. The artist would draw the comic and give it back to Lee. Then Lee would write the dialogue for the comic. Lee had the good fortune to work with artists like Jack Kirby and Steve Ditko, who were great storytellers in the own right. Lee has spoken with Spider-Man co-creator Steve Ditko recently, and suggested doing a Spider-Man comic, but Ditko was not interested. Ditko is a bit mystery to Lee since he does not do interviews and does not like to be photographed. Two costumers came on stage dressed as Spider-Man and Carnage, did a fight scene and then asked Lee if Peter Parker was based on someone he knew. Lee said no. Parker was created as a response to his dislike of teen sidekicks. He decided to make a teen the main hero, with all the issues that a teen deals with. Lee was asked about celebrities he has meet. Some of these are Hugh Hefner, George Bush, Steven Spielberg and Ronald Reagan. Ronald Reagan made an impression on Lee when Lee meet him after Reagan left the White House. Lee asked Reagan if he was relieved to not have that immense responsibility anymore. Reagan responded "No, I liked being President."

Anime Sushi ran the Megacon Anime Music Video Contest. All of the entries were of good quality and the

presentation ran well. The winners were as follows (format: award, song by artist using which anime footage, editor):

- Judges Award – "Madworld" by Gary Jules using footage from various sources, Brad DeMoss aka Mr. Furious editor.
 - Best Romantic – "She's My Best Friend" by Queen using footage from *FLCL*, NL Productions.
 - Best Dramatic – "Brain Damage/Eclipse" by Pink Floyd using footage from *Paranoia Agent*, Aqua Sky Productions.
 - Best Action – "Build a Bridge" by Limp Bizkit using footage from *Gurran Lagan*, Breakthrough Header.
 - Best Comedic – "A Boy Named Sue" by Johnny Cash using footage from *Full Metal Alchemist*, Niles Houton.
- Best in Show – "Hide and Seek" by Imogen Heap using footage from various sources, Shin.

Larry Furry aka Fuzzy did a panel on *Robotech*. This time Furry showed videos presented at the *Robotech* 25th Anniversary Dinner. This included a series of music videos of each segment of *Robotech*, a tribute to *Robotech* creator and producer Carl Macek, and the voice credits for the series done to the theme of *Dallas*.

The next Megacon will be February 17 -19, 2012, at the Orange County Convention Center.

Special thanks to Todd H. Latoski of Comic Related (comicrelated.com), whose transcripts of the George Pérez talk, DC Spotlight, and Stan Lee's Q&A were a great help with this report.

Below: Quorra from *Tron Legacy*,
(Junior Division Winner of the Megacon Costume Contest)



Megacon 2011



Starting from the top left going clockwise.
A replica of George Pal's Time Machine (Best in Show Megacon Costume Contest),
Hall Costumers: The Monarch and Dr. Girlfriend from *The Venture Brothers*,
Hall Costume: A Steampunk Morganna Le Fey,
Hall Costume: Steampunk Adventurers



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Artist Guest of Honor

Tommy Castillo

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Grimm Fairy Tales Beauty & the Beast,
Batman, Green Arrow*

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Filk Guest of Honor

Carla Ulbrich

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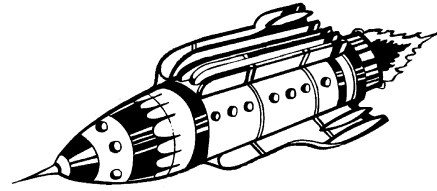
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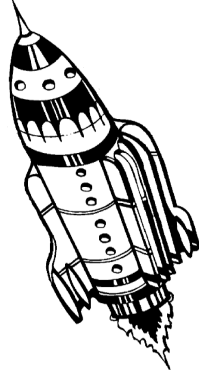
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