



Events

Necronomicon

October 5-7
 Hyatt Regency Tampa
 211 North Tampa Street
 Tampa, Florida 33602
 \$35 for 3 days at the door
 Guests of Honor: Jack McDevitt, Alan Clark,
 Owl Goingback
 For more info: www.stonehill.org/necro.htm

Collectors Comic Con

October 13
 Port St. Lucie Community Center
 2195 S.E. Airoso Blvd.
 Port St. Lucie, FL 34984
 \$5 at the door
 Guests of Honor:
 Herb Trimpe (co creator of Wolverine),
 Alex Savuk (artist Spider-Man),
 John Beatty (artist Captain America)
http://collectorscomics.net/Comic_Con.html

Ancient City Con

October 6
 Comfort Suites of World Golf Village
 475 Commerce Lake Drive
 St. Augustine, Florida 32095
 \$10, \$15 at the door
 Gaming Convention
<http://www.ancientcitycon.com/index.htm>

Birthdays

Patricia Wheeler—October 25
Michael Pilletere—October 26

WORD FROM THE EDITOR

Welcome to my Worldcon report. Enjoy! Note Panel titles are bold and underlined. Here is the break down:

| | |
|--|----------|
| Intro | Page 2 |
| Thursday's Panels | Page 2-3 |
| Opening Ceremonies | Page 3 |
| Friday's Panels (David Brin Speech Here) | Page 3-8 |
| Saturday's Panels | Page 5-6 |
| Hugo Ceremony | Page 6 |
| Sunday's Panels | Page 6-7 |
| Masquerade | Page 7 |
| Closing Ceremonies and warp up | Page 7-8 |
| Pictures | Page 8-9 |

ScreamFest

October 19-21
 Wyndham Orlando Resort
 8001 International Drive
 Orlando, FL 32819
 \$25 for one day, 35 for 3 days (online prices)
 Guests: Robert Englund (Freddy Kruguer),
 Tom Savini (FX Artist)
www.spookyempire.com

WIPOU #7

October 19-21
 Homewood Suites by Hilton® Miami-Airport
 500 Blue Lagoon Drive
 Miami, Florida 33126
 \$30 3 days, \$35 at the door
 Gaming Convention
<http://www.warhorn.net/wipou7miami/>

October OASFiS Calendar

OASFiS Meeting

Sunday, October 14, 1:30 PM, Orange Public Library (Downtown Orlando, 101 E. Central Blvd., Orlando, FL 32801, 407-835-7323). Come join us as we discuss **Harry Potter and the Deathly Hallows** by J.K. Rowling

To contact for more info:
OASFiS Business Meeting 407-823-8715

TREASURER'S REPORT

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|-------------------------------|------------|
| Previous convention funds | \$3,305.08 |
| OASIS 19 | \$1,366.27 |
| OASIS 20 | \$1,202.53 |
| OASIS 21 | \$1,395.00 |
| OASFiS Funds | \$354.29 |
| <hr/> | |
| Total Funds Club & Con | \$7,823.17 |
| | |
| Total Checking Account | \$7,232.56 |
| Total PayPal Account | \$590.61 |
| Total PayPal Account | \$0.00 |
| <hr/> | |
| Total Bank Funds | \$7,823.17 |
| | |
| Savings Account (Scholarship) | \$787.94 |

Nippon 2007

Nippon 2007, the 65th World Science Fiction Convention, was held on August 30-September 3, 2007 in Yokohama, Japan. The convention was held at the Pacifico Yokohama Conference Center and Exhibit Hall. Parties were at the Inter Continental – The Grand Yokohama. The guests of honor were Sakyo Komatsu (writer), David Brin (writer), Yoshitaka Amano (artist), Michael Whelan (artist), and Takumi Shibano (fan). Hiroaki Inoue was the convention chair.

There were some problems at the beginning. They were worked out. Events described in the programming book happened and although some events were late they were no more late than at any other Worldcon. There was no large scale Internet Lounge but by Saturday there was a free and stable WiFi network available to the convention. Most convention documents were bilingual. The program items were in English, Japanese, or both. This was indicated in the pocket program. Main events were translated. Each program item in the pocket program had a six digit code. The first number was the day of the con. The second and third number indicated the hour of the day the item would take place. The last number was the room number. This was very helpful locating items location and their program breakdowns.

Koutaro Nkagaki, CJ (Shige) Suzuki and Trevor Knudsen discussed **William Gibson and Japan: Transpacific Feedback Loop**. Nkagaki, a professor at Tokyo University, presented a PowerPoint presentation on Gibson and Japan. The presenta-

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.

tion used Gibson's own words to define his use of Japan in his work. Gibson says that "... Japan is the global imagination default setting for the future." Gibson went on to say that the Japanese are the early adapters of technology and that Japan's culture and technology are interconnected. Gibson compared Commodore Perry's opening of Japan in the 1850s as a first contact story. After almost 200 years of isolation, the Japanese adapted rather quickly to Western ways. Japan reconfigured these ways in its own fashion. Bruce Sterling showed this by pointing out how 80's technology became more intimate. Examples of this are the Walkman, PC and cell phone. Gibson uses a lot of Japanese words in his work. This can be seen in *Neuromancer*. Gibson described the Mobile Girls in his work (young women in Japan who text on cell phone at an incredible rate). This shows that the street find its own uses for technology that the technology's creators never anticipated. Gibson felt that Japan is the place where the future is tested. Trevor Knudsen expressed a few ideas on Gibson's work. Knudsen described the "otakuness" of Gibson's work. Knudsen went on to define otaku. The otaku person is about information. The otaku is passionate about and collects information. The otaku is separate from the mainstream. The good of this is that the otaku will re-appropriate the technology and adapted it to their needs. Otakus also can create strong communities. The bad side of the otaku is becoming a simple input machine. The passion can lead to extreme materialism. This can lead to a loss of self control. Koutaro showed a DVD which had Gibson discussing Tokyo and Japan. Gibson saw the Internet as an extension of the human nervous system. The Internet is the biggest thing to happen since the creating of cities. An audience member asked the panel whether Japan's recession is a result of future shock. Knudsen feels Japan right now is stagnate but it is not going down. Japan has not reached its saturation level when it comes to technology but may be hitting a plateau. In explaining the Mobile Girl phenomenon an audience member pointed out that texting is cheaper than voice communication on a cell phone. Shige said that texting is a more comfortable way of communicating for the Japanese.

(Continued on page 3)

(Continued from page 2)

There was a press conference held for the convention guests of honor. NHK, Japan oldest television network, was present. All the guests of honor were there except for Michael Whelan. The press conference was hosted by the convention chairman Hiroki Inoue. Inoue explained the role of the guest of honor at Worldcon. The guests of honor provide a direction for the convention. Inoue said that Shibano (who had not arrived yet) as the founder of Japanese SF fandom. Inoue then introduced Komatsu as the face of Japanese SF. Inoue said that David Brin has made a bridge between Japan and the US and has many fans in Japan. Inoue described Amano's varied art career, which includes work in anime and computer gaming. Shibano described his first Worldcon in 1968. Since then Shibano had always wanted to bring the Worldcon to Japan. Shibano will soon turn 81 and now feels he can die with no regrets. He felt he was fortunate to see Japanese fandom grow up. Shibano thanked all who helped to bring the convention to Japan. He also thanked those who help bring him to the Worldcon in 1968. Shibano felt that the real guests of honor were the US supporters of the Japanese bid. Komatsu explained that he had gone to Kyoto University to study Italian literature. He was a fan of Dante. Komatsu was intrigued that Dante, a man who lived centuries before Newton, had a scientific instinct when describing Lucifer's fall from Heaven. Komatsu felt indebted to Shibano who introduced him to modern SF. Regarding the atomic bomb, it shocked Komatsu that men could make something so formidable. He was also amazed at rockets. Komatsu felt having this convention in Japan is like a dream particularly since over 1,000 people are coming from abroad. He was amazed at the longevity of himself (76 years old), Shibano (soon to be 81) and Sir Arthur C. Clarke (92). Brin pointed that Jack Williamson was 98 at the time of his death and was writing up to the last six months of his life. David Brin introduced himself in Japanese. He then switched to English since he only knows a little Japanese. Brin described himself as a crazy gaijin (Japanese for foreigner) for bringing his family to China and Japan for a three week trip. China had a SF conference shortly before the Worldcon. Brin said 5,000 people came to the conference in China. Brin described SF as the literature that describes the possibility of change. He went on to say that SF is more than media SF. He described the film based on his *The Postman* as a pretty film with heart but no brain. Brin explained that China has the only graduate program for SF but, it's in the children literature department. He said he would discuss this more in his guest of honor speech. Brin felt the press should understand that SF explores the possibilities. All fiction changes reality since the characters are made up. Regular fiction has a lower horizon whereas SF has a broader horizon. SF helps good futures and prevents bad ones. Brin said it was good to know where one is going. Amano said he had learned a lot from what the other guests had to say. He did not have much to say. Amano is honored to be a guest of this convention. He hopes the convention members will enjoy Yokohama and invited everyone to go to the hot springs. Brin recommended the art show since that can be the best part of the convention. Someone asked what was the significance of having the convention in Asia. Shibano described his desire to bring the convention to Japan since it shows the growth of Japanese fandom. Brin says that SF is a subversive literature and encourages a flat social order. SF is not friendly to the pyramid social order. Brin went on to say that SF

needs more homes. Power elites fear SF since it questions things. Brin feels that US is turning away from SF because the US is questioning its confidence. Japan is a land of rising confidence. Amano agreed and hope that this will lead to something bigger like an off-planet Worldcon. Shibano said the trend of SF in the children's literature department ended recently. He went on to say that SF has some elements of children's literature. Some people get out of SF because one becomes more cynical as they age. Some are able to hold on to imagination into adulthood. Shibano said one does not need a social background to get into SF. Modern literature has a smaller window. SF can be rewritten because it has a broader scope. SF is diverted from the mainstream. Edgar Allan Poe wrote genre literature. Poe integrated literature of his era into his writing. Shibano said that Poe may be considered the father of modern SF.

Voice actress Rene Yoshimura was the master of ceremonies for the Opening Ceremonies. The mayor of Yokohama came on stage in a rickshaw. He welcomed fans from all over the world to Yokohama. The mayor gave a history of the city. He went on to say it's a great honor to have the first Worldcon in Asia. An animated film was shown. A group of aliens and robots come to Japan. A young woman comes to confront them. After a brief skirmish, the aliens and robots show their membership for Nippon 2007. Hiroki Inoue came out in a kimono and welcomed the fans to Nippon 2007 in English and Japanese. This is an opportunity for foreign fans to see Japanese SF in its own environment. Inoue thanked all the supporters who made the convention a reality. He hopes to add a page in both the Worldcon and Japanese national convention history. LA Con IV chairman Christian McGuire could not make it but sent a top hat with mouse ears to Inoue. Inoue promptly put the hat on and continued. Inoue introduced the guests of honor. Komatsu was introduced first. Komatsu said that Yokohama was the perfect city for a convention. He felt one can enjoy the city after 7PM and hopes everyone would enjoy the rest of the convention. Brin was next. Brin discussed his trip to China and thanked the con committee for being invited to the convention. Brin said that SF represents the possibility of change and fandom believes there is a future. Amano was next and said he was a crazy Japanese (this was in response to Brin's declaration he was a crazy Californian). Amano agreed that this is the perfect city for a convention and was honored to be a guest. He started in animation and then went on to work on SF magna (Japanese comics). Michael Whelan greeted the audience in Japanese and then introduced his family. He was honored to be a guest and was looking forward to the convention. Shibano was then introduced wearing a kimono. Inoue said Shibano was his inspiration to get the Worldcon to Japan. Inoue discussed some of the writers like Tetsu Yano who died before the convention. Inoue wanted to have a convention in Japan to honor these writers. When Shibano came out he was welcomed with a standing ovation. Shibano says he wears a kimono because he looks cool. He went on to say this is the best day of his life. Shibano thanked the staff and understands how they feel since he held the first Japanese national convention. The only thing he regrets are that many like Yano did not live to see this day. He specially thanked the West Coast American fans who supported the Japanese bid. Inoue thanked Shibano. Inoue ask the audience to please check the Guest of Honor exhibit. Ms. Shimura then introduced the Nippon 2007

(Continued on page 4)

(Continued from page 3)

staff to the stage. Inoue then hit the gavel on his podium to declare the convention officially open.

Allen Batson, Eileen Gunn and Mary Turzillo took **A Look Back at Kurt Vonnegut**. Turzillo wrote her dissertation on Vonnegut. Gunn was blown away by Vonnegut since his work was not like other SF. Gunn said Vonnegut was able to be funny and serious at the same time. Turzillo's thesis dealt with writer as a double agent saying that some writers had an adversarial relationship with their readers. Turzillo compared Vonnegut to other writers of the time. Vonnegut challenged his readers. Batson came to Vonnegut late in life. He also thought Vonnegut's work was unusual compared to mainstream SF. Batson said Bradbury told Vonnegut to face the fact that he was SF writer. Audience member Larry Niven felt that Vonnegut was a good story teller but not focused on science. Gunn pointed out that in the 1960s being branded as a SF writer could hurt a career since English professors hate SF. Turzillo explained that Vonnegut used simple scientific principles in his work and cited ICE 9 as an example of this. She went on to say Vonnegut liked to denigrate common thinking. Batson thought Vonnegut camouflaged his anger with humor. He then compared Vonnegut to Bradbury. Bradbury saw the best in humanity while Vonnegut was more negative but presented this in a humorous way. Turzillo discussed writing a book on Philip Jose Farmer. Farmer wrote a book called *Venus on the Half Shell* under the name of Vonnegut's fictional science fiction writer Kilgore Trout. There was some confusion to whether Vonnegut approved of this. I explained that I saw Vonnegut discuss this at an appearance at Florida International University. Vonnegut said he wanted let other writers write books as Trout so in later years people would think he existed. When Farmer's book came out the reviewers thought Vonnegut wrote it and gave him mixed reviews and this discouraged Vonnegut from continuing. Turzillo said this agreed with the information she got while working on the book about Farmer. The panel discussed the connection between Kilgore Trout and Theodore Sturgeon. Vonnegut was fascinated that a writer had a name of a fish. Niven discussed his memories of Sturgeon. When I brought up the fact that Trout was portrayed as a hack, Gunn felt this was not accurate. Vonnegut pictured the SF writer as a voice crying out in the wind and being ignored. This was how Trout was portrayed. Gunn compared Vonnegut to William Gibson. They had dense text, were more accessible and had leisurely pace in their writing. Gunn felt that Vonnegut used himself up after *Slaughterhouse 5*. In that book he addressed his life major issues (the war and his mother's suicide) and the work after that lacked focus. Someone asked if Vonnegut liked the *Slaughterhouse 5* movie. Turzillo found a citation in a book on Vonnegut which said he liked the film. Turzillo pointed out that Vonnegut never abandoned humor or SF tropes in his work. Gunn added that Vonnegut was a stylist unlike Robin Cook or Michael Crichton who wrote pop thrillers. Turzillo said that Vonnegut used his background as ad man in his writing. This is how he could create memorable lines like "So it goes". Gunn pointed out that Vonnegut was popular in Russia because of his attacks against bureaucracy and his sense of irony. Niven said that Vonnegut had a very simple style which was a good way to get complex ideas across. He pointed out an example in *Slaughterhouse 5*, where the writer in the story explains how he plans to tell a time travel story. Turzillo said that Vonne-

gut built complex ideas from simple ideas.

David Brin opened his Guest of Honor speech by challenging the audience to define the left-right wing political axis. He felt no definitions would be right. The next national election will destroy traditional notions of left and right wing. Brin said there is no one crazier than someone who takes their three children on a three week tour of China and Japan. He asked the audience to buy more books. Brin said that the locals told him a lot has changed in China in the last 10 years. Brin felt a lot of the buildings in Beijing were "look at me" buildings. Brin visited the only university in Asia which offers advance degrees in SF. This program is in the children's departments. He understood this because children have far horizons and low fear levels, since they are supported by their parents. SF offers children a place to go to. Some say SF is simplistic. Brin disagrees. SF is made simplistic in order to appeal to a larger audience. Brin went to say he is working on a young adult novel that uses the central premise in *ET* (children hiding an alien in California). Part of it was printed in a Japanese magazine and is not finished yet. Brin explained that classes in SF in the US were used to have the students who are in the technical fields to fulfill a breadth (core) requirement. The professors who teach SF rarely get tenure because the English departments are run by "crypto Marxists post modernists". These individuals hurt SF and give pundits something to spew about. Brin felt that both the left and right fight a war against science. Brin says the United States, and California especially, feel it is entitled to be at the center of the world. This position is not a given. SF is a way to maintain needed flexibility to be a key player in the world. Brin says we have to be prepared for Whatever Comes Next (WCN). Brin uses the term WCN since many Americans are apprehensive over the term world government. Brin feels most Americans do not wish to discuss WCN. Brin proposed a scenario where Russia and Turkey are finally admitted to the European Union. He does not envision that the bureaucracy that admits nations to the EU will disappear. If a non-European nation applied to the EU, they will change the E to Earth. Brin asked the audience if we want a world government pattern after the EU. Brin felt a Worldcon in Asia bodes well for enlightenment. Brin discussed his graphic novel *The Life Eaters*. This is an expansion of his story "Thor Versus Captain America". The story originally appeared in anthology edited by Gregory Benford called *Hitler Victorious*. Brin got the idea while thinking of the concentration camps. He wondered why the Nazis employed an industrial methodology to kill people. He thought that the Nazis were trying to employ necromancy (magic created from death). The story takes place in a world where it worked. Brin says he likes fantasy but questions the romanticism of fantasy. Brin believes his rants against *Star Wars* (which were part of a book called *Lucas on Trial*) may have caused to stall movies based on his work. Brin had an idea to tie necromancy to the Kremlin since some of its design implies it. He wanted to write a story where the Kremlin is destroyed to get rid of its influence on Russia. His novel *The Klin People* asks the question "How I can be at two places at once when I am nowhere?" Brin feels the idea of immortality is dopey and SF should abandon it. *The Klin People* offers parallel immortality (living many lives at once). Brin discussed how he and other SF writers have been advising the government on evil genius plans. Brin described the heroism of Flight 93 on 9/11. The

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enemies of the US continue to think in zero game theory. They feel the US took something from them to be where it is. Brin feels we are in the positive sum game. One produces goods to get goods. The shape of the society is a diamond shaped rather than pyramid shape. Brin pointed out he is paid to be interesting not right. He feels Adam Smith is a liberal and the liberals should embrace him. Smith did not find socialism the enemy of capitalism but rather the cronies of the king. Brin says in America small business is doing badly. Big business is doing well but produces nothing. Brin feels the civil servants have been done a disservice by the current administration. The Bush administration has put in loyalists to run things. Brin wants an administration to come and let the civil servants do their job. Brin's favorite candidate is Bill Richardson, but he has no charisma. Brin thought the greatest American in the 20th century was George Marshall. Brin felt under him the US bought the world's goods, and drove the world economy. Brin feels due to our debt we may not be able to this for much longer. Brin feels that media SF owes literary SF 10% of its audience in return for using simplified versions of literary SF tropes. Brin feels that fandom is dying. Brin felt last year's Worldcon committee did not want to address the problem. He feels that is why LA Con IV was not as big as previous LA Cons while the San Diego Comic Con was huge. Brin joked that SF should be like a militant religion.

Robert Charles Wilson, Paul Cornell, Val Ontell, and Inge Heyer asked *Is SF Necessary?* Wilson said what media SF has is superficial. Tomorrowland at the Disney theme parks was the future shopped around by the media. Cornell felt SF had won since the idea of cognitive estrangement has been embraced by the mainstream. He explains that shows like *Lost* use cognitive estrangement. Traditional media would have given the viewer a nice warm cuddle. Ontell feels that new thing will inspire the next thing. SF will continue as long as people have an imagination. Heyer feels they have not won because of certain attitudes held by school boards in the US. Cornell asked what shows that they won. Heyer responded that she wants to see a dialogue of ideas based on reality. Heyer is frustrated that children are not given the basics needed to study science. Ontell points out that in the 1970s SF books in the libraries were rare now they are common. Wilson says there are more than one vision of the future and occasionally they converged. This convergence is questionable. SF treats the future as if it's real as the present. Wilson asked how a 19th century person would see the present. He thinks they would see it as a utopia wrapped in dystopia. Cornell said that SF could be about the present. He went on to say that better SF films are coming out like the *Minority Report* and *The Matrix*. Wilson says the question being asked is not "What if" but "What would it be like if". Cornell says that SF needs a breather from predicting. Too many novels are set in the immediate future. Wilson is working on a novel in the 22nd century and is not using linear extrapolation. He goes on to say that the field needs to work on new paradigms since the old are outdated. SF is not necessarily for education. Heyer agrees but says SF should inspire. Wilson says the lack of understanding of science hampers the popularity of SF. Wilson finds the unanswered questions in science more interesting. He then points out that the types of apocalypse we face have changed throughout the years. Wilson does not believe in an apocalyptic scenario which wipes out the species. An audience member says SF never had a low

tech society versus a high tech society. Another audience responded with *Return of the Jedi* and *Dune*. Heyer felt Tom Clancy explored this issue and thought low tech was more effective in learning about people. Cornell asked why climate change is not dealt with in SF. Wilson feels that this is because in the US the issue is politicized and no one wants to be drawn to someone else's agenda. Cornell felt British SF is more aggressive in taking on certain issues. Wilson feels that books dealing with climate change do not have to be dour. He tries to put in some humor. Wilson feels that SF should not have a manifesto. The issue of Jedi as religion in Britain was discussed. Cornell feels this happened because in Britain people are too polite to say that they are atheists and put Jedi as a religion. He wishes that these people could be sent to camps (later on in his blog Cornell said he meant British holiday camps where they can be smug to each other on the water rides). Larry Niven discussed why the flying car never happened. It is because we all know someone who should not be driving one. Wilson discussing results of survey of college students and their concerns on the future. They were wondering if they could own a house and killer robots. Ontell says this is because most people cannot see the big picture and focus on the concrete. An audience member asked if SF should be about hope. Heyer and Cornell said it could be. Wilson says it should be both hope and despair. He repeated the desire to avoid a genre wide manifesto. Ontell questioned the notion of SF writer as prophet. SF is not supposed to be prophetic. Wilson noted that in the early days of the field SF was thought of as a movement. This was because it was outside the mainstream. The idea of SF as a movement seems outdated. Cornell described some difference between SF and mainstream writing. The work of Greg Bear shows the world will be different (cognitive dissonance). Michael Crichton will show some wild things but in the end the world will be the same (cuddle or hug). Cornell then stated that Trek was a communist future and debated this with Heyer. Cornell did agree that Trek made SF more mainstream. Someone asked if fantasy was necessary. Wilson asked whether any genre was necessary. SF feeds a hunger that does not get fed by other means. Heyer says that SF is not afraid to ask the hard questions. Ontell says it stimulates the imagination.

Two artists had a talk at **Panel Dialogue: Bob Eggleton vs Yoshitaka**. Eggleton had seen Amano's work in various places in the US and was captivated by it. Eggleton talked about his career. He originally wanted to be a comic artist. Eggleton did his own comic book and decided to go into painting which required less effort. He started his career in 1980. Eggleton is interested in doing fine art but continues his work in SF and fantasy. He wants to keep evolving his work, which is why he likes Amano's work. Amano's work is not predictable. Eggleton then discussed his inspirations. He said the Romantics did fantasy art and this can be seen at the Tate Gallery in London. Eggleton started in acrylics and switched to oils. Eggleton usually starts his work in pencil. Amano also starts his work with pencils. He was looking through Eggleton's *Dragonhedge* book. Amano recognized the techniques and materials Eggleton used in the book. Eggleton sees pencils as an immediate expression of drawing and there is no failure with pencils. Amano started with colored ink but that fades with time. Amano starts his work as rough pencil sketches. When Amano was younger his drafts

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(Continued from page 5)

where detailed but later they became less detailed. Eggleton's first draft is pure idea. The idea becomes less fresh with each subsequent draft. Amano believes that the Japanese are better at line art. Eggleton agreed, saying that Amano's work is very expressive. Eggleton says there is some fear at the beginning of a painting but he fights it. Both artists like touching paper before creating a piece of art. Amano likes to try new mediums. The art in *Dragonhedge* was done on hand made marble painting paper. Eggleton had to figure out how to paint on it. Amano enjoys drawing on table cloth and once was caught doing this at wedding. Eggleton says that some restaurants allow the patrons to draw and when he does something elaborate and the staff want to keep it. Amano states that in Japan the profession of artist is not as respected as it is in Europe. People tend to think he works in anime. He does not get the same respect as fine artists. Eggleton says this is the same in the US. Europe is different since art is part of their history. People do not believe that Eggleton draws dragons for a living. Eggleton tries to work fast. He feels if he lingers the work will stagnate. Eggleton wants to move on to the next work. Amano said while he works on a piece of art new elements appear as drafts progress. Both artists do rough drafts and blow up the picture to see how the piece is working. Amano likes taking sketches at the ballet. The sketches reveal what he thinks at the time. Eggleton says that sketches show the process of the artist. Amano said he saw freedom in Eggleton's work. Eggleton said that some people were unnerved by this freedom. *Dragonhedge* received a better response from the public than the science fiction/fantasy community. Someone asked Eggleton about using computers to work on art. Eggleton is learning but wants further exploration of the medium. Eggleton said people come to him for non-computer art. Amano sees the computer as a material but finds the current software a strain to use. If the software improves he may use it. Eggleton says another problem with computers is losing a picture due to a computer crash. Amano fears losing a picture by spilling food on a piece. An audience member asked about the difference from painting as illustration vs original work. Eggleton says illustration is a job. He must follow the order given. Publishers know his work and they will get what they want. Eggleton and Amano then did a joint drawing. There were five panels. Amano and Eggleton had two for themselves and one would be combination of the two. The pictures would be given to members of the audience. The winners of the art were determined by playing "Rock, Paper and Scissors".

The opening of the Hugos started out with a small alien telling a story. Then a monster came out to attack the alien. The monster is confronted by Ultra Man. More monsters came out and each was confronted by different incarnation of Ultra Man. After the monsters were soundly defeated the masters of ceremonies, George Takei and Nozomi Ohmori (one of Japan's top translator of SF) came out to take the microphone. Peggy Rae Sapienza handed out the Big Heart Award. Japanese fan, Atsushi Morioka, won but, unfortunately could not come to convention due to health reasons. Australian fan Robin Johnson also won a Big Heart and was speechless. The First Fandom Awards were presented by John Hertz. The Sam Moskowitz Archive Award (given by First Fandom) went to Don Daily (posthumously). Algis Budrys won the First Fandom Hall of Fame Award. Naomi Novik, wearing a kimono, won the John W. Campbell

Award for best new writer. She was speechless and received the traditional Campbell tiara. Ultra Man brought out the 2007 Hugo. Accompanying the traditional rocket on the award was Mt. Fuji and Ultra Man. Frank Wu acceptors for Best fan Artist Hugo wore giant Frank Wu masks. Tom Galloway presented the Hugo for Best Fan Writer. He quoted Samuel Johnson who said that writers that write for free are blockheads. Edie Stern accepted the Hugo for Best Fanzine for Lee Hoffman. She felt Hoffman would have been blown away by receiving it. Stern thanked all the contributors to the fanzine. Ultra Man originally was intended to award the Best Dramatic Presentation. After receiving the award announcement from a small remote-control robot, Ultra Man could not present (the character could not speak). Takei commented that one could not trust a 1960s TV character. Takei would read the nominees after the showing of clips. Steven Moffat won his second Hugo for Best Dramatic Presentation-Short Form for *Doctor Who* – The Girl in the Fireplace. Moffat says he is not a *Doctor Who* writer but a *Doctor Who* fan. He remembers reading *Starlog* magazine saying *Doctor Who* would never win a Hugo. Moffat gladly accepts his and *Doctor Who*'s second consecutive Hugo. Marc Scott Zicree accepted the Hugo for *Pan's Labyrinth*. Zicree read a speech by writer/director Guillermo del Toro. He said nobody really knows what the Oscar is named for but every geek knows where the name Hugo comes from. Pat Cadigan presented for the Hugo for Best Short Story. She said she went to the Connie Willis School of Presenting. Cadigan said she flunked though. Paul Melko accepted for Tim Pratt who won for "Impossible Dreams". In Pratt's speech he thought he fell in a parallel universe (like the story) but it's OK since it is the best possible world. Pratt says the love his character feels for movies, Pratt feels for SF. Lou Anders accepted the Hugo for Best Novellette for Ian MacDonald for "The Djinn's Wife". In his written acceptance, MacDonald thanked the convention and said the drinks are on him. Robert Silverberg presented the award for Best Novella, and said he was to continue the Connie Willis tradition of dragging out the presentation and torturing the winners. He was going to read all the previous winners of the category but the list was gone. Silverberg did find a list of all the Big Heart Winners. Scott Edleman accepted for Robert Reed who won for "A Billion Eves". Reed thought the odds were bad. Reed thanked the convention and his editors Shelia Williams and Gardner Dozois and went on to praise the novella. Tom Doherty accepted the Hugo for Best Novel for Vernor Vinge, who won for *Rainbows End*. Vernor regretted not being able to come. Vinge said it was tricky to write the near future. Vinge thanked his publisher Tor, and James Frenkel.

Scott Edleman, John P. Roberts, and G. David Nordley had **A Look Back at Jack Williamson**. Edleman said Williamson was the oldest winner of the Nebula and the Hugo. He called Williamson the Mozart or Shakespeare of the SF field. Edleman said we were fortunate to see someone who was at the beginning of the modern SF field. Nordley pointed out that Williamson's career overlapped that of H.G. Wells, and Williamson did his PhD on Wells. Roberts said that Williamson got his degrees late in life, in his 50s and 60s. Edleman said some writers of the same period stalled and could not sell any more. Williamson was able to reinvent himself and sold for 9 decades. Edleman felt that this may have been due to the fact Williamson was into self-analysis. Roberts meet Williamson outside of the SF field. He

(Continued on page 7)

(Continued from page 6)

tried to help Williamson find a Japanese edition of one of his books. Roberts said that once Williamson got an idea he would start writing. Williamson's books were banned in the Soviet Union and were published illegally. This was a great risk to those who would publish Williamson works. Williamson commented on how he was getting royalties after the fall of the Soviet Union. Nordley met Williamson at Magicon (1992/50th Worldcon). Nordley said Williamson was a gentleman and an inspiration. Once Nordley gave a lecture to the Air Force on anti-matter and Williamson was in the audience. Roberts said that Williamson was a very humble man and easy to be around. Edleman remembered doing a panel to explain what editors were looking for in story submissions and Williamson attended those panels to find out what the market wanted. Nordley explained that Williamson was also teaching English at New Mexico University. Williamson retired at 75 but continued to lecture. Edleman once got a copy of the 1928 *Amazing Stories*, which had Williamson's first story, to be signed. Williamson said his first story was published before he got paid. He found he was published when the issue came out and he saw his name on the cover. Edleman described Williamson's move to New Mexico and his 10,000 acre ranch. Williamson had a shack on the property where he wrote. Local politicians wanted to make it a museum but Williamson did not want to make a fuss and turned them down. Williamson was the second Science Fiction Writers of America (SFWA) Grandmaster (after Robert A. Heinlein) and was also recognized by the Horror Writers. At the Museum of TV and Radio there are recordings of the radio show *Dimensions X* which had Williamson's work. Roberts sent Williamson a copy of the shows and one can now get them as MP3s. The panel brought up the terms Williamson came up with like terraforming and psionics. Nordley said Williamson's Mars novel was the best of the Mars novels of the 90s. Edleman got to publish Williamson's next to last novel in *SF Age*. Edleman could not publish Williamson's last novel because *SF Age* was cancelled. Edleman felt Williamson had a sense of wonder and hope for the future. Edleman and Roberts said *Humanoids* was their favorite Williamson novel. Nordley had problems with *Humanoids* and said *Beachhead* was his favorite. Edleman said the Chinese made a statue of Williamson for New Mexico University and several small copies of the statue. Edleman described his last meeting with Williamson. There was some trepidation because of Williamson's health. It turned out that Williamson was all right physically and mentally. Williamson was able to attend the lecture named after him, and introduce it. Edleman remembered Williamson asking Robert Silverberg for investment advice at 75. Williamson said he needed the advice because his relatives lived to their 90s. Edleman felt he lived a good life. Roberts and Edleman thought he was stable because of his interest in self-analysis. Edleman thinks the first email in SF may have been from Williamson.

Masquerade was small this year. Although the Japanese are into costuming, there seems to be a different idea about how costuming interacts with conventions. The Masquerade Director was Yuchiro Sakuta. The stage manager was Rock Roberston. The Master of Ceremonies was Reina Yoshimura. The Masquerade judges were John Hertz, Suford Lewis, and Es-sai Ushijima. The workmanship judges were Karisu-sama and Satoshi Shimzu. This year there was no Best In Show, there

were Best In Classes. For the Experienced Class the Best in Class was "Solitude Together" from *Breath of Fiver IV* by Sionna Neidengard and Mark Neidengard. This was a great looking dog-like creature with a human-looking princess. They also won best design in workmanship. The Novice Best In Class was "Dancing Musical Dolls" by Haruna Shimakaze, Iie_dollm Mikocchi, A3, and Kakkih. The costumes consisted of full masks resembling typical anime girls. Kenichiro Mera won for best metal and leather work design for his Captain Harlock costume. Other notable costumes were No Face from *Spirited Away* by Andrew Langhammer and Ming the Merciless by George Richard. The half-time show had a group of sword dancers called Kamui, who had performed in *Kill Bill* Volume One. Then the Ankoku-Seiun Awards were given out. These are the anti- or dark Seiun Awards. The award this year was a Daruma doll. The doll wears two ideographs meaning evil and dark. Traditionally one paints the eyes black and makes a wish. These were given to: Program- Why do Boys Make Flying Machines?, Guest-Hiroshi Nakata (the Mayor of Yokohama), Costume-Mini Robo-maids, Free Fall- Registration Desk (Japanese). Lucky Fan: Sakura Sinjo (a mini Robo-maid). Another Ankoku Seiun would be given out at Closing Ceremonies.

Reina Yoshimura was the Master of Ceremonies of the Closing Ceremonies. Hiroki Inoue came to thank the fans for the last 5 days. Michael Whelan and David Brin came out first since they had to go to the airport soon. Both made statements in Japanese. Brin said the Japanese fans were great and thanked the audience. Whelan said that this was a great honor to be a guest. Brin won the last Ankoku Seiun for being the craziest gaigin. Brin said he would keep it on the opposite side of the house. He thanked the award giver for giving him the power to destroy the world, and maybe California will sink. Komatsu could not make it to closing ceremonies, but wrote the last few days were enjoyable. Amano said it was sad to see the convention come to an end and hoped everyone enjoyed the convention. Shibano wished to thank everyone for the convention. These were best days in his life and feels he can stay a little longer in the world. Inoue thanked the convention medical team. The head of the medical team (also the head EMT of the Comic Market in Tokyo) addressed the audience. Unfortunately he had to call an ambulance twice. He advised the foreign fans to get traveler's insurance. One fan from the US had to be hospitalized due to a serious infection. Unfortunately, the fan did not have cash available for the hospital and there was collection to help the fan. Bobbi DuFault gave a report: \$60,000 was raised. DuFault thanked the fans and said she was proud being a fan. Some fans folded 1,000 cranes for the sick fan (if one folds 1,000 cranes, a wish may be granted). Then a group of Japanese Awards for environmental SF were given out. The conchair for Daicon 7, the 2008 Japanese National Convention, was introduced. Daicon 7 will be held in Osaka. The chair discussed some details of the convention and hoped to see everyone there. Inoue discussed the history of the bid. The bid started in 2000 and was won in 2004. Inoue discussed the challenges of integrating the convention. He thought the fans' imaginations helped overcome the problems they faced. He asked the audience to look to person next to them and said that person is a fan. Worldcon was made possible by all the fans here. He showed the Hugo design and talked about the Japanese elements incorporated in the convention. Inoue

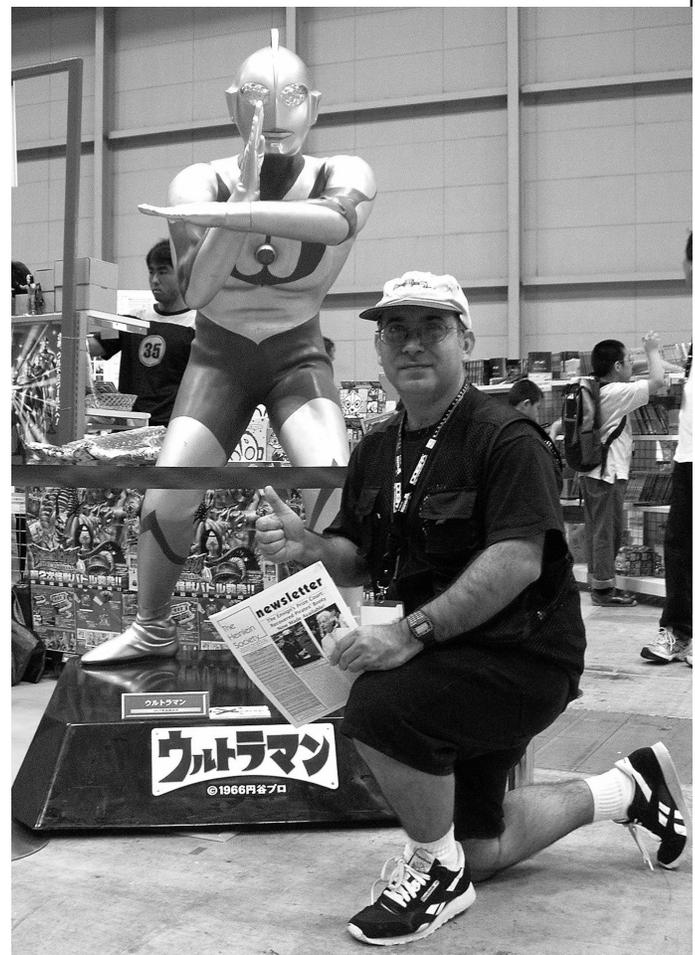
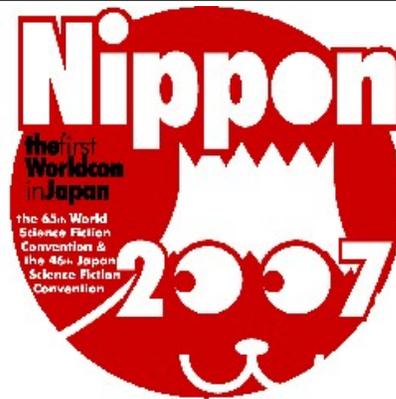
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thanked Takumi Shibano. Inoue hopes this convention is bridge to another convention in Japan. He then closed the convention with the gavel and hoped to see everyone in Denver. Denvention con chair Kent Bloom came out and gave Inoue his past con chair ribbon. Kent Bloom thanked Inoue and the staff of the convention especially the translators. Then he showed a presentation for Denvention 3. The con motto is "One mile closer to the Stars". The presentation showed the facilities and the Guests of Honor, which now include Robert A. Heinlein as a Ghost of Honor. Heinlein was the Guest of Honor of Denvention 2 in 1961.

The art show and exhibits were pretty good. The art show had prominent art from both artist guests of honor. The writer exhibits described Sakyo Komatsu's career in great detail. After seeing the breakdown of Komatsu's novels it was frustrating that only one of his books, *Japan Sinks*, has been translated to English. The exhibits also did a good job telling Japanese National convention and Worldcon history. The Dealer's Room was small but I did pick up a copy of *Speculative Japan*, an anthology of works by Japanese best SF writer. This was a project years in the making. Judith Merrill got he ball rolling on this book in 1972. Tsubarya productions had a great exhibit on Ultra Man celebrating the franchise's 40th anniversary. There was also a Heinlein Café. They gave out the latest newsletter from the Heinlein society and kept showing the CBS coverage of the Apollo 11 Moon Landing which had Arthur C. Clarke and Robert Heinlein commenting with Walter Cronkite. This was the first time I ever saw Heinlein speak. There was also an exhibit of the Comic Market. This is a large Dealer's Room where people can display their magna. The people who got their start from the comic market are a Who Who's of magna and anime creators. This is one of the largest events in Tokyo. Some panels which I walked in on for a little bit were a discussion on blogging which included Paul Cornell and Hiroki Inoue's interview with Youji Takeshige, who was an art director for Studio Ghibli's *Gedo Senki: Tales of the Earthsea*.

The parties were OK, but the crowds overwhelmed the hotel's air conditioning. Still, while occasionally over-crowded it was still a good place to meet up with people. Most rooms had tatami mats so shoes had to be removed. Saturday night was memorable because some of the Hugo winners/acceptors walked around with their Hugos. Some parties spontaneously started singing the *Ultra Man* theme. Con suite was well-stocked with rice cakes of all varieties. The only bad thing it was in the conference center and was that it was only available during con hours.

As always, there are people who helped make Worldcon a great experience. Special thanks to Patricia Russell for helping me out with editing this report, and being great company at Worldcon and Japan. Thanks to the members of OASFS, SFSFS, and WSFA. Thanks to the usual suspects of Worldcon attendees who always make the convention fun. This included Tom Galloway, Rock Robertson, Sonya Bleakly, Lori Ono and Filthy Pierre. Special thanks to Bobby DuFault and everybody who worked at the info desk. Thanks to the Exotics: my Australian tour group: it is always great to see you guys. I am sorry this year was a bit crazier than usual. Thanks always to Dave Plesic. See you all next year in Denver.



Juan Sanmiguel at the Ultra Man Exhibit



Juan Sanmiguel holding the display Hugo
Photo by Kathi Overton

Hall
Costume



Klingon Hall Costume



Patricia Russell and Alma Alexander (former OASIS Guest)



Left to right: Hiroki Inoue (con chair), Yoshitaka Amano (Artist GOH), Sakyo Komatsu (writer GOH), Komatsu aide, David Brin (writer GOH) at the press conference
Photo by Juan Sanmiguel

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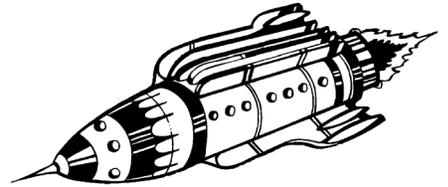
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