



**A WORD FROM THE EDITOR**

This was a very hard year with a some bright spots. Here is the Worldcon report. One of the bright spots for this year. I forgot to bring my camera to the Hugo ceremony, and I did not think the pictures from my phone were good enough for the report.

We also have the winners of the World Fantasy Awards.

Sadly we lost Dorothy Fontana and share my thoughts on her.

Next month's issue will have some end of the year lists. We will find out what was big in science fiction and fantasy books and films. There might be some reviews.

Happy Holidays.

November 10, 2019  
 Officers: Juan Sanmiguel, Pat Russell  
 Members: Steve Cole, Arthur Dykeman, Steve Grant, Harry Parkhurst

Pre-talk:  
 We discussed the Bartrek trend at conventions, and the microbrewery craze in Orlando. Steve mentioned the "Wilhelm scream," a sound-bite generic scream from a film in the late 40s or early 50s that is now found in almost every action and SF film made in the U.S.. (The first storm trooper shot in the first Star Wars film gives a "Wilhelm scream.")

Convention:  
 Michael's report covering OASIS from 2013-2018 is still in the research stage. Juan gave kudos to David Lussier, Arthur, and Walter for watching the OASFiS book sale table at Necronomicon convention while he participated in panels. \$83 was raised at Necro.

**Events**

**Holiday Matsuri**  
 December 13-15  
 Orlando World Center Marriott  
 8701 World Center Dr,  
 Orlando, FL 32821  
 \$70 3 days  
 Guests: Wendy Powell (voice actor)  
 Brandon McInnis (voice actor)  
 Ray Chase (voice actor)  
 Robbie Daymond (voice actor)  
 Max Mittleman (voice actor)  
 J. Michael Tatum (voice actor)  
 Cynthia Cranz (voice actor)  
 Leah Clark (voice actor)  
 Yaya Han (cosplayer)

and others  
 holidaymatsuri.com

**Comic Book Connection**  
 December 13-15  
 18410 SE Hwy 42  
 Weirsdale, FL 32195  
 No admission fee mentioned on website  
 www.thecomickbookconnection.com

Steve C. mentioned that former OASIS con attendees at Franhurst con wondered if there was ever going to be another OASIS con. Juan said there are 3 choices for any future OASIS convention: 1) to have one. 2) to have a Relaxicon instead. 3) to not have one, and we will put in a bid to host a convention (Deep South con, for instance). Hotel rates are just getting steeper, Juan said, and the club has been dipping into the savings to put on the conventions, since they don't break even or turn a profit. Steve G. wondered if we could partner with the Trekkers or Whovians to put on a group convention. Harry, as an active Seminole Chamber of Commerce member, offered to work on finding a reasonable hotel for future OASIS cons. Juan will email him the details of

*(Continued on page 2)*



## December OASFiS Calendar

### Holiday Party and Elections

Sunday December 8, 2019 12:30PM at Patty Russel's House (email Patty Russell at bearinthewoods\_8us@hotmail.com or Juan at sanmiguel@earthlink.net for more detailed directions).

### Sci Fi Light

#### Taking Break for the Holidays!!!

To contact for more info:

OASFiS Business Meeting 407-823-8715

what is needed from a hotel to put on a successful con. The next OASiS would be the first weekend of June.

There was some discussion of possible guests of honor for future cons, and also how to make a convention draw more fans. Juan mentioned Jeff VanderMeer packed a room during his talk at Rollins College, and Sara and another author from Pakistan packed a room at the Shakespeare Center for their talk, and these are the type of people we are trying to reach. Steve C. pointed out these were one-talk events, and they couldn't be compared to an SF con. There was talk of asking a self-published author to be the GOH, but Juan says the author must meet the SFWA requirements to be an OASiS GOH.

Nominations for the OASFiS Board are being accepted for 2020. As usual, the final vote and tally will be at the OASFiS Christmas Party on December 8<sup>th</sup> from 12:30 pm -4 pm at Pat Russell's house, at 1550 Ormond Ave, Apopka, 32703. Juan nominated Pat for Secretary, Michael Pelletier for Treasurer, and Tom Reed for Vice President. Steve C. nominated Juan for President. Juan will be emailing the nomination link this week so other members can send in nominations.

Juan is still researching prospective dates for the 2020 Oasfis Picnic. He is also looking into using the Central Branch Library in Seminole County for future meetings, since parking and meeting room fees are an issue at Orange County libraries. Pat told him a Seminole County resident would need to book the room, and there would need to be availability (the one meeting room gets booked up to 6 months in advance), but that there is no cost. Harry offered to be the resident to book the room (Pat is not a resident), and he will investigate other no-cost meeting spaces to hold monthly OASFiS meetings. Steve C. said he would consider meeting at Brick and Fire Pizza again, since parking is better, and the food is good.

### Culture Consumed

Steve C. just finished Annalee Newitz's *The Future of Another Timeline*, set in a world where abortion is not legal. He described how in this world, the Comstock Laws, named for Anthony Comstock, who felt even contraception was obscene, and should be outlawed, were in force. Comstock even got himself appointed as a postal inspector so he could open mail and monitor those who were pro-abortion. Steve said he enjoyed the novel, but there was only one sympathetic male character: Saul Bloom, who was a historically-famous activist. Juan felt the boyfriend of the protagonist, though flawed, grew in his perspective throughout the novel. Steve C. said he was a minor character, because he didn't know anything about how the timeline was being changed, so he didn't count. It was pointed

## OASFiS People

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David Ratti	407-282-2468
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Juan Sanmiguel	407-823-8715
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Patricia Wheeler	407-832-1428
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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.

out that only a few key characters know about the timeline changes, so that didn't determine whether the boyfriend was an important sympathetic male character.

Steve Grant has been rereading Charles Stross, and he recommends his *Laundry Files* series. It is Lovecraftian in a humorous way, and though main characters change twice in the series, it transitions beautifully from one book to the next. He also recommends *The Rivers of London* series by Ben Aaronovich. The main character, Peter Grant, a wizard, sees the British police in a sympathetic light, and works well with them to solve supernatural crimes. Steve is also looking forward to the 5 new Star Trek series airing soon, especially *Picard* and *Below Decks*. He mentioned the "Tribble" episode on *Short Treks* as one to catch, too. (He thinks the CBS streaming subscription is worth it. Arthur cautioned that streaming will be like cable soon, and not all the shows promised will be available).

Juan is reading *Who Killed Sherlock Holmes?*, the 3<sup>rd</sup> book in the *Shadow Police* series by Paul Cornell (who also wrote *Doctor Who* episodes). He also announced that Glenda C. Finkelstein's husband, a long-time SF fan, died this year. Also, the OASiS 2019 GOH, Adam Troy Castro, was nominated for the World Fantasy Award for his novella, "10 Things She Said While Dying."

Harry enjoyed watching the movie *Alita, Battle Angel*. He felt the CGI effects merged well with the live action. Arthur mentioned that this movie is based on a popular anime and manga series. He said CGI is a tool, and its use is not a death sentence to good filmmaking.

Harry also enjoyed the world-building aspect of *Aquaman*, and felt, along with *Captain Marvel*, that this movie represents the best Marvel movie out there now. There was more discussion of favorite movies, and where they were filmed (*Raiders of the Lost Ark* and *Star Wars* were filmed in Tunisia). Steve G. felt the best *Godzilla* movie was filmed in Japan –the current *Shin Godzilla* one in 2016 – because it reflected the political and social issues of the time.

Meeting adjourned at 3:30PM.

## World Fantasy Awards

(Source *Locus*)

The World Fantasy Awards winners for works published in 2018 have been announced. The awards were presented November 3, 2019 during World Fantasy 2019 (WFC) at the Marriott Los Angeles Airport Hotel in Los Angeles CA.

The Lifetime Achievement Awards, presented annually to individuals who have demonstrated outstanding service to the fantasy field, went to Hayao Miyazaki and Jack Zipes.

## Best Novel

***Witchmark***, C.L. Polk (Tor.com Publishing)

## Best Novella

“[The Privilege of the Happy Ending](#)“, Kij Johnson  
(*Clarkesworld* 8/18)

## Best Short Fiction (tie)

“Ten Deals with the Indigo Snake”, Mel Kassel  
(*Lightspeed* 10/18)

“Like a River Loves the Sky”, Emma Törzs (*Uncanny* 3-4/18)

## Best Anthology

***Worlds Seen in Passing***, Irene Gallo, ed. (Tor.com Publishing)

## Best Collection

***The Tangled Lands***, Paolo Bacigalupi & Tobias S. Buckell (Saga)

## Best Artist

Rovina Cai

## Special Award – Professional

Huw Lewis-Jones for ***The Writer’s Map: An Atlas of Imaginary Lands*** (University of Chicago Press)

## Special Award – Non-Professional

Scott H. Andrews, for *Beneath Ceaseless Skies*

This year’s judges were Nancy Holder, Kathleen Jennings, Garry Douglas Kilworth, Stephen Graham Jones, and Tod McCoy.



### Dublin in 2019: An Irish Worldcon

Dublin in 2019, the 77<sup>th</sup> World Science Fiction Convention, took place on August 15-19, 2019 in Dublin, Ireland. The panels, main events, parties, dealers' room, and the Martin Hoare Memorial Bar were at the Convention Center Dublin. Additional panels, art show, and special displays were at the Point Square Dublin. Children's Programming was at the Spenser Hotel. The Guests of Honor were Ginjer Buchanan, Dame Jocelyn Bell Burnell, Bill Burns, Mary Burns, Maeve Clancy, Diane Duane, Dr. Jeanette Epps, Jim Fitzpatrick, Steve Jackson, Ian MacDonald, Dr. Norah Patten, Afua Richardson, and Sana Takeda. Afua Richardson and Michael Scott hosted the Hugo Awards. James Bacon was convention chair.

One of the most unpopular things this year was the lines for panels. I have the impression this was the Convention Center's idea. There were some people who were discouraged by the lines, and so skipped panels. I was able to make most of the panels I wanted to see. The two panels I missed I missed for other reasons, such as being delayed elsewhere. There was a challenge going to the Point Square. It was about a half-mile away. If one were lucky, one could use the tram. I alternated between walking and the tram, and it worked out.

There was a press conference for the convention that was introduced by con chair James Bacon. After introducing the Guests of Honor, Bacon discussed the history of the bid. It started in 2011, and the first meeting at the convention center was on May 5, 2012. There are 700 volunteers working the convention. He was proud that Dr. Norah Patten, an Irish aerospace engineer and astronaut candidate was a guest of honor, and that a play by Irish playwright Rosaleen McDonagh would be performed at the con. At last count there were about 6,000 members, 1,000 of whom were Irish, 1,000 of whom were at their first Worldcon, and 1,200 of which were supporting members. The original plan was for 3,000 members. This was why the con acquired space at Point Square. Bacon hoped the con calculated the capacity right. They stopped selling memberships in August. The con had a 600 square meter bar for people to go and relax. Bacon was proud to host the first Irish Worldcon, and the con got great support from the local government. The con had 4,500 members from outside Ireland, representing 64 countries. Bacon would be attending Titancon, Eurocon 2019, in Belfast the next week. He left to go run the con, and the Guests of Honor took center stage. Diane Duane had been to 15 Worldcons, though. since moving to Ireland, it had been hard to go recently. She liked having the Worldcon in her own backyard and in her adopted city. Ginjer Buchanan, first Worldcon was in 1968, and she is happy to be in Ireland, since her paternal grandfather was from Dublin. Ian MacDonald is from Belfast, and he grew up with many of the con runners. Mary Burns first Worldcon was in 1967. Her great grandparents were Irish, and she was looking forward to the con. Bill Burns was at the 1967 Worldcon, but he did not meet Mary. He took a tour of the U.S. on a Greyhound bus before the con. He met Mary in 1970 at the Worldcon in Heidelberg, Germany. They honeymooned at next year's Worldcon in Boston. Steve Jackson planned to do several gaming sessions at the con. He had been going to Worldcons since he could travel on his own. It is the big gathering of the tribes, he said. The guests were asked when they encountered Fandom. Buchanan was in club at grad school and read about Fandom in Judith Merrill's Best of Year series. Duane learned of cons in New York and attended Lunacon and *Star Trek* conventions. She would be writing for *Star Trek* within 10 years. She said the friendships you make in Fandom last a long time and even if you leave for a while you usually come back. Jackson saw posters for cons in college and his father was an *Analogue* reader. He did local cons and went to Worldcon in

Miami Beach. Suncon, as it was called, had problems, like rain in the art show. Duane got hit by a dolphin while swimming at night and wrote about it. The group said that the worst con stories are shared. MacDonald said there were fans in Belfast and his first con was Unicon in Belfast. His First Worldcon was in 1995 in Glasgow. Mary Burns' library in Oregon only had 3 SF books to start with, and later expanded to 100. She was on the waiting list for new SF books. She went to the 1968 Wordcon in Oakland that occurred during the riots in Berkeley. She could smell the tear gas at the con. Bill Burns read a lot of British juvenile fiction and American paperbacks and magazines. Through the magazines, he read 2 parts of *Starship Troopers*. He joined the British Science Fiction Association (BSFA) through ads in *New Worlds*. He went to the 1965 Worldcon in London and showed some film parodies he made. He also attended the 1965 Eastercon, Britain's national convention, and has not missed one since. He was a proofreader for the fanzine *Alien*. MacDonald noted many SF film productions come to Ireland for the tax breaks, and that Belfast fans go way back. Duane pointed out how literary Ireland is. It has produced more Nobel-winning writers than any other country, and Irish writers are respected. Buchanan has been to the Irish Writer's Museum, and she said it has gotten bigger over the years. MacDonald noted there is a pecking order for writers in Ireland, with poets on the top. The guests were asked by *Starburst* if Worldcon belongs to the world. Buchanan said yes since, Worldcons been outside the U.S. more often in the last few years, and this year and next would have back to back non-U.S. Worldcons. Duane thinks this is due to the fact airfares are dropping and more people are willing to put non-U.S. bids together. Bill Burns explained that Worldcon got its name since the first one was held in New York at the same time as the World's Fair. The first one outside the U.S. was in 1956 in London.

Heidi Lyshol (moderator), Jukka Särkijärvi, Robert Silverberg, and Jo Walton had a **Retro Hugos Discussion**. Särkijärvi does the Hugo panel for Fincon. Walton did a series of articles on the history of the Hugo and that was made into a book which was a 2019 Hugo finalist. Silverberg is the only living winner of a Retro Hugo. He won the Best Fan Writer Hugo for 1950. Silverberg did not deserve it, but he accepted it anyway. He accepted for all the Hugos he lost. The Retro Hugos went to the people who are remembered. Walton disapproves of the Retro Hugos. The nominations do not go to the people who had the attention of the voters of the time. *The Glass Bead Game*, and *Perelandra* would not have been nominated in 1944, since they were outside of the sight of fandom. Walton goes on to say that we cannot connect with the mindset of those in the past and the Retro Hugos cheapen the Hugos. Walton does like the idea of looking back at older work. Lyshol noted that Henry Kuttner, C.L. Moore, and Fritz Leiber got multiple nominations. Silverberg was surprised that A.E. van Vogt only got one nomination, since he was very popular at the time. Walton liked the novella "Clash by Night" by Kuttner and Moore. Kuttner died very young, and the agent in charge of his work charged high fees for reprints. When Silverberg edited anthologies, he wanted to buy a Kuttner story, but the price was too high. In recent years Kuttner and Moore have been making a comeback, and their novelette "Mimsy Were the Borogoves" was made into a film a few years back. Särkijärvi noted World War II would have affected the ballot. Walton noted that the war was part of many of the stories. *The Little Prince* was not translated into English at the time, and *The Glass Bead Game* was published in Switzerland and had limited reach at the time. *Earth's Last Citadel* was not published in a pulp but in *Argosy*. If there was a

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## Letters of Comment

1706-24 Eva Rd.  
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December 3, 2019

Dear OASFiSians:

Thank you for the October and November Event Horizons, sorry for delay. Comments on issues 382 and 383 commence with the new paragraph.

382... You always have so many conventions in your part of Florida, and so many interesting guests. Mia Farrow??? Interesting. For some, the conventions are a decent source of income while the agent is still looking for some work for them, while they are also a way to stay in the public eye, either in times of work drought, and even into retirement.

*I know Mia Farrow did some work with children with the UN. She maybe semi-retire. She was invited to Spooky Empire due to **Rosemary's Baby**.*

Wish we'd been able to get to the Dublin Worldcon. Non-Europeans thought that lining up was a sign they weren't in a democratic country? Ridiculous. From what I gathered here, it was a sign that some panels were popular, but the Dublin Convention Centre couldn't hold as many people as the Dublin Worldcon got. I gather that is a common complaint about European convention centres, that they may not be big enough for a convention that fits well into North American convention centres.

*My references to lines was from David Sedaris's **Santaland Diaries**. Sedaris worked as an elf at Macy's and had to wrangle the line to Santa and made the comment on lines.*

383... I have never been to a NASFiC, and over the years, they have truly turned into a US National convention. I am not sure I would want to go to a convention that had such a militaristic presence. The Trimbles are old friends of ours, and we visited with them as we were going to L.A.Con in 1984. We met them at a convention in Ottawa in 1983. True, **Discovery** is made in Canada, but they are changing location of shooting. CBS Canada has set up a large studio complex not far from where we live, and it's in Mississauga. The first two seasons of Discovery were shot at Pinewood Studios on Toronto's eastern waterfront, so third season should be in Mississauga.

The costumes are always good. Are there any from your part of Florida planning to go to Montréal next March for CostumeCon 38? We've been to the last two Canadian CostumeCons, in Toronto and nearby Mississauga, Ontario, but we just can't go to this one.

*I always wanted to checkout CostumeCon, but with the exception of Worldcon and NASFiC, I do not feel I can swing another out of state con.*

It is now December, and there are only so many shopping days left, so we'd like to wish all of you reading this fine clubzine the best Christmas and New Year's, and let's hope for much clarity and clear vision in the upcoming 2020.

Yours, Lloyd Penney.



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Worldcon at the time, most of the finalist would have been American. The first foreign finalist would not happen until 1963 with *Sylva* (French). Walton found it hard to find the novella *The Magic Bed-Knob or How to Become a Witch in Ten Easy Lessons*. Another finalist, “The Dream-Quest of Unknown Kadath” by H.P. Lovecraft was not easily accessible. Silverberg was surprised that there was only one finalist from *Unknown*, a very popular fantasy magazine at the time. These finalists do not reflect the readers of the time. Lyshol said people nominated writers not stories. Sometimes justice was done by the Retro Hugo, such as when “First Contact” by Murray Leinster won for 1946. Walton recommended reading some older works with your 12-year-old head. Walton read *The Glass Bead Game*. The first 100 pages are introduction that a SF fan would not need. After that the book becomes interesting. Särkijärvi noted some of the finalists have not aged well, like *The Glass Bead Game* and “The Halfling”. A woman does not show up in *The Glass Bead Game* until more than half-way through. Walton noted there was a woman enemy agent in “Clash by Night”. The nomination of *The Weapon Makers* by A.E. van Vogt, which advocated “Your right to be armed is your right to be free,” was ill-timed, coinciding with the number of mass shootings in the US in recent years. Silverberg thinks it is a bad idea to impose our morals to the stories of the past. The message in *The Weapon Makers* was appropriate in 1944. Lyshol said the instructions for voting for the Retro Hugos are not clear. Should we vote with a 1944 mindset? She also noted that only a small number vote for the Retro Hugos. Hugo Administrator Nicholas Whyte explained that there are not set instructions for voting and the voting numbers have remained the same for the last 3 Retro Hugos. Ben Yalow, who voted for the creation of the Retro Hugos, said he and others did not want specific instructions. Bruce Pelz, who helped create the Retro Hugos, hoped people would have voted with a past mindset, but he knew that would be difficult. Särkijärvi and Walton agreed that changing one’s mindset is difficult. Silverberg wondered if a story’s survivability makes it Hugo worthy. Walton in her Hugo column looked at how hard it was to find a Hugo-winning book. Science Fiction does better than other genres in keeping older work in print. Särkijärvi found copies of the magazines containing the short fiction finalists on archive.org. One must dig a little to find these older works. Walton predicted the winners in the fiction categories and was correct.

Chris M. Barkley (m), Rachel Coleman, Dan Moren, and Aliette de Bodard examined **Crime and Punishment in the Age of Superheroes**. Barkley stated that superheroes would not last long in our world. Their identities would not be secret for long and they would be hunted in places where it is illegal to wear a mask. De Bodard says France has laws like that and one must be able to produce an ID at all times there. Moren noted protestors wear masks, so it works in a crowd. There are costumed heroes in the U.S. who help people. Barkley notes policemen like to do their jobs. Coleman said the Charles Stross wrote about regulating superheroes. The heroes would be trained in laws of evidence and forensics. De Bodard noted that the film *Venom* seems to be a power fantasy. In the film a criminal is eaten. This seems extreme. Moran says most superhero stories are wish fulfillment, since justice is served. Barkley asked if Peter Parker is arrested, what is he charged with? Moren responded with assault, battery, and vigilantism. De Bodard says in France one can use force if one’s life is in danger. Barkley then asked if Peter Parker needed to convict the Rhino. Isn’t there ample evidence from eyewitness’ accounts or CCTV footage. An audience member asked about early release for supervillains. Moren proposed some ideas. The Catwoman could do

community service. Poison Ivy could reclaim natural spaces. Loki could learn how not to backstab and become a political consultant. An audience member asked about some of the ideas of regulating superheroes in *Captain America: Civil War*. Moren said there are no easy answers. There needs to be laws to set limits for superheroes, but with some flexibility. Coleman questioned the Sokovia accords. The UN or EU does not work that fast. Barkley argued that the circumstances could have accelerated the need for new laws. Moren said people like to see superheroes stick it to the man, like in *Iron Man II*. An audience member asked, “How do we imprison metas?” The way they are incarcerated in *The Flash* with a small cell and no exercise yard seems cruel. There seems to be no due process in some stories. De Bodard and Moren said the Arkham Asylum does not work, since many of the inmates escape all the time. Imprisonment in the real world can be a problematic issue. Moren says prisons must be humane. He also wonders if villains could ever be released. De Bodard brought up Dark Phoenix. She cannot be fixed and needs to be dealt with. An audience member brought up a book, *Superheroes and the Law*. The book points out that Batman works in the boundaries of the police. Moren mentioned that the heroes on *Arrow* were brought into the police work, and it did not work well. De Bodard said heroes could do other things besides fight crime. Coleman some could generate electric power. An audience member mentioned that heroes can go too far, like in story of Miracleman, or the Justice Lords (counterparts of Justice League in a universe where they took over humanity to save it). The idea of being above the law is a bad idea, according to De Bodard. An audience member asked about air traffic control in a superhero world. De Bodard thinks there would accidents. Heroes would need to file flight paths and there would be a need for an air traffic controller. Coleman sees superhero trackers like people who watch planes land and take off at airports. A public defender in the audience said there are no laws against vigilantism. In the U.S., there is the idea of a citizen’s arrest. Real policemen use this idea sometimes when they capture someone who is out of their jurisdiction. He went on to say it is only a crime to wear a mask during a crime. Another audience member asked about telepathically wiping the minds of criminals. Moren thinks it is a bad idea. De Bodard is for it if it is done with consent of the person being wiped. An audience member said to use incarcerated metahumans to save money. They could the save defense budget by employing the villains. De Bodard recommends investing in the government and designing the government systems well.

Leo Adams, A.T. Greenblat, Sarah Gulde (m), and Sam Hawke investigated **Liking Problematic Things**. Gulde asked the panel and the audience to mention things they find problematic. Gabriel Lorca, video games, fantasy writers, films from the 80s and 90s, Harrison Ford, *Star Trek*, *Ready Player One*, H.P. Lovecraft, *Ender’s Game*, *Lensman*, *The Mists of Avalon*, Poul Anderson, *Buffy the Vampire Slayer*, Robert A. Heinlein, *Game of Thrones*, Wagner, Harry Potter, *The Wheel of Time*, and Vic Mignogna were some the things that were mentioned. The panel was asked about liking things others find problematic. Adams reacts if the thing harms others. Greenblat said reevaluating things can be sad. Hawke gets a sinking feeling, and she is tempted to get defensive. One should listen to what the person who finds a thing you like problematic is saying. It is difficult to make space for other ideas. Greenblat tries not to put the same problematic things in her own work. She went on to say one should try to understand the problematic thing. One’s enjoyment may change. Adams said that it is worth to say something is problematic. It is difficult to say something one

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Dorothy Catherine (D.C.) Fontana

I do not know when I first came across D.C. Fontana. It may have been David Gerrold's *The World of Star Trek*, or from the many *Star Trek* reference materials I devoured years ago. I realized that she was one of the people that made *Star Trek* the force it became.

Fontana worked her way up in the TV industry, starting in typing pool of major studios and submitting scripts to television shows. After selling some scripts, she worked for Gene Roddenberry as a secretary. Knowing she was a writer, Roddenberry asked Fontana to write a script and she wrote "Charlie X", which became the second episode broadcast. She did another script, and after doing a re-write of "This Side of Paradise", Fontana became the story editor of *Star Trek*. She was story editor for the remainder of the first season and the whole second season. She developed the character of Spock with "This Side of Paradise", "Journey to Babel", and "Yesteryear" (animated series). In the third season, Fontana left her position but continued to submit scripts.

In a re-watch of the original series, I noticed something about the second season. The supporting characters (Scotty, Uhura, Sulu, Chapel, and Chekov) would get something significant to do in many of the episodes. Sulu and Chekov would banter at the helm in "Amok Time", "The Deadly Years", and "The Ultimate Computer". Uhura would explain the challenge of re-circuiting the communication board in the "Who Mourns for Adonais". In "Mirror, Mirror", Uhura got to decisively take out Marlena. Scotty overpowered one of the Kelvans by using large amounts of booze in "by Any Other Name". Chapel helped revive

an injured Mr. Spock in "A Private Little War". These scenes gave one some insight into those characters and it is why the fans wanted these characters in the films and in the novels. As story editor of the show, I suspect Fontana had a hand in this.

She became the associate producer on the animated *Star Trek*. She was able to get many writers from the original show to work on the project. Fontana was able to take advantage of what one could do with animation. No longer were there limits of a special effects or make up budget. Fontana said they were not writing a cartoon, but *Star Trek* in animated form. The show won *Star Trek's* first Emmy.

David Gerrold hired Fontana to write an episode of *Land of the Lost*. The story was "Elsewhen". In that episode, Holly Marshall meets a mysterious woman named Roni while her family were experimenting with a time portal in the Lost City of the Sleestaks. Roni helps Holly deal with a crisis that arises and there is an interesting twist. It was one of the best episodes of the whole series.

Fontana would help develop *Star Trek: The Next Generation*. She co-wrote the pilot "Encounter at Farpoint" with Roddenberry, and it would be a Hugo finalist. Sadly, she would leave the show, and I think the problems of *The Next Generation* stem from losing the wise voice of Fontana.

Other shows she wrote for were *The Big Valley*, *Bonanza*, *Six Million Dollar Man*, *The Waltons*, *Dallas*, *He-Man and the Masters of the Universe*, *War of the Worlds* (1987), and *Babylon 5*. She was teaching writing at the American Film Institute at the time of her death.

Live Long and Prosper.



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likes is a problem. They went on to suggest making room for discussion. The panel was asked how to tell a friend something they like is problematic. Hawke practices with her partner. Adams asked if mentioning the issue is best at this time, and they rely on other people to talk about it. Greenblat would try to point out the problematic element. Hawke said it was OK to like problematic things if one is aware of the of the problem. The panel was asked how they like problematic things. Hawke identifies the flaws. Greenblat learns to recognize the problem, talk about it, and write better stories. Adams would communicate with the creator. Gulde recommends not giving money to works one finds problematic. The panel was asked when one quits a problematic thing. Greenblat quits if the harm overshadows the joy. Adams said it is just a feeling and it is not a good feeling. Gulde uses her gut instinct. She also said to be nice to your friends and do not devalue their feelings. Adams said that what some find not representative of their group, others may find representative. In an episode of *Star Trek: Deepspace Nine*, a disabled person was represented that did not reflect Adams, but it was known others may see themselves in that character. Greenblat say she tries not to repeat mistakes of the past in her own work. Hawke hesitates to recommend older works, and instead recommends more recent work. She said one is going to mess up, and one should try to take it well. Audience member John Sloan said that one should inform others about the problem, and we must be brave discussing the work, and nothing is perfect. Gulde said there are some things you do not have to tolerate. An audience brought up her love of David Bowie and *Labyrinth*. She knows there are things that are problematic with Bowie. He is still important to her, and she needed the space to grieve. The panel was asked how to give space. Greenblat said to say "thank you" to person who informs you about the problems, and do not have an argument. Adams said to explain the problem, give people time to process, and be nice. An audience member asked how to deal. Greenblatt said social media can add perspective. Adams said to ask for media done right, and that one should listen to people. Hawke said to be kind to yourself, and different interpretations of a work can be valid. Adams said if there is something that you can relate to in a problematic work, that is good. What is needed is more portrayals of marginalized groups. Greenblat said one must be ready to talk and listen. Shutting down communication can be toxic. Hawke said to cut someone off is a judgement call, and is not the best thing.

Ginjer Buchanan, John Coxon (m), Simon Green, Dan Moren, and Mari Ness discussed **DC: TV vs Film**. The panel was asked their most - and least-favorites of the DC shows. *Legends of Tomorrow*, *The Flash*, and *Arrow* were among the favorites. Least favorites included *Doom Patrol*, *Arrow*, and *The Flash*. Mari Ness liked seasons 3 and four of *Legends of Tomorrow*, and season 1 of *The Flash*. Coxon thought *Legends of Tomorrow*'s first season was bad. The show became more comedic, and it does time-travel well. He went on to say anything with Hawkman is trash. The panel was asked about their favorite and least favorite DC films. *Wonder Woman* and *Aquaman* were the favorites. *Batman v. Superman: Dawn of Justice*, *Justice League*, and any recent film with *Superman* are the least favorites. Mari Ness says Superman should be fun. Moren felt that Henry Cavil got bad scripts to work from. Buchanan said that the film makers were tone-deaf with Superman, and this is seen with Jonathan Kent's death scene in *Man of Steel*. Coxon thought the *Suicide Squad* was a worse film. Ness said that *Arrow* was going to have the Suicide Squad in it, but they were taken away from the show to make the film. This disrupted the plans for the season, and it was done to make a bad film. The

panel was asked what *Wonder Woman* did right. Buchanan thought it was good war film, with real-world resonance. Moren said it had heart and humor. Ness said the film had a likeable character. The panel was asked if *Wonder Woman* was as good as the best of the Marvel Cinematic Universe (MCU). Moren said the some MCU films are better and more rewatchable. Buchanan thought it was better than *Captain America: The First Avenger*. She went on to say the MCU is really a long novel and what the MCU film makers achieved is brilliant. Green said the MCU gets the mix of drama and humor right. Ness would rate *Wonder Woman* in the middle of the MCU films. She thinks the MCU and the DC Shows are better at fight scenes. Ness also believes the DC films are too serious. Coxon asked if the tone of the films reflects what Christopher Nolan did with the Batman film trilogy. He thinks the film makers saw the success of Nolan's films and used the same tone with the following DC films. That tone was not right for Superman. Moren said the film makers missed the point of what made the Nolan films successful. Ness explained that *Arrow* started with a darker tone but changed the tone as time went on, and the DC films stayed dark. Buchanan said Batman is supposed to be dark, but the whole DC universe is not dark. The success of the DC shows are because they are relatable and have diverse characters according to Moren. Green thought the character of Captain Cold on *The Flash* and *Legends of Tomorrow* was attempt to an make a character like Avon from *Blake's 7* and it missed. Buchanan mentioned she heard Damien Darhk is coming back Moren said for the villains to work they need to be flamboyant. Coxon brought up the that in Green Lantern film, he did like that it showed Hal Jordan creating complicated constructs with his ring. An audience member asked about *Gotham*. Moren felt the first season of *Gotham* was bad, and the show went bananas in the second season and kept going insane. He went along for the crazy ride. An audience member asked what course correction DC can take with the films. Ness pointed out that ATT bought out Time Warner and this will lead to changes to films after *The Joker*. Moren noted DC rushed to make its film universe, while Marvel took its time. An audience member brought up the DC Animated shows and films. Green liked the *Suicide Squad* animated film. Buchanan liked *Batman Beyond*. Moren feels *Batman: The Animated Series* is the best adaption ever and likes *Young Justice*. Coxon did not like that the animated *The Dark Knight Returns* did not have a voiceover. Ness thinks *Teen Titans GO* is great for the kids. An audience member asked what the panel would like to see next. Ness would like a good Green Lantern film. Coxon would like to see a Green Lantern in the Justice League films and is looking forward to *Batwoman* and wants more **SHAZAM!**. Green would like to see a Legion of Superheroes adapted. An audience member asked about *Black Lightning*. Ness said the show is separate from the *Arrow* universe, though the show will be in the *Crisis on Infinite Earths* crossover coming up. She liked the first season and the main villain, Tobias Whale. Moren thinks the show is a good family drama.

Christopher Davis (m), Meg Frank, fromankyra, Gérard Kraus, and Liekinloimu discussed **The Future of Organized Fandom**. Liekinloimu has been in fandom since 2003. Dublin is fromankyra's second Worldcon and she has been in fandom since 2014. Kraus is the head of Luxemburg's SF club and helped organize the Luxemburg SF con. The panel was asked about the changes in fandom. Kraus said that social media gets a lot of attention, but fandom used to make connections person to person. fromankyra finds that fandom is at the same time more generalized and federated. Liekinloimu left fandom for a while

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# Dublin in 2019: An Irish Worldcon Opening Ceremonies



Top Row (left to right): Con Chair James Bacon, Members of Firedoor Theater performing a play,  
Bottom: Guests of Honor (left to right)- Ginjer Buchanan, Bill Burns, Mary Burns, Dame Jocelyn Bell Burnell, Maeve Clancy, Afua Richardson, Steve Jackson, Sana Takeda, Ian MacDonald, and Diane Duane



(Continued from page 8)

for family reasons, and she saw a lot of changes when she came back. There were different Internet platforms that were being used. People were more connected before; now they are more fractured. People are all over the Internet, and this makes harder to connect. Frank said email changed organizing Worldcons. Using technology like Facetime can bring an out-of-town author to a discussion at a local club meeting. Frank lived in Japan during the 2014 Worldcon, and maintaining communication with her friends using technology, she would also watch shows and films online at the same. Frank went on to say that the way we communicate now allows us to have basic discussion on topics online. The more advanced discussions can be done in person at a convention. Liekinloimu says finding the people to have the discussion can be challenge. People move around a lot on online on social media. fromankyra said the conversations need to be moderated. Kraus said free use of social media has fragmented communities. Big groups break up to form micro groups and this can create enemies with the other communities. These new communities isolated themselves. Kruas says we should all be inclusive. We should all be fans. Kruas said that it is easy to meet in Luxemburg due to the country's size. They often meet in the middle of the country. They use communication tools to alert people about films and books that are coming out. Frank explained that moderation takes a lot of work. She went on to say that big groups can be intimidating, and smaller ones can feel safer. Frank explained the history of New York fandom. Due to fights in the 1950s New York fans lost their spaces and now New York is too expensive. Liekinloimu said the Internet can help one find groups with similar interests and the groups do not ridicule. fromankyra said Twitter allows one to create cluster communities. Frank has never felt alone since all her fandoms are online. fromankyra found it hard to find fans locally, but she made connections on the Archive of Our Own (AO3) website. Davis agrees that some fandoms can find people online. Frank said that SF has taken over the world. Davis said it is harder to walk away from fandom now. When he moved from Boston, he was still able to hear about all the issues in the area. Frank said we all need to get away from it all sometimes. fromankyra said crossing over to other fandoms can cause problems. Groups can get dragged into another group's issues. Liekinloimu has a fannish persona for fannish spaces, so she can walk away from it easily if she needs to. fromankyra said people are starting to use their real names more, but they may be going back to aliases. The panel was asked what they would like to see in fandom. Frank would like to some cons go away from the nonprofit model, and they should pay those in key roles. This may help avoid unprofessional incidents, though she does not want fan-run cons to go to the excesses seen at for-profit cons. Fandom needs to be more professional and have better standards. Liekinloimu would like an easier way for to connect with people with similar interests. She also wants a way to search for fan art which is all over the place and too hard to find what one wants. fromankyra would like an easier way for new fans to find fandom and cons. Some potential new fans have limited funds and do not know anyone in fandom. Davis found out about a con at college from his dormmate. There needs to be a better way to inform. Kruas wants to get rid of trolls. Frank wants groups to look towards the future. Where will the group be? What does fandom look like? The Boston con Arisia has a survey plan for 5 years. Davis had the idea of panelists asking the audience ahead of time what they want to discuss during the panel or recommend "advance reading" for the panel. fromankyra noted that at a university society they write emails about an event, so they have references for future events. Davis encourages con organizers to write

"lessons learn" after the con. Davis said cons should avoid repeating old mistakes and making new ones.

Ellen Klages and Dave Rudden hosted the **Opening Ceremonies, featuring the Retro Hugos**. James Bacon addressed the membership. He welcomed the members and said today they are all Irish. The con has opened its hearts and doors to the world. Ireland is the land of myth and stories, as seen in the works of Stoker, Wilde, and McCardle. Irish culture and art have inspired art all over the world. The convention is a gathering to share tales as a community. Bacon encouraged the members to enjoy the fellowship. He thanked the sponsors, the site, and the volunteers, and gave the convention to order. Klages and Rudden took over. Since 64 nations were represented at the conventions Klages and Rudden said "Hello" in various languages. Then they introduced the Guests of Honor. After a quick lesson in the Irish language, with prizes, they introduced the Firedoor Theater group. They performed a short play about magical Ireland on Halloween. The fan awards were then given out. Klages gave a brief explanation of the awards. Going Under Fan Fund (GUFF) delegate, Simon Litten, gave the Big Heart Award to Alice Lawson. Lawson thanked the audience and warned heads will roll. Trans-Atlantic Fan Fund (TAFF) delegate, Geri Sullivan gave the First Fandom Hall of Fame Award to Ray Faraday Nelson. Nelson went to the 1939 World's Fair and became a fan. He wore a propeller beanie since high school and that became a symbol of fandom. As a writer, Nelson wrote "Eight O'Clock in the Morning" which inspired the cult classic film *They Live*. The award was given posthumously to Bob Shaw, James White, and Walt Willis, all known as the "Belfast Triangle". Willis and White met on August 26, 1947. They would edit the fanzine *Slant*. Bob Shaw would join them to publish the fanzine *Hyphen*. Willis and Shaw would write "The Enchanted Duplicator". James White's daughter accepted the award. Earl Korshak, who attended the first 15 Worldcons, presented the Sam Moskowitz Archive Award. It went to historian Bradford Lyau. Lyau went to a Worldcon and discovered its history. He thanked Sam Moskowitz and Forry Ackerman for their friendship. He said there is an old saying "It is a proud and lonely thing to be a fan." Lyau feels proud now. The featured artists were then introduced. Dr. Eleanor Wheeler presented the base for 1944 Reto Hugos. Klages set the stage for the 1944 Hugos, at a time she said writers were working for 1¢ or 2¢ a word. The Guests of Honor presented the awards. Geri Sullivan, Ben Yalow, Helen Montgomery, Simon Litten, Bobbie Armbruster, Marjorie Smith, Patrick Nielsen-Hayden, and John Campbell Hammond (grandson of John W. Campbell) were some of the acceptors for the winners. The envelopes were a bit of challenge for the presenters to open. Diane Duane brought a knife for her presentation. Nielsen-Hayden accepted for Fritz Leiber for his Best Novel win for *Conjure Wife*. Nielsen sent thanks from Leiber's agents, and said he published the story 3 times. He encouraged the audience to read more Lieber. There was a performance of the Songs in the Key of D Choir after the awards. Klages and Rudden gave some advice to the audience. Some of this included "don't ask for an autograph in the bathroom", "hydrate", "shower", and "don't pitch stories ideas in the elevator". The ceremonies ended with a video of the base of 2019 Hugo.

**The Art of Sana Takeda** started with slide-show samples of Takeda's art. Takeda did not want to draw robots, but she drew them eventually. Takeda faces what she is not good at. She encourages others to paint what they do not expect, and not to limit oneself to the areas one loves. Takeda was born in Japan, and grew up with manga and anime, including the work of

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## Dublin in 2019: An Irish Worldcon 1944 Retro-Hugos



Top Row: Dr. Eleanor Wheeler, designer of the 1944 Retro Hugo, the 1944 Retro Hugo, Earl Korshak presenting the Sam Moskowitz Archive Award, John Campbell Hammond accepting the Best Editor Retro Hugo for his grandfather John W. Campbell Jr..

Bottom Row: Opening Ceremonies' and Retro Hugos' hosts Ellen Klages and Dave Rudden, Patrick Nielsen-Hayden accepting the Best Novel Retro Hugo for Fritz Leiber's *The Conjuror's Wife*



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Hayao Miyazaki. She loves the Japanese countryside. Takeda was bed ridden at 7, and she had to stare at the ceiling. Now she hates to look at the ceiling. Due to eye problems, she cannot trust what she sees. She makes art from the inside. Takeda advises us to go back to our roots and improve if necessary. She once waited 2 years for a reply on her art. One never knows when the seeds of one's art will see a sprout. Takeda first collaborated with Marjorie Liu on *X-23* for Marvel. The comic was cancelled, and Takeda needed a breakthrough in style. She contacted Liu and got a new project from her. It would combine gods, yokai (Japanese demons), kaiju, cats, war, art deco, and other ideas. She would make the posters for the presentation. Takeda did not know where to start. Combining the ideas was a challenge. Yokai are spiritual creatures, and kaiju are physical monsters. She put her own fear in the work. Takeda said one never knows how important feelings are. One must get to know about oneself. Creativity is born in everyone. She recommends polishing the power of imagination before technique. There is no need to mimic anyone. She did sketches and the project became *Monstress*. Takeda thought the first issue may be the last. She was totally committed to *Monstress*. She tried to meet her expectations. She hoped her talk inspires creativity in others. The Hugo and Eisner awards were wonderful, and they have helped Takeda meet the audience. She was asked what her favorite medium is. Her professional work is digital. She does use watercolors as a hobby. She is interested in traditional Japanese arts and crafts and is interested in lacquer. Someone asked if there was an artistic reason for the art deco style in *Monstress*. She said it was Marjorie Liu's idea. She was asked what tools she uses in her art. It was difficult to explain, she showed how she did art for *X-23*. Takeda does multiple layers of the picture in color. There is no order or process to finish the art. Takeda recommends that new artists make art any way they like. Takeda works on her art until the last minute, and modifying it until it is right.

Carl Lundberg conducted the **GOH Interview: Steve Jackson**. Though he played chess in high school, Jackson did not come across organized gaming until college. Jackson had a dual major at Rice in biology and political science, and he was planning on being an attorney. At that time, war gaming was very popular. He saw an ad in the school paper looking for a zine editor for a company called Metagaming. Jackson did not get the job because he was too qualified. He worked at Metagaming doing game development. Jackson supervised play testing, and he made sure the games work. Jackson was a member the Society for Creative Anachronism at that time to research medieval weaponry. The first game he developed was *Monster, Monster*, designed by Ken St. Andre. In the game, the monsters come out of the dungeons and went into the towns. Jackson left Metagaming over creative differences. He started his own company, Steve Jackson Games, in 1980. He went on his own to do games the way he wanted to do them. Jackson started with small releases, with the game coming in zip lock bags. At this time Jackson developed *Raid on Iran*, *Car Wars*, and *GURPS*. This was a crazy time, but he did have a social life. In 1982, Jackson was inducted to Origins Hall of Fame. It was a great validation of his work, but it did not affect the sales. The 1980s was an exhilarating time. Now the conventions are bigger and more organized, and new demographics are coming into gaming. Jackson created the ***Generic Universal Role-Playing System (GURPS)***, a system that lets the players tell their own story. *GURPS* can cover any game or altercation and allows for cross genre combination. His confidence level for *GURPS* was high, and the players loved it. Jackson's game *Hot Lead*, a *GURPS* for miniature gaming, he could not get to work, and was never

finished. Jackson was not affected by the ***Dungeons and Dragons***/Satanic panic. Michael Stackpole fought against it. Stackpole found most of the stories related to the panic were made up. Jackson explained why his company was raided by U.S. Secret Service in March 1990. Someone hacked into Southern Bell's computer system and bragged about it. The FBI did not investigate, but the Secret Service did. An employee of Jackson ran a Bulletin Board System (BBS) where one of the documents from Southern Bell was posted. The Secret Service took the computers for the BBS, his employee's computers, and ***GURPS Cyberpunk***. The Secret Service thought ***GURPS Cyberpunk*** was a handbook for hacking. The Secret Service did not give any of confiscated material back. This was a setback, and Jackson had to lay off half of his staff. The Electronic Frontier Foundation helped him: they filed a suit against the Secret Service. The judge was on their side and they won on two of the three counts. The outcome of the third count may go to the Supreme Court. Jackson said, "He loves his country, but fears his government." Details on the raid are covered in Bruce Sterling's ***Hacker Crackdown. Illuminati*** became a collectable card game. Jackson did not see a future in card games, and almost did not do it, but his staff convinced him otherwise. It was a good decision, since it was a success and now there is a multiplayer computer game version of it in the works. ***Munchkin*** was an unexpected success. There have 30 press runs, and it is still selling. USAopoly got the rights to make ***Munchkin*** spin-offs based on other properties, like Marvel characters. As a CEO, Jackson is now semi-retired and has time for hobbies like gardening, Legos, and dinosaurs. Jackson wants to expand into computer gaming. A new ***Car Wars*** computer game is in the works. The computer game based on ***Ogre*** can be found on Steam (a gaming website). Jackson is proud to produce games that he loves, and to make an honest living with games. If he could change anything, it would be to know more about programming computers. Lundberg asked Jackson some random questions. His least favorite word is "can't". He likes pretty flowers, bugs, and pretty women. He hates stupidity, greed and dirt. He likes the noise of clinking coins. He does not like the sound of unexplained running water. This is due his experience with a flood. He lost a lot of stuff because of it. Jackson recommends that people find a third player for ***Munchkin***, though five is optimal number. Jackson recently got the rights back to ***Fantasy Trip***, game he created at Metagaming, due to U.S. copyright law. He wants to do more ***Fantasy Trip***, and he is working on it. Someone asked about ***Transhuman Space***. There are no plans for new material, but Jackson would like to see it turned into a film. Jackson said a successful game must go viral. People must want to show the game to others, and they play it with them. Jackson plays ***Terraforming on Mars***. He also likes to play ***Century*** (gold edition) and ***Root***. He would also like to see film adaptations of ***Munchkin*** and ***Car Wars***.

Mur Lafferty, Claire Rousseau, Juan Sanmiguel, and Gary K. Wolfe (m) had the **Hugo Finalists Discussion: Best Novel**. The panel gave their thoughts on each of the novels. ***The Record of a Spaceborn Few*** by Becky Chambers is the third book of the ***Wayfarer*** series. It explores topics of immigration and religion with a lighter touch, but with one gut-wrenching scene. ***The Revenant Gun*** by Yoon Ha Lee is the third novel in the ***Machineries of Empire*** series. The novel and the series are interesting, they felt, with a lot of fascinating if complicated concepts. It does have a very dense prose style that many readers may bounce of. ***The Calculating Stars*** by Mary Robinette Kowal is a prequel to "The Lady Astronaut Goes to Mars," which won the Hugo for novelette in 2014. It is considered historical science

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## Dublin in 2019: An Irish Worldcon Guests of Honor



Top to Bottom: Sana Takeda, Ginjer Buchanan and John R. Douglas, Carl Lundberg and Steve Jackson



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fiction, since it is set in an alternate history. The novel is not long, but it covers a lot. It deals with the “look how hard it is to be a woman” theme. The pacing is very good. The book also deals with mental challenges. There is a character dealing with anxiety. It conveys the impression of a wider world. Mur Lafferty felt may have told the story of the challenge too well since, it reflected challenges she has faced in her life. *Space Opera* by Catherynne M. Valente is stylistically like *The Hitch Hikers’ Guide to the Galaxy*. It deals with humanity trying to not come last in a Eurovision-like song contest in order to survive. It feels like you are drugs, in a good way, when you are reading it. Only two prior Hugo novels are humorous: *To Say Nothing of the Dog* by Connie Willis, and *Redshirts* by John Scalzi. *Trail of Lightning* by Rebecca Roanhorse is set in a post-apocalyptic world, and it is the first of a five-part series. It blends a post climate change world with the mythology of the indigenous people of the American Southwest. Like Kameron Hurley’s work, it is unapologetic in its violence. There is a strong character arc. *Spinning Silver* by Naomi Novik is set in a world like historical Eastern Europe. It is a surprisingly enjoyable lesson in microeconomics. The lead character takes over her father’s money-lending business. Since the main character and her family are Jewish there are elements of anti-Semitism present in the story. One panelist thought the book takes a current problem and making it into something you can punch. An audience member said *The Revenant Gun* was OK, but not as good as the first two books. Most of the plot threads were resolved in the last book. The third had a lot of fun call backs to the earlier books. *Pride and Prometheus* by John Kessel, *Blackfish City* by Sam J. Miller, and *Witchmark* by C.L. Polk were books the panel was surprised were not on the ballot. The panel and audience discussed the criteria for the awards. Does one vote for one’s favorites or does one vote for what will be remembered in 50 years? Are these books in the same arena of the prior winners? The Philadelphia Science Fiction Society have been discussing these issues for 39 years. Sadly, these discussions are not recorded. The panel recommended reading *An Informal History of the Hugos: A Personal Look Back at the Hugo Awards, 1953-2000* by Jo Walton, a Hugo finalist in its own right.

Marina Berlin, Mark Bernstein (m), Dr. Tony Keen, Olav Rokne, and Phoebe Wagner had the **Hugo Finalists Discussion: Best Dramatic Presentation**. The panel went over each finalist. Bernstein thought that *Annihilation* was a thought-provoking film. Berlin and Wagner thought nothing mattered in *Avengers: Infinity War*. Keen thought the outcome was a forgone conclusion and it is not one of the MCU’s best films. Bernstein thought the ending was depressing, though he liked the editing., Rokne thought the film was dreadful mess and it should not have been a finalist. The film was a standard “find a McGuffin” plot, visually uninteresting, and had too many characters. Rokne complained about the Hugo’s budgetary bias. Only two films this year were under \$20 million to make, *A Quiet Place* and *Sorry to Bother You*. Only 3 past finalists in the last 11 years were under \$5 million: *Moon*, *Get Out*, *Sorry to Bother You*. Rokne pointed out *Prospect* (eligible next year), *Predestination*, and *Endless* (budget \$20,000) are great examples of quality low-budget Science Fiction films. Wagner thought there was too much hype about *A Quiet Place*, and she questioned aspects of the film. Rokne thought the film used the medium to tell a story. The panel discussed *Sorry to Bother You*. The film is pro-worker, and it shows the power of unions and collective action. It is funny, and it has a Science Fiction twist towards the end. Wagner thought it was interesting that there were two films last year dealing with the idea of white voice,

*Sorry to Bother You* and *BlacKkKlansman*. Bernstein thought it was an original and insane film with something to say. There was an audience member who worked on the film. Rokne asked her to give Boots Riley, the director, a big hug. Berlin found *Black Panther* was a unique film that is a cultural phenomenon. Keen thought it was important that it found an audience. Wagner loved Eric Killmonger. Rokne pointed out that half of the finalists focuses on people of color. It did bother him that Wakanda was a monarchy utopia, since there are only 7 absolute monarchies in the world. The comic presents a more democratic Wakanda. Wagner thought *Spider-Man: Into the Spiderverse* was excellent story. Rokne said it was great from beginning to end. Keen said last year was a great in animation with *Spider-Man: Into the Spiderverse*, *Ralph Breaks the Internet*, *Incredibles 2*, and *Isle of Dogs*. Keen liked that the film is steeped in Spider-Man lore and that it features Peter Porker. Berlin thought bit was a layered film for all ages. Berlin, Wagner, and Rokne thought that *Prospect* was the biggest omission from last year. Bernstein thought it was *Incredibles 2*. Rokne thought *Upgrade* should have been on the ballot. For short form, each panelist thought a different finalist was the best. The only one not selected was *The Good Place* – “Jeremy Bearimy”. Rokne thought an episode of *Westworld* which showed the point of view of an indigenous people should have been on the ballot. Berlin noted that *Doctor Who* – “Demons of the Punjab” covered a rarely-discussed part of British history. Bernstein said that *Doctor Who* is dealing with history in a new way. The episodes were co-written by members of the communities involved in the story. Bernstein also said *The Good Place* is a remarkable show. There are great performances and he encouraged people to see it. Wagner says people need to see more Janell Monáe, the artist behind *Dirty Computer*. Works that should have been on the ballot, according to panelists, were *Counterpart*, the Apollo 11 documentary that used real space footage, and episodes of *She Ra: Princesses of Power*.

John R. Douglas (Buchanan’s husband) was interviewer for **GOH Interview: Ginjer Buchanan**. Buchanan’s birth name is Mary Esther Buchanan. She went to school with other Marys. She did not like her name, since there was no diminutive form of it, so she dyed her hair red and called herself Ginjer. Only her family and old school friends call her by her birth name. Her mother had an issue with the change, but Buchanan got support from her grandmother. She does not know when she started reading. Buchanan does remember reading children’s books at her grandmother’s house, and she was reading by kindergarten. She went to a parochial university in Pittsburg. Priests ran the school, and it was designed to give an education to children of blue-collar workers. She planned to follow in the footsteps of her aunt and go into teaching. Between sophomore and junior year, she worked at children’s institution, a place that took in endangered children before the foster care system was established. After that, she decided to major in social work with minors in religion and psychology. She had to maintain a B average, so no social life. She did read a lot at the time. Buchanan’s first job was at Kaufmann’s department store, in the book section. Buchanan took care of the Science Fiction books, and she could borrow books to read. She also read a lot of pornography, like the works of Henry Miller, during that time. She went to the Carnegie Library and checked out 10 books a week. She read a lot of fantasy, like C.S. Lewis, *Mary Poppins*, Edward Eager and a lot of horse books. Her first Science Fiction book was *Door Into Summer* by Robert Heinlein. She then read H.P. Lovecraft, Ray Bradbury, and Shirley Jackson. Buchanan’s favorite book was *Knightcastle* by Edward Eager. She worked as social worker for 2 years in Pennsylvania. She got a job at a

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# Dublin in 2019: An Irish Worldcon Guests of Honor



Top to Bottom: John Scalzi and Diane Duane, Peadar Ó Gullín and Ian MacDonal, Bill and Mary Burns and Geri Sullivan, Dr. Norah Patten and Dame Jocelyn Bell Burnell (left), Jim Fitzpatrick (right)



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Catholic agency for 13 years in New York. Buchanan supervised social workers, but she did not go into the field herself. She joined the West Pennsylvania SF Association connected with Carnegie Tech. She found out about the club from a friend at Kaufmann's. She knew about fandom from Judith Merrill's reports in her *Best of the Year* anthologies. She went to Disclave, a Washington area convention, did some fanzine writing, and ran a local con for a few years. In New York, Buchanan did more fan writing, and many of her fanzines were the con's exhibits. She was a pioneer in feminist fan writing. She wrote a report on Disclave called "I Have No Sleep and I Must Giggle", a play on Harlan Ellison's "I Have No Mouth and I Must Scream". Ellison liked the report and Robert Silverberg, thought it was the greatest con report ever. Buchanan wrote a column of what she would do if she won a Hugo. Buchanan would write a list, or she would turn into a koala. Some fans wanted to nominate her for Best Dramatic Presentation. This was a prank to protest the Best Dramatic Presentation Hugo. Buchanan met her husband at party, and she got married in 1975. David Hartwell got her husband a job in publishing. Through Hartwell she knew Beth Meacham. Publisher Tom Doherty hired Beth Meacham, and she recommended Buchanan replace her at Pocket Books. Buchanan did freelance editing for the SF Book Club and Pocket's *Star Trek* novels. She was hard-pressed to say what her favorite books are. She did like Kathleen Windsor's *Forever Amber*, and Dorothy Sayers novels. Once, on a trip to Britain, she and her husband went to Portmarion (where *The Prisoner* was filmed), and the site where Sayers' Lord Peter Whimsey proposed to Harriet Vane. Her husband re-proposed to her there. She also liked *Island Stallion Races* by Walter Farley. An audience member asked about the role of editors and self-published works. She thinks everyone needs to be edited, though some self-published writers have good groups and beta readers. Her favorites Science Fiction writers are Mark Lawrence (*Prince of Thorns*), Charles Stross, Al Reynolds, and Katherine Atherton (*Life After Life*). She could not read Science Fiction for pleasure since it was her job for 30 years. She does like getting books from Little Free Libraries. She likes cozy mysteries and goes to that genre's con. She recommends to new Science Fiction fans to come to cons and find their niche. Buchanan thanked her husband, Robert Silverberg, and her friends in the audience.

John Scalzi conducted GOH Talk: A Fireside Talk with Diane Duane. This was going to be a more informal chat between Duane and Scalzi. Scalzi said before the start, when people are in their teens, they want to be grown-ups; in their twenties they are asking what they are doing; in their 30s everything is wrong; and in their 40s they want to do it all yourself. Scalzi and Duane have known each for 10 years, but just met a few days ago. Duane collects shawls. She was wearing one with astronaut cats. After her first book sale, she bought a \$350 shawl with a tiger head on it. Sometimes the patterns of the shawls are discontinued, and they go up in value, and on occasion the pattern is brought back. A woman bought a house selling shawls. Scalzi used the money from his first advance to buy the cover of his novel, *Old Man's War*. Artist Donato Giancalo was paid \$6,000 for the art, and Scalzi bought it for \$3,000. Duane thanked her fans for helping her not be being evicted. Writers can call on fans during times of need. Duane explained "Serling's Law" coined by Rod Serling. Writing for Hollywood is like putting sensitive parts of your body in a grinder. When they turn the grinder, they give you \$1,000. Hollywood gets you when you need that money. Writers need to space out big payouts. After taxes and other expenses, there is enough for basic sustenance for a few years. Creative people need to get agents and managers to

help them with money. Agents will tell when to come up with a book, or to slow down. Until social media was invented, it was hard to pull together different fandoms. There is con devoted to Duane's *Wizard* series. She goes to it, and it is terrifying having all that attention focused on her. Can one live up to the fan's expectations? Terry Pratchett felt overwhelmed by the *Discworld* convention. Events can be overwhelming, and some people can be clingy. Duane brings her husband to help deal with these situations. They then talked about John's wife, Kristine. Scalzi talked about meeting his wife for the first time. They were at a bar when Scalzi was a film critic. She said they would dance, and they did. Duane met her husband, Peter Morwood, at con in Glasgow when he was engaged to some else. They met again during the book tour for *Spock's World*, when he was no longer engaged. They then talked about Russian folklore and making airline connections. At UFP (a Trek con) after getting even with David Gerrold over a prank he played on Duane, they connected. It was good to marry another writer. They understand the life of a working writer. They each have a floor of the house, respect each other's space, and talk at mealtimes. Scalzi likes to work out stories in the shower, where his mind can wander. Duane knows of a great hot spring resort in Switzerland. She plans to relocate to Europe in the future. There is place in Europe where you can breakfast in Switzerland, lunch in France, have dinner in Germany, and be home by bedtime. Bad punctuation and horrible pronouns get on Duane nerves. Scalzi says audiobooks have changed his writing a bit. Duane thinks Gene Wolfe can get away with big words, but one should use small words instead and place important words at the end of the sentence. Duane was a nurse who went into writing thanks to help from David Gerrold. Duane wrote at age 8 in crayon. She did not at the time how writers wrote the text so small to fit in books. When she told David Gerrold she going to be a writer, he replied "Oh no, not another one." Duane thought she would show him. She was asked about her work in *Star Trek*. She explained that all television stories trump book stories. Michael Reaves was trying to pitch a story to *Star Trek: The Next Generation* that was similar to Duane's Trek novel *The Wounded Sky*. He invited her to collaborate and pitch with him. Duane was nervous, but she found the production staff welcoming. She and Reaves did the first draft and the staff did rewrite. What did they not know there was a change with the writing staff and new producers wrote the final draft. There were only two parts of their script, "Where No One Has Gone Before", that made the produced show. One was the scene where Picard sees his mother, and the other was the scene where Picard walks into the turbolift and almost walks into empty space. Duane explained the prank Gerrold played on her that involved Robert Heinlein. She said she once got a fan letter from Heinlein. Gerrold told Duane he was not going to Worldcon in Miami Beach that she and Heinlein were going to. Gerrold wanted her to tell Heinlein he was not going to be there, but he planned to go to the con all along. She told Heinlein Gerrold was not at the con, while he was there. Heinlein said, "You thought I was going crazy, didn't you?" This was right after Heinlein had undergone major surgery, restoring blood flow to his brain. Duane was embarrassed over this, but she and Heinlein became close and she could drunk-call him and it was all cool.

Ric Bretschneider hosted the Masquerade. There were 39 entries and about half were first time participants. The half time show was PowerPoint Karaoke. The contestants would make up a story based on random slides shown to them. This was completely improvisational, since the contestants did not see the slides beforehand. Contestants included Mary Robinette Kowal, Chris Garcia, and Stephan Herman. Gwendolyn (Ash) Karpierz & Jessica (Jade) Mikenas won Best Twist (Novice Division) and

## Dublin in 2019: An Irish Worldcon Masquerade



Top Row: Best in Class—Presentation Open **Captain Marvel and the Kree Soldiers**, Best in Class—Journeyman and Best in Show—Workmanship **Sometimes a Girl Wants to Feel Pretty**, Star Quality **Twinkle, Twinkle**  
 Best Twists and Bringing Words to Life **Raven and Reaper**, Best Creeping Presentation **I Cthu Like to be Beside the Seaside**



(Continued from page 16)

Bringing Worlds to Life (Novice Division Workmanship) for **Raven and Reaper**. Kathleen Davies won Best Creeping Realization (Novice Division) for **I Cthulhu Like to be Beside the Seaside**. Neithos won Best Victory Lap (Novice Division) for **Captain America**. Meghan Lancaster won Best in Class - Recreation (Novice Division) for **Mielificent, Queen of the Killer Bees**. Antonia Lewins-Grant won Best Mask Work (Novice Division- Workmanship) for **Princess Mononoke**. Tensi Davis won Jack of Trades Award (Novice Division - Workmanship) for **Amaterasu**. Emma Cunliffe & David Heaton won Best in Class – Novice Workmanship for **Alexia Tarabotti of the Parasol Protectorate**. Laku won Honorable Mention (Journeyman Division) and Best in Class – Workmanship (Journeyman Division) for **Doctor Doom**. Jennifer Skwarski won Star Quality (Open Division-Presentation) and Best in Class (Open Division) for **Twinkle, Twinkle**. Sabine Furlong won Best Recreation for **A Woman's Place is the is in the Universe!** Elina Vesterinen (Captain Marvel), Outi Sipponen (Minn-Erva) and Leena Peippo (Bron-Char) won Best in Class (Open Division) for **Captain Marvel and the Kree Soldiers**. Lance Ikegawa won Best in Show: Presentation for **From the Dark**. Alicia Faires (Leanna Cosplay) won Best in Show: Workmanship for **Sometimes a Girl Wants to Feel Pretty**. Pictures of all these costumes are in this issue. For a complete list of winners go to [dublin2019.com/wp-content/uploads/2019/08/Issue8-final.pdf](http://dublin2019.com/wp-content/uploads/2019/08/Issue8-final.pdf).

Ginjer Buchanan, Bill Burns, Mary Burns, Diane Duane, Marianna “Kisu” Liekoma (m), Steve Jackson, and Ian MacDonald discussed **GOHs and the Books that Influenced Them**. Due to outside circumstances, I came late to this one. Duane said that A03 has great fan fiction. Jackson thought you can find good writers doing fan fiction. Buchanan once edited a line of **Quantum Leap** novels. She got some **Quantum Leap** fanzines, contacted some of the writers, and asked them to pitch her a story. The panel were asked what novel they reread. **Time and Again** by Jack Finney (Ginjer Buchanan), **Always Coming Home** by Ursula K. LeGuin (Diane Duane), **Lord Kalvan of Other When** by H. Beam Piper (Steve Jackson), **The Dispossessed** by Ursula K. LeGuin (Ian MacDonald), and the works of Jack Vance (Bill Burns). Burns got to produce an edition of one of Vance's book using Vance's preferred text. The panel was asked about books that are overlooked. Duane said **The Dragon Waiting** by John M. Ford. Buchanan said that Ford is not in print is due to his family not allowing his books to be reprinted. (Note on November 15 *Slate* published an article explaining the situation of Ford's estate and that Ford will be coming back into print). Bill Burns recommends the early Science Fiction writers. He admits there are problems with some of the work, but there is some good material there. Mary Burns hopes John Brunner and Bob Shaw do not go out of print. The panel was asked about guilty pleasures. Buchanan thought that there are many good media tie-in books. Ian MacDonald could not remember the title of a short novel recommended by Ian Watson. It was about a planet of actors who are shapeshifters. The planet is guarded by warships, and there is a Shakespeare subplot. Mary Burns likes the works of Carrie Vaughn, Kelly Armstrong, and Patricia Briggs for the vampires and werewolves. Buchanan says many look down on Romance, but many Romances have good stories and are well written. Duane likes Patricia Kenney Morrison's "Celts in space" series. Bill Burns re-reads a lot of what he read in childhood, with mixed results. Duane reread E.E. "Doc" Smith. She likes the aliens, but sometimes part of it works and sometimes it does not. There is only so much slack she will cut, due to the times. Jackson likes the early work of Laurell K. Hamilton. Hamilton fired Buchanan

as the editor of her books. The panel was asked what they are reading now. Buchanan is reading **American Wife** by Curtis Sittenfeld, a book about Laura Bush. She got it at the Little Free Libraries. MacDonald is reading a play called **Sweet Silence of Bruising**. It is about the secret world of women boxing during the Victorian era. Duane is reading **Pride and Prejudice**, **The Screwtape Letters**, and a paranormal romance. Bill Burns has Jasper Fford's **Early Riser**. Mary Burns is reading a big trilogy called **Knight's Dawn**. Jackson talked about a good bookstore in the Chicago airport called Barbara's. If he is in the airport, Jackson always checks out the Science Fiction section. That is where he picked up **Anathem** by Neal Stephenson and, during this trip he got the last part of a David Weber collaboration trilogy. Liekoma ended the panel by saying that we want the words, and thanked the audience and the panel.

Peadar Ó Gullín went to **The Dark Side of the Moon: An Interview with Ian MacDonald**. MacDonald said Ian Banks had theory that all writers had moved by the age of 5. His observations and a quick poll of the audience seemed to confirm this. MacDonald was born in Middleton near Manchester and, for family issues, moved north. He feels writers write to return to their ideal childhood, and to find control in a world that was taken away from them. He read Dan Dare at an early age. He and his friends drew worlds on the wallpaper around the age of 8 or 9. They then built cities inhabited by toy soldiers in the garden. The societies in these cities were totalitarian. MacDonald wrote fan fic for shows like **Supercar**, **Fireball XLS**, **Thunderbirds**, and **Star Trek**. He turned the **Star Trek** story into an original creation. One tends to write what one sees around one. MacDonald saw **Extro**, a well-produced Belfast magazine, at a train station. MacDonald sold **Extro** his first story, and he bought a guitar. He later went to the Alchemist and Head bookstore. He bought 3 copies of **Analog**, **Asimov's**, and **F&SF**. He wrote some stories for **Asimov's** and sold them. Shawna McCarthy worked at **Asimov's** at that time. McCarthy then went to work at Bantam, and asked MacDonald for a novel. MacDonald sent her the outline for the book that became **Desolation Road**, and he sold it. He was very lucky, since it is harder to break into writing now, he feels. MacDonald was asked how has writing changed. MacDonald was not sure but, he knows he could not write **Desolation Road** now. He knows now that tone is very important. **Desolation Road** was magical realism on Mars. The Moon series he is working on now has a more direct tone. There are no animal metaphors, since the lunar inhabitants are not familiar with animals. He was asked about regrets. When **The Life of Brian** came out, there were protests. He wrote a fake letter to a newspaper protesting the film, and it got published. His second novel was difficult. It took him 3 years to write, and it was not quite right. He ran out of time and editorial patience. People like Cory Doctorow liked it. He was asked about the novels he wrote set in developing worlds. In the late 90s, MacDonald was going through a divorce, and wanted to do something different. His inspiration for **The River of Gods** was the fact he never saw anyone from India on **Star Trek**. **Star Trek** reflected American diversity. He had never seen a Science Fiction novel set in India. He would also write **Brasyl**, and **The Dervish House** (set in Turkey). Since the books came out, sadly some of those places have been taken over by despots and MacDonald wondered if it was his fault. He would not live on the Moon permanently. One of his characters in the **Luna** series leaves the Moon before it is impossible for her to leave. The character does miss the Moon. He said that one needs to love the world one creates. He is not interested in dystopias. He believes, like Dickens, the world has good and bad in it. He is writing the social novels of the future. MacDonald goes for the semi-epic,

## Dublin in 2019: An Irish Worldcon Masquerade



Top Row: Best Victory Lap **Captain America**, Honorable Mention Journeyman Presentation **Doctor Doom**, Best in Class—Presentation Novice **Mielificent**, **Queen of Killer Bees**, Best in Class Workmanship Novice **Alexia Tarabotti of the Parasol Protectorate**

Bottom Row: Best in Show-Presentation **From the Dark**, Mask Work—Novice **Princess Mononoke**, Best Recreation—Open **A Woman's Place in the Universe**



(Continued from page 18)

and he needs to worlds to believable. For *Luna*, he designed cocktails to drink on the Moon. This was a challenge, since wheat, rice, and grapes would be inefficient to grow on the Moon. People, he thought, would want to drink. He had some bored workers draw a phallus on the Moon with their rovers that can be seen on Earth. MacDonald figured industrial alcohol would be easy to produce. He was interested in the fashions of the 1950s. People on the Moon could print out their own clothes and he thought they would go for glamour rather than drab. The first book has fashion inspired by the 1950s, the second was to be inspired by the 1980s, the third book will use the 1940s. The *Luna* series was going to be 2 books, but MacDonald needed another book to finish the story. He was asked if he has written the book of his heart. He is currently working on a project that has been on his mind for 15 years. When he was in Guadalupe for a festival, his phone went off and six companies wanted rights to his work. It was whittled down to three. One had the money, one had the know-how, and the other had the talent. He went with the company with know-how. The work was optioned for two years with CBS. He took a meeting with them in Lucille Ball's old office. This where Gene Roddenberry pitched *Star Trek*. The deal fell through, now his is working with the company with the money. They have a director from *Doctor Who* on the project, and MacDonald will see it where it goes. It took 15 years for *Altered Carbon* to be adapted for television. He was asked if he went to India for *River of Gods*. He went to India, Brazil, and Turkey, and researched the area. Now there are voices which can tell stories of those places better. His new project involves the Arctic and the South Pacific, and he plans to go there. He was asked about the structure of marriage on the Moon. There are alternate family units on the moon. There is some similarity with what is going in China with non-traditional relationships. His novella set in *Luna*, depicts a ring marriage. In *Again, Dangerous Visions*, Wilhelm asked where are the children in science fiction? MacDonald is looking for the best way to raise children in the Lunar environment. He was asked about comparisons with *Luna* and *The Moon is a Harsh Mistress*. MacDonald said that all books about the Moon are conversations with *The Moon is a Harsh Mistress*. He found Professor De La Paz tedious, and he did not believe they would ship rice from the Moon to Earth. Being on the Moon will change human beings. Humans adapt to their environment. *Luna* is *Dallas* in space with Helium 3 instead of oil. He knows Helium 3 is not a viable energy source, but it works for his story. He was asked if saw the *National Geographic* special on Mars. MacDonald has not seen it and will not see it, since he is afraid to steal from it.

Geri Sullivan joined [Trans-Atlantic Fans for Life: GOH Interview with Bill and Mary Burns](#). Sullivan met the Burns on Halloween 1988. Many in the audience knew them long before that. The Dublin in 2019: An Irish Worldcon book explained how they met. They live in Long Island with a house full of cats, collections, and people. They have one outside cat with 4 kittens. Mary got her sister's cat, and it had to be declawed due to anxiety issues. They do a "catch and release" program with cats, and feed ferals. Their house contains pinball machines, slot machines, Victorian shock boxes, musical boxes, clocks from the 1920s, books, antique medical and science equipment. Bill was originally an electronic engineer who built audio equipment for the BBC. He and a bunch of friends got a pinball in pieces, and somehow got it into a car. Bill rebuilt it in 1968, and he used it at party. People had to pay to play, and the money in the machine covered its cost. Bill's mother was tailor, and he went with her on jobs. Once, on one of these jobs, he saw a man working on a grandfather clock. He would later build a

grandfather clock from a kit. They then explained their musical boxes. These boxes were used in the 1800s, were all clockwork, and one could change the music by switching large disks. They were very popular until the phonograph came out in 1910. Bill is fascinated with mechanical devices, and he has some automata birdboxes. Bill explained the electronic clocks that came out in 1910. They kept time with the AC power. The makers of the clocks went to the power company and told them their clocks could detect drifts in the power. These clocks were well-designed. Bill restores them, but he sets them to 8:20 so one can see the company logo. They once got a dental cabinet with a lot of mineral specimens, even ones which were radioactive. Mary never knows what will come to the house next. They have summer parties which usually are pre-Worldcon parties. David Kyle, Bob Shaw, Craig Miller, John Brunner, Andrew Porter, John-Henri Holmberg, and Lars-Olov Strandberg were some of their party guests. The party requires 9 dozen hamburgers and 50 hotdogs. They offer their house for any fan, and many fans have reciprocated with the Burns. Before Constellation, the 1983 Worldcon, Martin Tudor stayed over for three days. Due to the Burns' and Tudor's schedules, they did not see each other until the con. Mary grew up in Lebanon, Oregon. Her father was from Lebanon and her mother was from Brooklyn. She would move between New York and Oregon. Bill was born in Echols near Manchester. They still attend Eastercon, the British national convention, every year. They mentioned how big Worldcon has become. They like smaller cons. They prefer Eastercon over West Coast Worldcons and like the fan bar there. Mary usually works at cons. Bill's first Eastercon was in 1965. He was treasurer for a con in Manchester. In 1970 he ran a con with George Hay. They helped Hay find a hotel and invited James Blish as a guest of honor. Bill recently found a recording of Blish's Guest of Honor speech and other items related to the con. He explained his jacket which had the crest of Saint Fantony. It is a mock medieval society for fans. The Order of Saint Fantony has an open party at cons. If you know someone, it is easy to get in, and its fun for all. Mary says they are supportive of each other's interests. Mary is very active in social service. She has been involved with the Kiwanis Club, the traffic safety board, the NAACP, and her church. Bill has been to many places to research underwater cable communication, and has done talks about it at cons. He talked about the electric pen developed by Edison in 1876, used to copy documents. Lewis Carrol had one and 10,000 were sold. The development of the typewriter killed it. Bill owns 2, and there 42 pens still around.

The Hugo Awards Ceremony was hosted by featured artist Afua Richardson and Michael Scott. Other presenters included James Bacon, Ada Palmer, Rebecca Roanhorse, Steven H. Silver, Dr. Jeantte Epps, and Nicholas Whyte. Afu Richardson and the Irish Video Game Orchestra performed "The Best is Yet to Come" by Rika Muranaka from the video game *Metal Gear Solid* during the In-Memoriam presentation. There were some problems with the close captioning system (the wrong words were transcribed), so it was shut down. Jeannette Ng won the John W. Campbell Award for Best New Writer. Ng pointed out that that the award was named after "a fucking fascist. But these were the bones of the genre we are given, but from that we have grown a wonderful ramshackle genre wilder and stranger than his (Campbell's) mind could ever dream, or allow." Ng then said she was proud and honored to stand here. She mentioned that her home, Hong Kong, is the most cyberpunk city on Earth and it is fighting for its freedom against faceless stormtroopers of an autocratic empire and she is going back to face that challenge. (As a result of this speech the John W. Campbell Award for Best New Writer is now named the Astounding Award). Elsa

# Dublin in 2019: An Irish Worldcon Panels



Top to Bottom:

**Retro Hugos Discussion**: Robert Silverberg, Heidi Lyshol (m), Jukka Särkijärvi, and Jo Walton

**Crime and Punishment in the Age of Superheroes**: Rachel Coleman, Dan Moren, Chris M. Barkley (m), and Alette de Bodard

**Liking Problematic Things**: Sam Hawke , A.T. Greenblat, Leo Adams, and Sarah Gulde (m)

**DC: TV vs Film**: Mari Ness, Simon Green, John Coxon (m), Dan Moren, and Ginjer Buchanan



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Sjunneson-Henry co-edited the *Disabled People Destroy Science Fiction* issue of *Uncanny*, which won for Best Semiprozine. Sjunneson-Henry said, "If you are disabled and told you do not belong in publishing, or just the world in general, this award, this rocketship it's our to use to reach for the stars." The fan fic website *Archive of Our Own (AO3)* won for Best Related Work. The trophy will become part of the travelling Worldcon exhibit, and it will go to each Worldcon since it is an award that "...belongs to all of us." Director Margaret Amram and actress D'Arcy Carden sent a video message for their acceptance speech for Best Dramatic Presentation Short Form for *The Good Place*, episode "Janet(s)". Mary Robinette Kowal won Best Novel for *The Calculating Stars*. Astronaut Dr. Jeanette Epps presented the award. Kowal thought it was cool that she got her award for a book about a lady astronaut from a lady astronaut. Kowal has said 500 in people have been space and only 64 were women. Kowal looks for marginalized people in history who have been written out of the narrative. She brings the people who were written out into the focus. She investigated who the first Irish woman pilot was. Lillian Bland was the first Irish woman pilot, but she was also the first woman in the world to design, build, and fly an airplane in 1910. There were 13 women who tested for astronaut training at the same time as the men, since one scientist thought we would need women in space for secretarial duties. The women did just as well as the men, and they did better in some areas. Kowal said women are capable of so much more, and she named all those original women astronaut trainees. Kowal sees these people, and she will bring them to forefront of her fiction.

Two of the convention's guests were **In Conversation: Jocelyn Bell Burnell and Norah Patten**. Norah Patten is an aeronautical engineer working for Space University which preparing people to go into space. Burnell was born during World War II, and she was the eldest of 4. Her father was an architect, but during the war, he was a farmer tending the land with war refugees. After the war Burnell's father went back to architecture, and she assisted him. Her father helped design a planetarium and observatory. She learned about design and experimentation, and her father realized she had a scientific bent. After World War II there was a push for woman to go back to working at home. It was believed mothers in the workplace produced delinquency. Burnell's family were Quakers, and they had a tradition of educating their girls. She was horrified to see that the girls and boys were separated in school and that there were only three girls studying science. Burnell had an early interest in physics and astronomy. A Fred Hoyle book got her into the latter. Burnell became a radio astronomer because she was not a night person which ruled traditional astronomy out. She went to Glasgow University. The school offered astronomy, and it was close to Northern Ireland, her home. She had to do geology and was very good at it. It helped her understand scenery. At the time, the theory of continental drift was not established, and there were weird theories in geology in its place. She applied to Cambridge for her PhD studies. She did not expect to get in and was surprised when she did. "Frequently in error, but never in doubt" summed up the Cambridge ambience. At that time, Cambridge had 36 colleges, and 3 for women. She joined a group looking for quasars, which were discovered after World War II. The school got £12,000 to build a radio telescope, and Burnell got to work on it. Using the new telescope, they discovered more quasars. The number of quasars went from 20 to 200. Burnell found a new stellar radio object and reported it to her thesis supervisor Tony Hewith. She made a detailed examination, then signal disappeared for a while. The signal came back, and it had a

regular pulse every 1.333 seconds. It was first thought the signal was man-made. Some suspected it may be a sign of extraterrestrial life. Burnell disagreed with both theories, though she did give the second idea some thought. Similar signals were found in other places. She published her thesis on these objects, now called pulsars. Quasars were still in the title in her thesis, because it was hard to change titles back then, but it was explained in the paper. When *Nature* published an article on pulsars, there was press interest. Hewith was asked questions about science, while Burnell was asked human interest questions. Burnell was treated shabbily, and she did not get help. She put up with it, since she was a student at the time. Burnell married and became a mother soon after. Society is changing rapidly, but some things are the same. Toys are still separated by gender, though many are trying to end this in Britain. Women are still thought to be the primary caregivers of children. One time, her son got sick and the school could not get a hold of Burnell, so the school asked her son if they should bother his father. Her husband moved a lot, so she worked part time, working on areas of gamma rays, x-rays, and infrared. After her divorce, she became a professor in the Open University. Burnell also looked after a satellite for a lab. Her son would tell his friends, and no one believed him. Working at the Open University was a positive experience. Burnell won the Breakthrough Prize, and she gave the money to support programs encouraging women and girls to get into Science, Technical, Engineering, and Mathematics (STEM) fields. There is little diversity in physics in Britain and Ireland. Studies have shown that diversity makes groups better, since it provides a greater range of thought. Burnell described her time in graduate school. She was on her own and people were friendly, but there were some scary moments. Patten was asked about her own experiences. There were 4 women in engineering. It was a good experience and she never saw a divide between the genders. Patten works on bringing others into the sciences, and she emphasizes the importance of the visibility of people in marginalized groups, since this can inspire others. If Burnell had to do it over again, she would still go into radio astronomy. The field is still exciting and at that time it was a new field, and was fun to work in. She is interested in gravity wave astronomy and time domain astronomy (seeing objects change over time). Burnell was asked if her experience made her resilient. She said that she knew what she wanted and that made her resilient. Someone asked how to get women in science the recognition they deserve. In Britain, they hold hack-a-thons, where they write Wikipedia articles for women who did not get recognized for their achievements. Athena Science Women Academic Network (SWAN) in the UK, Ireland, and Canada and STEM and Gender Advancement (SAGA) in Australia and New Zealand help make sure women are treated in fairly in STEM fields. Burnell was on a university's salary board, and fixed inequities in pay between the genders. We all have an unconscious bias, she believes. Burnell explained this by explaining how an orchestra recruited new musicians. The auditioning musicians played behind a screen, where the evaluators could not see them, and did not know their names. As a result, the make-up of the orchestra was 50% percent women. Before, this orchestra was made up of almost 99% men. Patten described her love of space: she did not let anything stand in her way. Burnell mentioned that being Irish and a woman were a disadvantage at Cambridge. Burnell discussed her son. He is married, his wife works, and he splits the decisions with her, and is sensitive to woman's issues. Burnell discussed the work she did with the x-ray astronomy satellite Ariel 5. It is still making discoveries. Burnell has been running things for other people and having a lot of fun.

## Dublin in 2019: An Irish Worldcon Panels



Top to Bottom:

**The Future of Organized Fandom**. Meg Frank, Liekinloimu, Christopher Davis (m), fromankyra, Gérard Kraus

**Hugo Finalists Discussion: Best Dramatic Presentation** Marina Berlin, Dr. Tony Keen, Mark Bernstein (m), Olav Rokne, and Phoebe Wagner

**Bringing a Worldcon to a Town Near You** Vincent Doherty, Janice Gelb (m), Alan Stewart, and Jukka Särkijärvi



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We looked at **The Life and Times of Jim Fitzpatrick, artist**. Fitzpatrick discussed some projects he is working on. He will be doing art for women in STEM. He is doing work on ***Her Story***, which tells the stories of women forgotten in history. Many women fought for Irish independence, and they saw combat as snipers. The men who fought got pensions, but the women did not. Fitzpatrick presented a slide show of his work, and he made comments it. His early works was in comics. He did some work for a Beatnik group called Tara Telephone. He did a cover for Capella, a poetry magazine. David Bowie and John Lennon helped the magazine, and it was influenced by the San Francisco art scene. He did some art for David Lynch: a picture of Brian Jones of the Rolling Stones. It was for an organization Lynch supports that teaches transcendental meditation to children. He discussed his famous portrait of Che Guevara. He met Guevara when he was a bartender at a hotel. Guevara told Fitzpatrick he was Irish, and they talked about the Irish Revolution. Guevara got to meet Maureen O'Sullivan when she made a movie in Cuba. The Guevara family told Fitzpatrick that the family was Basque and Irish. Fitzpatrick did art on American revolutionaries that included Martin Luther King Jr., Angela Davis, and Frederick Douglas. Douglas came to Dublin, and he was treated with respect. Fitzpatrick did a poster of Marwan Barghout, a Palestinian prisoner who led a hunger strike for better treatment for prisoners. Since many Irish fighters also engaged in hunger strikes, Fitzpatrick sympathized with Barghout. The poster went viral, was published in a paper in Jerusalem, and the issues in the prisons were addressed. He showed a piece of art of a woman nurse working for the Red Crescent during the Syrian War. Fitzpatrick sympathized with the Kurds, who would be in big trouble without American support. He did a picture of John Connolly for the anniversary of the Irish revolution. He did a picture of the Countess Markievicz, who helped a lot of Dublin's poor, and was a patriot. Fitzpatrick showed his picture of Sir Roger Casement. He was a patriot, who was framed for child molestation, and executed. Casement's body was returned to Ireland, and 100,000 people came to his funeral. Fitzpatrick showed the art he did for the rock band Thin Lizzy. "The Rocker" is Fitzpatrick's favorite Thin Lizzy song. The work of Marvel Comics artists Jack Kirby and Jim Steranko inspired Fitzpatrick's art for Thin Lizzy. The ***Black Rose*** cover was a simple design, he went to say the rose represents Ireland. The blood on the rose represents Ireland's problems. The ***Jailbreak*** cover had tripods from ***War of the Worlds***, and it was his most Marvel inspired cover. The way the art was laid out in Britain cut out one of the band members. The entire band was on the American cover. The ***Johnny the Fox*** cover had the symbols of New York in the runes and Fitzpatrick put the title in the middle. He showed his portrait of Phillip Lynott. It was made near the end of Lynott's life. Lynott was fatalistic, and he did not take care of himself. Fitzpatrick did some art to protest turning a Magdalene Laundry into a hotel. This is where young girls who got into trouble were sent and they were treated horribly. Fitzpatrick did not think this history should be wiped away. He did a poster supporting the human rights vote in Ireland. There is a cat and the poster says, "It does not matter if the cat is black or white, as long it catches mice." Ireland voted for equality for all. Fitzpatrick did a march to commemorate Bloody Sunday. He said Ireland needs Peace and Reconciliation committees like they had in post-Apartheid South Africa. Ireland needs to do it for closure.

Spider Robinson performed a concert, and he answered some questions afterwards. Robinson said he was once a night watchman for a sewer project in New York. New York law required there be a watchman, so Robinson made sure a hole in

the ground was not stolen. He would read during work. He was so frustrated with the Science Fiction novel he was reading; he threw it away and said he could do better. He wrote the first ***Callahan Bar*** story at that site. Robinson found out ***Analog*** was the best market for Science Fiction short work, and he sent it there. He expected the story to be rejected, but he got a check. He met the editor at the time, Ben Bova, and had lunch with him. Bova told him to go to conventions. He went to one and did not speak to anyone, and then Jay Haldeman talked to him. Haldeman took him the SFWA suite and he met the "gods" (the writers of the time). He later found out that Ted White bought his second story.

Vincent Doherty, Janice Gelb (m), Alan Stewart, and Jukka Särkijärvi discussed **Bringing a Worldcon to a Town Near You**. There was good turnout for the panel. Särkijärvi worked on both the Helsinki in 2015 and Helsinki in 2017 bids. Stewart was the bid chair for Melbourne in 1999 and on the Aussiecon 4 board. Doherty was Worldcon chair on both Glasgow Worldcons and was involved in bids since 1987. Gelb has worked on various bids. She even worked on a bid she did not agree with. Doherty said the important thing is to know Worldcon bidding. The ones who do the bid understand the scope of the Worldcon. Bidding a Worldcon is a marathon with sprints. Särkijärvi said one of the bids started at a party. Finnish fans had to convince the British and American fans that they spoke English. Stewart said Australians have to do the same. Stewart said that there was a Worldcon in Australia in 1985 and many thought it was time for another one and bid for 1999. For 2010, the people behind the bid were the same as in 1999. Gelb said the Aussiecon 4 started at a party, but the bid organizers checked with the local fans to see if they wanted to do the bid. Sometimes a bid evolves because someone thought it was a good idea. New Zealand will be using all the local hotels for the con. North American hosted the Worldcon for a long time. Some Worldcons have locals in key positions and other have non-local fans doing key jobs. The latter can cause friction between local and visiting fans. Särkijärvi noted Worldcon has a lot of moving parts, like the Hugos, Exhibits, and film festivals. Doherty notice the local culture can be different. Finncon, the Finnish national convention, is free because it is at a university. Local fandom needs to feel a part of the Worldcon and not feel excluded. Gelb says local fans in the area should be consulted. The next step in the bid process is asking, if it is practical to have the Worldcon at a given place. Stewart made sure the bid was advertised, and he did bid parties. Särkijärvi also did bid parties. Gelb was the door guard, or dragon at bid parties. Doherty said that many aspects of Wordcon are the same and many different from year to year. Bids need to be ready to run the con. The bid will need to have contracts for the venue and the hotels and credit cards. Some committees ask for money to cover expenses, like flyers and travel to cons. When one files the bid, one will need proof of having facilities. Some bids folded because another group booked on their dates. It used to be three years between winning the bid and running the Worldcon. This prevented losing the dates, but this led to burnout. The time between winning and the con is now back to two years. There are sometime backroom negotiations which happen to prevent competing bids. There are now serious bids up to 2026. Gelb said bid representatives need to go to several cons, especially if it is a new city bidding. At the cons, the bids will throw parties. Bids should target specific cons in specific regions. Särkijärvi said the Helsinki bids went to North America, and he went on his own to Conquest in Kansas City. The panel recommended going SMOFCon, a con-runners convention. Bids can learn a lot from it. The Visitor Bureau can be a good source of swag to bring to parties and to promote the

# Dublin in 2019: An Irish Worldcon Closing Ceremonies



Top Row: Closing Ceremonies' Host Eoin Colfer, Dublin in 2019: An Irish Worldcon Con Chair James Bacon, CoNZealand Con Chairs Noman Cates and Kelly Buehler  
 Middle Row: Guests of Honor - Afua Richardson, Dr. Norah Patten, Ian MacDonald, Steve Jackson, Diane Duane, Bill Burns, Mary Burns, and Ginjer Buchanan  
 Bottom: James Bacon and the staff of Dublin in 2019: An Irish Worldcon.



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bid. At Worldcon, SMOFCons and a few other cons hold the Fannish Inquisition. This is where bids can present themselves, show their progress, and answer questions. Presentations at the Inquisition can make or break a bid, and they can lose the confidence of the voters. Stewart said Aussiecon 3 was run by a board. They voted for a con chair, and Stewart worked on publicity. Stewart's transition from bid chair to publicity head was amicable. A bigger team was needed to run the con. Bid running and con running require different skill sets though some can do both. People who succeed have "fire in their belly", and have a vision. The only requirements of a Worldcon is to do the Business Meeting, Site Selection, and run the Hugos. In theory you can do the Hugos without a ceremony, but then the world would end according to Doherty. There have been multiple con chairs, and the labor can be divided. One chair can be a good organizer and the other a good "people person". For years, Wordcon number averaged from 4,000 to 2,000 (in Australia). In the 2010s, there have been rather large Worldcons on a consistent basis. Loncon 3 had over 6,000 attending members. The Hugos were hacked in 2015, and that Worldcon got 4,500 supporting members to counter the Puppy influence. In 2017, Helsinki planned for 4,000 and 7,900 attended. Dublin planned for 4,000 and 6,000 showed up. Dublin chose to expand by getting more space, and they stop selling day memberships. Worldcon budgets are about \$1 Million. One also needs to plan how people are going to get around, some Worldcons covered for buses between hotels and convention facilities. Someone asked where one gets more space. In the US convention centers are very large and Worldcons rarely take up all the space. The London Excell Center was very big, and more space was available. In Helsinki, they could not contact the people who could give them more space and there was only one room available. The convention took it, and they combined some rooms. Gelb said day passes do not help the con, since most of big items have been paid for: the money can only be used for food in the con suite. Doherty explained the Guest of Honor selection system. He and Joe Siclari have a list of potential Guests of Honor. It is an informal list that is meant to offer guidance. Being a Worldcon Guests of Honor is like a lifetime achievement award. It is given to people who made significant contributions to the field. As an unofficial rule, the professional guests should have been in the field for 30 years. The process is for the bid to select guests at the end of the year before the vote. Once selected, the guests are not announced until the bid wins. The region the bid is in may influence the guests picked. Terry Pratchett was picked for a US Worldcon, since the con may have been too big for a British con. Sometimes the guest is a favorite of the committee. Social media is now crucial for Worldcon bids. There is a saying, "Friends do not let friends run Worldcons." The panel recommended that those interested go to SMOF con and find the conrunner's guide online.

**Closing Ceremonies** were hosted by Eoin Colfer. Con Chair James Bacon, dressed in an R2-D2 suit, came to give a special appreciation award to George R.R. Martin. Martin was grateful for the help he and his wife Parris got from the con. The con guests of honor were invited out, and each had a glass of Guinness. Bacon then invited the con staff to the stage and

thanked them. There was a musical acrobatic performance. Norman Cates and Kathy Bueller, con chairs of ConZealand, next year's Worldcon, came out and showed a film from next year's Guests of Honor Mercedes Lackey and Larry Dixon. Rose Mitchell, one of the guests of honor, came out and invited the audience to Wellington. Toastmaster George R.R. Martin also told people to check out the sites in and near Wellington. After seeing Afua Richardson's musical performance at the Hugos, he wonders if he can measure up next year. Cates announced ConZealand will award the Retro Hugos for 1945. Bacon gave the official end of Worldcon. Then a film promoting Wellington New Zealand was shown.

There was a lot to do at the con. The art show was in a huge space at Point Square. Next to it were displays of elaborate Lego sets. One was one a depiction of the Fortress of Solitude from the Christopher Reeves *Superman* films. On Friday night, there was a performance of Worldcon Philharmonic – Dublin. It was conducted by Kevin Slade and hosted by Vincent Doherty. They played music from *Star Wars*, *Star Trek*, *Lord of the Rings*, *Game of Thrones* and some Irish classics like "Danny Boy". **Stroll With The Stars** was conducted by Debra Nickleson. She took walkers to see some interesting sites nearby and told the story of local legend Finn McCool, his kids and his cars. It was a great way to start the day. Local Trek fans did a recreation of the classic Enterprise bridge. John Scalzi DJed a "Dance Across the Decades" Saturday night. Scalzi had a good mix of music from several eras, and people packed the room. The parties were held in spaces that were used as a panel rooms during the day. It would occasionally get too crowded, but it was great place to meet people and check out the Worldcon bids. There was a lot to see at Dealer's Room and Exhibit Hall. I got a copy of *Kaleidoscope*, an anthology edited by Alicia Krasnostein and Julia Rios and published by 12 Planet Press. I also bought a *Midsummer's Fairy Tale* by Wendy Froud and Terry Windling and "Six Months, Three Days" by Charlie Jane Anders in a chapbook. I got the audio of *Web of the City* by Harlan Ellison from Skyboat Media. The book is non-Science Fiction, and deals with gangs in 1950s New York. *The Salmon of Knowledge* was the daily newsletter.

As always, there are people who helped make Worldcon a great experience. Thanks to Patty Russell for being my roommate, sharing the Worldcon experience, and her help with this report. Thanks to Brad Ackerman for being my roommate. Thanks to Programming for putting me on the Hugo Novel panel and putting me to work. Thanks to my fellow volunteers. Thanks to the members of OASFiS, SFSFS, and WSFA who came. To the Masquerade staff and contestants, it was fun helping you. Thanks to the usual suspects, the Worldcon attendees who always make the convention fun. This includes Chris Barkley, Liz, Nicki and Richard Lynch. Thanks to the Exotics, my 1999 Australian tour group: it is always great to see you people. Thanks to Becky Chambers who lent me her Hugo for my picture this year. Thanks to the people who read my blog entries on my trip. And thanks always to Dave Plesic.

See you all next year in Wellington.



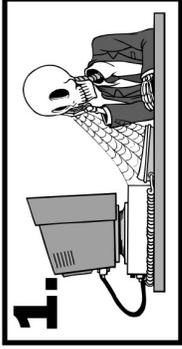
# Dublin in 2019: An Irish Worldcon Around the Con



Top Row: John Scalzi DJing “Dance Across the Decades”, Debra Nickleson guiding **The Stroll with the Stars**, Stargirl from DC Comics, Crowley and Aziraphale from *Good Omens*,  
Bottom Row: Francesca Myman Design Editor of *Locus* with friend, Eimear McGeown , Traditional Flute Soloist at the Worldcon Philharmonic—Dublin, Somebody holding the *Wayfarers* Hugo for Best Series



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



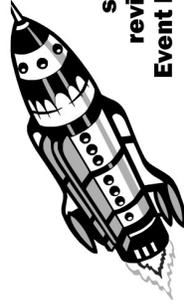
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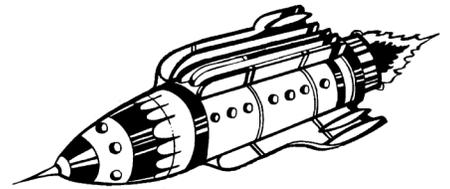


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