



Events

ShadoCon

November 5-7
Crowne Plaza Hotel
10221 Princess Palm Avenue
Tampa, FL 33610
\$30 for three days pre-reg, \$40 at the door
Guests: Vic Mignogna (voice actor)
Kyle H. Hebert (voice actor)
Kara Edwards (voice actor)
www.shadocon.com

Eyecon

November 5-7
The Florida Hotel and Conference Center
1500 Sand Lake Road
Orlando, FL 32809
General Admission Ticket \$70 (other tickets available
check website)
Guests: Sam Trammell (Sam Merlotte, True Blood)
John Maganiello (Alicide Herveaux, True Blood)
Allan Hyde (Godric, True Blood)
Kristen Bauer (Pam, True Blood)
www.eyeconfla.com

Tampa Bay Comic Con

November 7
Minnreg Convention Hall
6340 126th Avenue N.
Largo, FL 33773
\$5, children 12 and under free
Guests: Ron Wilson (artist The Thing)
Mike Perkins (artist Captain America)
Joe Rubinstein (artist Wolverine)
www.tampabaycomiccon.com

(Continued on page 15)

A WORD FROM THE EDITOR

Another big month in the state of Florida.

There was Spooky Empire on October 8-10. I spent that at the writing/literary panel room. I got to hear some interesting things about the horror genre. The only bad thing was not scheduling guest of honor John Carpenter to give a talk on Saturday.

Necronomicon was on October 22-24. It was a blast as always. I did not get to win at trivia this year but it was still fun. OASFiS had a party Saturday night after Masquerade. It had great traffic till someone trip a fire alarm. Some photos may be uploaded to the OASFiS Facebook page.

This month the Enzian Theater plans to show the science fiction and silent film classic Metropolis. This is with 25 minutes of added material that has been missing for years.

Next month I hope to do some reviews and have the final ballot read for the holiday party.

OASFiS Officer Nominees

President

Patricia Wheeler

Vice President

Steve Grant
Patty Russell

Treasury

Michael Pilletere

Secretary

Susan Cole
Ed Anthony

OASIS 25 Con Chair

Juan Sanmiguel

Nominations can be made at the November Meeting. Election will be at the Holiday part in December.



Birthdays

Dave Ratti- Nov. 24



November OASFiS Calendar

OASFiS Business Meeting

Sunday, November 14, 1:30 PM, Orange Public Library (Downtown Orlando, 101 E. Central Blvd., Orlando, FL 32801, 407-835-7323). Come join us as we discuss books we have read.

Garage Sale

Saturday, November 20, 9:00 AM, Juan Sanmiguel's House, 1421 Pon Pon Court Orlando, FL.

Sci Fi Light

Saturday November 20, 6:30 PM, place to be decided. Come join us and discuss the works of read by the group

To contact for more info:

OASFiS Business Meeting 407-823-8715

OASFiS People

Steve Cole	407-275-5211 stevepcole@hotmail.com
Susan Cole	407-275-5211 sacole@mindspring.com
Arthur Dykeman	407-328-9565 adykeman@bellsouth.net
Steve Grant	352 241 0670 stevegrant@embarqmail.com
Mike Pilletere	mike-sf@webbedfeet.com
David Ratti	407-282-2468 dratti@eudoramail.com
Juan Sanmiguel	407-823-8715 sanmiguel@earthlink.net
Patricia Wheeler	pwheeler222@netzero.net

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

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

Intro	Page 2
Thursday's Panels	Page 2-4
Opening Ceremonies	Page 2
Friday's Panels	Page 4-7
Saturday's Panels	Page 7-10
Masquerade	Page 10
Sunday's Panel	Page 10
Hugo Ceremony	Page 10
Monday's Panels	Page 10-12
Closing Ceremonies/wrap up	Page 12
Guest of Honor pictures	Page 13
Masquerade pictures	Page 14

Aussiecon 4

Aussiecon 4, the 68th World Science Fiction Convention, was held on September 2 - 6, 2010, in Melbourne, Victoria, Australia. The convention was held at Melbourne Convention and Entertainment Center. Parties were at the Crowne Plaza Hotel. The guests of honor (GOH) were Kim Stanley Robinson (writer), Robin Johnson (fan), and Shaun Tan (artist). Perry Middlemiss and Rose Mitchell were the convention chairs.

The most noticeable problem this year was the Crowne Plaza, which was supposed to be the party hotel. The hotel management decided that parties would not be held in the suites but in a corridor and some function rooms near the lobby. Occasionally it would get crowded. Despite this I had fun at the parties. There was some behind the scenes stuff which went a little wonky, but it was eventually taken care off. Wifi was costly at the convention center, though.

The music played before the Opening Ceremonies was "Mars" from Holst's *The Planets*. The ceremony started with a mashup film, composed of the *Mad Max* films, *The Empire Strikes Back*, and other films. Dr. Leigh Edmonds, the first Australian Down Under Fan Fund (DUFF) delegate, made the opening address. He discussed the history of the first Australian Worldcon bid. Edmonds talked about his studies of the history of technology, an area is which considered a ghetto in history, like science fiction is considered a ghetto in literature. He noted the changes since 1975, the year of the first Australian Worldcon. Science fiction is less stigmatized. Technology is more intrusive in our lives. Edmonds cited iPods and cell phones as examples of this. Edmonds went on to say that science fiction, history and technology are about people, as the convention is about sharing with people. Then Edmonds declared the convention open. Perry Middlemiss introduced the guests of honor, and also introduced the winners of the fan funds. These were John Hertz (DUFF), James Shields (Get Up and Under Fan Fund, GUFF), and Gina Goddard (National Australian Fan Fund, NAFF). Middlemiss ended some announcements.

There was a press conference with all the guests of honor and con chair Perry Middlemiss and Hugo Master of Ceremonies Garth Nix. Kim Stanley Robinson was interviewed on Australian radio earlier in the day. Robinson said that *The Years of Rice and Salt* was his favorite book. I asked why he included reincarnation in the novel, since that changed it from an alternate history to a fantasy. Robinson said since he was telling a multi-generational story, he wanted to give the reader characters they could connect with throughout the whole book. Robinson mentioned that *One Thousand Years of Solitude* was also multi-generational story with characters coming and going. Since the book would be very Asia-centric, using reincarnation

(Continued on page 3)

(Continued from page 2)

was an effective means of doing this. The history of science fiction was discussed. In 1975, science fiction and fantasy were separated. Horror and young adult literature were very sparse. Nix commented that these barriers do not exist anymore. Johnson explained that the science fiction writers in the 50s came from the magazines, whereas now they come from novels. Nix likes short fiction and finds it an escape from novel writing. He had sold a short story for £90 when he was 19. Someone asked how the field had evolved. Robinson said he does not have a good idea of where the field is. He reads *Locus* and some of his friends' work and said writing takes up too much time. He went on to say that the field started out as a ghetto. Now the whole world is a science fiction novel. The walls have come down. Some writers feel it might have been better to have the walls still up. Middlemiss discussed the possibility of a science fiction writer winning the Nobel Prize. Former Worldcon Guest of Honor Doris Lessing won the Nobel a few years ago. Robinson points out that the Nobel, like most awards, is a club award. Fifty Swedes is still a club. Nix felt that Ursula K. Le Guin, Aussiecon 1 guest of honor, could win the Nobel. Tan discussed his award experiences. He won a premiere award which showed him that the barriers between genres were breaking down. Nix explained that young adult fantasy has gone mainstream. He writes what want he wants to write and feels the readers will find it. Readers will not be stopped by categories. Middlemiss compared reading habits to eating habits. People will experiment, but will have a range in the middle. He tries to read across genres. Robinson felt that he was dismissed by some for being a science fiction writer. He condemns those who dismiss him. Someone asked about the greying of fandom. Middlemiss says that there is a variety of people coming to the convention and to just watch the halls. Robinson said that science fiction was despised by 1950s culture so the response to this was to create fandom. This was a circling of the wagons. That attitude is gone and young people do not need fandom as much. Johnson said there was not as much media science fiction when he was growing up. The only things available were books. Nix says now there are huge media cons like San Diego Comic Con and Dragoncon. Middlemiss pointed out that those conventions sell tickets, and traditional conventions like Worldcon sell memberships. At traditional conventions, one becomes a member of a community in which one actively participates. Tan agrees and says one gets to meet people at Worldcon. Johnson, chair of the first Australian Worldcon, explained that Melbourne was selected as the city for the Worldcon in 1975 because it had a nucleus of fans equipped to handle a large convention.

Robin Johnson started his guest of honor speech by explaining how he got into reading science fiction. Growing up during World War II in England, Johnson read H.G. Wells and

Jules Verne. He also remembered a book about a millionaire who owned a battleship. Johnson's grandfather had a lifetime subscription to the *New Yorker* and let Johnson borrow the magazine. Johnson learned how to read and appreciate the cartoons. While in boarding school he began reading comics, notably Dan Dare in the *Eagle* comic. Dan Dare battled incredibly evil villains and was later banned at Johnson's school. He found the Heinlein juveniles in a US military base library in Greece and Johnson found local a record shop which had a science fiction library. The library had books and fanzines. It was through those fanzines that Johnson found out about the London Worldcon in 1957. He briefly attended that Worldcon to see John W. Campbell. It would be years before Johnson attended another convention. He read the British edition of *Astounding* and *Nebula*, a British magazine. Johnson had a job with an airline, so he was able to visit the United States every few months. He found a bookstore in Manhattan with a lot of science fiction books. He took a trip to Australia and decided to settle down there. England at the time was still in the World War II rationing mentality. The United States and Australia were not. Australia was a bit more repressed at the time but the United States was more aware of color. Johnson felt Australia was getting out of "color thinking" quicker. He went to NYCon III, the 1967 Worldcon. He noticed a lot of women, and people wearing Spock ears, at the convention. After Johnson permanently moved to Australia in 1969, he got involved with a bid to have the Worldcon in Australia. The first chair of the bid resigned due to the mining of Haiphong during the Vietnam War. Johnson produced a promotional film for the bid which was shown at American science fiction conventions. This really helped the bid. Johnson has been really pleased to be on the fringe of science fiction as a fan. He talked about his American convention travels. He went to Chattacon and Arisa regularly. Johnson was amazed at how the American South has changed over the years. On a car trip in the United States, Johnson drove past the United States Air Force Academy and was impressed by a B52 flying close to ground. He discussed the promotion of the first Australian Worldcon bid. Publisher and writer Jack Chalker took the promotional film to conventions in the United States. They did promotional matchboxes with a cartoon of a kangaroo on the moon on the cover. The promotional film and its sequel are in the Australian Film Archive in Canberra. He explained that putting sound to the film was a last-minute decision and the synch was not perfect. There were some problems with Ursula K. Le Guin being the Guest of Honor. She had forgotten her promise to the bid committee and was moving. Johnson and Bruce Gillespie talked her into coming. Le Guin won her Hugo for *The Dispossessed* at the convention. The first Aussiecon got a government grant for holding a writing workshop. Johnson fees that specialized media conventions are drawing away

(Continued on page 4)

(Continued from page 3)

numbers from the tradition conventions, though.

Tehani Wessely, Peter M. Ball, and Narrelle Harris were **Finding the Difference: Australian SF vs the Rest of the World**. Wessely explained that a lot of books labeled Australian focused on the Outback. Ball wrote a crime novel set in Australia but felt it came off as American. Ball felt there was not a lot of continuity in Australian cities. Melbourne is an international city but Brisbane and Perth are provincial. Harris said that the Outback fascinated European artists, since they had not seen anything like it. Ball followed up by saying that people are fearful of the Outback since it was not like anything seen in Britain. There was story where the Spanish came to Australia first and were not intimidated by the Australian landscape. Wessely noted that Australia does not have a defined identity. Australia recently started working with nearby countries rather than with the US and UK. It is becoming more multicultural. Ball compared Australia's Gold Coast to Florida. Harris added that the Gold Coast is not as sophisticated. Harris feels Australians are very casual. Ball added that Australian writer Margo Llagan has distinct Australian voice. Llagan down-plays the sense of wonder. An Australian will see the fantastic and say "Hey, OK." Harris said Australians do not get excited. She went on to say the school in Justine Larbalestier's *How to Ditch Your Fairy* was a microcosm of Australia. An audience member asked if it is necessary to get rid of the Australian element for a book to achieve success. Some books have done well while others were turned down by major publishers for being too Australian. Wessely said the big publishing houses tend to be conservative, which is why small presses are important. She also noted that most of the books on Australian bookshelves come from abroad. Harris says that Australia absorbs a lot of elements from the other English speaking countries and is very respectful of other cultures. When asked if there is a difference in Australian science fiction, Ball replied that Australian is hard to define. There is not a homogenous voice in Australian science fiction. It is easy to see the Australian elements from the outside but hard to define from the inside. Wessely recommend her anthology *Sprawl*, the small press books, and the magazines *Aurealis* and *Spaceways* for Australian science fiction. An audience member commented that the Australian environment is described as being against people. Harris noted that many people die in the Outback. One boy died despite having a cell phone and calling for help. Another audience member recommended Terry Dowling's work, which makes the land a character.

Robert Silverberg and Kim Stanley Robinson had a conversation. Silverberg mentioned that he just autographed a Kindle. He noted that he has used the same leatherette chair for fifty five years. He was asked if he ever wrote in the nude. Silverberg replied that would not be conducive to writing. The

conversation turned to archaeological hoaxes. Silverberg asked how do we know what is genuine. Robinson says that technology makes those types of hoaxes difficult, but art hoaxes are still possible. Robinson thought some hoaxes were beautiful and noted the Kensington Stone, which supposedly proved that Vikings landed in the United States. The Kensington Stone was briefly in the Smithsonian. Robinson was fascinated with it and hoped it was true. Silverberg said the hoax was well set up. Silverberg noted his interested in science fiction was started with dinosaurs. He was interested in the truth. Silverberg noted that there is no part of the planet that is not touched by humans with the possible exception of Australia. Robinson likes finding out about stuff, like the icemen in Europe. Silverberg talked about the finding the remains of a human sacrifice. The victim had a tranquil face. Robinson discussed Silverberg's background. Silverberg came from an upper middle class background and attended Columbia University. Silverberg choose to write for the pulps despite his classical education. Silverberg's first sale was to *Rocket Stories*. Silverberg started out writing action stories. He tried to emulate the works of the more-literary science fiction writers like Vance, Sturgeon and Leiber. He had difficulty selling this material at 19. Silverberg wrote for the pulps to learn, and get paid at a penny a word. At 25, Silverberg became more established and was able to use his education more in his work. At the same time, Zelazny and Delaney entered the field, working at a more sophisticated level. They discussed how computers affected their career. Robinson was amazed at the backspace key on his Mac. Silverberg used to type 5,000-6,000 words a day with a typewriter. He would work from 9AM to noon. Silverberg got headaches at the end of the day. He thought it was because of his intense thoughts. When Silverberg switched to a computer the headaches went away. Silverberg used to print out his work every day; later he would print every week, and finally he would print when the draft was ready. It took Robinson awhile to realize that the word count was on the bottom of the screen. Silverberg and Robinson do not know the state of the field. Silverberg was able to read all the science fiction that came out in the 1950s. Now *Locus* prints twelve pages of upcoming book lists. Robinson thinks there is a renaissance in British science fiction now. The British science fiction community is very tight. Robinson recommended reading John Clute's criticisms. Silverberg asked Robinson how he calls himself an environmentalist when he destroys Mars' environment in his *Mars* trilogy. Robinson denies the notion of purity. He believes that there is no wilderness, the Earth is a park, and believes in human-oriented environmentalism. Robinson says we have to care for the Earth in order to take care of ourselves. The better one takes care of oneself the more pleasure one can have. Silverberg admits he was teasing Robinson, but feels there are environmental fanatics in the Bay

(Continued on page 5)

(Continued from page 4)

Area. Robinson says Silverberg is really a nice guy but likes to hide it. Silverberg says that he and Robinson are 180° apart politically but both believe in the greatest good for greatest amount of people and no oppression of the masses. Robinson said that science fiction is ideological. The science fiction field believes in science as a methodology. Silverberg discussed a study which analyzed who was worse, Nazi Germany or the Soviet Union. The Soviets were considered the more evil of the two since they wanted to help people, whereas the Nazis were honest with their monstrous nature. Robinson replied by saying the Soviet Union got taken over by thugs. He felt what is needed was modesty of action. Silverberg looked at the American economy. The economy collapsed and was rebuilt by Franklin Roosevelt, and later it was rebuilt by Ronald Reagan and collapsed again. Robinson never believed in the free market. There were always constraints. The laws kept shifting. Silverberg saw this as a course correction. They ended their talk with a question, “why”. Silverberg replied with “Why not?”

Andrew Adams (m), Jeanette Auer, Charles Stross, and PRK (the panelist’s nickname) examined **The Future of Privacy**. The panel started by offering definitions of privacy. Adams said privacy comes from the French and means something behind a screen. Auer said it was the ability to control things she does not want others to know or what information should be commonly known. Stross stated that the idea of privacy was a new one and is about 200 years old. He went on to say that knowing the facts is different from knowing motivations. He gave an example: if one buys a book about HIV on Amazon, what does that mean? PRK recommended keeping as little data public as possible to prevent statistical analysis. Adams explained there were social norms in the past. The amount of gossip was determined by the quality of one’s servants. Technology is changing too fast for new social norms to establish themselves. People do not understand the norms of the systems they use. Auer agreed, saying that culture is not adapting fast enough and behaviors are not changing fast enough. It does not help that social networks keep changing the rules of their systems. Stross noted that social norms are mind-bogglingly hard and it is difficult to do security well. PRK feels the war between marketing and security is part of the problem. Adams and Stross examined the demographics of the social networks. The Japanese are not interested in Facebook and the Russians favor LiveJournal over Facebook. Stross predicts that everyone will eventually have a smart phone (iPhone, Droid). These phones will have sensors and will be able to collect a lot of data. Smart phones can help people like students and Alzheimer’s patients. Auer and Stross say a DNA sensor could be a possibility. Stross added that people like to display different aspects of themselves to different people. People have multiple identities. Adams feels that group data is important.

People usually look at bits of data. People could tie the data into the wrong thing. Mistakes can be made, especially with a common name. Auer explained that even with the correct information, it is hard to tell if data mining is effective. Stross points out that it is hard to correct old data. About 40-60% of the government databases in the US and UK are wrong. An audience member asked, how does one know if the data is bad. Someone replied that it will not fit the statistical model. Auer and Adams argued that the statistical model could be bad. Adams noted that Germany made it illegal to use Facebook profiles in job applications. He went on to say that online identities can overlap easily. People need to be educated about their online identity. Adams said “Do not put something on Facebook you do not want your mother to see.” For this reason many children left Facebook. He went on to say that email should have a built in wait time before being sent out. Auer stated that one cannot afford to be lazy when dealing with one’s online presence.

Artist Guest of Honor Shaun Tan did a PowerPoint presentation for his guest of honor speech. After being introduced by con co-chair Perry Middlemiss, Tan showed a drawing he did at age 6: a long-necked dinosaur. Tan’s father was an architect, and he got his attention to detail from him. He grew up in Perth. Perth was very remote and Tan did not know any other artists. He stayed indoors and was influenced by television and movies. He became a big reader at 12-years-old. Tan sold his first illustration to *Aurealis* at 16. Tan never studied art formally. He did illustrations while at his university to support himself. Tan got into illustrations children’s books. His first was *Suburban Playground*, which was well reviewed but did not sell. Tan tried to bridge the fine arts, comics and science fiction art. He felt the need to understand how real mechanical devices work in order to design fantastical devices. This adds believability to the work. Tan feels he is preoccupied with belonging. This is complicated by Australia’s history. He believes there is a disconnection between humans and nature there. He starts his pictures with landscapes rather than characters. Tan’s book *The Rabbits* was an allegory of the colonization of Australia. The book was a gradual success despite some negative criticism. Tan’s book *The Lost Thing* was inspired by a hermit crab and a mean cat. The book deals with a boy finding a strange thing on the beach. The story was influenced by *The Far Side* artist Gary Larson. The book was made into an animated film. This was a first for Tan. Tan’s Story *Eric* was inspired by a Finnish guest his family took in. The guest was very quiet and mysterious. It turned out the guest loved his stay in Australia. Tan’s book *The Arrival* dealt with the stories of immigrants. It took him almost five years to write. The book is all illustration, with no words. He feels every image must be seen on an emotional level. His last picture was that of a

(Continued on page 6)

(Continued from page 5)

group of creatures and a human all reading books on a hillside. He felt this was like a science fiction convention. Tan ended his presentation with a clip from *The Last Thing* film.

Mary Norman, Sandra Chung, Wing Chung, and Melinda M. Snodgrass (m) took a trip To the Stars: The Never-ending Story of Star Trek. Snodgrass asked the panel what the secret of the show's success was. Sandra Chung thought it was pretty and liked the racial harmony on the show. Wing Chung agreed, since it was big deal at the time to see an Asian on television. Norman said it was hard thinking of the show without thinking of the year 1966. Seeing the show for the first time was like seeing the Mos Eisley Cantina in *Star Wars* for the first time. It was a big deal to see women and minorities on television. Snodgrass was also struck by the use of women and minorities. She was impressed by the fact they were telling understandable stories, and about how those stories analyzed human nature. Snodgrass asked about last year's movie. Sandra thought it was well-cast and like the Spock/Uhura kiss. Wing Chung liked the idea of an alternate timeline and references to the old show in the film. Norman was impressed that some of the actors duplicated the character ticks of the original cast. Snodgrass liked the film but had problems with the script. This was due to a writer's strike: the film makers had to work with a draft script. Snodgrass discussed her experiences working on *Star Trek: The Next Generation*. The writers on that show wanted Picard to be more Kirk-like. They were restricted in what they could do with the character. Snodgrass made a Picard Wheel of decisions. One could spin the wheel and determine how Picard would solve the problem. The choices were: Do Nothing, Surrender, God-like beings come into play, and Talk the Enemy to Death. Sandra Chung did not like Wesley Crusher or William Riker, but felt the show got better. She had mixed feelings about *Star Trek: Voyager*. She also felt *Star Trek: Deepspace Nine (DS9)* was too melodramatic and angsty. Wing Chung gave up on *The Next Generation*. He felt the plots were old and tired. Wing watched the even numbered films. He liked that *DS9* was a darker version of the Trek Universe. His favorite episode was "In the Pale Moonlight", where Sisko tries to bring the Romulans into the Dominion War. Norman heard in the 1980s that *Star Trek* was going to redone and she liked some of the proposed ideas. She thought *The Next Generation* let down a lot of fans. The fans saw depth in the classic series and saw none in *The Next Generation*. Snodgrass thought the holodeck was a bad idea. It encouraged lazy writing. The characters on *The Next Generation* had to be perfect, and humor was out. The writers were restricted by what they could do by studio executives. *DS9* did not have as much interference since those executives were focused on *Voyager*. Sandra Chung liked that *DS9* dealt with issues like prosecuting war criminals and slavery. Snodgrass noted that Trek always reflected the times it was

written in. Writing for Deanna Troi frustrated Snodgrass as did writing for Tasha Yar, since all the characterization she had was a short fuse. She pointed that Uhura's role was limited too. The studio executives wanted to keep the shows comfortable. Wing Chung noted that episodes like "Mirror, Mirror" and "The Naked Time" gave Uhura interesting things to do. He went on to say the Kira Nerys was a better role. Snodgrass asked the panel what the later shows did to push the boundaries. Norman thought it was harder, since there were not as many taboos. Sandra did not like *The Next Generation* episode "The Outcast", which dealt with sexuality. She felt it was a copout. Norman thought that it was a tragic ending. An audience member asked why there were no same-sex relationships on Trek shows. Snodgrass said they studio executives were afraid of losing the American South. An audience member commented that the aliens were more interesting in the later shows like the Ferengi. Norman pointed out that aliens could push the envelope a little bit more. Wing Chung said that how the aliens related to humans created good drama. Snodgrass pointed out that the classic cast had strong personalities. *The Next Generation* cast, with the exception of Worf, did not have strong personalities. An audience member asked if the fans expectations were too high for *The Next Generation*. Sandra said the fans were told to have high expectations. The show got better by the second and third season. Another audience member asked if the Borg helped. Norman said that it was the writing that got better. Snodgrass explained that in *The Next Generation*, conflict could only come from the outside, which is why the Borg were needed. An audience member said that the general public supported *The Next Generation* but *Voyager* and *Star Trek: Enterprise* did not break new ground. After the panel Melinda Snodgrass talked about how she hired Ron Moore, who wrote some of the best episodes of *The Next Generation* and *DS9*, and produced the new *Battlestar Galactica*. She also talked about the time when fantasy writer Peter S. Beagle came to pitch for *The Next Generation*. She and the rest of the people at the meeting stopped writing and just listened to Beagle tell a story (I had heard the same story from Beagle at a Megacon).

Duncan Lay, Michael Copobianco, Priscilla Olson, Ian Mond (m), and Robert Shearman examined Six Years on an Island: Lost in Review. Mond asked if big story arcs work in television. Shearman said a show with revelations will never satisfy everyone. Every season had a game-changing event. The show had out-evolved some of the questions posed in the first 2 seasons. The last episode did not try to answer all the questions. Olson liked how all the characters reunited at the end. Copobianco lost interest in the last season. The alternate universe introduced in the last season was a red herring. He felt that the producers lost sight of what was happening on the island. Copobianco did not like the final episode either. Lay said the

(Continued on page 7)

(Continued from page 6)

show was a victim of its own success. The show got flabby and lost its focus. Jorge Garcia, who played Hugo “Hurley” Reyes, said when the producers decided to the end show in the sixth year the show was more focused. Shearman felt the discovery that Locke in the last season was a fake gave Locke’s death meaning. He liked the idea that there was no “Get Out of Death” card in *Lost*. Lay thought the series ending was very brave. Mond asked how one gauged the fan reaction. Olson said the fan online forums were divided about the ending. Negative comments had their own section of the forum. Copobianco said that people who wanted answers were disappointed. An audience member felt the show writers focused on the characters rather than the plot. Copobianco thought the alternate universe shown in the last year would help solve the story. He went on to say that the island was never fully explained. An audience member felt the show could be summed up as logic versus faith. When Jack gave into faith he was able to save the island. Shearman was surprised that Ben Linus did not betray everyone at the end. The show was never predictable. Copobianco pointed out that all the characters were flawed, which was why they were drawn to the island. Mond asked whether *Lost’s* legacy will last. Shearman hoped so and thinks the incomplete ending may help. Copobianco says *Lost* might more satisfying watching it all at once on DVD. Olson liked watching some of the old episodes. Shearman felt the production team knew what they were doing. He had initially hated the Desmond Hume character but that changed over time. Shearman did not like it when they brought in new characters. This showed the writers were tired of the original characters like Jack. Shearman said the Season 2 flashbacks were also tired in comparison to the Season 1 flashbacks. The show’s success was unexpected. He liked the fact that the producers decided to end the show after six years. Copobianco was angry after the show’s end for weeks. Then he went back and watched some old episodes and thought the show made enough sense. The story was consistent. No one had all the answers including the island’s caretaker, Jacob. Some information came from unreliable sources like Ben Linus. Shearman asked if the ending needs to justify the show. He felt the audience got enjoyment out of the show and the ending does not invalidate that. Copobianco felt the island became the most important thing in the character’s lives. Shearman says that worst ending is “it is a dream” ending, which *Lost* never used.

Andrew A. Adams, Cory Doctorow, Patrick Nielsen Hayden, Ian Nichols (m), and Bill Sutton investigated **Copyright in the 21st Century**. Doctorow said copying is an industrial act implying large equipment and regulating a lot of areas. The Internet makes copying very easy. The copyright laws are negotiated by the entertainment industry. Sutton feels the purpose of copyright has to be questioned. Nichols said that intellectual property is hard to define. Adams feels intellectual

property is a dangerous term, since it is so hard to define. Doctorow says the government guarantees copyright, unlike trademarks, which must applied for. The term of intellectual property confuses the issue. Sutton says that the nebulous nature music also confuses the issue. He notes most performed music is work-for-hire. Adams explains that academic journals get to own the copyright on the papers they publish. Doctorow says that publishing predates copyright. Music copyrights cover mechanical recording. Sampling music was common in the past. Now record labels own the rights. Adams explained how Disney’s practices have affected copyright law. The first Mickey Mouse film, *Steamboat Willie*, came out in 1928. Disney has lobbied the United States Congress to change the copyright law to keep *Steamboat Willie* out of the public domain. Adams felt this was ironic since *Steamboat Willie* was a pastiche of a Buster Keaton film. Doctorow said there have been errors in copyright filing. Due to a technical error Disney stopped paying the owner of *Bambi* for rights to use it. Doctorow also said there is a history of writers having their rights hijacked. Adams feels copyright should be a balance between creators and consumers. The middle men of the music industry (record labels and music publishers) have taken over copyright law and they are the least-important part of the creative process. Doctorow pointed out that the old entertainment industries denied rights to new industries. The old industries believe what they do is OK but are threatened by new industries and see their actions as piracy. Examples of this can be seen with the rise of cable television, video recorders and the Internet. Sutton discussed the tax planned for digital audio tape (DAT). Sutton explained a study which showed that recorded music was not a big source of income. There was more money to be made from live performances. This model does not work for books, though some would pay for a live reading by Cory Doctorow or Neil Gaiman. Nichols says hardcopy books will become a collector items. Adams likes electronic books for portability. When preparing for a conference it is easier to have electronic copies of the books Adams needs to reference. Doctorow understands the resentments that people have towards new technologies. When radio became common, some musicians lost work. Copyright provides a steady stream of income for people. Nielsen Hayden says the new technology is here and people need to figure out how to deal with it. Adams proposed an escrow approach to book publishing. A writer would propose a book and if a publisher or fans of the writer were interested, they would contribute to an escrow fund that the writer could not access until the book was finished. An audience member asked if business practices or laws should be changed. Adams answered that there needed be changes in both.

Peter V. Brett, Karen Healey, and Tansy Rayner Roberts examined **Capes and Skirts: The Plight of Female Superheroes**. Roberts was uncomfortable with sexist attitudes

(Continued on page 8)

(Continued from page 7)

in female superhero comics. Brett felt that sexism went both ways, since the spandex worn by male heroes sexualized them. Brett feels that Wonder Woman's complicated back story makes it hard to get into the character. Healey disagreed with that idea that the sexualization of men and women in comics was the same. Men are drawn to look strong, while women in comics were usually sexualized. Healey noted a lot of female characters have rape as a part of their origin story. Healey noted that Kevin Smith revised Marvel's Black Cat origin by adding a rape. Roberts also disagreed with the idea that Wonder Woman was hard to relate to. Wonder Woman has been written badly. Roberts liked Gail Simone's run on Wonder Woman because she felt that strong independent women go against the norm in comics. Brett pointed out the Fantastic Four's Invisible Woman and the X-Men's Storm are strong characters. He noted that it is harder to find superheroine action figures. Healey asked if this was a disparity. Roberts felt this goes beyond superheroes. There is more emphasis on princess-doll lines for girls. Roberts likes the female characters on the DC animated *Justice League* series. Her daughter loves the Black Canary. An audience member recommended She-Ra, from the '80s animated series of the same name, as a good example of a superheroine. Roberts feels that comics are still aimed at men and only a few are aimed at women, but things are changing for the better. Brett explained that pressure from business drives how the books are written. Roberts likes superhero team books but does not like it when there is only one woman on the team, since she becomes "the girl" on the team. This puts a lot of pressure on the character. It is better to have more than one female. Diversity is always better. Healey mentioned one of her favorite comics is *Secret Six* which has great female characters. Roberts hates some of the artwork associated with female characters. The poses are bad, anatomically impossible, seemed to be based on pornography, and they emphasize the breasts. Brett recommended Alex Ross' art, which are very anatomically accurate. He also recommended John Byrne's run on Wonder Woman. Some comic artists overdo the way they draw female characters. This was very bad in the 90s. Roberts criticized bad writing in films. The Halle Berry *Catwoman* film was an example of incredibly bad writing. This made the film about cosmetics and it never got beyond looks. There was no point to the changes the film made with regards to Catwoman's story. Brett says that in Hollywood money effects what one can do in a film. Roberts felt that the female characters were gradually deemphasized in the X-Men films. Roberts and Brett felt the X-Men animated series was better than the films in this regard. An audience member recommended Wendy Watson from the Middleman comic and television show. She has no super powers yet fights paranormal threats through perseverance and hard work. Roberts feels that superheroes can be good role models. Brett reminded that there

is more to comics than just DC and Marvel. Healey said to support well written comics. After the panel I asked Roberts to be honest and tell me what she thought of George Perez's run on Wonder Woman in the 1980s. She told me that was one run she has not read yet.

Norman Cates, John Scalzi and Mike Scott wondered if **The Future is Overtaking Us**. Scalzi showed off his Droid phone. He said we are living in the future. The old world is gone and this is not a unique process. Every generation has to deal with this phenomenon. Cates said that he was doubtful about the iPad and was proved wrong. He believes the advances in technology have reduced the "wow" factor. The reason Cates likes hard science fiction is for the "wow" factor. Film also reduces the "wow" factor. One's brain can make a better interpretation of that "wow" factor than film makers can show. Scalzi noted James Cameron focused more on biology in his film *Avatar* than technology. It is easier to use older technology in a film. Scalzi pointed out that loss of a cell phone signal is now a plot device. The panel was asked if writers should focus on the technology or plots. Cates says writers need to first focus on relationships. Technology can enable problems to be solved too easily. Scalzi asked if there are real people in the story. He went on to say that the old science fiction writers did not focus on the technology. Scalzi said it is hard to write the near future since writers do not want their stories to appear outdated. Scalzi adds that writers should not worry about that. He pointed out that after Charles Stross' novel *Halting State* was published, an online robbery in a Massive Multi-Player Role-Playing Game occurred. This was the central plot element in *Halting State*. Scalzi says that people still read old science fiction even after time overtakes it. He points out *1984* and *Frankenstein* as examples. Scalzi said when you get something wrong you will hear about it. Scott joked about editing Wikipedia in order to support your technology. Cates explained Fridge Logic, which is finding plot holes in work while going to the refrigerator. This does not happen with books usually. Scalzi recommended building worlds only two questions deep, then answering these two levels of questions in the work. Scalzi questioned the need to predict the future. He recommends writing about bad futures and making sure they do not happen. Science fiction missed out on the Internet. Science fiction writers model the future to make it something relatable in order to make it saleable. Cates complained that screenwriters do not even try to make a believable future. Scalzi countered by saying screenwriters are generalists and are not as focused. When the idea of the singularity came up, Scalzi pointed out all technology has a singularity or horizon. He went on to say that we have a glut of information now that is hard to track. Cates feels people are more educated today. Scalzi pointed out that literary works masquerading as science fiction can get away with stuff that

(Continued on page 9)

(Continued from page 8)

science fiction cannot. He cites *The Road* as an example of this. The content seems plausible but fans can spot the holes. Because of Hollywood's big budgets, film makers have to make sure people will watch the films. Geeks are overtaken at first with the cutting-edge technology. Other people do not care as much. Cates is entertained by characters. He noted that book mashups like *Pride and Prejudice with Zombies* are very popular right now. Cates pointed out that the dream-interactive technology in *Inception* was not described in detail. Scalzi says that the middle class is usually happy with the technology in their lives. Cates feels that the new technology decreases people's satisfaction. People hate it if the machines do not work. An audience member asked if the reason more fantasy than science fiction is produced is because science fiction is hard to read. Scalzi says it is because it sells. The same goes for dark futures. One can successfully write optimistic futures. Scalzi pointed out that the science fiction book audience is not the same as the science fiction media audience, though there is some overlap.

Kim Stanley Robinson planned to be interviewed by Sean Williams for his guest of honor presentation. Unfortunately, Williams became ill after attending the New Zealand National Science Fiction Convention, Au Contraire. Robinson decided he would interview himself. He would begin by asking the questions while wearing his jacket and answering the questions without his jacket. As the interviewer, Robinson would ask very deep questions about his work. Robinson would usually refuse to answer the questions and talk about subjects that interested him. Robinson thanked the convention committee and felt honored being a guest of honor. Robinson talked about his childhood. He said his background was similar to Shaun Tan's. Robinson thought 1960s Orange County, California, was very much like 1970s Perth. Robinson feels that all children should live 5 miles away from a beach. He felt like Huckleberry Finn and read Twain for years. The orange groves were disappearing. Robinson felt "future shock" went he came back home from college. Time travel, future shock, or landscape shift were ways to describe how he felt. Robinson feels the world is a science fiction novel we are all writing. Instead of discussing his literary theories, he described his sports bio. He played baseball and has body-surfed. In high school, he played a lot of tennis. Robinson fenced in college. He found fencing to be very therapeutic. He still plays adult softball. When he moved to Davis, CA, he got involved in swimming and some crazy sports. It is here he met his wife. Then he got into running. Running is boring but music can it make bearable. He currently plays frisbee golf. Robinson admits he is not good at sports. Sport teaches one how to admire the winner. Losing is also instructive. Sports provide a relief from a desk job. He is not a mountain climber. It is too crazy and decadent. It is

irresponsible to risk one's life if other people depend on you. Robinson does go hiking in the Sierra Nevadas. He gets an exhilarating feeling from being at a high altitude. Hiking can be just as good as going to a museum. There is a joy to getting away from civilization. Robinson used to write in the Sierras. Now he writes journals on maps. He comes into balance while hiking. Robinson may write about this experience. He does not go out to Sierras for machismo. He just wants to be part of the natural world. The greatest joy is to take care of children. Robinson felt everyone should spend time with infants and toddlers. Ursula K. Le Guin was his teacher and was able to do a utopia novel well. He is in awe of the previous Worldcon guests of honor. Being a Worldcon guest of honor is better than being in the Science Fiction Hall of Fame. An audience member asked about new utopias. Robinson thought the idea of an ecological utopia or ecotopia was interesting. What Robinson would look for are stories using current technology. Iain Banks has written some good utopia novels as part of his *Culture* series. Robinson feels we are heading for a utopian future. He is full of confidence that people will get a grip and fix the world's problems. He noted that China is listening to its own and outside scientists. The novel Robinson is most proud of is *The Years of Rice and Salt*. This is for personal reasons. He broke his brain while writing. He says far-future science fiction does have weight. He says that dystopias are easy to write, just read the news. Poor people do not complain about utopias, but the privileged people do. An audience member asked how we get to Mars. Robinson says there is no rush to get there. We will need to learn more before we get to Mars. Robot probes are doing a good job exploring Mars at the moment. Mars will probably end up like Antarctica in how it is administered. Getting to Mars not a top priority right now but it will happen. Mars would be a great place to go hiking. Robinson has been looking into post-capitalistic societies. Capitalism will evolve into something more humane. He is interested in the Mondragon Corporation, which is successful; and is working with a business model where the workers have equal say in the company. When discussing economics, Robinson always felt the numbers have been cooked. Economics is the astrology of our time. When asked what the next step is, Robinson replied "to find what is wrong and fix it."

Rene Walling, Cheryl Morgan, and I looked into [Science Fiction and Graphic Novels](#). We were looking into the new Graphic Novel Hugo. I expressed my initial doubts about the Award. The comic community has its own awards and I felt this Hugo would be superfluous. Walling explained that this Hugo could cover anything that used pictures to tell a story. We all gave recommendations of what comics or graphic novels to look for. I said my selections were mainly from Marvel and DC Comics. I did recommend Terry Moore's *Echo*. Morgan

(Continued on page 10)

(Continued from page 9)

showed what comics are available on the web. We encouraged the audience to participate in the Graphic Novel Hugo discussion. The award is on a three year probation, which expires next year if the Hugo is not made permanent.

Ben Chandler, Ian Nichol, Peter Sims and I examined **Comic to Film Adaptation**. We all discussed the successes and failure of the adaptations. Since **Captain America** has an adaptation coming out next year, I gave a quick explanation of the character's success. Captain America's popularity waned after World War II and the comic was cancelled. There was an unsuccessful attempt to revive him the 1950s. In the 1960s Stan Lee figured out how to make Captain America interesting. By having Captain America in suspended animation after World War II and reviving him in the present, Captain America became a Rip Van Winkle character trying to figure out the new era he was living in. Captain America represents American Idealism. The panel has high hopes for the **Green Lantern** adaptation next year. It was interesting to hear that the 1970s Spider-Man series was shown as films abroad.

There were about 8 entries in this year's Masquerade. The Masters of Ceremonies were Danny Oz and Nick Stathopoulos. The judges were John Hertz, Lewis Morley and Marilyn Pride. Robert Jan won Best in Class – Master Class for “2010, The Year We Made Contact”. Sarah O’Keefe won Best Macabre – Master Class for her recreation of Cthulhu. Megan Danise won Eldest and Most Dangerous Award for the Journeyman Class for Countess de Magpyr. Angela & Ian Coburn won Best in Class - Novice Class for “Oberon and Titania Hit the City”. Michael Jordan won an Honorable Mention for his recreation of the Fourth Doctor from **Doctor Who**. See the end of this report for pictures.

Lars Alder, John Samuels, and I took a trip with **Rocket Boys and Rocket Girls**. We discussed films which looked at space travel, real and imaginary. Samuels said the first film of this nature was **The Right Stuff**. The panel discussed the **Wings of Honneamise** anime feature film, which deals with a small country trying to get a man in orbit. We mentioned the anime series **Planetes**, which dealt with future space travel realistically. **Planetes** focused on the people who collect space debris. Samuels and Alder talked about **Rocket Girls**, an anime series which is also about future space flight but was a bit lighter than **Planetes**. This series deals with a company which is having a problem developing a new space booster. Men are too heavy for it to work properly so the company recruits young females, who are lighter, to pilot their ships. I brought up a film I saw at the Florida Film Festival, **Space Tourist**. The film dealt with Russian Space Tourism program. The film follows candidates going through the training process to go into space.

The 57th Hugo Award Ceremony was hosted by Australian writer Garth Nix. Nix opened up the ceremony by

discussing how he prepared for the occasion. Nix purchased a pair of cowboy boots Isaac Asimov wore when he wrote the **Space Ranger** series. He also found the bowtie Robert Heinlein wore when he won the Hugo for **The Moon is Harsh Mistress**. Nix could not afford the hand knitted singlet worn by Neil Gaiman. He did however find a pair of WiFi and Facebook-enabled glasses worn by Cory Doctorow. He felt ready to host the Hugos. After announcing that the planned cage match between the nominees was cancelled, a short film produced by Mark Slater was shown. The film showed all the works and nominees and important events of 2009. The film and a video recording of the ceremonies can be found at the Hugo Award website (www.hugoawards.org). Orlando Area Science Fiction Society (OASFis) member Pat Sims presented the First Fandom Hall of Fame Awards. The award went to Terry Jeeves, Joe Martino and Ray Cummings (posthumously). Robin Johnson presented the Forrest Ackerman Big Heart Award to Melbourne fan Mervyn Binns. Binns was speechless at being compared to Forrest J. Ackerman. Seanan McGuire won the John W. Campbell Best New Writer Award. McGuire remembered when asked at five years old what she wanted to be when she grew up, and she said “a Time Lord”. Her mother was called but she was cool with that. Later she said she wanted to be a science fiction writer and her parents were less cool with that. They told her she would live in a box if she went on that path. Hugo Co-Ordinators Vince Doherty and Kate Kligman came to show the Hugo Award with its designer Nick Stathopoulos. The base design was inspired by aboriginal art. Doherty and Kligman reported that 40% of the Worldcon membership voted in this year's awards. This broke last year's voting numbers. Robert Silverberg accepted Fred Pohl's Hugo for Best Fan Writer. Silverberg thought it was very odd. Pohl is 90 years old, the Worldcon is in Australia, and a magical electronic message informed of Pohl of his nomination. Silverberg mentioned that Pohl has been his friend for 50 years. He noted that Pohl has been a fiction writer, agent, magazine editor and recently a blog writer. Pohl has a granddaughter who also won a Hugo. Cory Doctorow presented the Hugo for Best Short Story. He said that he loves the short story and compared it to a living dinosaur. The short story is nearly extinct but powerful and is part of the science fiction field. Novelette winner Peter Watt dressed casually since he did expect to win. He said “What started out as the worst year of my life has now just turned into the best ever.” (Earlier this year, Watts was arrested and thrown in jail for failure to comply with US border guards, a charge he denied). For the first time in 17 years, the Hugo for Best Novel was a tie. The winners were **The Windup Girl** by Paolo Bacigalupi and **The City and the City** by China Miéville. Miéville mentioned that his birthday was the next day and this was one the best presents ever. He mentioned that as a young man he found two

(Continued on page 11)

(Continued from page 10)

thing he thought were glamorous: the Hugo and sea monkeys. He later got some sea monkeys and was greatly disappointed. He realized that there is an opposite to disappointment and the Hugo has not lost its glamour. Miéville said the book was written for his mother, so the prize is also for his mother. Carrie Vaughn read a short acceptance speech for Bacigalupi.

Stephen Davies, Bruce Gillespie, Guy Lillian, Mark Plummer, Mike Scott and I asked **How Do I get Electronic Paper into My Hektogrph?** I explained how I went about making the Orlando Area Science Fiction Society newszine, *Event Horizon*, completely digital. I still send out hard copies to other clubs. One of the hot button topics was the fact that a podcast had just won the Best Fanzine Hugo. The panel discussed if there should be changes made to the category. The panel talked about the history of fanzines and why they need to be preserved.

Deborah Biancotti, Richard Harland, Jason Nahrung, and Catherynne M. Valente explored **The Eternal Border**. Nahrung defined taboos as something that endangers society if they happen. Taboos are what society is afraid of. Nahrung feels that the horror genre allows writers to play with things that scare people. Nahrung asked the panel what taboos they have broken in their work. Biancotti feels death is a taboo. People do not like to talk about death and we have bad coping mechanisms for it. She wrote a story about the death of a daughter. The story did not offend those Biancotti thought would be offended. Valente wrote about incest in *Palimpsest*. Valente says sex is still a taboo. Reviewers did not like *Palimpsest* because of the sexual content. Valente talked about a story she wrote for *Clarkesworld* which had some autobiographical material. She got a lot of negative comments for putting in the autobiographical material. Harland showed how the Plasmatrics, an artificial life form from his *Heaven and Earth* series, were assembled from body parts. He said "Librarians did not like this." Harland has a grandmother torturing someone in *Worldshaker* which did not bother anyone. Biancotti also wrote about an evil old woman. She liked seeing that taboo being broken. Valente wondered if that explains Betty White's recent surge in popularity. Nahrung said that nothing is sacred, which leaves an open slate on which to write. Biancotti said Joan Rivers said that there were no taboos in comedy. She went on to say that appropriating from a culture not your own and snuff films are still off-limits. Valente warned not to use the term Christian mythology in the United States. Harland said that consensual incest and pedophilia is still taboo. Nahrung brought up the *Twilight* and Anne Rice vampire series. Valente felt that Anne Rice chickened out when she did not deal with the child vampire in *Interview with a Vampire*, Claudia's sexuality. Valente talked about how literature about how angels is taken very seriously in some part of the United States. Harland felt that angels should be beautiful and terrible at the same time. Nahrung asked if shock value was enough reason for a breaking a taboo. Biancotti discussed the novel *The Painted Bird*. The novel was full of sadistic violence and the main character is a jerk at the end. She felt the book was badly executed. Valente agreed and said that there was nothing attractive in *The Painted Bird*. She went on to say *Lolita* was well-written and involved

the reader with the relationship examined in the book. Valente discussed the idea of labeling books to indicate if they are dealing with sexuality. She felt it was not a good idea. Nahrung said that some readers want a safe read while others wanted a challenge. Biancotti says people ignore rating symbols on television. Valente explained that readers do not know what they want. Books that get into the reader's head also surprise the reader. It is not the job of the writer to make the reader feel comfortable. An audience member asked about needing warnings for rapes in books. Some rape victims can have problems reading such works. Valente did not believe this was necessary. A reader can close the book when it gets unpleasant. Some books actually help people though trauma but not all responses are therapeutic. Biancotti said that not talking about rape adds shame to rape. Valente does not like love triangles, and feels couple should explore polyamory. A lot of science fiction writers deal with polyamory.

Lars Adler, Foz Meadows and I looked into **Cyberpunk Anime: Origins and Evolution**. The panel discussed the notable cyberpunk anime like *Bubblegum Crisis* and *Ghost in the Shell* (both film and TV series). I mentioned *Tron* as good example of cyberpunk but pointed out the plot does not make sense if one examines it closely. I said the same for *The Fifth Element*, which looks like an anime. Foz Meadows and I discussed the Bechdel test. The Bechdel test asks the following questions. Does a work a) have two or more female characters b) who spoke to each other c) about something other than a man. We agreed that the second season of *Ghost in the Shell* passed this test.

Paul Cornell, David Levine, and Gerald D. Nordley tried to build **An Everyday Future: Including Popular Culture in Science Fiction**. Levine defines the problem of designing popular culture in science fiction. Science fiction is about big science and the big event, not the daily culture. Cornell says that considering the popular culture is a recent idea. Kim Stanley Robinson's *Galileo's Dream* is homage to old-school science fiction where science fiction looks at big events. Levin mentioned *Looking Backward* by Edward Bellamy, which was written in 1888, and which examines the world of 100 years in the future. The book looks at the future culture. Cornell says H.G. Wells felt high culture would defeat low culture. Cornell noted that *Star Trek* started a trend in science fiction writing. When characters are discussing famous artists, first they mentioned a classic artist then mentioned a modern artist then introduced a fictitious artist, probably an alien. Levine noticed that *Battlestar Galactica* had sports. Nordley invented a sport for a story. It was a sport played on the moon like basketball. Levine agreed a lot of stories set on Mars and the Moon have sports. Cornell says it hard to design a pop culture. Most writers are not good comic or advertisement writers. This is why when one sees future comedy acts or advertisements in science fiction, often they are not very good. Levin says it is hard to design those things and they tend to be distracting. Levin notes there is no science fiction in science fiction. He did try to include future science fiction in a story by including a character that is a Trek fan. Nordley made a lot of Trek references in his story "Comet Gypsies". Levine remembered the television show *Wormhole*

(Continued on page 12)

(Continued from page 11)

Extreme was seen in *Stargate SGI*. Nordley felt Heinlein did a good job of describing the future. Heinlein stories casually mentioned future advances. Levine said that a lot of science fiction deals with music. He noted Jeff Noon's *Vort* as an example of music in science fiction. Nordley mentioned Rhysling, the singer of the spaceways from Heinlein's "The Green Hills of Earth". Cornell wrote a story where *Empire of the Sun* displaced *Citizen Kane* as the best film of all time. Levine points out that science fiction focuses on a critical or cataclysmic event. One cannot look at the pop culture during such an event. It is also hard to predict future trends. It is easier to do pop culture in a comedy story, since one can make the culture as outrageous as possible. An audience member noted that they never show the daily life of *Star Trek's* Federation. Levine said *Watchmen* created a pop culture. There is advertising for exotic products on posters, magazines, comics and television. People are eating exotic cuisines. Pirate comics replace superhero comics in a world with real superheroes. An audience member mentioned the radio and television programs in the game *Grand Theft Auto*. Cornell mentioned that attempt by science fiction from the 50s and 60s to project future trends have dated badly. He also noted they never used science fiction worlds on the holodeck in the later *Star Trek* series. An audience member felt that *Blade Runner* showed a pop culture. Levin thought the ads shown in *Minority Report* were good but they were modern ads with a slight change. He also noted the use of existing corporations can date a work like *2001: A Space Odyssey*. The film uses logos for AT&T and Hilton which were replaced before 2001, and Pan Am which went out of business before 2001. Cornell noted that Connie Willis' *To Say Nothing of the Dog* is dated, since it mentions the use of fax magazines. He also noted that the Internet has been influenced by *Neuromancer*. Levine noted science fiction works which had a hand-held terminal for a larger computer. He also noted that *Star Trek* predicted the iPad. Nordley and Levine talked how science fiction fashion predictions were never accurate. Nudity becoming common-place was predicted a couple of times. Cornell noted the fashions of the British television series *UFO*. Set in 1980 (the series was made in 1969), the show predicted people would wear purple wigs and nehru jackets. Cornell did not understand why producer Gerry Anderson set his shows in a time when he would still be alive. An audience member said that someone created Getcro, a one-way Velcro which Nordley had conceived it in a story.

Perry Middlemiss conducted the Closing Ceremonies. He announced that unfortunately due to hotel catering requirements, there would be no Dead Dog Party. There would a volunteer party in Melbourne Convention and Entertainment Center. He then welcomed the Guests of Honor. Robin Johnson was given a crystal lead lined decanter from the Convention Committee. Shaun Tan got a T-Shirt with his art and a decanter. Kim Stanley Robinson felt being a Worldcon guest of honor was a lifetime achievement and everything was downhill from now on. He got a T-Shirt from the convention. Middlemiss then thanked the committee, staff, volunteers, the Melbourne Convention and Entertainment Center, and his family. He said this will be his last Worldcon chairmanship (Middlemiss chaired Aussiecon 3 in 1999). He then handed off the ceremonies to

Renovation, the 2011 Worldcon, chair Patty Wells. Wells said she was very excited to chair the next Worldcon. She thanked all who helped with the Hugo Losers party. She noted there are no chain hotels in Reno. She claims that Worldcon is not strangest event to come to Reno. She noted that Reno is closer to San Francisco than it is to Las Vegas. She introduced the Guest of Honor: Ellen Asher, Tim Powers, Boris Vallejo and Charles Brown with pictures and film clips. Wells was sad that Brown was not alive to be at the convention, but will honor him nonetheless. She did ask people to get involved. Wells almost forgot the chairman's mallet at the end of the ceremony.

Both the Dealers' Room and Art Show was small. The work in the Art Show was great. Shaun Tan had a good sample of his art there. I bought two *Doctor Who* audio adventures. There were both written by Rob Shearman and were Colin Baker stories which included Frobisher the Penguin, a companion from the comic strip. I got the CDs signed by Shearman. I bought a copy of Shuan Tan's *Tales of Outer Suburbia* for a friend. I bought two collections of *Doctor Who* fan art, a fairy coloring book and a collection of cosplay art. I got a copy of the *Year's Best Australian Science Fiction and Fantasy*. This was a very good selection of stories.

As always, there are people who helped make Worldcon a great experience. Special thanks to Patricia Russell for helping me out with editing this report. Thanks to Brad Ackerman for sharing a room with me. Thanks to the members of OASFiS, SFSFS, and WSFA. Thanks to the usual suspects, Worldcon attendees who always make the convention fun. Thanks to the Exotics, my 1999 Australian tour group: it is always great to see you guys. Thanks to the Australian and New Zealand fans I met this year. Thanks to Grant Watson for putting me on great panels. Thanks to my fellow panelists. Thanks to the Green Room staff: you provided a great environment to prepare for panels. Thanks to Gaye Ludiwig from Volunteer Staff who found stuff for me to do. Thanks to Michael Hinman who allowed me to cover the Hugos for his website *Airlock Alpha*. Thanks to Laurie Mann at the Press Office: the seats for the Hugo Awards were great. Thanks to the people who read my blogs entries on my trip. And thanks always to Dave Plesic. See you all next year in Reno.



Aussiecon 4 Pictures

(pictures by Juan Sanmiguel)



Clockwise starting on left:
Shaun Tan, Artist GOH,
Robin Johnson, Fan GOH,
A conversation with Robert
Silverberg and Kim Stanley
Robinson



Aussiecon 4 Pictures

(pictures by Juan Sanmiguel)



Clockwise starting on left:
Best in Class—Master Class : 2010 The Year We Made Contact,
Best in Class - Novice Class for “Oberon and Titania Hit the City”,
The Fourth Doctor (Honourable Mention) and Cthulu (Best Macabre—Master Class)
Eldest and Most Dangerous Award for the Journeyman Class for Countess de Magpyr



World Fantasy Awards Winners
(source *Locus* Web Site)

The 2010 World Fantasy Award winners were announced today at the World Fantasy Convention held October 28 - October 31, in Columbus, OH.

Novel

The City & The City, China Miéville
(Macmillan UK/ Del Rey)

Novella

“Sea-Hearts”, Margo Lanagan (*X6*)

Short Story

“The Pelican Bar”, Karen Joy Fowler (*Eclipse Three*)

Anthology

American Fantastic Tales: Terror and the Uncanny: From Poe to the Pulps/From the 1940s to Now, Peter Straub, ed. (Library of America)

Collection (tie)

There Once Lived a Woman Who Tried To Kill Her Neighbor’s Baby: Scary Fairy Tales, Ludmilla Petrushevskaya (Penguin)

The Very Best of Gene Wolfe/The Best of Gene Wolfe, Gene Wolfe (PS /Tor)

Artist

Charles Vess

Special Award – Professional

Jonathan Strahan for editing anthologies

Special Award – Non-Professional

Susan Marie Groppi for *Strange Horizons*

(Continued from page 1)

Crabby Con

November 13
Elks club #708
3616 W. Gandy Blvd.
Tampa, FL
\$20 at the door
gaming
warhorn.net/crabby-2010/

Miami Book Fair

November 14-21 (street fair November 19-21)
Membership rates varies, check website
Notable Guests: Scott Westerfield
Greg Rucka
Carlos Fuentes
www.miamibookfair.com

Special Presentation of *Metropolis*

November 13, 11:30AM
Enzian Theater
1300 South Orlando Avenue
Maitland, FL 32751
\$8 for tickets
www.enzian.org/film/metropolis/

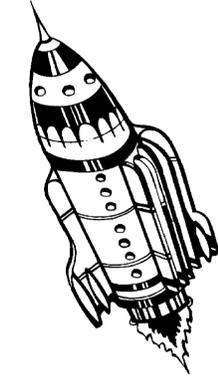
Some goof with 2010 Hugo



SCIENCE FICTION CONVENTION
IN ORLANDO

OASIS 24

May 27-29, 2011



Writer Guest of Honor

David Drake

*Hammer's Slammers, Lord of the Isles
Northworld, Patriots*

Artist Guest of Honor

Tommy Castillo

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

Sheraton Orlando Downtown
400 West Livingston St.
Orlando, Florida 32801
407-843-6664
1-800-574-3160

Filk Guest of Honor

Carla Ulbrich

*"Live From Outer Space", Leftovers
Sick Humor, Professional Smart Aleck*

Hotel Information

\$79/night, single-quad
through 5/6/11
Mention OASIS for rate

Gaming info will be at
www.warhorn.org

Weekend Memberships:
\$30 until 1/1/11,
\$35 until 4/30/11,
\$40 at the door.

**Author Signings,
Costume Contest,
Live Music and Comedy,
Anime and Video Programs,
Art Show,**

Make checks payable to:
OASFiS
PO Box 323
Goldenrod, FL 32733-0323
More info at
www.oasfis.org

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

Joe Fan
123 Sesame Street
Orlando, FL 32805

OASFiS
PO Box 323
Goldenrod, FL 32733-0323

