



A WORD FROM THE EDITOR

Wow a lot happened in March. Megacon, *Watchmen*, Hugo nominees announced and the series finale of *Battlestar Galactica*. The Anticipation webpage has links to where some of the nominees can be read online or downloaded. This will be updated as time goes on. The link is listed in this issue where the nominees are listed.

Next month I hope to review one of the Hugo novel nominees (I have already reviewed three for this newsletter) and do an FX report.

See you all at the picnic. Till next time.

Greetings Science Fiction Fan, The Orlando Area Science Fiction Society (OASFiS) wishes to invite you to a picnic on Sunday, April 5th at Downey Park in east Orlando. We have reserved a covered pavilion (Pavilion # 2) with picnic tables and a grill for cooking. The festivities will start around 12:30 PM with the food service starting about 1 PM. We plan on ending the picnic around 6 PM, but the park will be open until 8 PM. (For those that have attended previously, please note that we are at a different pavilion this year!)

Come meet with some of the other local people interested in science fiction and have a fun afternoon in a relaxing, outdoor atmosphere before the weather gets really HOT.

OASFiS is providing hot dogs, hamburgers, buns, condiments, chips, drinks, and assorted homemade munchies. You may, if you wish, bring a small covered dish or anything special that you feel appropriate or necessary for a successful picnic. (Note: The Orange County Parks & Recreation department forbids alcoholic beverages in their parks, so please abide by their rules.) If you have folding chairs, picnic blankets or suitable games, you may wish to bring them.

Downey Park has restroom facilities. Lots of trees provide cooling shade. There is a sand volleyball court next to our pavilion and one of our members may bring a ball. The children's play area is clearly visible from the pavilion that we have rented. Since the pavilion is covered, we should be protected in case of mildly inclement weather. There is a lake for swimming and a splash park (extra charge), so you should consider bringing your swim suits. Additional information about Downey Park's amenities and a link to a map can be obtained at: <http://www.orangecountyfl.net/dept/cesrvcs/parks/ParkDetails.asp?ParkID=14>

Downey Park is located on Lake Downey at the southeast corner of Dean Road and Colonial Drive in Orlando. The park is easily accessible via the East-West Expressway (State Road 408) and Dean Road or via Colonial Drive. Entrance to the park is at 10107 Flowers Ave off Dean Rd just south of Colonial. Pavilion # 2 is located approximately 0.4 miles from the main entrance

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Events

Florida Extravaganza (FX)

April 17-19

Orange County Convention Center

\$45 for 3 days prepaid, \$50 at the door

Guests: Leonard Nimoy (*Star Trek*)

Lindsay Wagner (*Bionic Woman*)

James Marsters (*Buffy & Angel*, Spike)

Jonathan Frakes (*Next Generation*, Riker)

James Kyson Lee (*Heroes*, Ando)

Moreana Baccarin (*Firefly*, Inara)

Jewell Staite (*Firefly*, Kaylee)

Mark Goddard (*Lost in Space*, Major West)

George Lowe (voice actor extraordinaire)

For more info: www.fxshow.com

Hurricane Who - Bon Voyage Party

April 11, 2009 from 6:00 PM - 11:00 PM (ET)

Cricketers Arms Pub

5250 North International Drive

Orlando, FL

\$25 prepaid, \$30 at the door

Guests: Fraizer Hines (*Doctor Who*, Jamie)

John Leeson (*Doctor Who*, voice of K9)

For more info: www.hurricanewho.com/

April OASFiS Calendar

OASFiS Business Meeting

Sunday, April 19, 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 John Ringo

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

near the back of the park. Parking is available within the park near our pavilion.

To determine how much food to purchase, we would like to know if you are planning to attend. Advance notice is NOT required, but it will help us with planning. Please either 1) send an e-mail to picnic2009@mindspring.com; or 2) call 407-913-4776 during reasonable hours. Just let us know your name and the total number of attendees in your group. For e-mails, to help with SPAM detection, please try to put the words "OASFiS" & "picnic" somewhere in the subject line. Feel free to call, e-mail, or check our website www.oasfis.org, if you need addition information or directions.

If you know of any other Florida fan, that might be interested in attending, feel free to pass along / forward this invitation.

Thank you,

Susan Cole & Bonny Beall

Picnic Co-Organizers

www.oasfis.org

Watchmen

--SPOILER WARNINGS--

Watchmen was one of the most influential comic series of all time. It was a new take on the superhero. Most of the superheroes owned by DC and Marvel rarely had an impact on the world. Most superheroes save the world from hostile super beings and other paranormal threats. Alan Moore and Dave Gibbons decided to examine the superhero's affect on the world and asked the question, "What type of person would become a superhero?"

In the world of *Watchmen*, costumed heroes started appearing in the late 1930s. Eight of them assembled as the Minutemen. By the 1950s, most of the heroes had retired or were killed. In the 1960s, a new generation of heroes were heralded by the arrival of Doctor Manhattan. Doctor Manhattan is the only hero with paranormal powers. He has the ability to manipulate objects at the atomic level. Manhattan's abilities give the United States an edge in the Cold War and enable

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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

Richard Nixon to win five terms in office. Most of the heroes drop out of favor in the late 70s. By 1985, costumed heroes are illegal. The film's story opens in 1985 when the Comedian, a costumed hero and government agent, is murdered. Rorschach, a vigilante who defies the ban on costume heroes, investigates the Comedian's death. All the while, the United States and the Soviet Union are on the brink of war.

Since the comic's debut in 1986, there was always talk of a film. At one time director Terry Gilliam (a member of Monty Python and director of *Time Bandits* and *Brazil*) was attached to the project. Gilliam felt that the 12 issue series was unfilmable and would be better-suited as a television mini-series. The project languished in developmental hell for the better part of two decades. Director Zack Snyder, fresh from his success of adapting Frank Miller's *300*, was assigned to make the movie.

The main problem with the film are the fight scenes. The fights in the comic were occasionally brutal, but realistic. The film from the start has very choreographed fight scenes. The fight between the Comedian and his killer goes way too long. The characters who do not have super strength, inflict and take more punishment than is plausible. The film makers also add a fight sequence during the prison break which was not in the book. It did not make sense to have these long fight scenes, since it took time away from some of the more character-driven scenes. I have not seen Snyder's other films, so I do not know if this is how he stages fights or this was just done to appease the audience.

As an adaptation, the film does well. It is not a page-by-page translation. Dialogue is moved to other scenes, scenes are rearranged, and most of the supporting cast of the book are barely shown. This was done to focus on the main plot of the Comedian's death and the events that are set in motion because of that. The changes enable the film to fit in a three-hour time frame. Despite the cuts and changes, the plot and most of the characterization of the main characters remain intact.

Two of the changes actually help the work. In the original book, Ozymandias creates an alien squid to materialize

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in the middle of New York which causes the death of half the city and ends the Cold War. In the film, Ozymandias makes it look like Doctor Manhattan has destroyed several cities around the world and accomplishes the same results. The latter is a bit more plausible, since Manhattan is established and his disengagement with humanity was known. The alien squid stretched the credibility of the book, which was striving to be realistic. In the film, Nite Owl witnesses the death of Rorschach at the hands of Doctor Manhattan, where in the book the death is unwitnessed. This gives Rorschach's death some more weight. In the film Dreiburk (Nite Owl), Rorschach's only friend, is there to mourn his death. This feels right, particularly since Rorschach's investigation is the main driver of the story.

The film looks right. The production team painstakingly duplicated the look artist Dave Gibbons created in the book. The Owl Ship, Doctor Manhattan's Martian ship, the Gunga Diner restaurant and the New York street intersection used throughout the book was faithfully brought to life by the filmmakers. One area where the filmmakers failed was the makeup for the actor playing Richard Nixon. It made the actor look like a caricature of Richard Nixon to the point of distraction.

The film also used music very well. The film's opening credits use Bob Dylan's "The Times They are a Changing" and show the critical events in the film universe's history. The film uses song references that were made in the book, like Jimi Hendrix's "Along the Watchtower" and Billie Holliday's "You're My Thrill". There also some good period songs heard in the background, like Nene's "99 Balloons."

The film is good adaptation of the book. Like the source material, the work is an analysis and celebration of the superhero. We see the full spectrum of personalities that would become costumed heroes. Some have a darker nature, such as the Comedian and Rorschach, while some have more noble motivations, like Nite Owl. Despite the success of the adaptation, Terry Gilliam may have been right that the book is more suited to television. The book came out in 12 monthly issues. It may be better in a serialized format. It would give time for the audience to absorb and appreciate the impact of the story. It would also allow the audience to see all the supporting characters. Given the popularity of *Watchmen*, we may see another version of the book sometime in the future. As Doctor Manhattan says, "Nothing never ends."

Megacon 2009

Megacon 2009 was held on February 27-March 1, 2009 at the Orange County Convention Center. George Perez, comic artist and co-creator of the 80s *Teen Titans*, was the guest of honor. Other guest included James Callis (Baltar, *Battlestar Galactica* 2003-2009), Dirk Benedict (Starbuck, *Battlestar Galactica* 1978), Mickey Dolenz (*The Monkees*), Margot Kidder (Lois Lane, *Superman I-IV*), Herbert Jefferson (*Battlestar Galactica* 1978), Peter Mayhew (Chewbacca, *Star Wars* saga), Philip Morris (*Smallville*, J'onn J'onzz) and writer Peter S. Beagle.

The economy did not seem to affect Megacon attendance. It was big as usual but did not feel as packed. That may be because the dealers booths spread out more this year or it

could be that I did not spend as much time in the dealers room on Saturday this year. There were still no name badges for anyone. I wish Megacon would give name badges to prepaid members. The convention programming decided to take a minimalist approach in their descriptions in the convention book. Most panel descriptions did not list the participants. I found out from Melissa McIntosh, a visiting fan from the Fort Myers area, that the convention hotel was the Doubletree. The Doubletree was a 10-15 minute drive from the Orange County Convention Center. There was a shuttle between the convention center and the Doubletree. I wonder why the convention committee could not make either the Rosen or the Peabody the convention hotel. Both are in walking distance of the convention center.

Costuming was just as strong as usual this year. *Watchmen* was a definite influence. There were two Silk Specters (1940 version). There were a few Rorschach on the prowl. There was also a group representing the 80s *GI Joe*, which was appropriate since an on-screen appearance will be out in a few months. There were several shinigami (soul reapers) squad captains from the popular anime *Bleach*. A young lady did an excellent recreation of Kiki from the anime *Kiki's Delivery Service*. There were a couple of Jokers, most of them inspired by Heth Ledger's Academy Award winning interpretation. There was an excellent recreation of Mr. Freeze from *Batman: The Animated Series*. There were the usual representatives of a local Imperial Stormtrooper unit.

The panel **Comic Book Flashback** was supposed to be a reflection of how comics were in days gone by. The only panelist to show up was Chris Claremont, writer of the X-Men (1975-1991). Claremont discussed his dismay over Marvel's and DC's need for a mega-event every year. The mega-event is a story that will encompass most of the major characters of the universe. This is usually planned by upper management. I asked Claremont about the first mega event which was Marvel's *Secret Wars* in 1985-1986. Claremont was told the characters had to be led to the mysterious arc in Central Park and the next month the characters would be brought back. This disrupted some of the plans Claremont had for the X-Men. Jim Shooter, Marvel's editor-in-chief, wrote the series which explained what happened. Claremont said Shooter bragged about his large royalty check for the series, much to annoyance of his peers Claremont will be working on a new comic called *X-Men Forever*. This comic will take up a storyline Claremont set up in *X-Men* #3 (1991). Claremont wants to investigate the possibility that mutants may be an evolutionary dead end. Mutants were thought to be the next step in evolution. Claremont points out that few mutants live to see 30. *X-Men Forever* will be outside the main Marvel continuity so Claremont will have the freedom to examine these ideas. Before ending the panel, Claremont discussed how he wrote the *Marvel Team Up* which had Spider-Man team up with cast of *Saturday Night Live* (which included at the time Jim Belushi, Dan Ackroyd, Bill Murray, Lorraine Newman and Jane Curtain). Claremont was in a story meeting with Jim Shooter and as a joke suggested the idea. Shooter told Claremont to call up the *Saturday Night Live* office (both the Marvel and *Saturday Night Live* offices were in New York City). The *Saturday Night Live* production office was open to idea of having the cast in a comic book. Claremont got to go see the show during rehearsal and meet the cast. Claremont even got to

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go to the season wrap party.

Phil Morris, Mark Waid, and Jimmy Palmiotti looked at **From Comics to Screen**. Phil Morris discussed how was he was a big comic book fan from way back. Morris felt this helped prepare him to play comic characters like J'onn J'onzz on *Smallville*, Vandal Savage on *Justice League*, and Jonah Hex on *Batman: Brave and the Bold*. Phil Morris also discussed his first appearance on television. Morris was one of the children in the *Star Trek* episode "Miri". Morris' father was Greg Morris from *Mission: Impossible*. The *Star Trek* set was across the street from the *Mission: Impossible* set. When Morris would visit his father he would go and pilot the *Enterprise* during the lunch break. Palmotti discussed the problems he had working with the television series adaptation of his character Painkiller Jane. The series distorted the character. Palmiotti tried to work on a script for the show to accurately reflect the character but the script was constantly rewritten. Waid talked about a co-production he worked on with a Japanese anime studio. Waid noted that the Japanese work from themes when working on a story. The Japanese team said that *Spider-Man* (2002 movie) dealt with the theme of love. Waid corrected them by explaining the theme of *Spider-Man* is responsibility. Waid said that this was on the poster. All panelists agreed that Hollywood is starting to understand how to do comic adaptations.

I went to the panel **All Things Marvel** to ask a question. I wanted to know what happened to the mini series *The Twelve* written Joe Michael Straczynski. The series has not had another issue since number 8. There are four more issues to go. I wondered if it had been cancelled due to poor sales. One of the panelists said that the series was not cancelled but delayed. Straczynski has been caught up in publicity for the film he wrote, *Challenging*. The artist has also been delayed. The series will be finished. The panel covered the projects the panelists were working on and their work habits.

The Anime Music Video contest started on time. The contest ran over 2 hours though. Anime Sushi should keep the contest presentation under 90 minutes and show the winners at the end instead of showing all the videos and just announcing the winners. Many of the videos were below par due to pixilation and subtitles. There was also one video which was really in bad taste. The video used the song "I'll Be There for You" by The Rembrandts (the theme song from the television show *Friends*) to the anime *Grave of the Fireflies*. *Grave of the Fireflies* deals with a teenage boy and his younger sister trying to survive on their own in World War II Japan. I know the makers were trying to discuss the bond between the siblings but when they used footage of the victims of the fire bombings it left a bad taste in my mouth. JACON and AFO have reserved the right to pull videos they feel cross the line. If I were running the contest I would use it on this video. Some good videos included: "This is the End" by the Doors done to *Eureka Seven* and "Sailing Away" by Chris de Burgh done to *Odin: Photon Sailer Starlight*. There was a good video done to the theme of *Magnum PI* done to an anime I did not know. Aqua Sky Productions won the best video in show. The video used the song "Putting on the Ritz" by Taco to an anime showing individuals who were very stylishly dressed.

There were other interesting events. There was **Battlestar Galactica Old and New** where cast members from both of the show's incarnations discussed their experiences. Wheldon Smiley of Anime Festival Orlando held the Big Damn Game Show which covered *Doctor Who*, *Batman* (1966), *The Dark Knight* and other shows and films. There was a fan based panel on *Battlestar Galactica*. There were two major after hour parties Saturday night. One was hosted by a Ghostbuster based costume group. The other party was hosted by the Wolf Pack Elite costume group. Both were held at nearby hotels and offered music and drink. Both were fun and added a new facet to the convention. The last panel I went to Sunday focused on *Robotech* and hosted by Larry Fury aka Fuzzy. There will be no more direct-to-DVD video animation of the *Robotech* series. Due to the success of *The Transformers* movie, a live action *Robotech* feature is in the works. All other projects are now on hold.

Next year Megacon will be held on March 12-14, 2010 at the Orange County Convention Center.

2009 Hugo Nominees

(source *Locus* website)

(links to nominees can be found:

<http://www.anticipationsf.ca/English/Hugos>)

The Hugo Awards and John W. Campbell Award nominations have been announced. The Awards will be presented at the 67th Worldcon, Anticipation, August 6-10, 2009 at the Palais de Congrès in Montreal, Québec.

There were 799 total ballots cast. Note Last year's special Guest John Scalzi (novel, related book and dramatic presentation, long form) :

Best Novel (639 Ballots Cast)

Anthem by Neal Stephenson (Morrow; Atlantic UK)
The Graveyard Book by Neil Gaiman (HarperCollins; Bloomsbury UK)
Little Brother by Cory Doctorow (Tor Teen; HarperVoyager UK)
Saturn's Children by Charles Stross (Ace; Orbit UK)
Zoe's Tale by John Scalzi (Tor)

Best Novella (337 Ballots Cast)

"The Erdmann Nexus" by Nancy Kress (*Asimov's* Oct/Nov 2008)
 "The Political Prisoner" by Charles Coleman Finlay (*F&SF* Aug 2008)
 "The Tear" by Ian McDonald (**Galactic Empires**)
 "True Names" by Benjamin Rosenbaum & Cory Doctorow (**Fast Forward 2**)
 "Truth" by Robert Reed (*Asimov's* Oct/Nov 2008)

Best Novelette (373 Ballots Cast)

"Alastair Baffle's Emporium of Wonders" by Mike Resnick (*Asimov's* Jan 2008)
 "The Gambler" by Paolo Bacigalupi (**Fast Forward 2**)

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"Pride and Prometheus" by John Kessel (*F&SF* Jan 2008)

"The Ray-Gun: A Love Story" by James Alan Gardner (*Asimov's* Feb 2008)

"Shoggoths in Bloom" by Elizabeth Bear (*Asimov's* Mar 2008)

Best Short Story (448 Ballots Cast)

"26 Monkeys, Also the Abyss" by Kij Johnson (*Asimov's* Jul 2008)

"Article of Faith" by Mike Resnick (*Baen's Universe* Oct 2008)

"Evil Robot Monkey" by Mary Robinette Kowal (**The Solaris Book of New Science Fiction, Volume Two**)

"Exhalation" by Ted Chiang (**Eclipse Two**)

"From Babel's Fall'n Glory We Fled" by Michael Swanwick (*Asimov's* Feb 2008)

Best Related Book (263 Ballots Cast)

Rhetorics of Fantasy by Farah Mendlesohn (Wesleyan University Press)

Spectrum 15: The Best in Contemporary Fantastic Art by Cathy Fenner & Arnie Fenner, eds. (Underwood Books)

The Vorkosigan Companion: The Universe of Lois

McMaster Bujold by Lillian Stewart Carl & John Helfers, eds. (Baen)

What It Is We Do When We Read Science Fiction by Paul Kincaid (Becon Publications)

Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008 by John Scalzi (Subterranean Press)

Best Graphic Story (212 Ballots Cast)

The Dresden Files: Welcome to the Jungle Written by Jim Butcher, art by Ardian Syaf (Del Rey/Dabel Brothers Publishing)

Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones Written by Kaja & Phil Foglio, art by Phil Foglio, colors by Cheyenne Wright (Airship Entertainment)

Fables: War and Pieces Written by Bill Willingham, pencilled by Mark Buckingham, art by Steve Leialoha and Andrew Pepoy, color by Lee Loughridge, letters by Todd Klein (DC/Vertigo Comics)

Schlock Mercenary: The Body Politic Written, art by Howard Tayler (The Taylor Corporation)

Serenity: Serenity, Vol. 2: Better Days Written by Joss Whedon & Brett Matthews, art by Will Conrad, color by Michelle Madsen, cover by Jo Chen (Dark Horse Comics)

Y: The Last Man, Volume 10: Whys and Wherefores Written/created by Brian K. Vaughan, pencilled/created by Pia Guerra, inked by Jose Marzan, Jr. (DC/Vertigo Comics)

Best Dramatic Presentation, Long Form (436 Ballots Cast)

The Dark Knight Christopher Nolan & David S. Goyer, story; Jonathan Nolan and Christopher Nolan, screenplay; based on characters created by Bob Kane; Christopher Nolan, director (Warner Brothers)

Hellboy II: The Golden Army Guillermo del Toro & Mike Mignola, story; Guillermo del Toro, screenplay; based on the comic by Mike Mignola; Guillermo del Toro, director

(Dark Horse, Universal)

Iron Man Mark Fergus & Hawk Ostby and Art Marcum & Matt Holloway, screenplay; based on characters created by Stan Lee & Don Heck & Larry Lieber & Jack Kirby; Jon Favreau, director (Paramount, Marvel Studios)

METAtropolis edited by John Scalzi; Elizabeth Bear, Jay Lake, Tobias Buckell, John Scalzi, and Karl Schroeder, writers (Audible Inc.)

WALL-E Andrew Stanton & Pete Docter, story; Andrew Stanton & Jim Reardon, screenplay; Andrew Stanton, director (Pixar/Walt Disney)

Best Dramatic Presentation, Short Form (336 Ballots Cast)

Lost: "The Constant", Carlton Cuse & Damon Lindelof, writers; Jack Bender, director (Bad Robot, ABC studios)

Doctor Horrible's Sing-Along Blog Joss Whedon, & Zack Whedon, & Jed Whedon, & Maurissa Tancharoen, writers; Joss Whedon, director (Mutant Enemy)

Battlestar Galactica: "Revelations", Bradley Thompson & David Weddle, writers; Michael Rymer, director (NBC Universal)

Doctor Who: "Silence in the Library"/"Forest of the Dead", Steven Moffat, writer; Euros Lyn, director (BBC Wales)

Doctor Who: "Turn Left", Russell T. Davies, writer; Graeme Harper, director (BBC Wales)

Best Editor, Short Form (377 Ballots Cast)

Ellen Datlow

Stanley Schmidt

Jonathan Strahan

Gordon Van Gelder

Sheila Williams

Best Editor, Long Form (273 Ballots Cast)

Lou Anders

Ginjer Buchanan

David G. Hartwell

Beth Meacham

Patrick Nielsen Hayden

Best Professional Artist (334 Ballots Cast)

Daniel Dos Santos

Bob Eggleton

Donato Giancola

John Picacio

Shaun Tan

Best Semiprozine (283 Ballots Cast)

Clarkesworld Magazine edited by Neil Clarke, Nick Mamatas, & Sean Wallace

Interzone edited by Andy Cox

Locus edited by Charles N. Brown, Kirsten Gong-Wong, & Liza Groen Trombi

The New York Review of Science Fiction edited by Kathryn Cramer, Kris Dikeman, David G. Hartwell, & Kevin J. Maroney

Weird Tales edited by Ann VanderMeer & Stephen H. Segal

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Best Fan Writer (291 Ballots Cast)

Chris Garcia
John Hertz
Dave Langford
Cheryl Morgan
Steven H Silver

Best Fanzine (257 Ballots Cast)

Argentus edited by Steven H Silver
Banana Wings edited by Claire Brialey and Mark Plummer
Challenger edited by Guy H. Lillian III
The Drink Tank edited by Chris Garcia
Electric Velocipede edited by John Klima
File 770 edited by Mike Glyer

Best Fan Artist (187 Ballots Cast)

Alan F. Beck
Brad W. Foster
Sue Mason
Taral Wayne
Frank Wu

The John W. Campbell Award for Best New Writer (288 Ballots Cast)

Aliette de Bodard*
David Anthony Durham*
Felix Gilman
Tony Pi*
Gord Sellar*

*(Second year of eligibility)



Brom Stoker Nominees

Winners will be announced at the Stoker Award Weekend, June 12-14, 2009 at the Burbank Marriott Hotel, near Los Angeles. (source *Locus* website)
Note OASIS guests Bruce Boston (Poetry) and Adam-Troy Castro (Long Fiction) are nominees.

Novel:

Coffin County, Gary Braunbeck (Leisure);
The Reach, Nate Kenyon (Leisure);
Duma Key, Stephen King (Scribner);
Johnny Gruesome, Gregory Lamberson (Bad Moon/Medallion).

First Novel:

Midnight on Mourn Street, Christopher Conlon (Earthling);
The Gentling Box, Lisa Mannetti (Dark Hart);
Monster Behind the Wheel, Michael McCarty & Mark McLaughlin (Delirium);

The Suicide Collectors, David Oppegaard (St. Martin's);
Frozen Blood, Joel A. Sutherland (Lachesis).

Long Fiction:

The Shallow End of the Pool, Adam-Troy Castro (Creeping Hemlock);
Miranda, John R. Little (Bad Moon);
Redemption Roadshow, Weston Ochse (Burning Effigy);
The Confessions of St. Zach, Gene O'Neill (Bad Moon).

Short Fiction:

"Petrified", Scott Edelman (**Desolate Souls**);
The Lost, Sarah Langan (Cemetery Dance);
"The Dude Who Collected Lovecraft", Nick Mamatas & Tim Pratt (*Chizine* #36);
"Evidence of Love in a Case of Abandonment", M. Rickert (*F&SF* 10-11/08);
"Turtle", Lee Thomas (*Doorways* #4).

Fiction Collection:

The Number 121 to Pennsylvania, Kealan Patrick Burke (Cemetery Dance);
Mama's Boy and Other Dark Tales, Fran Friel (Apex);
Just After Sunset, Stephen King (Scribner);
Mr. Gaunt and Other Uneasy Encounters, John Langan (Prime);
Gleefully Macabre Tales, Jeff Strand (Delirium).

Anthology:

Like a Chinese Tattoo, Bill Breedlove, ed. (Dark Arts);
Horror Library Volume 3, R.J. Cavender, ed. (Cutting Block);
Beneath the Surface, Tim Deal, ed. (Shroud);
Unspeakable Horror, Vince A. Liaguno & Chad Helder, eds. (Dark Scribe).

Non-Fiction:

Cheap Scares, Gregory Lamberson (McFarland);
Zombie CSU, Jonathan Maberry (Citadel);
A Hallowe'en Anthology, Lisa Morton, ed. (McFarland);
The Book of Lists: Horror, Amy Wallace, Del Howison, & Scott Bradley, eds. (HarperCollins).

Poetry:

The Nightmare Collection, Bruce Boston (Dark Regions);
The Phantom Word, Gary William Crawford (Sam's Dot);
Virgin of the Apocalypse, Corrine De Winter (Sam's Dot);
Attack of the Two-Headed Poetry Monster, Mark McLaughlin & Michael McCarty (Skullvines).

Prometheus Awards Finalists
(source *Locus* website)

Best Novel:

Matter, Iain Banks (Orbit);
Little Brother, Cory Doctorow (Tor);
The January Dancer, Michael Flynn (Tor);
Saturn's Children, Charles Stross (Ace);
Opening Atlantis, Harry Turtledove (Roc);
Half a Crown, Jo Walton (Tor).

Hall of Fame:

Falling Free, Lois McMaster Bujold;
Courtship Rite, Donald M. Kingsbury;
"As Easy as A.B.C.", Rudyard Kipling;
The Lord of the Rings, J.R.R. Tolkien;
The Once and Future King, T.H. White;
The Golden Age, John C. Wright.

The winners will be announced at Anticipation, the 67th World Science Fiction Convention, to be held August 6-10, 2009 in Montreal, Quebec, Canada, and will receive a plaque and a gold coin.

On the end of Battlestar Galactica

On March 20, 2009, the last regular episode of *Battlestar Galactica* was broadcast on the SciFi Channel. It ended a highly successful four year run. The behind-the-scenes story of *Battlestar Galactica* was mind blowing. The original show was cancelled after one season and had one disastrous resurrection. Still its fandom endured and twenty-four years later a new reimagined version came into being. The new version has won praise both inside and outside traditional science fiction fandoms. Some mainstream critics called it one of the best dramas of all time. The first regular episode of the show "33" won the Hugo for Best Dramatic Presentation - Short Form in 2005. Episodes for *Battlestar Galactica* have appeared regularly on the Hugo ballot. These include: "Pegasus"(2006), "Downloaded" (2007), "Razor"(2008) and "Revelations"(2009). This is a remarkable achievement given the show's beginnings.

The original show debuted in 1978. It was created by Glen Larson and was shown on ABC. The show was trying to cash in on the success of *Star Wars*, which had come out the year before. The original was fun for a seven-year-old. It had action, adventure, and really wild things. As I got older and read more science fiction, I realized the show was a mess. Larson and company had no idea about basic astronomy. It seemed at times they did not know the difference between a galaxy and a solar system. One of the big gaffs on the show to me was Baltar's throne room. One of the routine scenes on the show was having the underling Cylon (voiced by Jonathan Harris from *Lost in Space*) come into Baltar's throne room and report to Baltar. The throne was raised about 10 feet. I realized that there was nothing in that room. There were no monitors or controls. What did Baltar do in that room? The whole purpose of it was to just look cool. The visuals, while cool for their time, had to be reused all the time. Larson and company did not plan ahead on how to get

the production done, so we had to see the same space battle scenes over and over again. Despite this, the show was a huge ratings success. The reason for cancellation is not clear, but its success would lead to a sequel series called *Galactica 1980*. This show reused effects and footage from the original. It was a shadow of the original show and was rejected by the fans.

Still, the show had a very loyal fan base, which kept the show alive. In the '90s novels were co-written by the series star Richard Hatch were written. There were some comic series that were written. Hatch even produced a trailer for a future *Galactica* project to continue the story of the series. Universal considered to continue the series from the point of view of the Battlestar *Pegasus*, the *Galactica's* sister ship. Eventually, the show would come under the aegis of Ron Moore. Moore was one of the top writers/producers on *Star Trek: The Next Generation* and *Star Trek: Deepspace 9*. This would be a reimagining of the series, not a continuation of the original show.

Both shows deal with a race of humans in deep space whose civilization is destroyed by a race of hostile robots called Cylons. The survivors escape in spaceships which are guarded by a great warship called *Battlestar Galactica*, an aircraft carrier in space. There the similarities end. Some of the characters would have the same name but be portrayed differently. The biggest difference was the inclusion of Laura Roslin, the President of the Twelve Colonies. The original show rarely dealt with the political situation. The new show would focus on the politics. This is why it worked for me. The new show asked the question "can democracy survive a catastrophe?" The new *Battlestar Galactica* was the perfect science fiction television series for the post 9/11 world. The show also dealt with the harsh realities the fleet would be facing. Again, this was superficially looked at on the old show. The old show focused on the action. This new show would focus on the characters and the situation.

Some would say that the show was too dark. It is a scary situation. Forty-nine thousand people crammed into spaceships on limited supplies and being chased by genocidal machines is a scary proposition. Good science fiction should push you into uncomfortable places. Ron Moore felt the show actually reflected an optimism shared with the original *Star Trek*. Despite the problems faced by Roslin, Adama and the rest of the characters, they never give up. They work out the problems thrown at them. There are times the characters have to break their ties to the past in order to survive an uncertain future.

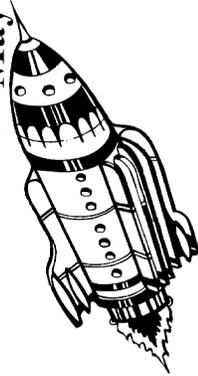
The season ending three-part episode reflected this. The characters resolve their issues, and there are some surprising twists on the way. The last story had an interesting homage to the original series episode "War of the Gods". The story is complete. There is no need for anymore. There is room for prequels (which are on the way) but the story of *Battlestar Galactica* is done. Its nice to see a show coming to a natural conclusion. This has not happened since the end of *Buffy, the Vampire Slayer* in 2003.

Now the big question in fandom is, "will *Lost* be able to meet the bar that the *Battlestar Galactica* finale has set?" I'll back to you on that in about a year. Right now, let's enjoy the success of the completion of *Battlestar Galactica* journey.

So say we all.

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