



A WORD FROM THE EDITOR

Busy month with Necronomicon. The hotel this year was great. We had a great room to do the OASFiS party. We gave away chili and books.

This month is the Lone Star Con 3, 2013 Worldcon, report.

As always I am willing to take any submissions.

Next month I hope to do some reviews, and have pictures from Necronomicon, and Hurricane Who.

Events

Hurricane Who Category 4

November 1-3
 Doubletree by Hilton Orlando at Sea
 10100 International Dr.
 Orlando, FL 32821
 \$75 for the weekend, \$40for Saturday,
 \$35 for Fri or Sun

Guests: Colin Baker (6th Doctor, *Doctor Who*)
 Terrance Dicks (writer, *Doctor Who*)
 Bob Baker (writer, *Doctor Who*)
 Tony Lee (comic writer, *Doctor Who*)

www.hurricanewho.com

Wasabicon

November 2-3
 Jacksonville Marriott
 4670 Salisbury Road
 Jacksonville, FL
 Guests: William Salyers (voice actor)
 Chris Cason (voice actor)
 Paul Chapman (*Greatest Movie Ever* podcast)
 \$30 at the door for the weekend, \$20 for Saturday,
 \$15 for Sunday
www.wasabicon.com



Birthdays

Dave Ratti– Nov. 24



Florida Xtravaganza

Doubletree by Hilton Orlando at Sea
 10100 International Dr.
 Orlando, FL 32821
 Barry Bostwick (Brad, *Rocky Horror Picture Show*)
 and many non genre related guest
 \$45 for weekend, \$35 for Sat-Sun, \$20 for one day
www.fxshow.com

Comic Book Connection

November 16-17
 Holiday Inn
 8298 N. Wickham Road
 Melbourne, FL
 \$5 admission per day
thecomicbookconnection.com

Orlando Toy and Comic Con

November 17
 Radisson Hotel
 1724 N. Alafaya Trail
 Orlando, FL 32826
 Guest: Jason Fabok (comic artist, *Detective Comics*)
 \$7 for the day
orlandotoyandcomiccon.com/

Miami Book Fair

November 17-24 (street fair November 22-24)
 Membership rates varies, check website
 Notable Guests: Holly Black
 Junot Diaz
 Nicola Griffith
www.miamibookfair.com

Chibi-Pa: Infinity

November 22-24
 Hilton Deerfield Beach
 100 Fairway Dr.
 Deerfield Beach, FL 33441
 \$35 for the weekend, \$25 for Saturday,
 \$20 for Fri or Sun

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November OASFiS Calendar

OASFiS Business Meeting

Sunday, November 10, 1:30 PM, Brick and Fire Pasta and Pizza Parlor (Downtown Orlando, 1621 South Orange Ave Orlando, Florida 32806). Come join us as we discuss the theme of time travel.

Sci Fi Light

Saturday November 16, 6:00 PM, TBD (check website). Discussion will on our favorite books.

To contact for more info:

OASFiS Business Meeting 407-823-8715

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Guests: Sonny Strait (voice actor)
Colleen Clinklebeard (voice actor)
www.chibapa.com

OASIS Meeting

Date: 10-13-13

Officers: Patricia Wheeler, Mike Pilletere, Juan Sanmiguel, Peggy Stubblefield

Members: Dave Lussier, Kim Darin, Hector Hoghlin, Ruth Hoglin, Arthur Dykeman, Tom Reed, Patty Russell

Guests: Bob Yazel

Old Business: Sci Fi Lite. Next month is Bosphorus 2 in Dr. Phillips and Sand Lake Rd. on October 19th. Recd topic, most disappointed films/books. Turkey talk.

New Business: Nomination for board members. Treasurer says static money levels between 10K and 12K, combined. Still awaiting some late payments.
Flyer in the mail, NESFA newsletter discussing a gaming convention.

Convention: Whether to con, or not to con. Maintain the club or not? Various discussions, methods of advertising, loss of members and few volunteers.

Losing three officers next year. Mike Pilletere is leaving the country, Steve Grant and Patricia Wheeler taking a break. So we need nominees.

President: Peggy Stubblefield, Susan Cole

Vice President: Dave Ratti, Kim Darin

Treasurer: Dave Lussier

Secretary: Patty Russell

With a vote of 6-4, it was decided not to have a convention in 2014. Several ideas for promotion of the club and con were discussed. Juan will be holding a room party at Necronomicon. He will be serving chili and giving away paperbacks.

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.

Christmas party will be the 2nd Sunday December. This will be December 8. It will still be at Patricia Wheeler's house.

Book: Sookie Stackhouse series. The series wrapped up. Juan compared the series to Anita Blake series since they came up at the same time. Everyone enjoyed books and the TV Show it inspired.

Special: Ren-Fair in Tavares coming up Nov 1-3, 2013.

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

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Lone Star Con 3

Lone Star Con 3, the 71st World Science Fiction Convention, was held from August 29 – September 2, 2013, in San Antonio, Texas. The Dealers Room, Art Show, Exhibits, Panels, and Registration were at the Henry B. Gonzalez Convention Center. The Kaffeeklatches, Night Gaming, and Childcare were at the Marriott Riverwalk and the Hugos, Masquerade, and Parties were at the Marriott Rivercenter. The guests of honor (GOH) were Norman Spinrad, James Gunn, Ellen Datlow, and Willie Siros. Darrell K. Sweet was selected as a guest of honor, but died before the convention; he was represented at the convention by his son, Darrell R. Sweet. Joe Lansdale and Leslie Fish were special guests. Paul Cornell was the toastmaster. Randall Shepherd was the convention chair.

There was a press conference with all of the GOHs except Willie Siros and James Gunn. Randall Shepherd explained the history of the Worldcon and Hugo Awards. NASA scientist, Dr. Paul Abel gave an overview of the convention's NASA track, which included talks from astronauts Cady Coleman and Heather Paul. Each of the GOHs made a statement. Norman Spinrad was honored to be at the convention, and said the event will be a combination of the serious and silly. Datlow has been a longtime Worldcon attendee, and discussed how she was aggravated by a *New Yorker* article about Margaret Atwood, where she was quoted defining science fiction as not being realistic. Spinrad said Atwood's science fiction is not realistic. Darrell R. Sweet was proud to represent his late father who really wanted to attend the convention. Leslie Fish said she would be singing her classic song "Banned From Argo" once at the con, perform at 2 concerts, and be at all night filking. Paul Cornell said that he would be introducing things and MCing the Hugos and Masquerade. Science Fiction drew Joe Lansdale into writing, though he has not written much science fiction. He went on to say that Science Fiction is a mess, but a good mess. A local reporter asked about how Hollywood has embraced Science Fiction. Fish addressed the current superhero trend in films. The first superhero comics appeared during the Great Depression as a means of escapism. Given the current state of the economy, people want that escapism again, and when things get better, films will focus on more serious subjects. Cornell added that there are some serious Science Fiction films like *Moon* and *District 9*. Spinrad noted that you can do almost anything in film now. Hollywood has eaten Science Fiction. The film industry is using Science Fiction tropes, but telling action stories instead of thinking stories. Many films are apocalyptic and negative. Spinrad does not understand the popularity of zombies. Datlow and Lansdale explained that a lot of what was in Science Fiction has come to pass in the real world. Lansdale said that some writers need to catch up with science and technology. Younger writers have plenty to write about. Some of guests were asked about their guest of honor status. Fish saw it as a duty. Datlow saw it as a great honor and she will be busy at the con, though she is not done with her career yet. The guests were asked about the next big leap in science. Spinrad replied that this is a golden age for astronomy, with the discovery of all the extra-solar planets.

Fred Lerner (m), Robert Silverberg, and Connie Willis discussed Coming of Age in the 60's. Fred Lerner asked about the influence of *Stranger in Strange Land*. Silverberg explained

that the book was published in 1962, it was ahead of its time because it covered issues which would come to forefront in the years to come. The novel did not change the field, but startled everyone. This is the one Heinlein novel Willis does not like. She did not like the women in the book, and thought the idea that Smith knew the grass liked to be walked on was silly. She likes the women in Heinlein's other novels. Silverberg explained Heinlein's wife, Virginia, was an inspiration for many of his characters. He went on to say that Science Fiction was constrained in the early 60s. At that time explicit sex and bad words were forbidden. He was surprised to see the word "testicles" in a story at that time. Silverberg created new slang terms to replace bad words in his novel *The World Inside*. Even in the 70s, bad words would still be dashed out. Willis felt that SF had to get over its history of being a field for teenage boys. In the 80s, she argued for including curse words in her stories with magazine editors, but they were hesitant since the magazines could be sold to school libraries. Silverberg joked that the field has moved forward by bringing in teenage girls with all the vampire and zombie novels out now. Willis said that the new movements create copy cat stories which are usually inferior. Science Fiction took a while to explore new areas. The experimental stories helped broaden the field. Silverberg said the 60s were an exciting time to write. Unfortunately, audiences eventually rejected experimental stories and went for more traditional stories. Silverberg recounted some of the breakthrough stories of the 50s such as Sturgeon's "The Word Well Lost" (which dealt with homosexuality) and Famer's "The Lovers" (about an interspecies relationship). The changes resulted because the culture changed. Silverberg and Willis said the Philip K. Dick was an important writer that came out of the 60s. Willis is a fan of Dick's "I Hope We Will Arrive Soon". In that story, one is not sure of what is real. Silverberg explained that some of the older stories have obsolete attitudes towards women. These attitudes need to be put into the context of the time. Willis believes that some older stories are timeless, some need to be taken in the context of their time, and some are irredeemable. There are great stories in every era. Lerner asked if the type of stories from the 60s have come back into fashion. He pointed out that Kipling's work made a comeback. Silverberg said the sophisticated reader will look at older works in the context of the time they were written in and will understand the trappings of that time. Willis thought Science Fiction at the time focused on short work, but Silverberg disagreed, and felt the novel became more dominant. Lerner asked if Science Fiction came of age in the 1960s. Silverberg felt so. There was not as much censorship and the field caught up with mainstream literature. Willis disagreed by saying the threads of the 60s were always in the field. Science Fiction is always reinventing itself, circling around the same ideas, and bringing in new ideas.

Elizabeth Bear, Paul Cornell, Gail Carriger, David Liss, and Gary K. Wolfe (m) explored Fantastic London. Wolfe asked if steampunk revived London as a setting. Carriger said it did, but then it was overdone, and now steampunk is going to other places. Cornell said that Sir Arthur Conan Doyle and Charles Dickens made London an exciting setting. The Victorian attitude was that crime was disruptive and criminals were shown to be

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deformed. Liss said that London has secrets and that no one knows all the secrets. Bear explained that London is laid out as it was since ancient times. Carriger went on to say that London is fantastical in nature. It has its own weather, a unique geography, it was a hot bed of intellectualism, and fabulous objects were brought there from all over the British Empire. Wolfe said that no two Londoners see the same London. Cornell said that the London myth is confused with the London reality, so made up stories can seem real. Wolfe agreed by saying that there so much stuff in London that it is fertile for stories. Every city has its own mythology, but London has a different vibe. Carriger pointed out that London maybe special to the panel and the audience because they are English speakers. Americans who write about London get a lot of grief. Liss agreed and said his sales are not as good in the UK. Bear explained the difficulty in writing about where you live. You need to leave a place for a while to see the things you would miss when you were there. Wolfe asked about London in Science Fiction. Carriger felt most Science Fiction cities are New York. Liss felt that London is so tied to the past it is hard to imagine it in the future. Cornell said that Wells destroyed London in *War of the Worlds* and the Daleks destroyed it in *Doctor Who* (“Dalek Invasion of Earth”). Bear feels that Science Fiction does not have a sense of place as Fantasy does. Science Fiction is not tied to a place unless the place is an alien world. Wolfe stated that apocalyptic Science Fiction is tied to place. Cornell explained the structure of London. It is 2 conjoined cities, the City of Westminster and the City (the financial district). The city is then surrounded by several boroughs, which have their own identity and crime rate. Wolfe said the Blitz is made for Science Fiction yet it is not used much in stories. Cornell explained that the Blitz is an open wound for the British. It symbolizes painful memories and the loss of their empire. Wolfe discussed the subgenres around London: Victorian (steampunk), Regency, and Elizabethan (clockpunk or Shakespeare-punk).

Opening Ceremonies took place in an Old West saloon with Paul Cornell as a bartender. He and all the GOHs came on the stage wearing Western hats. After being introduced they joined a card game on stage. Cornell showed his skill as toastmaster by throwing a piece of toast on the ground and commanding it like a dog. Con Chair Randall Shepherd officially started the convention with the Worldcon gavel. The Trans-Atlantic Fan Fund (TAFF) and Down Under Fan Fund (DUFF) winners were also introduced. These were Jim Mowatt and Bill Wright respectively. The base of the 2013 Hugo was unveiled. The base was designed by Vincent Villafranca. The base was made out of bronze and represented what a space traveler would pick up on his travels.

Lisa Freitag, Jesi Pershing, Caroline Spector (m), Kevin Roche, and Emily Wagner attended Miss Understanding’s Open Forum on Manner’s for Geek Culture. Spector asked what to do if a pro does something inappropriate. Roche says that you say “Excuse me, that is not appropriate, please stop.” If the situation escalates say it again louder, and if necessary, get away from the person. Pershing said that this should be reported to convention staff, so they know who the person is for future reference. Freitag thought there were too many variables in the situation. Roche reinforced that an unwanted act is what you do

not want to happen. It is never wrong to say no. Wagner pointed out that touching is assault and one should do whatever they need to do to stop unwanted touching. Spector said to phrase the refusal in a way that gives the offending person a way out in case there was a misunderstanding. Roche felt that the social construct puts pressure on the victim and none on the perpetrator. Spector explained that some victims fear if they act, they will be rejected by the community. Roche said the issues they were discussing are the same in mainstream society, and we should make the community as we want it to be, a safe space. Pershing said to not make advances to someone you just met. Do not do something at a con you would not do someone outside a con. Pershing and Roche advised keeping an eye on social cues, like crossed arms and darting eyes. We should be kind to each other at all times. Spector said that having manners means we recognize others’ humanity. The issue of how to deal with stalkers came up. Pershing said at some point politeness goes out the window. Spector said people can get excited and miss the social cues. If that happens, politely leave, and if that fails get help. People have to define and respect boundaries. Spector told the story of a woman at a con who told a man she was assaulted at a con and the man backed off. They saw each other later and had a good conversation. Roche said the man did the right thing by backing off. The panel was asked how to change the subject when one is bored. Roche said tell the person that you are not into the current topic and ask what else is the person into and try to find something in common. Wagner said not to be a jerk about what the other person likes. Freitag explained that some people on the autistic spectrum talk about a certain subject because that is all they have. It is better to be more direct with those individuals, since they have difficulty with social cues. Roche says that we all need to work together to build a safe environment.

At the first Worldcon in 1939, there was softball game. The tradition was continued this year as an indoor whiffleball game between the pros and fans. Leading the pros was Tampa writer Rick Wilber. Lone Star Con 3 chair Randall Shepherd led the fans. Former OASIS fan guests of honor Judi Castro and Joe Siclari umpired the game. The first pitch was thrown by David Kyle, who attended the first Worldcon. Norman Spinrad was the first batter for the pros. The pros beat the fans 6-5.

Darrell R. Sweet presented the Artist Guest of Honor: Darrell K. Sweet Memorial Slide Show. Sweet presented a slide show while discussing his father. As an only child, he was very close to his father. Darrell K. Sweet loved the outdoors. Yellowstone National Park was a favorite vacation place for the family. Sweet eventually moved from New Jersey to Wyoming. He did a series of pictures of romantic castles of Europe. This required a lot of research. Sweet said he was going to retire but never did; it was not in his makeup. Sweet met his wife in Brunswick, New Jersey. She never left his side, even with the difficulties of an artist’s life. Sweet worked 12-14 hour days and never knew when the next job would come in. Sweet’s wife hoped her son would not become an artist, but he did. Sweet’s son saved his father’s last pallet, and showed pictures of his father studio. Sweet started doing art for *Reader’s Digest*. He later met editor Judy-Lynn Del Rey, and got work doing book covers. He became good friends with Judy-Lynn and her

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Lone Star Con 3 Opening Ceremonies



Pictures left to right starting from the top row:
Paul Cornell, host of the Opening Ceremonies, Ellen Datlow
Willie Sirios, Norman Spinrad
Leslie Fish, Joe Lansdale
James Gunn, Darrell R. Sweet

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husband, Lester. Early in Sweet's career, art directors would go through an artist's portfolio and buy pictures to be used in future projects. The artist rarely got the art back, but that changed in the 1970s. Sweet enjoyed the genre and liked to read and find scenes to illustrate. He was very good with children and was the track coach at his son's school, where he helped many children. Sweet's son was grateful for having both parents working at home. Sweet's son discussed the difficulties involved in putting covers together and doing a 2-page spread. Darrell K. Sweet's parents were not encouraging when it came to the arts. He was the only artist in his family. Darrell R. Sweet reminded the audience that his father's work is in the art show and he is available to answer any questions about his father.

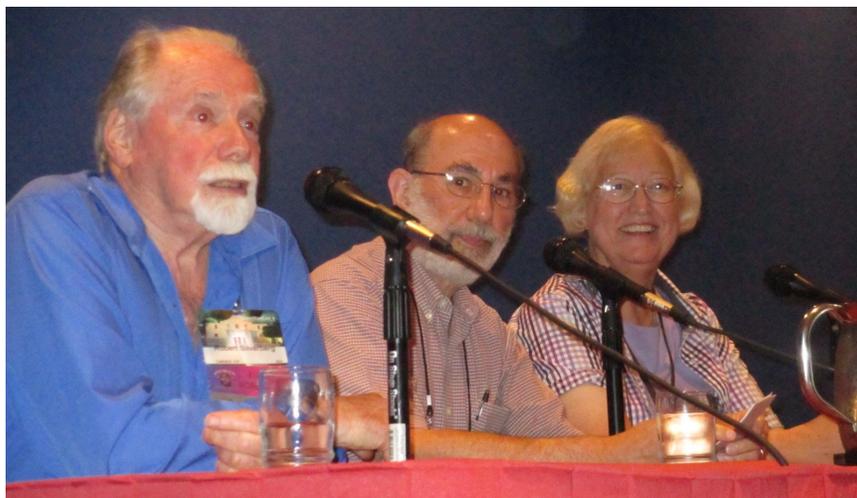
Eileen Gunn (m), Christopher Kastensmidt and Derek Kunsken explored **Science Fiction in South America**. Gunn had bought several stories from Mexican authors for a magazine. Kastensmidt has been following Brazilian SF, helped organize a convention in Brazil, and translated Brazilian stories into English. Kunsken has researched the South American markets and lived in several places in the region. He found that there are many online markets in South America. Most of them were free and many did not pay the authors. Colombia, Cuba, Chile, Uruguay, Venezuela, Peru, and Argentina have some type of short fiction magazine. Kastensmidt said that Spain and Portugal have big markets. Brazil's market is booming. Some authors get their first exposure in anthologies. Science Fiction was repressed by the native literary community all over South America. These communities felt Science Fiction as waste of time and literature should focus on more urgent social issues. Magical realism is more acceptable since all the fantasy elements stand for something. Many literary markets need government sponsorship to function, and they do not see a use for Science Fiction. There is a subculture of Science Fiction in the South America and it is trying to get Science Fiction books into schools. People either buy works in English or from Spain or Portugal. George R. R. Martin's *Game of Thrones* series is doing very well in the region. Kastensmidt and Kunsken talked about how technology has helped the growth of Science Fiction in the area. The Internet helps writers organize. Blogs can function as magazines. Distribution is limited for physical books. The growth of Science Fiction is helped by a rise in education, economy, and democracy in South America. Some stories derive from early American SF works. Some stories, like a recent vampire story in Brazil, are a social commentary on the modern world. Many writers in the region are not translated. Translation is expensive, and publishers are not inclined to take risks on unknown foreign writers. It is easier for an American/English writer to get translated into Spanish or Portuguese than a South American unknown writer to get published. There is even difficulty for writers to get published in other places with the same language. Portuguese writers are trying to break into the Brazilian market. American writers are making more money on their foreign translations than their on their original book deals.

Dona Sadock interviewed Norman Spinrad. Spinrad discussed the work involved in his play *Mexica*, which deals with the Spanish conquest of the Aztecs. While researching the Aztecs, he realized they believed their own metaphors. Hernando Cortez was able to manipulate the local religion to conquer the

Aztecs. After researching the material, Spinrad decided he could not top the reality, and wrote a historical story. Spinrad was asked about the impact of alien contact. The big issue is whether alien life is ahead of us technologically or not. It will most likely be ahead of us. It would be weird if the all the extra solar planets were uninhabited. Aliens would change our perception on everything. It will not be like Cortez. Aliens who can make an interstellar flight would have gotten over their "assholery". It is not cost effective to conquer a planet. Aliens would be interested in food or art. Spinrad discussed *Bug Jack Barron*, his signature work about a talk show host, a Presidential election, and literal immortality. If a means to immortality is discovered, the rich would have it first, and the creators would be immensely powerful politically. Only the media could stand up to such power. Media transforms the sensorium. Sound altered consciousness before print was developed. After print came, television and the Internet came after that. Media occupies the senses more than ever. People are absorbed with their smartphones even while driving or skate boarding. Spinrad wrote a novel, *Pictures at 11*, were terrorists take over a TV station to get their message out, but they capture the news. He remembers how a wounded soldier in Vietnam was able to talk calmly to a TV interviewer despite his injuries. You are not real if you are not on television. Spinrad was told he was a feminist, since the women in his stories have jobs. Then the question of using drugs for enlightenment came up and he thinks it is a complex one. People on drugs see a different reality. Drugs can give one binocular vision. The problem is that drugs stimulate the pleasure center of the brain, so whatever you write looks good to you, Spinrad said one friend wrote a brilliant essay on drugs, but he wrote the essay on one line. Drugs can open your imagination, but the work comes from the individual and not the drugs. Philip K. Dick wrote novels on speed for years, but it took him a few books to learn how not to write on speed. Dick once gave Spinrad a pill which gave him a bad experience. Spinrad asked Dick why he gave him the pill. Dick said he wanted to know what the pill would do before he took it. Some things work for some writers. Spinrad could not write drunk, but others have. The novella *Deus X*, deals with uploading consciousness into a computer. In it, a female Pope asks a dying priest to have his consciousness uploaded to determine whether these uploaded people have souls. Dick told Spinrad that though *Blade Runner* was different from his novel *Do Androids Dream of Electronic Sheep*, the film makers got the main idea. A soul is determined by the ability to care for others, which was demonstrated in the film when Roy Baty saves Deckard. Spinrad was asked how dreams relate to creativity, and said he feels that dreams are related. He once dreamed of a world after an atomic war, and books being exposed to the rain. When Spinrad woke up, he saw water leaking on some books on the bathroom shelf. He has gotten stories from dreams and been able to re-renter dreams. Since the brain produces a weak electromagnetic field, he said people can accessing other people's dreams. Spinrad once dreamed of coaching a college basketball team despite never wanting to do that. He felt if one could access the dream state at will, that would be great. Spinrad does not consider himself to be a political writer, but feels engaged with society. He cannot be politically neutral. Capitalism's main principle is

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Lone Star Con 3 Panels



Pictures clockwise starting upper left
(left to right) Robert Silverberg, Fred Lerner and Connie Willis from Coming of Age in the 60s

NASA Astronauts Heather Paul and Cady Coleman

Adam Troy Castro at his reading,

(left to right) Charlaine Harris, Seanan McGuire, Adam-Troy Castro, Paul Salamoff, and Elizabeth asking When Will Zombies Die



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to make something cheap and sell high. If no one is working for good wages, who can you sell stuff to? Spinrad likes the market economy, but he does not like monkey business. Speculative fiction is human consciousness dealing with exterior surroundings. You can write this without being political. He has a story coming out called "Raising Hell", about unionizing demons in hell. Spinrad does not want to proselytize in fiction, but would do so in non-fiction. He sees Goldman-Sachs America as a representative of corporate fascism. Fascism is the state serving the economy, he believes. He quoted someone saying that right now the US has the best government money can buy. The GOP is the party of wealth and power. This makes it difficult to getting elected, which is why the Republicans picked enemies like hippies, communists, and homosexuals. Clinton changed everything by telling the people with money that the Democrats could do a better job for them than the Republicans. As a result, Clinton cut off the Republicans cash base. The Republicans tried to impeach him for a bad land deal where he lost money and an affair.

Weldon Adams, Paige E. Ewing, Tom Galloway and Jess Nevins (m) asked **DC's New 52: Brilliance or Disastrous?** The New 52 is the name of the 2011 re-boot of the comics in the main DC Universe. All the comics were cancelled and restarted at issue number 1. Only the successful Green Lantern and Batman comics continued their previous storyline though the books were renumbered. Some of the origins and histories for the characters were changed. This took 3 months to prepare. Galloway thought the New 52 did improve sales for a while, but it was disastrous in all other respects. Ewing likes *Batwoman*. Weldon gave the books a chance, but felt they offered nothing new and stopped buying. Ewing thought by attempting to expand the audience, DC alienated the core audience of the comics. The same thing happened when the SciFi Channel was rebranded as the SyFy Channel. Galloway sees similarities between the New 52 and Marvel in the 90s. Bob Harras, who was a lead editor at Marvel in the 90s, was hired by DC to work on the New 52, and hired many of the writers who worked at Marvel in the 90s for DC. Marvel saw similar problems in the 90s. Creating a jumping on point for new fans also creates a jumping-off point for old ones. The sales for pre-New 52 trade paperback collections went down, since fans felt those books would no longer be relevant. Galloway has heard that the writers at DC are being micromanaged by the editors who are making last-minute changes to the stories, and they are not happy. Adams liked that they brought back *Resurrection Man*, but it was one of the first books to be cancelled. Nevins liked Grant Morrison's run of Batman. Ewing thought *Wonder Woman* was interesting, but she did not like the revised origin story, which made Wonder Woman a daughter of Zeus. Galloway noted that by issue 10, most of the characters did not have a home. The focus was on action and not on backstory. The panel wondered what is next for DC. Galloway explained the current status at DC. Diane Nelson, the head of DC, is a very quiet executive, and has delegated the running of the line to publisher Dan Didio. Geoff John is the Chief Creative Officer, and writes *Justice League*, *Justice League of America*, *Aquaman*, and, formerly, *Green Lantern*. He is a competent writer, and some have said that Johns instructs other writers to write in the

DC style, so writers are not allowed to write in their own voice. Co-publisher Jim Lee had his Wildstorm line brought into the New 52, despite its previous failure. Didio, Johns, and Lee are smart people who may be over their heads and they have no filter to stop them from pursuing bad ideas. Galloway is a friend of previous DC publisher Paul Levitz, who refused to use the Watchmen characters. The new team decided to publish Watchman prequels without the involvement of creator Alan Moore, who would not have wanted to do prequels. Levitz knew the institutional history of DC, which the current team does not. There are several problems at DC. DC released all 52 books in one month, which flooded the market. The overall comic market was up, but individual sales were down. Variant covers are pumping up sales. There was little publicity for the New 52 outside the comic market. DC did not take advantage of web comic marketing techniques and Galloway says the current editorial team has no overall plan, and are guessing what the next move is. Ewing pointed out that DC is having problems with feature films too, with the exception of the Batman films. They are doing well with their direct-to-DVD animated films and the TV show *Arrow*. The previous reboot of the DC Universe was *Crisis on Infinite Earths* in 1985-86. There has been slight adjustments before the New 52 came out. It is good to have these reboots to get rid of bad storylines. The *Crisis* reboot which was spread out over several months featured the top talent at the time: Frank Miller, John Byrne, and George Perez. That reboot had better planning. Adams hated that the *Justice Society of America* was cancelled to make way for the New 52. He liked the fact many of the characters came back in *Earth 2*; unfortunately it will soon be cancelled. The panel was asked how they would save DC. Galloway would get a new team of editors, do more marketing on the web, and look into interacting with the films. Ewing would hire people who like superheroes. Nevins would cut the line to 12 books, bring back 80-page comics, and allow fan fiction to be published. Adams would undo *Crisis on Infinite Earth*, start the books where they left off in 1985, and experiment with digital comics.

David Farnell, Masoa Higashi, Mari Kotani, Mika, and Takayuki Tatsumi (m) explored **SF in Japan**. Horror writer Higashi briefly discussed Horror in Japan, which is minor sub-genre in there. Its focus is on ghost stories and fantastical supernatural stories. Mika explained the concept of Augmented Reality (AR) Poetry. This is poetry using smartphone apps in order to see the poem. Using the smartphone camera and the app, images appear over what is being seen by the smartphone camera. Mika developed this in 2010-11. She needed to find empty spaces for her work due to privacy issues. She did some work with AR poetry relating to the 2011 earthquake. Tatsumi and Kotani showed clips from the 2nd Science Fiction Symposium held in Hiroshima, Osaka, Tokyo, and Nagoya. This was held by the Science Fiction Writers of Japan in honor of its 50th anniversary. They were able to invite Paolo Bacigalupi (US), Pat Murphy (US), Dennis Tallinder (France) and Yan Wu (China). Bacigalupi wanted to change the relationship of nature in his works. The world does not see where our technology comes from. Bacigalupi thinks we are solving the wrong problems. In response to droughts, we develop a new wheat which does not need as much water to grow, instead of figuring out what caused

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Lone Star Con 3 Guests of Honor



Pictures top-bottom
Norman Spinrad interviewed by Dona Sadock
Ellen Datlow interviewed by Gary K. Wolfe
James Gunn interviewed by Kij Johnson
Darrel R. Sweet doing a slide show presentation on Darrel K. Sweet work.

(Continued from page 8)

the drought. Farnell went to the Hiroshima session to discuss manga. Murphy explained the last symposium was in the 1970s and had Judith Merrill and Brian Aldiss as guests. Murphy attended a very elaborate memorial for Science Fiction writer Sakyo Komatsu. She liked being in a foreign country and bouncing ideas off of other writers. Bacigalupi also found the symposium very stimulating. He learned that China uses Science Fiction as an education tool but it was ignored by the government for a long time. It was later censored, but came reappeared and is accepted.

Paige Ewing, Jean Johnson, and Mary Anne Mohanraj (m) looked into **Writing Erotica**. The panel asked what makes a great sex scene. Johnson felt it is unresolved sexual tension. She recommends avoiding vulgar language. Mohanraj says one of the differences between erotica and porn is language. Porn tends use harsher language. She recommends to use language that the character would use. Ewing said that the wrong language can take the reader out of the scene. There is more character development in erotica. The reader must be attracted to the character. The sexiness of the story can be altered by editing. Women writers and editors focus on hands and facial and emotional reactions, while men focus on the body parts. Horror and erotica are about mood. Johnson says erotica needs more time develop. The development of the Kindle has created a huge boom in erotica and porn. Mohanraj says the line between romance and erotica has blurred. Johnson said in the 90s, all the romance publishers started an erotica line. Now erotica is more mainstream. Ewing said the popularity of urban fantasy has helped with the mainstreaming of erotica. Mohanraj said this type of writing used to be underground. Writers of erotica rarely admitted to it before. The panel was asked if one could write a sex scene counter to one's own sexuality. Ewing did once and it was a challenge. Research is needed. One can also ask friends for their opinions. A writer has to get the anatomy and biology right. Mohanraj says she needs another level of conflict besides the sexual tension in her stories. An audience member asked about genre definitions. Johnson tries to write the story first and worry about genre later. She also recommends to pay attention to publisher's submission guidelines. One should avoid over used-plots such as "a vampire walks in a bar". Editors can be problematic. Mohanraj said an editor promised freedom to do what she wanted, but this changed after the editor got the story. Johnson's editor did not like her character's attitude about casual sex.

Happy Birthday, Doc Savage was celebrated by David Liss, Jess Nevins, Anthony Tollin (m) and Mike Ward. Tollin gave a history of Doc Savage and his times. The great pulp heroes the Phantom Detective, Pete Rice, Operator 5, the Spider, the Shadow, and Doc Savage, all came out around 1933. Doc Savage came out as a response to the popularity of the Shadow. Savage was created by the editors of the magazine. Their main writer Lester Dent expanded on their idea. Dent was a treasure hunter, and based Savage on a real-life adventurer, Major Richard Savage. Doc Savage and the Shadow were the first superheroes. Liss read the Bantam reprints and liked the combination of the superhero and the ordinary. He wrote a story where a Savage-like character resented his father for his upbringing (Savage was raised by his father to be extraordinary).

Tollin said a later Savage story had a Nazi telling Savage he was the Nazi ideal. Dent matured as writer as time went on, and explored Savage's story more seriously. Liss and Tollin discussed Walter Gibson, the writer of the Shadow. Liss was impressed by the fact that Gibson wrote two Shadow novels a month for years. Gibson would plan out and research his story and then write for several days. Gibson's research prevented him from writing himself into a corner. The Shadow and Doc Savage are very pure characters. The Shadow is good example of a melodramatic hero. Savage is the pure idealized version of the American hero. Ward liked the fact that Savage had a team around him. After Savage's magazine was cancelled in the late 1940s, he had a great second act in the 1960s with paperback reprints of his stories. Those books sold 130,000 copies. Dent was a gadgeteer like Savage. He learned how to fly in order to help with his writing. Despite the tough magazine market of the early 1930s, Doc Savage was able to succeed. Liss liked the fact the stories were set in the rational world. Tollin mentioned the last Doc Savage story had Savage and his team fight devil-like creatures in an underground world. Superman was heavily-influenced by Doc Savage. Tollin noticed that some early Superman stories were similar to Doc Savage stories which were written by another writer (not Dent). The Doc Savage movie was supposed to be a serious movie. There was a coup in the management of Warner Brothers and the movie was produced by the old regime. The new regime decided to sabotage film in editing. A new film in the works with the director from *Iron Man 3*. Since Savage is possibly half-Mayan, the Rock could play him. DC Comics did a Doc Savage comic in the 80s. Legendary comic writer Denny O'Neill did not get the concept of Doc Savage. He decided to send Savage to present day while his team aged. Tollin said the last Doc Savage story had some time distortions while the team was fighting in the underground world, and this could have been used to bring the team into the present day.

Astronauts Cady Coleman and Heather Paul discussed life on board the International Space Station (ISS). Paul discussed space suit design. An Italian astronaut had a problem when his suit started leaking water on the inside. Fortunately, he was able to get out of his suit before the water got into his nose and mouth. Paul wants the suits as light as possible, so people can work in them easily. When people get tired they make mistakes. Skin tight space suits have been suggested. The problem with them is that they can be difficult to put on, may chafe the wearer, and developers would have to figure out how to warm or cool the space suit. Coleman described her mission to the ISS. She launched from Kazakhstan in a Russian Soyuz capsule. It takes 8.5 minutes to get into space and another 4 hours to get to the space station. There were two shuttle missions during her tour on ISS. Part of Coleman's job was to check the shuttle's heat shield. Those shuttle missions brought up the last parts of the ISS. The ISS is about 10 train cars or buses long. It is a very comfortable place for a crew of 6. One of her colleagues would like to live there if he could bring his family.

Guests of Honor James Gunn and Norman Spinrad held **A Discussion of New Wave Literature**. Gunn discussed how Michael Moorcock was going for a different kind of Science Fiction as editor of *New Worlds*. Every 12 years there has been a

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Lone Star Con 3 Hall Costumes



Pictures clockwise starting upper right:
A Villager
Regency Dancers
The Eighth Doctor,
A Wicked Witch
Steampunk pirate and parrot
Sheldon and Amy



(Continued from page 10)

new change in Science Fiction. Gernsback started *Amazing Stories* and named the genre in 1926. In 1938, John W. Campbell was the editor of *Astounding Stories*. Campbell wanted more serious stories and published the first works of Heinlein and Asimov. Anthony Boucher then started the *Magazine of Fantasy and Science Fiction* which had more literary inspirations. Horace Gold started *Galaxy* magazine and wanted to change to focus of Science Fiction. Moorcock seemed to discard the past rather than build on it. Judith Merrill called this the New Wave in her anthology *England Swings SF*. Harlan Ellison's *Dangerous Visions* anthology wanted to publish edgy stories that could not be published anywhere else. The central myth of pre-New Wave Science Fiction was spaceflight. Entropy was the central myth for the New Wave. The stories were more downbeat. Spinrad explained the context of the times. This was going on during the Vietnam War, counter culture, political assassinations, and the New Left. The politics of the time came into Science Fiction. There were two petitions for and against the Vietnam War signed by Science Fiction authors and published in *Galaxy*. Due to the way they were worded Spinrad signed both (the pro-war petition wanted to stop the limited war, defeat the enemy, and leave). Spinrad said that a lot of the works of the time were technophobic, since a lot of technology was being used in Vietnam. This trend did not end until the publication of *Neuromancer* in 1985. Everything was political in the 1960s. Spinrad's novel *Bug Jack Barron* involved the media and an American presidential election. It also used vulgar words and had sexual content. When it was published in *New Worlds*, it was denounced in the British Parliament since the magazine received a government art grant. Gunn said the American New Wave works sold better than British New Wave. British writers J.G. Ballard and Brian Aldiss did not have great sales in the US. Ballard's autobiographical novel *Empire of the Sun* did better, due to a triumphant ending. Barry Malzberg condemned fandom for not buying Ballard. Ballard was not what the common fan expected from Science Fiction. Spinrad had a hard time selling *Bug Jack Barron*. The Science Fiction publishers did not see it as Science Fiction, but mainstream publishers saw did. In the 1950s Science Fiction was looked down upon. Many writers tried to break out of the genre boundaries and failed. Gunn felt the New Wave succeeded in putting an importance on style in Science Fiction. Spinrad said that this was an experimental time, and some experiments fail. Ballard's novels were more for writers than for readers. Ellison's *Dangerous Visions* was more about content, but style still came to the forefront. The New Wave was not organized. The Cyberpunk Movement had author Bruce Sterling functioning as a focal point. The New Wave may have led to feminist Science Fiction, but Le Guin's *The Left Hand of Darkness* was anthropological Science Fiction, but was also political which makes it a New Wave book. Spinrad noted that many of the great work of the 60s, including *Bug Jack Barron* and Heinlein's *The Moon is Harsh Mistress*, were written at the same time and could not have influenced one each other. There was just something in the air at the time which nurtured these works.

Gary Wolfe conducted the **Guest of Honor Interview: Ellen Datlow**. Datlow likes that Science Fiction and Fantasy recognizes the importance of anthologies, unlike mainstream

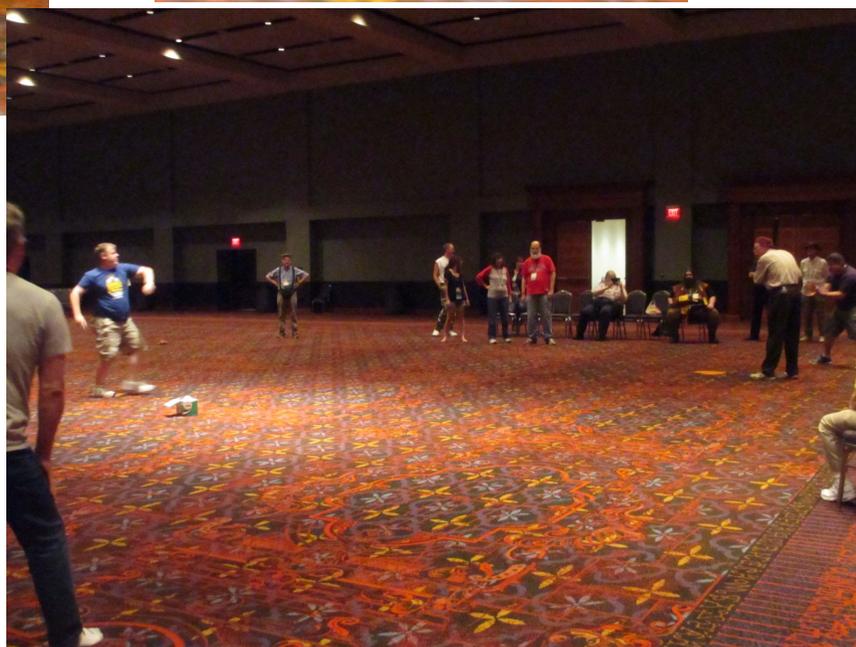
fiction. Datlow started to read Science Fiction through the anthologies and collections. Datlow is not sure when she started reading, but her mother claimed she got a library card at a 3 years old. She does not know when she started reading works on the fringes of the genre. She did read outside Science Fiction and Fantasy. She could never finish *Black Beauty* due to a sad middle part. When it comes to books versions versus movies versions, Datlow likes what she saw or read first. She likes *The Shining* and *Blade Runner* but did not like *Carrie* and *Do Androids Dream of Electronic Sheep*. She discussed her work at *Omni*. She had a big budget to bring in name writers like William Burroughs and Joyce Carol Oates. She discussed the definition of weird literature. Satire and weird fiction are not incompatible; one example is Kafka's "Metamorphosis". Horror and Dark Fantasy can be weird. The difference between the two is the degree of darkness, though there is an overlap. Horror is bleaker. Psychological Horror would not be weird. Weird does not have to be supernatural. Supernatural Horror is a small part of Horror. When putting an anthology together, the most important stories are the first and last. The first story should be inviting and not be experimental. Putting together an anthology is a juggling act since there is no guarantee the reader will read it in order. She does not put weak stories next to each other. Datlow is half way done with her new anthology *Fearful Symmetry*. She has never been scared by a story. She has been creeped out by a story. She was creeped out by *Salem's Lot* and read it with the room lights on. She questions how people are supposed to react to horror stories. The best Science Fiction story was Michael Swanwick's "Trojan Horse". She likes Hard Science Fiction if it has something else to complement it. More mainstream writers like Michael Chabon, Junot Diaz, and Jonathan Lethem like Science Fictionshe feels, but Datlow will buy anything in the spirit of Science Fiction. With *Omni's* budget, the publisher was buying credibility. Datlow was able to get Robert Silverberg out of retirement. The writers liked being published in a magazine which would get attention.

Masquerade opened up with memorials for Marty Gear and Jan Howard Finder aka Wombat. Paul Cornell was the Master of Ceremonies. Singer Leslie Fish performed between the judging and the awards. There were 30 entries. Jay and Victoria Brandt won the Dr. Moreau award, Novice Division for *Project F-Zero-X*. They also won Construction of Fur Suit Heads award (Workmanship). Tim and Loretta Morgan won Best in Class, Journeyman for *Beren and Luthien*. Jerry Major Patterson, Ken Patterson, Kevin Roche, Greg Sardo, Chuck Serface, Andrew Trembly, and Julie Zutterberg won Close Encounters of the Texas Kind, Best in Class, Master for *Saucer County*. They also won Best in Class for Workmanship. S. Kay Nash won Best Use of Found Objects, Novice (Workmanship) for *Her Majesty Jadis, Empress of Charm and Queen of Narnia*. Wendy Snyder won Judge's Choice for *Stinza Nickerson, Half-horse*. Aurora Celeste won Best in Show for *Otilia* from *Girl Genius*.

Kij Johnson interviewed James Gunn. Johnson, along with John Kessel and Pat Cadigan, were students of Gunn. Gunn taught people how to teach Science Fiction. He helped determine the canon of Science Fiction with his anthologies. He won the Best Non-Fiction Hugo for *Isaac Asimov: The Foundations of Science Fiction*. Gunn has been a scholar for 58 years, a writer

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Lone Star Con 3 Pros vs Fans Whiffle Ball Game



Pictures clockwise starting upper left
Rick Wilber coaching the pros
David Kyle throwing the first pitch
Harry Turtledove fielding
The view from third base

(Continued from page 12)

for 64 years, and a reader for 80 years. He is working on an update of *All New Worlds*, a history of the field. He is also working a sequel to his novel, *Transcendental* with help from some collaborators. Gunn has a good memory: the first story he ever read was a Doc Savage story. He then read through the school library. Gunn discovered a store where he could borrow old pulps, and read those. In 1948, he tried to write for the stage and radio. He wrote a Science Fiction story about a drunken professor being interrogated by aliens as a prelude to an invasion. It was called "Paradox", and he sold it for \$80. That first year he sold 3 stories. He got an English degree and worked in publishing. His first convention, the Worldcon in Chicago, was in 1952. He met many pros and found out he sold 4 more stories. Gunn wrote some novels. He moved to Lawrence, KS and eventually got a teaching job at the University of Kansas. Gunn wrote about the Chancellor's visit to the Soviet Union and that was reprinted by the Associated Press. This got him a raise and he assisted the Chancellor for a few years. He went back to teaching and got to teach a course on Science Fiction. He would later organize Science Fiction studies. This focused on genre, rather than individual works and how those works fit in the genre. Gunn believes Science Fiction is about the human condition experienced through change. Academia has done a good job in dealing with Science Fiction. Dealing academically with Science Fiction is complicated, since it is hard to define. Gunn believes Science Fiction helps train the mind through critical thinking, which the world needs now. Gunn remembered seeing H.G Wells in 1937, though he cannot remember what the talk was about. At the 1976 Worldcon, he remembered Heinlein bringing out an alarm clock to time his talk. In 1953, he clearly remembers Theodore Sturgeon saying that Science Fiction is the only genre judged by its worse examples. He remembers Hugo Gernsback at his first convention believing that writers should be able to patent their ideas. He discussed the television adaptation of his book *The Immortals*. After being rejected by every studio, it was picked up by ABC for a movie of week, called *The Immortal*. It was broadcast in September 1969 and did well. It was followed by a series which only lasted for a year. The rights are now under option by another studio.

Elizabeth Bear, Adam-Troy Castro, Charlaine Harris, Seanan McGuire (m) and Paul Salamoff wondered **When Will Zombies Die?** McGuire asked what was the strangest use of zombies the panel had seen. Harris mentioned an insurance commercial with a zombie trying to get a policy. Bear is going to participate in a zombie obstacle course. Castro described a novel with bedbug zombies. Salamoff mentioned a reality show where they a slacker was convinced that a zombie outbreak had occurred. The show was called *Darren Brown's Apocalypse* and needed 200 actors to pull off the idea. McGuire had seen zombie fashion dolls. Salamoff said that zombies used be in a niche. Since the release of *Dawn of the Dead* (remake), *Sean of the Dead*, and *28 Days Later*, zombies are very popular. Castro feels now zombies are in "the Frankenberry stage" of their popularity. McGuire thinks that zombies are not limiting. Vampires after Anne Rice were humanized. Zombies are still a blank slate. Castro thought that in zombie stories, humans are the villains. Bear pointed out that some are trying to humanize zombies, with zombie romances. This brought up the question

of whether we are coming to the saturation point with zombies. Harris did not think so. *World War Z* shows how versatile zombies are and why we need morality and rules. Bear said humanizing them will not end zombies, but just subvert the tropes. Salamoff pointed out the parodies *Sean of the Dead* and *Zombieland* did not end the trend like parodies have in the past. McGuire saw those films as horror comedy, not parody. An audience member asked whether voodoo zombies will come back. McGuire thought it would be difficult, since those zombies have a racist aspect. It would have to be done carefully. Castro does not see those types of zombies as scary since they are controllable. Castro brought up a French film *They Come Back*, where the dead resurrect and try to come back to their old lives. The panel was asked what zombies represent. Some said they represent loss of self, fear of death, or unstoppable death. They are flexible enough to stand for anything. The panel was asked what zombies they prefer. Bear and McGuire want whatever serves the story. Castro wanted a glimpse into what the zombies were when they were alive. Harris does not like fast zombies. Castro hates when they can climb. The panel was asked what will be the new monster. McGuire suggested the merman and the blob. Bear said Internet trolls. Castro likes reasoning monsters. The panel was asked what it is like to be a zombie. Harris compared the zombie to being an underdog. Bear felt that zombies could be metaphors for mental illness or depression. Salamoff asked why *The Walking Dead* has not received any major awards. Castro feels it is because it is a very uneven show. The panel was asked to name their favorite zombie work. These were *Night of the Comet* (Bear), *ReAnimator* (Salamoff), *Brain Dead* (Castro), *Evil Dead: The Musical* (McGuire), and the *Newsflesh* series (Harris).

Norman Spinrad gave a Guest of Honor speech. He was in law school but left. After a trip to Mexico, he moved to the East Village, worked in a leather shop, and wrote stories. He sold one to John W. Campbell and his story appeared in the same issue of *Analog* as the *Dune* serial. Spinrad got a job with the Scott Meredith literary agency. Meredith was his agent at the time. He learned about the publishing business while working there. He was in a vacuum, since he did not know about fandom, never met other writers, and did not know about the genre. After a while, he decided to go to California by car. He stopped at the Milford Science Fiction Writer's Workshop in Pennsylvania and met Harlan Ellison. Ellison advised that he to go to Los Angeles. He went San Francisco first. In Los Angeles, he stayed with Ellison and Theodore Sturgeon. They were geniuses but procrastinators. He has been writing for 50 years and has seen the genre change in good and bad ways. He wanted to do literature rather than genre. His space opera *The Solarians* got mixed reviews. Spinrad wrote *Agent of Chaos* in five weeks and it became popular in prisons. *Men in the Jungle* was a Science Fiction take on Vietnam and Che Guevara. *Bug Jack Barron*, the novel he is most famous for, was a difficult sell. No one in the US wanted to publish it. It was first published in a British magazine and was denounced in Parliament due to its sexual content and profanity. It became a success and editor Donald Wollheim wanted to buy it. While in the United Kingdom, Spinrad learned about literary Science Fiction from J.G. Ballard, Brian Aldiss, and John Brunner. Spinrad has always been a

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Lone Star Con 3 Masquerade



Pictures clockwise starting upper left:
Loki (Elizabeth Hazelwood)
Project f-Zero-X (Jay and Victoria Brandt),
Daenerys Targaryen (Andrea Morrison),
Con Chair Randall Shepherd,
The Seventh Doctor (Katie Labor)
The Dragon Lady (April Korbel),



(Continued from page 14)

trouble maker. Hemingway said that “A writer is an enemy of the state.” One cannot write Science Fiction and defend the status quo. *The Iron Dream* is the novel Adolf Hitler wrote in alternate world where Nazism fizzled, and Hitler moved to America, and wrote for the pulps. Spinrad was not satisfied with the popular explanation of why the Nazis rose to power. Michael Moorcock had described to Spinrad the formula for Sword and Sorcery fiction. Spinrad saw a similarity with what happened with Nazi Germany and heroic fantasy. *The Iron Dream* became Hitler’s fantasy story. That book got him a lot of notice. The primary thing about long fiction is the story, not the message. A story needs a plot, character, and theme. Spinrad has never written a novel series. They are usually not good story-telling, he feels in a series, the characters usually cannot be killed or changed. This is why he has hard time selling in the US, although he is successful in Europe. His book *Osama the Gun* describes the current situation in the Middle East from both sides. In the book, Spinrad wrote about drones before they were widely used. *Welcome to Dreamtime* is about a device used to create dreams. *Police State* deals with the New Orleans police force being a revolutionary force. Science Fiction has been dominated by vampires and zombies, or at least that is what comes to him for reviews. The culture has lost it way. More people believe in the Men in Black than in angels. China was 200 hundred years ahead of the rest of the world. They lost their dynamic and stagnated. Only now are they catching up. We have lost the future of the future. Real Science Fiction transcends what is going on now. We are in a transformation crisis. A civilization will reach a point where it can destroy its own biosphere. It will either destroy it or become stable. Steampunk can be amusing, but says nothing about technology and is nostalgia for Victorian gadgets. Fantasy is impossible. Science Fiction is possible, but not probable. Science Fiction writers used to do short work before going into novels. This is still the best way to go. Spinrad owes a lot to Scott Meredith for where he is today.

The Hugo Awards were hosted by Toastmaster Paul Cornell. When giving the Big Heart Award to Tom Veal, they accidentally gave him the John W. Campbell Award. Astronaut Cady Coleman presented a special committee award to Stanley Schmitt for his contributions to the field. During the In Memoriam section, Leslie Fish performed “The Eagle has Landed” while the names of those who died last year were displayed. *The SF Squeecast*, *SF Signal*, and John Picacio recused themselves from future consideration in their categories. Robert Silverberg presented the Best Graphic Story Hugo. He did his usual routine of stalling in order to build suspense for the nominees. He read a report of the 1965 Hugo Award ceremony in London, which he hosted. The review mentioned that he also stalled the ceremony. He realized he has been doing the same shtick for 48 years. He feels guilty for selling the same product. The best acceptance speech was by first-time winner Pat Cadigan for her novelette “The Girl-Thing Who Went Out for Sushi”. She needed a moment after the announcement to figure out if she was dreaming. In 1976, someone gave her an extra Hugo base and hoped that one day she could put a rocket on it. She thanked her friends and family. She respects the nominees who recused themselves from future consideration, but declined

to recuse herself. She then thanked everyone who liked the story and everyone she ever met. Paul Cornell did a good job of summing up the Best Novels nominees in one phrase. The entire ceremony can be found on UStream (www.ustream.tv/recorded/38546105).

David Farnell, Patrick Hester (m), Julia Rios, and Stefan Rudinicki explained how to **Create a Memorable Podcast**. Hester, host of *SF Signal* podcast, informed the audience there is little money to be made in podcasting. Rios likes doing in-depth interviews. Rudinicki does fiction podcasts. One has to match the performer to the story. One can take risks in short fiction, but not so much with novel-length work. The performer has to get all the characters’ voices right. Less is more on voices. David Warner did not do voices during a book recording. He did know where to put the emphasis and how to get the right voice cadence for the characters. Rios agreed each character has to sound distinct. Hester tries to make his guests laugh on his podcasts. The topics he will not discuss in an interview are politics, religion, and barbecue. Rios pre-interviews her guests and finds their comfort zone and also edits the recording afterward. Audacity a free audio editing software, was recommended by Hester. He also recommended the program Levelator, which evens out the volume on all the people on the recording. This helps with the elimination of the ambient noise during editing. Hester recommends to checking out pawn shops for cheap audio equipment. Skype, the free voice-over Internet program, is used on most podcasts. Rios asks people participating in a podcast to record themselves. This is done in case things are lost during a recording due to problems with the Internet connection, the podcaster can then use the individual recordings to add any missing or distorted bits. Hester warned that Skype has problems over wi-fi, and is better to use with wired connections. Hester tells the podcast participants to wear headphones and not to type into their computer during the recording since that can be heard. Audio Hi-Jack plus can be used to record Skype conversations. Wiretap Pro can do 2-track recording. Rudinicki works on a multicast recording, he records each cast member separately. The director has to maintain the consistency of the piece. This type of recording is like a movie. Farnell preps for his podcast by setting a theme and coordinates the podcast via Facebook. Hester does no show prep. Rios researches her guests. Research for some authors can be problematic, since some do not keep their websites updated. Rios tries to talk to the writer’s agent for more information. Hester recommends asking people on Twitter for author information. The panel was asked how audience feedback affects their podcasts. Rios tries to get audience input. Farnell uses a web forum for feedback. It does not get used much though. Hester sets up all forms of communication for his podcast. There will always be trolls. He will change things if they are not well received. The panel was asked what is the optimal time is for a podcast. Hester said it depends on the podcast. Rios feels it should be no more than 90 minutes. Farnell said a panel-like podcast should be about 45 minutes. Rudinicki says a fiction podcast is determined by the work. Sources for podcast statistics can found on Google Analytics, Box.net, and Podbean. Regular blogs are not good places for podcasts. They cannot handle the downloads.

Nicki Lynch, Alastair Reynolds, David Lee Summers,

(Continued on page 18)

Lone Star Con 3 Masquerade



Pictures clockwise starting upper left:
TARDIS in Vortex (Rebecca Facile)
Her Majesty Jadis, Empress of Charm and Queen of Narnia (S. Kay Nash)
Demon Cheerleader from Frak University (Eugenia Horne)
Stinza Nickerson, Half-Horse (Wendy Snyder)
Professor Umbridge (Angela Standrige)
Otilia (Aurora Celeste)
Saucer Country (Jerry Major Patterson, Ken Patterson, Kevin Roche, Greg Sardo, Chuck Serface, Andrew Trembly, and Julie Zutterberg)



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Shanna Swendson and Lynne M. Thomas (m) looked into ***Doctor Who: Celebrating 50 Years***. Thomas asked the panel their favorite Doctor, companion, and underrated story. For Summers it was Tom Baker and Patrick Troughton, Ace (because she hit a Dalek with a baseball bat), and “The Aztecs” (the Doctor’s first love story). Thomas is a fan of the Seventh Doctor and Ace and likes the heavily criticized “Time and the Rani”. Reynolds selected the Third Doctor and Jo Grant. For him “The Ark in Space” was the last story he thought was scary. Lynch’s favorite Doctor is the one she is watching at the time. When a new Doctor come along there is apprehension, but eventually the new actor wins her over. If she had to pick a specific Doctor it would be William Hartnell. Her favorite companions would be Sarah-Jane Smith and Donna Noble, since they kept the Doctor on track and were interested in people. “The Gunfighters” was Lynch’s guilty pleasure, but she also liked “The Celestial Toymaker”. Swendson also like Sarah-Jane Smith. She liked Tom Baker and saw similarities between him and Matt Smith. Swendson also liked how Rory Williams got to develop over time. Her favorite story is “The Eleventh Hour”. Reynolds described his experience writing a ***Doctor Who*** novel. Reynolds had read the novelizations of classic series stories but did not read the original novels of the 90s and early 2000s. He did read Michael Moorcock’s ***Doctor Who*** novel and liked it. He got to write about his favorite Doctor and companion, the third Doctor and Jo Grant. He also got to use the original incarnation of the Master. He did not get to use the Sontarans. He said the story was fun to write, but it was constraining working in another’s world. Thomas entered the ***Doctor Who*** universe through the novels that came out when the show was off the air. She remembers how there was so little merchandizing before the show came back. ***Doctor Who*** is now no longer a cult but a religion. Thomas asked what the panel predicts for ***Doctor Who*** in the next 10 years. Thomas wants to see a female Doctor, and have the Doctor meet Jane Austen and thus combine two things she loves. Reynolds thinks it is time to cast a minority actor as the Doctor and make the Doctor more of a skeptic. Lynch wants to see Romana (Fourth Doctor companion and a Time Lord) come back. Swendson wants a companion that is not from 21st century Earth. The panel was asked what classic stories to show a new fan. Thomas recommended stories from the Sylvester McCoy and Peter Davison eras. Those stories reflect the ideas in the current show. Thomas advises managing expectations of the classic episodes. Swendson recommends watching the shows as serials rather than as an edited story. Those in the original format are better paced. The panel believes the 12- regeneration limit for the Time Lords will be solved soon and the Time Lords should come back. Reynolds was asked by his editors to tone down the references to Time Lords in his book. He ignored that suggestion and they accepted the book as it was. Summers and Lynch are looking forward to what comes next. Reynolds is happy to see the show back on the air. Thomas is enjoying living the ***Doctor Who*** lifestyle. Swendson says it is impossible to predict where the show is going and one should just enjoy it as a fan.

Con-chair Randall Shepherd opened Closing Ceremonies with the song “The Heart of Texas”. He thanked the attendees, the con staff and San Antonio Police Department

(who helped with security). He honored specific people with a special “Star of Texas” ribbon. Shepherd then called up the GOHs who could attend for a few words. Ellen Datlow had a great time and thanked the con staff for making it easy. Willie Siros was humbled by the experience. Norman Spinrad also thanked the staff. He had a back injury before the convention and had to use a scooter. He felt that was a useful experience. He said there was plenty of heart in Texas. An emotional Darrel R. Sweet thanked the convention for honoring his father. Leslie Fish really had a good time and sang more at the con than she would at a music festival. Jim Mowatt, the TAFF delegate, had a great time although he still has a lot to see on his trip. Astronaut Cady Coleman thanked the con volunteers. She compared the Worldcon to a NASA mission. She thanked Dr. Paul Able who made the NASA track happen. Paul Cornell had a good time and thought it was cool to meet an astronaut. Tim Miller and Helen Montgomery gave out the party awards:

Best Food – Helsinki in 2015

Best Drinks – Montreal in 2017

Best Excuse for a Party – Orlando in 2015/Helsinki in 2017

Best Decorations – Phoenix in 2014 NASFiC

Most Crowded - Helsinki in 2015

Best in Show - Phoenix in 2014 NASFiC

Special Chair Award – Boston in 2020 for getting the only noise complaint at the con

The award was a shot glass with the Lone Star Con 3 logo. Three glasses were given to Lone Star Con 3 staff. Shepherd thanked everyone for coming and gaveled the convention to a close. The TARDIS was brought out. The Loncon 3 chairs, Steve Cooper and Alice Lawson, came out of the TARDIS and said they had a great time at Loncon 3. The talked about the con briefly and then went back to it via the TARDIS. Then a film promoting Loncon 3 was shown. The film was based on the ***Game of Thrones*** opening credits. It showed San Antonio and all the cities where European Worldcons were held (except Loncon in 1957). This film can be found on YouTube.

There were a few problems this year. Some of stages were not accessible to handicap panelists. This oversight is being looked into and con chair Randall Shepherd apologist to panelist Mari Ness who was inconvenienced by this. There were problems with the UStream presentation of the Hugos. The problem was with the limitations of the networks in the hotel and not UStreams fault. Fortunately the recording was available after the ceremony.

As usual, there was a lot to do at the convention. There were 3 themed dances at night. The Japanese party was a great place to talk about the Seiuns, popular anime in Japan and America (thanks to the Crunchyroll streaming service) and to drink sake. It was great to contribute the Megacon issue of the ***Event Horizon*** to the Worldcon Organizations of Fan editors (WOOF) fanzine. It was there in good company with fanzines by Christopher J. Garcia, Guy Lillian III, Steve Silver and many others. San Antonio has a great rent-a-bike program which helped in getting around the city. Father John Blaker had a service for Christian fans on Sunday.

As always, there are people who helped make Worldcon a great experience. Special thanks to Patricia Russell for helping

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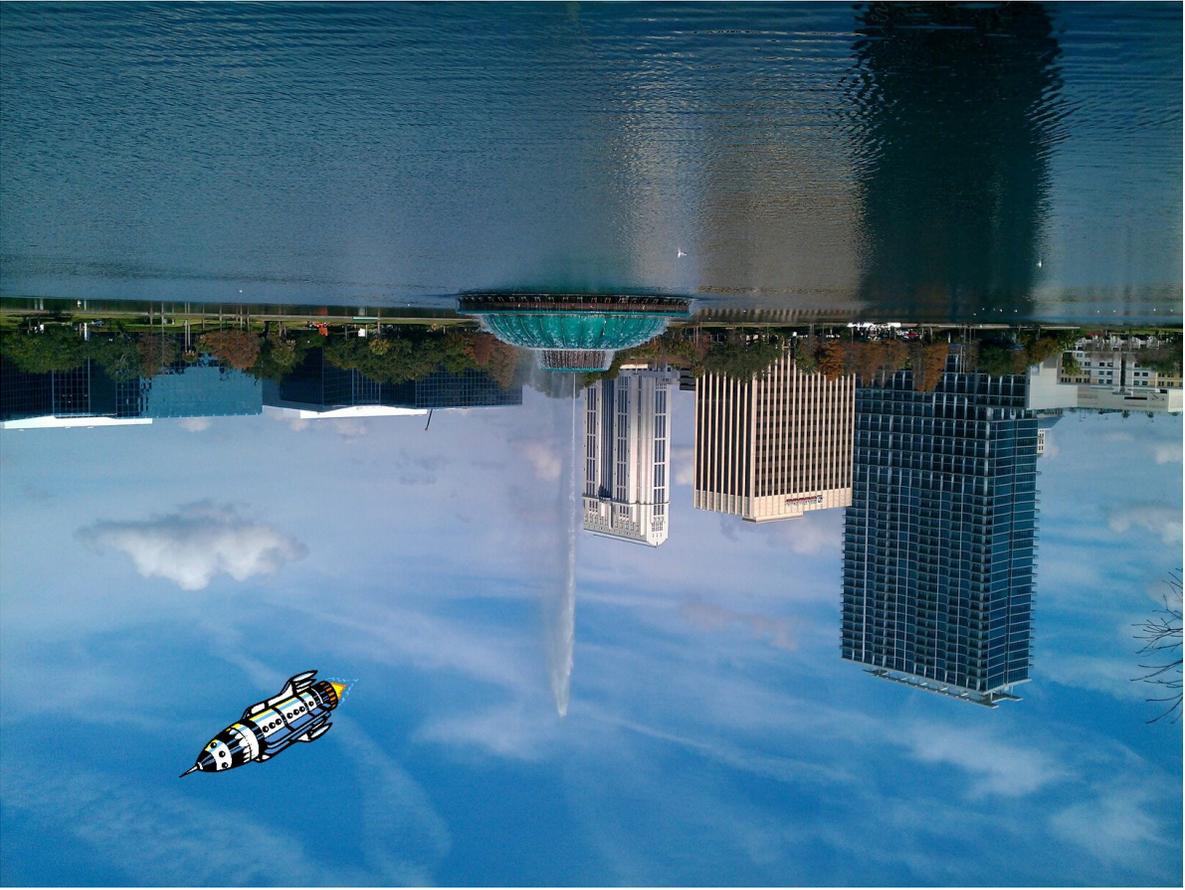
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me out with editing this report. Thanks to Laurie Mann at the Press Office. To Kevin Standlee who help me set up at the press table during Hugos. Thanks to the members of OASFiS, SFSFS, and WSFA who came. Thanks to Sara Cooper and John Day at the info desk; it was great working with you guys. Thanks to Richard Lynch for sharing an agenda at the business meeting. To the Masquerade contestants in my den, it was fun helping you.

Thanks to the usual suspects, the Worldcon attendees who always make the convention fun, which include Melanie Herz, Michael Taylor, Liz Zitzow, and Chris Garcia. Thanks to the Exotics, my 1999 Australian tour group: it is always great to see you guys. Thanks to Michael Hinman, who allowed me to cover the Hugos for his website *Airlock Alpha*. Thanks to the people who read my blog entries on my trip. And thanks always to Dave Plesic. See you all next year in London.

Lone Star Con 3





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