



Volume 24 Number 9 Issue 291

February 2012

### A WORD FROM THE EDITOR

If you have not renewed your membership and wish to do so, please contact Micahel Pilletere or myself.

Megacon comes early this year. The panel program is online. DC Comics will have a strong presence at Megacon. DC co publisher Dan Dido will be discussing the New 52 which redefined DC Comics last year. Check out the con report next month.

Checkout the *Locus* website for their recommended reading list. It is a good guide if you are an award voter or just looking for something new to read.

Next month I hope to do some more reviews and hopefully the Nebula final ballot should be out..

### Award News

SFWA Grandmaster announced

(source *Locus* website)

Connie Willis has named the 2011 Damon Knight Memorial Grand Master Award. Willis has won Nebulas and Hugos for each written fiction category. The award will be presented at the 47th Nebula Weekend in Arlington VA, May 17-20. Willis was the OASIS V Writer Guest of Honor.

Horror Writers Association Lifetime Achievement Awards

(source *Locus* website)

Joe R. Lansdale and Rick Hautala Will be awarded the HWA Lifetime Achievement awards at the World Horror Convention in Salt Lake City, UT on March 31. Lansdale helped form the HWA. His wife Karen will be receiving a HWA President Award for her service to the HWA.

(Continued on page 2)



Birthdays

Pat Sims February 9



### Events

Chiba Pa Sampler

February 5

Hilton Deerfield Beach

100 Fairway Drive

Deerfield, FL 33441

Admission TBD

Guests: TBD

chibipa.com

### Megacon

March 25-27

Orange County Convention Center

3-Day-\$58.04(pre) \$60(at door) ,

1-Day \$24.99 (pre) \$25 (at door)

Guests: Stan Morrison (OASIS artist),

Paul Vincenti(OASIS artist),

Stan Lee (comic creator, Marvel)

Dan Dido (DC co-publisher)

George Perez (comic artist)

Darwyn Cooke (comic artist)

Sheldon Moldoff (comic artist)

Tony Bedard (comic writer, *Green Lantern:*

*New Guardians*

Bruce Boxlietner (*Babylon5* and *Tron*)

Mira Furlan (*Babylon 5* and *Lost*)

Peter Jurasik (Londo Mollari, *Babylon 5*)

Stephen Furst (Vir Ctto, *Babylon 5*)

Brent Spiner (Data, *Star Trek:The*

*Next Generation*)

Tim Russ (Tuvok,*Star Trek: Voyager*)

Robert Picardo (The Doctor,*Star Trek:Voyager*)

Dave Prowse (*Star Wars*, Darth Vader)

Peter Mayhew (*Star Wars*, Chewbacca)

Nicholas Brendon (Xander, *Buffy*)

Charisma Carpenter (Cordelia, *Buffy* and *Angel*)

and many more

www.megaconvention.com

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## February OASFiS Calendar

### OASFiS Business Meeting

Sunday, February 12, 1:30 PM, Orange Public Library (Downtown Orlando, 101 E. Central Blvd., Orlando, FL 32801, 407-835-7323). Come join us as we discuss the upcoming science fiction and fantasy films.

### Sci Fi Light

Saturday February 25, 6:00 PM, Casa Sorrento (1421 North Orange Avenue Orlando, FL). We will be discussing SF/fantasy films that have most influenced us, please check the website. For more info contact Steve Grant

To contact for more info:

OASFiS Business Meeting 407-823-8715

(Continued from page 1)

Philip K. Dick Award  
(source *Locus* website)

The 2011 Philip K. Dick Award nominees have been announced:

- ***The Company Man***, Robert Jackson Bennett (Orbit)
- ***Deadline***, Mira Grant (Orbit)
- ***The Other***, Matthew Hughes (Underland)
- ***A Soldier's Duty***, Jean Johnson (Ace)
- ***The Postmortal***, Drew Magary (Penguin)
- ***After the Apocalypse***, Maureen F. McHugh (Small Beer)
- ***The Samuel Petrovich Trilogy***, Simon Morden (Orbit)

The awards are presented annually to a distinguished work of science fiction published in paperback original form in the United States.

The winner and any special citations will be announced April 6, 2012 at Norwescon 35 in SeaTac WA.

For more, see [www.philipkdickaward.org](http://www.philipkdickaward.org)

British Science Fiction Award

(source *Locus* website)

### Best Novel

***Cyber Circus*** by Kim Lakin-Smith (Newcon Press)  
***Embassytown*** by China Mieville (Macmillan)  
***The Islanders*** by Christopher Priest (Gollancz)  
***By Light Alone*** by Adam Roberts (Gollancz)  
***Osama*** by Lavie Tidhar (PS Publishing)

### Best Short Fiction

"The Silver Wind" by Nina Allan (*Interzone* 233, TTA Press)  
 "The Copenhagen Interpretation" by Paul Cornell (*Asimov's*, July)

## OASFiS People

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

"Afterbirth" by Kameron Hurley (Kameron Hurley's own website)

"Covehithe" by China Mieville (*The Guardian*)

"Of Dawn" by Al Robertson (*Interzone* 235, TTA Press)

### Best Non-Fiction

***Out of This World: Science Fiction but not as we Know it*** by Mike Ashley (British Library)

***The SF Encyclopedia***, 3<sup>rd</sup> Edition ed. John Clute, Peter Nicholls and David Langford (website)

Review of *Arslan* by M J Engh, Abigail Nussbaum (*Asking the Wrong Questions* blog)

***SF Mistressworks***, ed. Ian Sales (website)

***Pornokitsch***, ed. Jared Shurin and Anne Perry (website)

***The Unsilent Library: Essays on the Russell T. Davies Era of the New Doctor Who*** (Foundation Studies in Science Fiction), ed. Graham Sleight, Tony Keen and Simon Bradshaw (Science Fiction Foundation)

### Best Art

Cover of Ian Whates's *The Noise Revealed* by Dominic Harman (Solaris)

Cover and illustrations of Patrick Ness's *A Monster Calls* by Jim Kay (Walker)

Cover of Lavie Tidhar's *Osama* by Pedro Marques (PS Publishing)

Cover of Liz Williams's *A Glass of Shadow* by Anne Sudworth (Newcon Press)

Voting is open to all current members of the BSFA and Eastercon. Winners will be announced at the 2012 Eastercon, to be held April 6-9, 2012 at the Radisson Edwardian Hotel, Heathrow, London.

## Academy Awards

(source Steve Silver at SF Site website)

The nominees for this year's Academy Awards were announced on January 24 and the award ceremony will be presented on February 26. The science fiction film *Hugo* received the most nominations, with 11 nods.

## Best Picture

- *Hugo*
- *Midnight in Paris*
- *The Tree of Life*

## Best Director

- Woody Allen for *Midnight in Paris*
- Terrence Malick for *The Tree of Life*
- Martin Scorsese for *Hugo*

## Animated Feature

- *A Cat in Paris*
- *Chico & Rita*
- *Kung Fu Panda 2*
- *Puss in Boots*
- *Rango*

## Animated Short Film

- *Dimanche/Sunday*
- *The Fantastic Flying Books of Mr. Morris Lessmore*
- *La Luna*
- *A Morning Stroll*
- *Wild Life*

## Writing, Adapted Screenplay

- *Hugo*, Screenplay by John Logan

## Written, Original Screenplay

- *Midnight in Paris*, Woody Allen

## Art Direction

- *Harry Potter and the Deathly Hallows Part 2*, Stuart Craig (Production Design) and Stephenie McMillan (Set Decoration)
- *Hugo*, Dante Ferretti (Production Design), Francesca Lo Schiavo (Set Decoration)
- *Midnight in Paris*, Anne Siebel (Production Design) and Hélène Dubreuil (Set Decoration)

## Achievement in Cinematography

- *Hugo*, Robert Richardson
- *The Tree of Life*, Emanuel Lubezki

## Achievement in Costume Design

- *Hugo*, Sandy Powell

## Achievement in Film Editing

- *Hugo*, Thelma Schoonmaker

## Achievement in Makeup

- *Harry Potter and the Deathly Hallows Part 2*, Edouard F. Henriques, Gregory Funk and Yolanda Toussieng

## Achievement in Music Written for Motion Pictures (Original Score)

- *The Adventures of Tintin*, John Williams
- *Hugo*, Howard Shore

## Achievement in Music Written for Motion Pictures (Original Song)

- "Man or Muppet" from *The Muppets*, Music and Lyric by Bret McKenzie
- "Real in Rio" from *Rio*, Music by Sergio Mendes and Carlinhos Brown, Lyric by Siedah Garrett

## Achievement in Sound Editing

- *Hugo*, Philip Stockton and Eugene Gearty
- *Transformers: Dark of the Moon*, Ethan Van der Ryn and Erik Aadahl

## Achievement in Sound Mixing

- *Hugo*, Tom Fleischman and John Midgley
- *Transformers: Dark of the Moon*, Greg P. Russell, Gary Summers, Jeffrey J. Haboush, and Peter J. Devlin

## Achievement in Visual Effects

- *Harry Potter and the Deathly Hallows Part 2*, Tim Burke, David Vickery, Greg Butler, and John Richardson
- *Hugo*, Rob Legato, Joss Williams, Ben Grossman, and Alex Henning
- *Real Steel*, John Rosengrant, Dan Taylor, and Swen Gillberg
- *Rise of the Planet of the Apes*, Joe Letteri, Dan Lemmon, R. Christopher White, and Daniel Barrett
- *Transformers: Dark of the Moon*, Scott Farrar, Scott Benza, Matthew Butler, and John Frazier

### ***Star Trek: The Motion Picture***

I asked Chris Garcia if he was going to include ***Star Trek: The Motion Picture*** in “The 52 Weeks to Science Fiction Literacy” segment in his fanzine, *The Drink Tank*. Chris said it was one of many films that did not make the final cut. He asked if I could write a defense for keeping the film on the list. I said yes. One note: I will be basing my opinions on the director’s cut that was released on DVD in 2001, the definitive version of the film.

I was a “second generation” fan of ***Star Trek***. I first saw the show in syndication. I saw the whole series several times before the film came out. I was really excited when the news of the film was coming out. There was going to be new Trek for the first time in years.

One of the film’s problems was the fact the script was not finished before filming started. Paramount was determined to get the film out by the end of 1979, for business purposes. This affected the whole production. This was the only film that Academy Award-winning director Robert Wise did not screen in front of a test audience before the final release. The biggest consequence of this was that the film’s pacing was off. The film loses the audience when the *Enterprise* enters the cloud. The time between going into the cloud and the probe scene was way too long. In the director’s cut, Wise cuts back that part and keeps the story going.

Another of the film’s problem was the story itself. It was loosely-based on a script idea from Alan Dean Foster that was going to be used in a proposed new Trek series which got shelved when Paramount decided to make a movie. The idea of intelligent machines going out of control was explored in at least four of the original-series episodes and two episodes of the animated series. This story was on a bigger scale than could be done on television, but the film makers should have anticipated the complaints about reusing old story ideas. This may have been the result of the studio’s insistence in getting a film out as quickly as possible, even though other writers, like Harlan Ellison, also pitched story ideas.

The story was also one of the film’s strengths. The film was aiming for that classic Science Fiction sense of wonder. We are given a mysterious object heading for Earth. All that is known about the object is that it has incredible destructive power. The *Enterprise* is sent to investigate. We discover that the object is controlled by a machine-being named V’Ger. V’Ger is coming to Earth to find its creator in order to ask the same existential questions we all ask questions that Spock too has been asking his entire life. Early in the film we find that Spock left Starfleet to study the highest Vulcan discipline, the Kolinhar, which will completely purge him of all emotion. Encountering V’Ger’s thoughts, Spock finds a well-tuned mind which may provide him the answers he seeks. When Spock gets to see V’Ger’s mind up close, he discovers that V’Ger is still looking for the same answers. Spock is so moved by V’ger’s frustration that he sheds tears for V’Ger. That scene was cut from the original theatrical release. This is one of the biggest blunders of the production team. That scene made the film a real personal story. Spock rarely let his emotional guard down in the original series. He learns from V’Ger that logic is not enough for big questions of life. This led to a Spock who is more comfortable with himself in the latter films. In the 2009, film Spock tries to convey what he learns to his younger self so this

younger self may enjoy the contentment he found later.

The music for this film is incredible. Legendary composer Jerry Goldsmith put together a powerful score for the film. ***Star Trek: The Motion Picture*** was one of the last films to have an overture that had a very epic feel setting up the big ideas to be encountered in the film. The Klingon battle sequence had a very martial feel, the music conveying the fact we watching a warrior race in action. During that sequence, there are very forceful and harsh tones when the mysterious cloud appears, indicating that there is something powerful inside of it. Those tones appear in the Vulcan sequence, when Spock encounters V’Ger’s mind. Vulcan’s music has a very calm and peaceful sound until Spock rejects the offer to banish all emotion and sets his life in a different direction. When we see Kirk for the first time, we hear the full crescendo of the main theme. When Kirk inspects the *Enterprise*, the music starts low and slowly builds up as we see more of the new refitted *Enterprise*. This gradual build up happens again in the sequence where Decker joins with V’Ger. This makes it feel as if something powerful and important is happening. This soundtrack blew me away, more than John Williams’ scores for ***Star Wars*** and ***Superman***. This was the first soundtrack album I bought.

The effects in the original version were incredible. The problem was that many thought the effects overwhelmed everything else. There were also problems putting the effects together and some of the work was rushed. For the director’s cut, the team from Foundation Imaging, the same group that worked on ***Babylon 5*** and ***Star Trek: Voyager***, got to work on the effects. They were able to fix some of the effects and add some new ones. They did the latter seamlessly since it was the intention of the team not put anything that looked anachronistic in the film. One scene they were able to fix was the formation of a walkway between the *Enterprise* and V’Ger. Originally the *Enterprise* seemed to park next to V’Ger. Now a path forms between the two. It looks spectacular.

Despite all the problems, the original theatrical version of film succeeded. The only negative outcome from the first film was that Paramount was a bit more cautious with the budgets of the sequels. The rest of the films from the classic era were good and tried to handle big topics and focused on the characters. Those successes would lead to the expansion of the Trek universe in 1987 with the start of the television series ***Star Trek: The Next Generation***. ***Star Trek*** became a major player in the world of media science fiction with this film.

“The human adventure was just beginning.”





**Zone One**  
by  
Colson Whitehead

**Zone One** chronicles three days in the life of a man trying to clear Manhattan of a zombie infestation. During those three days we learn about this post-apocalyptic world. Is it a world at the start of recovery or one at the end of its line?

The protagonist is known as Mark Spitz. He was able to survive this hostile world. He is working in Zone One, the area south of Canal Street. The area was first cleared by the Marines. That operation eliminated the more feral infected, called “skels”, which attack on sight. Spitz and his two partners are clearing out buildings which are inhabited “stragglers”, who are also infected, but mimic their former routines, and are passive. They are store clerks still awaiting customers, cooks standing in front of fryers, office workers still at their cubicles, or waiting for their copies. While taking care of the stragglers, Spitz remembers the time between the beginning of the disaster and the present day. Clearing out Manhattan would be a great emotional victory. It would signal a return to normalcy. Spitz and his teammates hear the news from other parts of the country. Things seem to be getting better, but is it a false hope.

Spitz was living with his parents in Long Island and working a variety of jobs when the plague hits. He finds places which seem stable and safe. These places eventually fall to the infected. Spitz hears similar stories from other survivors. When

he hears of a new government in Buffalo, he is skeptical, particularly since other cities were supposedly the cities of hope. He eagerly takes the assignment in Manhattan, since he had dreams of living there since he was a boy. Spitz wants to believe that the worst is over, but experience tells him that something will go wrong.

Whitehead borrows the classic zombie tropes from the George Romero films and focuses more on the stragglers. He does not go into the details of how the disease alters the human bodies into mindless machines. Whitehead adds the fact that the disease takes a heavy toll on their reanimated hosts, and eventually burns the body out. This is the biggest sense of hope in the novel, though it is mentioned in passing.

Most use the zombie apocalypse for social commentary. Max Brooks comments on politics and society in *World War Z*. Mira Grant’s (aka Seanan McGuire) *Newsflesh* series comments on the presentation of the news. Whitehead seems to be commenting on the questionable attempt to return things to the status quo. Clearing New York seems to be motivated more by propaganda gains than practicality. If New York can be reclaimed, then there is hope the emergency is over.

Despite this optimism, the novel takes a dark turn. It casts a shadow of doubt on hope for the future. Whitehead leaves the final verdict on whether the world has a chance at survival to the reader. Spitz and his colleagues have to live in this new world and make it their own.

## Time Lord Fest—Tampa

Left to Right:

The Tenth Doctor and Rose facing Darth Maul

Idris aka the TARDIS from Neil Gaiman’s *Doctor Who* episode “The Doctor’s Wife”



SCIENCE FICTION CONVENTION  
IN ORLANDO

# OASIS 25

May 25-27, 2012

Writer Guests of Honor

L.E. Modesitt Jr.

David Weber

Artist Guest of Honor

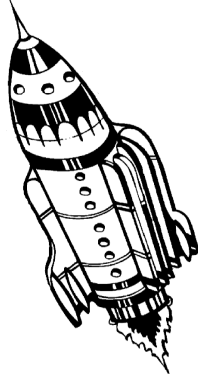
Janny Wurts

Fan Guests of Honor

Pat and Roger Sims

Author Signings,  
Costume Contest,  
Live Music and Comedy,  
Anime and Video

Programs,  
Art Show,  
Informative Panel Talks,  
Artist Demos, Books,  
Cool Stuff for Sale,  
Fun and Games  
Charity Auction



## Hotel Information

\$79/night, single-quad  
through 5/6/12  
Mention OASIS for rate

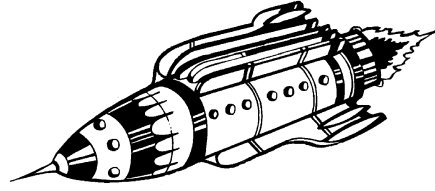
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400 West Livingston St.  
Orlando, Florida 32801  
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1-800-574-3160

Weekend Memberships:  
\$30 until 1/1/12,  
\$35 until 4/30/12,  
\$40 at the door.

Membership registration is  
available online or send a  
check to:

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[www.oasfis.org](http://www.oasfis.org)

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