



A WORD FROM THE EDITOR

Orlando Fantasm debuted last month. It was a fun event. I hope we get another next year.

Necromicon was last month. It was fun as always. My team Don't Eat the Yellow Snowpiercer did not win the Trivia Contest, but we had fun. I sold some books, saw some costumes, did some panels. I want to thank Arthur Dykeman, David Lussier, and Walter Bryan for covering the table for me

I worked on my NASFiC report as you can see here. Life handed me a minor bump and I had to deal with transportation issues.

As always I am willing to take any submissions. Next month the Worldcon report.

Events

Extra Life @ Collective

November 1-2
 The Collective: A Comic & Game Community
 515 E Altamonte Dr #1023
 Altamonte Springs, Florida
 24 Hour Gaming Event for Charity
 Base donation \$1/hour of game
warhorn.net/events/extra-life-the-collective

Daytona Comic Con

November 3
 Embry-Riddle ICI Center
 601 S. Clyde Morris Blvd.
 Daytona Beach, FL 32114
 Guests: Austin Janowsky (comic artist)
 Bill Black (publisher, artist, writer, film maker)
 Javier Lugo (comic artist)
 Roland Mann (writer and publisher)
 Kevin LaPorte (writer and publisher)
 Amanda Rachels (artist)
 Terance Baker (publisher and artist)
 Martin Pierro (writer)
 and others

\$8 at the door
daytonabeachcomicconvention.com



Birthdays

Dave Ratti– Nov. 24



Gamer Comic Expo

November 8-10
 Broward County Convention Center
 1950 Eisenhower Boulevard
 Fort Lauderdale, Florida 33316
 Guest: Sammy Castillo (comic artist)
 Robert Wiacek (comic artist)
 And others
 \$79.99 for three days
www.gamercomicexpo.com

Rangerstop's Superhero Toy and Comic Con 5

November 8-10
 Wyndham Orlando Resort
 8001 International Drive
 Orlando, Florida 32819
 Guest: Austin St. John(actor)
 Walter Jones (actor)
 Catherine Sutherland (actor)
 Karan Ashley (actor)
 Steve Cardenas (actor)
 Nakia Burrise (actor)
 Audri Dubois (actor)
 Christopher Khayman Lee (actor)
 Carla Perez (actor)
 Hilary Shepard (actor)
 Patrick David (actor)
 Roger Velasco (actor)
 Blake Foster (actor)
 Justin Nimmo (actor)
 Michael Maize (actor)
 Wally Wingert (actor)
 and many more, most other Power Rangers
 \$65 for the weekend, \$25 for Fri & Sun, \$30 for Sat
www.rangerstoporlando.com

Nakamacon

November 15-17
 Beachcomber by the Sea
 17101 Front Beach Rd.
 Panama City Beach, FL 32413
 Gathering of *One Piece* fans
 Free but donations are encouraged
nakamacon.org

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November OASFiS Calendar

OASFiS Business Meeting

Sunday, November 10, 1:30 PM, Orange County Library (Downtown Orlando, 101 Central Blvd Orlando, Florida 32801). Come join us as we discuss Military SF.

Sci Fi Light

TBD (check website).

To contact for more info:

OASFiS Business Meeting 407-376-7359

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Anime Iwai

November 15-17

North Fort Lauderdale

6650 N. Andrews Avenue

Fort Lauderdale, FL 33309

Guest: Tiffany Grant (voice actor)

Stephen Prince (voice actor)

All ticket sales goes to Kids Beating Cancer

\$45 for the weekend

animeiwai.com

Miami Book Fair

November 17-24 (street fair November 22-24)

Friday Free, Saturday and Sunday \$10

Notable Guests: Ann VanderMeer

Jeff VanderMeer

Daniel Jose Older

Joyce Carol Oates

G. Willow Wilson

www.miamibookfair.com

Tallahassee Comic Book and Toy Expo

November 23

Marzuq Shrine of Tallahassee

1805 N. Monroe Street

Tallahassee, FL 32303

No admission price could be found

See Facebook page

Salute to Supenatural

November 22-24

Hyatt Regency Jacksonville

225 E. Coastline Dr.

Jacksonville, Florida

Guests: Jensen Ackles (Dean Winchester, Sunday)

Jared Padalecki (Sam Winchester, Sunday)

and others

\$279 General admission for the weekend pre-con,

www.creationent.com/cal/supernatural_jax.htm

Clermont Comic Con

November 20

Clermont Performing Arts Center

3700 S. Highway 27

Clermont, FL 34711

Guests: Owl Goingback (writer)

Jose Marzan Jr. (comic artist)

John Crowther (comic artist)

And others

\$12 admission

www.clermontcomiccon.com

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

NASFiC 2019

NASFiC 2019 (also known as Spikecon, Westercon 72, 1632 Minicon, and Manticon 2019), the 13th North American Science Fiction Convention, was held July 4-7, 2017 in Layton, Utah. The Davis Convention Center was main site, with the Con Suite in the Hilton Garden Inn. Jim Butcher (Westercon 72), Kevin Standlee (Westercon 72), Lisa Hayes (Westercon 72), Kuma Bear (Westercon 72), Kitty Krell (Westercon 72), Tom Smith (Westercon 72), Dewey Douglas (Westercon 72), Eric Flint (Westercon 72 and 1632 Minicon), Vincent Villafranca, Laurell K. Hamilton (NASFiC 2019), David Weber (NASFiC and Manticon 2019), Susan Chang (NASFiC 2019), Linda Deneroff (NASFiC 2019), Dragon Dronet (NASFiC 2019), John and Bjo Trimble (NASFiC 2019, sponsored by Ctein), Eric James Stone (sponsored by Utah Fandom Organization), and Newton Ewell (sponsored by Utah Fandom Organization), were the Guests of Honor. Kate Hatcher was the convention chair.

I thought it was a mistake to have so many guests of honor. Although this was due to the multiple conventions, it was not necessary to have separate guests for Westercon and NASFiC. It stretched con resources. The good thing was that all the Guests of Honor did have a Spotlight session.

Jonathan Brazee, Anna Marasco, Alastair Mayer, Christopher Smith (moderator), and David Weber explained **Military SF Done Right**. Brazee and Mayer had military experience and the rest of the panelists did not. They also had written Military SF novels early in their careers. Weber and Marasco wrote in Fantasy first. Smith asked how much accuracy is needed in Military SF. Mayer's work is more detailed. Brazee focuses on the military aspects of his work and skips details on things like faster-than-light drive. Marasco fudges accuracy in a fantastic story. Weber looks at the world-building and the tactical environment. Readers try to find contradictions or mistakes in the story and inform the writer, since Science Fiction readers are very detailed-oriented. Smith asked the panel for sources they use. Marasco reads nonfiction and has friends in the service. Brazee did a lot of research about the F-35 fighter plane online. He recommends going to the local Veterans of Foreign Wars or American Legion Hall, share in a drink with a veteran, and asking them for information. They can also be beta readers. Weber likes firsthand accounts of soldiers in the field, and has friends in uniform. The Public Affairs Officer at a military base can also be helpful. Military personnel appreciate writers trying

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October 13, 2019

Officers: Juan Sanmiguel

Members: Steve Cole, Arthur Dykeman, Robert Steele

Guest:

Pre-talk:

We discussed what Robert Steele missed in the 11 months since he was last with us. We talked about previous talks and the awards. We discussed the Hugos and Retro Hugos. Steve, Robert, and Juan debated the value of the awards. We discuss the workings of the Hugos. Robert had never heard the term Australian balloting system. Juan and Steve explained the system. CoNZealnd will have Retro Hugos for the year 1945.

Juan discussed some of the Hugo finalists and recommended the Iain M. Banks novels. Steve compared E.E. Smith to Iain M. Banks in his scope of stories.

Convention:

Juan found some old budgets and digitized them and sent them to Michael. This will give us a history of the con's finances.

Events

Phantasmogoria will performing at the library today at 4PM.

Culture Consumed

Steve finally saw *Avatar*. The group discussed the pros and cons of the film. Juan felt it had good points but very clichéd. Juan liked *Moon* better which came out the same year and won the Hugo. Mentioning *Moon* reminded Steve of *A Fall of Moondust* by Arthur C. Clarke would make a good film. Steve also recommend Evan Curry's *Odysseys* series and John Birmingham's new book *The Cruel Stars*. He warned that sometimes Birmingham gets bored and abandons his series. Steve Cole read Robert Sawyer's *Trigger*, Margaret Weis and Robert Kramms *Kingmaker*, Pierce Brown's *Dark Age*, and the last book in the Gail Carriger *Custard Protocol*.

Juan just finished Annalee Newitz's *The Future of Another Timeline*, Cory Doctorow's latest short fiction collection, and read part of N.K. Jemisin's short story collection.

Arthur saw *Joker* and was blown away. Its like *Silence of the Lambs* and *The King Of Comedy*. It is a look into the evolution of a killer. The comic lore is touched on and is very stylized. Joaquin Phoenix does a great performance. Arthur saw the new *Lost in Space* series. It was very good. It was more serious and had a modern design. Steve could not buy the technology available to Earth. Steve did not like any of characters. Arthur explained how the original show evolved and how the new show differ. Arthur got the DVD of *Batman's Hush*.

Steve re-read the *Black Company* series to prepare for the new book that just came out. It takes place between previous books.

Book Discussion

Juan talked about SF Horror with "They" by Robert A. Heinlein and *Alien*.

Arthur read Piers Anthony's *Firefly*. A creature crawls out of a Florida swamp and effects people's libido and causes people to burn out. We see what this creature does to a small town. The book analyzes the sexual morays of the time. Is very creepy book. Juan want to check this out since take place in Florida.

Steve does not like horror because a writer he liked John Jakes left Science Fiction for Horror. He feels that *Black Mirror* is horror. Juan wants to ponder this since he always thinks *Black Mirror* is more science fiction.

Arthur likes Horror mixed with Comedy. He uses the 80s *Twilight Zone* "A Talent for War" as an example. He also mentioned the *Twilight Zone* story "Shatterday" based on a Harlan Ellison story. That got Ellison working on the show since that story involved a lot of Ellison's emotional investment.

Juan mentioned *Doctor Sleep*, a sequel to *The Shining* is coming out soon. Juan told the story how the novel kept Stanley Kubrick's attention and led to him making a film about it. For King it was a very personal story and did not like Kubrick's take. King liked the television mini-series made of the book.

Juan and Robert discussed the merits of the horror genre. Robert wonders the invocation of the emotions connect with horror worth doing. Juan felt that you can comment on social issues like Jordan Peele does in his films *Get Out* and *Us*.

Meeting adjourned at 4:00PM.



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to get the facts right. Brazee researches other countries' military when writing about an international force. Countries have different procedures and traditions. The combat scenes will make or break a story. Weber warns about going too far in the battle scenes. If they are too gruesome, this could burn out the reader. He wants to make the reader understand what the character is going through. The psychological cost of combat can have long-lasting effects, and that should also be conveyed to the reader. Marasco read a lot of letters online to understand the emotional impact of fighting. To write about the enemy, one must understand motivations. There are good and bad people on both sides. All the characters should be believable.

Nick Halper, Elektra Hammond, James T. Lambert, Guy Letourmeou, and Barbara Lund talked about **Bad Science on Screen**. The panel was asked for their pet peeves. Police and forensic procedures, use of firearms, effects of concussions, bad physics, sound in space, and magic medicine were the top issues they had. The next question was why we watch these shows and films. The love of action, good story, and characters were the reasons. A strong story and characters can make one overlook the flaws. Why is it so hard to get things right? It is the story. The story trumps all. Mistakes or cheats serve the story. Sometimes a recognizable tool is used the wrong way to further the story. Some processes in forensics take too long for the story's plot. Guns are held the wrong way many times because the film makers want it to be seen in the film frame. Full face masks are used so the audience can identify the actors in a scene even though goggles would be more practical. Some shows or films do not have enough money or time to use consultants. Sometimes the script goes through several re-writes by different writers. Mistakes may creep in as a result of these re-writes. The panel said it is fun to analyze films for their errors, but it can take the viewer out of the story.

Dan Dubric, Joe Ficklin, K.D. Julicher, Sandy Manning (moderator), and Juan Sanmiguel thought about **My Favorite Spaceship**. Manning asked the panel for their favorite spaceship. The ships that they came up with was the *Agamemnon (Babylon 5)*, *Enterprise*, *Valley Forge (Silent Running)*, *Galactica*, *Serenity*, and the TARDIS. Manning then asked what one looks for in a spaceship. One looks for plausibility: can it work within the law of physics? Sanmiguel did not like the design of the *Enterprise* in the Kelvin films, but it did not affect his enjoyment of the movies. Someone thought the *Enterprise D* should not be a cross between a cruise ship and combat ship, and the idea of having children onboard was a bad idea. Spaceships should have exposed areas like modern Navy vessels. Many spaceships do not have human factors in the design. Manning asked about sleeper ships, and how they would deal with a problem during the voyage. Some books have the ship run by an AI with bots to help with repairs. There would be high redundancy in the design and focus on reliability. If there was a serious emergency one of the crew can be woken up. People are willing to face acceptable risk for a reward of a new start. Immigrants took great chances in traveling to new place. The audience mentioned their favorite ships, like the *Cygnus (The Black Hole)*, *Titanic (Doctor Who "Voyage of the Damned")*, ships in *Stargate SG1*, Brain ships from *The Ship That Sang*, and the bullet-like ship in Jules Verne's *From Earth to the Moon*. Part of the adventure in a story is to mess with the spaceship. Real-life spaceships were brought up. The space shuttle program was inspirational, since anyone could go into space, like teachers or senators. The film *Space Cowboys* showed older people going into space. If one goes by strict definition of a spaceship, then the Apollo Lunar Module was the only real spaceship.

Opening Ceremonies were brief, hosted by con chair

Kate Hatcher. She said NASFiC 2019 had 220 participants. The NASFiC Guests of Honor were introduced, followed by the Westercon Guests of Honor. After that Hatcher, discussed site selection for Westercon.

Dan Dubrick, Monalisa Foster, Sandy Manning, Alastair Mayer, and Eric G. Swedin looked back at **The Apollo Program**. The panel started by discussing how they saw the flight. Mayer saw all the televised missions. Swedin saw Apollo 17 launch which happened at night. The panel was asked what Apollo accomplished. Manning said the technology created for the missions are now a part of our daily lives, like space blankets. Dubrick felt society took a great risk at a time when people were risk-averse. The space program also helped industrialize the South. NASA bought half of all the integrated circuits in the world and helped computer development. The US spent \$25 billion on Apollo and \$100 billion on the Vietnam War. Foster said that Presidents Kennedy and Johnson wanted a Cold War victory. Congresspeople wanted NASA contracts in their districts. Dubrick reminded the panel that at the time, the U.S. was losing to the Soviets in space. At the time, we were willing to spend the money for a win. Before Apollo 11, NASA was 4% of the national budget (now it is 0.5%). The country could not maintain that level of spending. Manning said Apollo unified the country. That feeling of pride crossed political lines since even the Soviets felt good that we made it to the moon. Before the landing, polls showed that people did not support NASA or space. The budgets were different then, since Social Security was not included, and Medicare did not exist at the time. The Apollo program ended at Apollo 17, but Apollo 18-20 were planned, and there were plans for a Moon base. The Soviets quietly shut down plans for a Moon landing. The equipment for those planned flights were used for Skylab and the Apollo-Soyuz missions. Swedin explained the shuttle was planned after Apollo. The final shuttle was a simplified version of a more ambitious design. NASA also focused on exploring the Solar System. Probes have visited the whole Solar System. U.S. spaceships became more complex with the addition of redundant systems in case the primary system failed. The U.S. became more risk-averse again. Private industry may be less risk-averse. An audience member claimed that the public is bored with space. Another said Nixon dipped his toe into space projects, and he saw the public did not support ambitious space projects. The Space Shuttle was almost not in Florida. California and New Mexico competed for the launch facilities. When the solid rocket boosters were developed, it was determined it would be better to launch near water. The Space Shuttle was supposed to launch 12 times a year, but there were only 7 launches a year. Space X could not have been done in the 1960s. Space X needed proof of concept, better computers, composite materials, and billions of dollars. Blue Origin, Jeff Bezos' company, is planning taking tourists on sub orbital flight. There were a lot of people behind the scenes supporting the missions. The scientists, the team at Mission Control, the women who helped with the calculations, and many others were critical to the mission. The first Space Shuttle launch was the first complete system test. The Space Shuttle was supposed to make space travel mundane, and it succeeded. Foster said we need to go back to the Moon and exploit it. Manning feels returning to the Moon would help with the STEM movement, and it give young people a goal to shoot for. Apollo was a product of private industry, but the US government was the customer.

Todd Dashoff, Michael R. Johnston, Troy Lambert, Sandy Manning, and Christine Taylor-Butler (moderator) talked about **Shows We Love to Hate**. Each member was asked to name a show they love to hate. Manning picked *Scorpion*. There was really bad science in that show. Once, a balloon went into

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Orlando Fantasm



left to right starting from the top row:

TOP: Byron from the theatrical troop Phntasmagoria, PBS legend Fred Rogers and Trolley, Bounty Hunter Dengar from *Star Wars: The Empire Strikes Back* and other *Star Wars* related materials.

Below: A recreation of Tatooine's Mos Eisley from *Star Wars: A New Hope*, The Rancor from *Star Wars: Return of the Jedi*



space on that show. *McGuyver* was Dashoff's pick. McGuyver always had what he needed to get out of a fix. Lambert did not like anything with teachers, since they were usually wrong, and the original *Battlestar Galactica*. Johnston selected *Wynonna Earp* for its weak plot and villains. I told him the show does have a fan base, and a fan podcast. Taylor-Butler did not like the original *Lost in Space*. Manning rations TV because of the way her television provider in Alaska works. She may not get some channels on some days. She admitted watching a bad show if the actors are attractive. I said I watch some shows like, *The Big Bang Theory* so I can criticize them with authority. Lambert felt the fan material in that show was off. He went on to say he has mixed feelings about *The Orville*. It is not as stiff as some *Star Trek* shows, but he did like alien design. Taylor-Butler agrees the show is uneven. Johnston brought up the original *Twilight Zone* was also uneven. There are as many bad episodes as good. Johnston says comic book shows maybe the new soap operas. *Marvel's Agents of SHIELD* is getting shorter seasons, and that could improve the quality. Dashoff does not understand the popularity of *The Good Place*. Others felt the show started strong. I said the show plans to end in its fourth season. Manning watches *The Librarians*, and hopes it gets better. Manning did not like *Mary Poppins Returns* since it was too much like the original. Taylor-Butler wanted to like the new *A Wrinkle in Time* film, but the writers missed the point of the book. Lambert says people should like or hate what they want, but they should not bash others for their opinion. Johnston hopes *Lucifer* gets better. Lucifer was not evil enough for him. That show was saved from cancellation by Netflix. Johnston and Dashoff explained and discussed "jumping the shark". For Johnston *Legends of Tomorrow* "jumped the shark", but the show was still successful. *Dexter* "jumped the shark" for Taylor-Butler. The *Dallas* dream season was a "jumping the shark" moment for Manning.

Eric Flint started his Spotlight segment with what he was working on. He is doing a sequel for *Cauldron of Ghosts* in the Honorverse. He plots the book with David Weber and does the first draft. This is a challenge, since the adversaries are not as strong as in previous books. There is a collaboration with Walter Hunt, *Council of Fire*, coming out in November. There is another *Karres* novel with David Freer coming out next May. A solo work is coming out a small press later. He has also finished *1636: China Adventure* (set in the Ming Dynasty), *Flight of the Nightingale*, and the last book of the *Castaway* trilogy. He is doing a take on *Rendezvous with Rama*. Flint is working on sequels to *The Vatican Sanction*, *Mission to the Mughals*, *Commander Cantrell in the West Indies* and *Forward the Mage*. He will go back to the Sam Houston series that was originally with Del Rey. Flint was asked why he picked 1631 for the setting of his series. When he worked as an activist in West Virginia, Flint thought this would be a great setting. He studied mercenaries, and this led to researching the 30 Years War. There he found the story for the West Virginia coal mining town. He tried to sell the book to Del Rey, but there were problems. Jim Baen asked to see the story and bought it. Flint was surprised since Baen was conservative, and the main character was a union leader. 1631 was in the middle of the 30 Year War and Europe was not wrecked yet. Flint was asked about the Adriatic situation. In the area, there is a port independent of the Ottoman Empire, and it is a place to move men and equipment. This will lead to stories set in Russia. Flint say he and many other writers do not get to read a lot recreationally. He reads a lot of history needed for his books. He is currently reading a history of Africa. He does read Jim Butcher, David Weber, Mercedes Lackey, and Charles Stross. Flint compared being a professional writer to graduate school, there is always something to read. When Flint writes alternate history, he is aiming for plausibility which is different from what is likely. He has written some things that

were not likely to happen, but they were plausible. Sometimes it takes a long time to write a book. One book took him 10-12 years, and he just finished a book after 7 years. He does collaborations. The junior writer does the heavy lifting. Many partners are fans and understand the series they are working on. Having successful books gives some leeway with schedules. Flint sticks with Baen. While he enjoyed working with editors at Del Rey, it was difficult dealing with upper management. With Baen decisions on publishing can be made quickly. He will not be working on more books in the *Boundary* series. He could not think of an effective antagonist for the series, and the fighting dinosaurs were not enough for him. His collaborator will continue working on the series. His first collaboration was on the *Joe's World* series with a friend. Baen offered a collaboration with David Drake and he took it. Flint enjoys collaborating.

Kitty Krell came dressed as Eliza from the musical *Hamilton* for her Spotlight. She said she needs to cosplay, or she will die. She did the Eliza costume for Dragoncon. She had to finish it at the con and brought a sewing machine. Krell lives in Denver and flew to Atlanta for Dragoncon. Southwest Airlines allows 2 free bags. She does both original costumes and recreations. Krell once did a mashup of Jessica Rabbit and Jack Skellington. Denver has 3 clothing stores, and a local place for sculpting and casting to help with creating her costumes. She got her Maleficent horns done at the casting place. She uses the Cosplanner application to track her progress on building a costume. It can take 500 hours to do a costume. For her Maleficent costume, Krell made a cast of her head and made the horns on that cast. She stores her costumes at home and at her studio. Krell's favorite costume to wear is Vash the Stampede from the anime *Trigun*. Her favorite to make was Witch of the West, inspired by a Japanese artist Sakizo. It required 7 types of lace and combined 4 wigs. For storage, she uses special garment bags, uses detailed index cards with all the parts of the costume, and uses a guest bedroom in her basement. Krell cannot get rid of any of her costumes. For costumes that do not need to hang, she puts them in drawers. Krell no longer does solo costumes for Masquerade competitions. She will participate in group entries. Krell will do her own shoes, but it is difficult. She will take an existing shoe and put the body on the sole. Krell does not make costumes you cannot sit, or cannot go to the bathroom in. She prepares by knowing the local temperature, to avoid heat stroke, and checks that the costume will fit in a car. Krell needs to use big wig sizes and says powdering shiny wigs makes them look natural. Krell no longer does commissions, since she could never predict costs, and the time to make them. Her last commission was Doctor Strange's cloak. It cost \$1,000 in materials and 30 hours to make the pattern. Krell made a plaster cast of her body to assist in design. Her current equipment includes 2 industrial sewing machines. She wants a laser cutter for corset making and a 3D printer. Krell is a corset expert, since she must wear one for medical reasons. They should be comfortable and allow one to breathe easily. Krell has a blog and Facebook page on cosplay and corsets. She explained boning techniques for corsetry. Krell got into costuming at 12 or 13, when her mother made Halloween costumes. She was into anime, and the show *Chobitz* has lots of costumes. Her mother encouraged her to make costumes based on anime. She worked at a Renaissance Fair and made her first corset there. Her favorite anime are *Slayers*, *Fushi Yushi*, *Hellsing*, and *Trigun*. She goes to Dragoncon, Whimsycon, and would like to go to Costume Con.

Vincent Villafranca was showing a slide show of his work for his Spotlight. He showed the making of the bases for the Hugos, and his redesign World Fantasy Awards. The Hugos are limited to 3 people per category, though one can pay for more. (Note: Some finalists in certain categories can consist of a

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Necronomicon 2019



left to right starting from the top row:

Skeletor and Evil-Lyn from *He-Man and the Masters of the Universe*, Beast Boy and Raven from DC's Teen Titans, Arthur Fleck in cosplay (OASFiS) and the Guardian of Gallifrey's Arthur Dykeman had the Joker's face from the recent film under the mask, sadly I did not a picture of it), Max from Disney's *Goof Troop*, Little Red Riding Hood, Nick Jakoby from the Netflix film *Bright*, Alice Angel from the game *Bendy and the Ink Machine*, Thor from *Avengers: Endgame*



team, like in the Fan Cast, Fanzine or Semi-Prozine) I told Villafranca about my tradition of being photographed holding the Hugo, and how his base for the 2013 Hugo was very beautiful, but very heavy. He said prior winners said there were bases that were heavier. Villafranca showed a very dark sculpture using dogs, skulls, rats, and gas masks for the 100th anniversary of World War I, and the telescope used in 2018 film used in the Hugo ceremonies to explain the design of the base. He then played the film. Villafranca designed the Bradbury Award for Best Dramatic Presentation for the Science Fiction Writers of America in 2009. He was excited that Rodney Rothman, one of the co-directors of *Spider-Man: Into the Spider-verse*, accepted the award in person.

Steve Francis interviewed Linda Deneroff for her Spotlight. She has been reading since the age of 5. One of the first books she remembers was *Freddy the Pig Goes to Mars*. For years Deneroff thought she imagined it, but she found a copy and owns it. In 7th grade she read Heinlein's *Red Planet*, and all the Science Fiction in the children's section of the library. The next year, she read all the Science Fiction in the adult section and started reading magazines like *Analog*. Through the magazines she heard about Worldcon. In the early 1970s, she met Trek Fanzine fans and went to Lunacon in New York. There Deneroff felt she was at home. The next cons she went to were a Comic Con, a Worldcon in Boston, and the first *Star Trek* con. At the Trek con she met Isaac Asimov and Hal Clement, saw the blooper reel for the first time, and won the trivia contest. She would run the trivia contest for the next 5 years. She saw people use notebooks to prepare for the trivia contests and they won. Most of her contests were based on rewatching the episodes and Joan Winston's book on Trek. At the SF Museum, Deneroff won all the DVDs of all the Trek films at the time in a trivia contest. Francis asked her how she became involved in the Worldcon Business Meeting. The Lunarians, a New York based SF Club went to great trouble to work on their by-laws. They needed by-laws to get 501.3 status. Deneroff later went to a Worldcon Business Meeting. It seemed to her a theater of the absurd with the outrageous proposals. She mentioned to antics of Robert Sachs and Bruce Pelz. She would join the Worldcon Trademark Protection Committee and later become the Business Meeting secretary. She talked about the Westercon Business Meeting from Hell. There was a weak bid from Portland and a funny gag bid from Kevin Roche and Andrew Trembley. The Portland bid representative did not make a good presentation, so the gag bid won. There had to be an emergency Business Meeting to sort it out, and it took 4 hours on the last day of the con. Deneroff was the secretary, and she lost her laptop AC cord. Kevin Standlee had the same computer and loaned her his batteries. By the end of the meeting, she used 4 batteries. Roche and Trembley became chairs of that Westercon and held it in Sacramento. She had fun at another Westercon Business Meeting, where the Australians were bidding for Westercon. This required a by-law change. The change required the US annex Australia, or the other way around for an Australian Westercon. Ben Yalow was heavily involved in that. At the 2008 Worldcon, Deneroff wrote 100 pages of minutes for the Business Meeting. There is currently a 100 page proposal for a Hugo for Best Game. I asked about Joan Winston since I saw her speak at a Trek convention in Maryland in the 1990s. Winston and Deneroff were close friends and Winston was great raconteur. Deneroff work at CBS as a transcriber in the documentary department. She transcribed the stories of Vietnam War Veterans for a documentary. She had to review the tapes when General Westmoreland sued CBS over the documentary. Deneroff also worked on a documentary on drug smuggling in Costa Rica. U.S. planes would bring guns to Costa Rica to help the US side in a conflict and the planes would come back with drugs. Deneroff thought the final product was whitewashed and

made sure all the original transcripts were preserved. Deneroff moved out to Seattle after injuring her foot. She got more support from her friends in the West than her local friends. She wanted to go somewhere else, and New York was in the midst of an economic crisis. Deneroff got a job in law firm in Seattle and worked there for 27 years. She got a condo and paid it off. She was always good with typewriters, computers, and word processors. She knew all the keystroke short cuts in Word until Office 2007 which changed the layout. Her best fan accomplishment was producing a very professional looking Trek fanzine *Guardian*. It had real binding and she produced it on computer. She even made a story look like a *Newsweek* article. There were 8 issues. She always had a knack for anything technical. Her father had it as well, since he could repair picture tubes on TVs which gave her family multiple TVs in a time when that was rare. One odd con experience was going to a Trek convention, and a friend got sick. They were delayed, and informed people at the con. They were further delayed at a Delaware speed trap. By the time they got to the convention rumors had started that they had been in a car accident, so people gave them strange looks when they came in during Masquerade. The worst convention she went to was a make up a con for legal purposes. Someone had done a con, took the money, and did not hold the con. The organizer was convicted of fraud, and to avoid jail time he had to do a con. Nichelle Nichols and other guests showed up, but it was not well attended. That con was in the wilds of New Jersey, and not advertised. She pointed cons should start small and build up. Creation did that, but many cons say they will attract thousands and underperform. Some people do not think of saturation when doing cons in an area with a lot of established conventions. Deneroff had 2 Harlan Ellison stories. She invited Harlan to Fool's Cap, a Seattle con. The con was focusing on the meaning of fool's cap, funny hats and flat objects. There were 2 guests from PAX, a major gaming convention, who got to wear funny hats and Ellison got a legal pad, which is sometimes called a fool's cap. The other guests attacked Ellison and his wife for getting a legal pad. Ellison then published a 23 page diatribe against them. Deneroff worked for a convention that had invited J. Michael Straczynski, and they wanted Ellison to write an appreciation of Straczynski in the con book. She called Ellison, and he asked about payment. Deneroff replied she did not know what a writer of Ellison's stature should be paid. Ellison thought she was referring to his height, and he acted hostile. Deneroff apologized, and Ellison calmed down. She would go to the committee and see what could be done. Ellison was paid 5¢ a word and got 2 copies of the book and all was well.

John and Bjo Trimble explained how they saved *Star Trek* in [The Trimbles Talk Taking Action](#). They were visiting the set during filming of "The Deadly Years" and noticed a negative vibe on the set. Craft services told them that it seemed likely the show would be cancelled. On the way back to Oakland, Bjo decided to do something. They checked with Roddenberry to see if he wanted to save the show, and he was hoping to find a way to contact the fans. Bjo asked secretaries what type of letters would get noticed, and she got mailing lists from conventions. They told people to mail NBC and the sponsors in business envelopes, and to encourage their friends to do the same. The Trimbles recommended short letters, and not long diatribes. It worked and NBC announced during one of the episodes that *Star Trek* will be back for a third year, and please stop sending letters. The Trimbles had a similar campaign to get the first Space Shuttle named *Enterprise*. I asked the Trimbles if it was disappointing that the Space Shuttle *Enterprise* was only used in tests, and never went into space. They said it was a bit disappointing, but it did help make space travel happen. The

(Continued on page 10)

Necronomicon 2019



left to right starting from the top row:
Gwenom inspired from Spider-Man comics from Marvel, Velma Dinkey's ancestor inspired from Scooby Doo comics, Faye Valentine and Spike Spiegel from the anime *Cowboy Bebop*
The panel for Necronomicon's *Wait Wait Don't Tell Me*: Richard Lee Byers, Chris Harben, Jack Faber, Shannon Myer, Dean Dyer (co host), Perry Bruns (host)



panel talked about how odd the Niensens were then and now. I told the story how my family became a Nielsen family. My father and I were disappointed because we thought we would get a device hooked up to our TV, but we were expected to keep journals. I wondered if this why the rating system seemed strange since who wants to keep writing journals? A film about write in campaigns was recently made and told the Trimbles story.

Jim Butcher started his Spotlight describing a Live Action Role Play (LARP) he did with his son. They did a fight in sync during the game, which impressed the other players. He tells writers to look at *Fantasy Fiction Formula* by Debbie Chester. The basics of writing Fantasy are there. Once one masters the fundamentals of writing then the craft becomes an art. Starting writers should plan for a long road to success. It took him 10 years for him to succeed. He recommends learning what causes emotional reactions in people, read a lot of history, and learn what makes people tick. This will help in writing. It was hard work for him to learn, he was lucky to have a day job in IT to keep him going. When asked how to find a gaming group, he recommended starting as a gamemaster and start a game. He was asked about cats in *The Aeronauts Windlass* books. He never lived with cats before the book. His girlfriend was a cat person and helped with the cats in the books. Now they have a dog that acts like cat, and since there are cats in the books, their real cats can be tax write-offs. Someone asked what job Harry Dresden would have if he was not a detective. Butcher said Dresden is not educated, so he would probably have a menial job, though he would like to be a forest ranger. Someone suggested Dresden going to college and the idea intrigued Butcher. Butcher does not drink beer since he does not process gluten well. He does like a Swedish pear cider. He tries to write 4,000 words a day, 5 day a week. He stops to train with his son. He games with family and close friends playing D&D 5th edition and LARPs 4 or 5 times a year. He has 20 case files and a concluding apocalyptic trilogy planned for the Harry Dresden series. When studying under Debbie Chester, Butcher did everything she told him to do, just to prove her way was wrong. In the process of doing that, he wrote the first Dresden novel. Butcher then outlined the series, and he sold the first three books to get started. His inspiration for Bob the Skull, the entity who advises Dresden on the supernatural, was his discussions with Chester on the need for exposition. She warned him not to create a talking head character. When he introduced Bob, Chester said "You think you're funny don't you." There are plans for Dresden on television. People are looking for something to fill the void of *Game of Thrones*. He feels academics do not know about the commercial side of writing. Butcher's son came to him for advice on writing after feeling his college teachers were lacking. Butcher does think education is good for being a well-rounded human. Dresden in his mind looks like David Duchovny or a young Harrison Ford. He allows the artists in the Dresden comics freedom to their own take. He discussed some of the mental challenges faced by his characters in *The Aeronauts Windlass*. Butcher found writing the book therapeutic, and he plans to do a sequel. He recommends writing beyond your skills to push yourself as a writer. Some of his research has brought the attention of the police, but they back off when they find out he is writer. He is reading David Weber, Larry Correia, Naomi Novik, Lois McMaster Bujold, and Terry Pratchett. He is working on a trailer for the next Dresden novel.

David Weber started his Spotlight with the status of his work. He is still recovering from a concussion from falling and hitting a concrete floor at Dragoncon. He is working on something he cannot talk about (It was revealed he will be working on a collaboration on a Jerry Pournelle story). He has turned in *Into the Light*. *The Valkyrie Protocol* is done, but not turned in. He is working on collaborations with Eric Flint,

Timothy Zahn, Thomas Pope, and an Irish writer. He is working on sequels of *The Sword of the South* and *Apocalypse Troll*. His next solo novel may be the novel about the time Honor's father was in the Marines before he became a Navy doctor. He will be doing 2 more cons this year and one is in the Czech Republic. He was dozing off in front of the computer and his doctor told him to take 2 months out of the office. Toni Wessikopf, Baen publisher, will not schedule the release of any of his books until they are finished. He was asked about another *Empire of Man* book. He is not sure, since both his collaborator John Ringo and he are very busy. He was asked about the Royal Manticorian Navy club. He is very flattered and appreciates the work they do for charity. They raised \$8,000-\$10,000 for Saving Grace. Saving Grace turns rescue dogs into service dogs for veterans. Weber was asked about his favorite con stories. He felt most cons are good, but there were two bad ones that stuck in his mind. One con did not pay for his transportation. Another con was planned for 1,500 members and 4,000 showed. The con organizer embezzled the money, and nothing was planned. The guests improvised a schedule and gave out the Bova award. The finance head had to put the con on his credit card and covered the guests' rooms. Due back problems, Weber and his wife Sharon must fly first-class to cons. They may drive to a con if it close enough. He was asked about treecat. There have been short stories about the cats and a Young Adult series. A pure treecat novel would be a challenge, but *Fire Season* was very close. He was then asked what it was like to collaborate with a dead writer. The book was halfway done and there were notes on where it was going. He said the book must be true to the dead writer. Any collaboration with a dead writer makes the living writer the junior partner. Someone asks how the collaborations work. He said *The Gordian Protocol* was pitched to Baen and it was 2/3 Weber and 1/3 Jacob Holo. In the sequel, the concepts are Weber's and the mechanics will be Holo's. The senior partner in the collaboration sets the direction of the book. Collaborations are stories Weber wants to tell, but he cannot do it by himself. He does them to teach or learn from them and they have all been learning experiences. A collaboration has to be better than a solo effort. He is planning another YA novel, but he needs to find the time to write it. The story of how Honor's parents met was a short story. He will not do novel prequels. He explained that when C.S. Forrester wrote the Hornblower series, he did prequels. The Hornblower in the prequel novels was more developed than the earlier novels which are set when Hornblower was older. Weber did not want to do this, so prequels will be done in short fiction. He writes many books at the same time to prevent burnout. He uses references to keep the continuity, but most of the time he keeps it straight in his head. It is easier for him to keep track of his characters than real people he knows. Sometimes he will get something wrong and he will skim the books and fix the problem. Before the accident, he was afraid of losing mental clarity despite doing well on cognitive tests. It takes him longer to find the words he wants to use. Because of this, he looks for collaborators who understand where the story is going. Weber feels he is behind on his work, but friends tell him he is doing too much. He does not have runaway characters. Some characters became more important than planned and some relationships went into unexpected directions. He is not a meticulous planner. Characters grow and develop like real human beings. He was offered a series of Princess Leia books to write, but he turned them down for scheduling reasons. Timothy Zahn said he made the right decision since he would have been severely restricted on what he could do with the main characters. Weber cannot have characters remain static like they are in tie-in works. Weber was asked about how he does research for his books. He uses his education in diplomacy, and military history

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NASFiC 2019 Guests of Honor



left to right starting from the top row:
Top: Douglas Dewey, Dragon Dronet, Erick Flint,
Bottom: Kitty Krell, Vincent Villafranca, David Weber



in his works. He uses history to set up the situation and take it where it goes. Weber says sometimes copyeditors make mistakes on things like military protocol and that leads to angry mail or calls from fans. He does not do detailed research except for specific things like a weapon's specifications. Weber explained the Baen plausibility quotient. People must accept the plausibility of what you did in your story even if it is based on real events that are far-fetched. There are some events that are hard to believe.

Laurell K. Hamilton started her Spotlight by saying what she was working on. She finished a new Anita Blake novel, and contributed an Anita short story for a *Noir Fatale* anthology, edited by Larry Correia. She wants to do a new Meri novel, but does not know when it will come out; her next book will be something new. When Hamilton started the Anita Blake series, she had 13 mystery plots planned. Some she has not used and some she cannot use now. This is due to the character Richard changing too much. Hamilton was asked if Anita and Meri could meet in a book. Anita is not good at female friends, and these two have little in common. She separated the worlds and both series are 1st person narrator. Hamilton argues a lot with Anita and does not with Meri. She discussed her character, the vampire Jean Claude. He is too smooth, suave, and debonair. He is suspicious. Jean Claude's usual methods with women do not work with Anita. Hamilton was asked if she would collaborate with a writer, living or dead. She admits she does not share well in fiction. She wrote a Trek novel and a D&D novel. She could work within the rules, but she found it constraining. She could collaborate with comic scripts or screenplays or with something new. She was thinking about doing a shared-world anthology set in Meri's world. She was asked who makes the best boyfriends: vampires, werewolves, or shape shifters? She said it depends on the person, though vampires are the most complicated. She did not set out to write about vampires. Her characters are not planned. An audience member asked when Hamilton discovered she was polyamorous. She did not know the term until her 30s. She was in a traditional marriage for 16 years and was an Episcopalian. Monogamy did not work for her, but it works for others. She converted to Wiccan and practices polyamory. Hamilton was surprised her heart could still be broken even if she was still in a functioning relationship. Polyamory is like a doctorate in relationships. She was asked how to read a screenplay in a writer's workshop when the participants are not familiar with screenplays. Her husband Jonathan said, read a screenplay of something that had been produced and compare it with the finished product. When they were working on a comic script, they read a book on comic scripts and read a comic script of a published comic. Hamilton learned the limits of scripts. She then discussed the problems in having Anita's boyfriends meet her immediate family. She cannot find a scenario that does not lead to a disaster. Hamilton mentioned that at her second wedding, she and her partner exchanged rings and swords, the latter to show they have each other's back. She does feel when she kills of her characters. She still feels bad for a character she killed off in her first book. Someone asked will we meet Anita's maternal relatives? Hamilton never thought about that, but she sees the same problems of any meeting of Anita's relatives. There needs to be a problem for the story and it usually involves a death. Most humans would not survive in Anita's world. Hamilton does not think about family plots since Anita is an only child raised by her maternal grandmother, and his little experience with an extended family. Someone asked if Anita will have children. She said they should start with a pet first. Pregnancy would take Anita out of the story and would change everything. She is not sure how would it work. If Hamilton controlled the plot, Jean Claude would have died early on, and Anita would have married Richard. She has a writing routine,

although she will write more if she is on a roll. Her husband says she should write a sequel to *Nightseer*, her first book. Hamilton is not sure she could do a book in that style and if she could sell it. An audience member asked how to support a daughter who is polyamorous. Hamilton said to understand which type of polyamory it is and support her like any other family member. Hamilton went on to say to make sure one understands the responsibilities and do not tolerate bad partners. Hamilton's own daughter told her she was not polyamorous and that was OK. She was asked about the books in the Meri series. Hamilton wished she had stopped at book 7, but she is contracted for 10 books and needs to tie up loose ends. She is thinking about doing some smaller books in the series. Hamilton feels she has been too chatty at this con. She almost gave away story ideas before telling her agent and/or editor.

Susan Chang, C.H. Hung, Melissa Meibos, and Joe Monson defined **Editing vs. Beta Reading**. Beta readers tell the writer what works, and editors know how to fix any problems in the story. There are various types of editors, and the writer needs to find the right one. Beta readers are not professional, though some are paid a small fee. A structured edit looks at the big picture, and it highlights the issues of a manuscript. Do not let family members be beta readers, since they may not be critical enough. Some beta readers who are specialists in a given field can be very helpful. The beta reader should be able read the work quickly. Social media and conventions are good sources of beta readers. It does not hurt to place work on web sites accessible to the public though check to see what your publisher's policy on them are. All feedback are suggestions. Authors should listen to editors since they want the author to succeed. If one does not agree with their editor they should cancel the agreement. Line editors looks at the work at the word level. Copyeditors make sure the work is consistent. An author needs to work closely with the copyeditor. The writer and copyeditor should be nice to each other when discussing the edits. By the time the work gets to an editor it should be as strong as possible.

The Trimblees discussed their start in fandom for their Spotlight. Bjo went to Chicon II, the 1952 Worldcon, after reading an ad in *Analog*. She was in the Navy and came in uniform. Harlan Ellison saw her and told her he would marry her if she would give up the uniform and change her hair. She brushed him off. She also met Willy Ley, August Derleth, and Robert Bloch. She was thrilled to meet fellow fans. John's first con was a LA Westercon 2 years later. He listened to writers talk at the bar. They both worked at many cons. Bjo ran the futuristic fashion show for years. Worldcon stopped doing the futuristic fashion shows, but Costume Con still does them. The Trimblees started the first art show. Pittcon was the 1960 Worldcon and they worked it by mail while living in California. A Pittsburgh fan stored the art. They got a big room, and got some pipes and easels from the hotel to hang the art. The next year they used peg board. They ran the art show for 17 years. Their children grew up around the art and they got help from pros like Hal Clement to set up. Their involvement with the Society for Creative Anachronism (SCA) and *Star Trek* began in 1966. At Tricon, the 1966 Worldcon in Cleveland, Bjo had to take over the futuristic fashion show and needed to present 20 costumes in an hour. She was also running the art show. She was told a Hollywood producer wanted to include some costumes from his new television show. Bjo first refused for timing reasons, but she talked to the producer Gene Roddenberry. Roddenberry got his costumes in the fashion show, and he had also brought professional models who helped with the presentation. Roddenberry brought 3 episodes to show at the con and they were very popular. Bjo was familiar with Hollywood since her mother sewed costumes for Warner Brother's. The Trimblees got

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NASFiC 2019 Guests of Honor



left to right starting from the top row:
Top:Linda Deneroff and Steve Francis, Jim Butcher
Middle: Kevin Standlee, Kuma Bear, Lisa Hayes
Bottom: John and Bjo Trimble, Laurell K. Hamilton



visit the *Star Trek* sets. There was a very good vibe on the set. It was on another set visit they discovered the show was on the verge of cancellation. When they went home, the Trimbles came up with a plan to save the show. The Trimbles have kept contact with the cast members of the *Trek* shows. Gene's son Rod runs a dive company and picks up garbage on the water. John said that Gene Roddenberry thought he hurt DeForest Kelly's career. Kelly had played a lot of villains and tough guys. After *Star Trek*, it was hard to see him in those roles anymore. The Trimbles are starting to warm up to *Discovery*. Since they live in California and the show is made in Canada they are not as close with the production team. The Trimbles have visited the *Star Trek* fan film sets in Ticondaroga, New York. They are excellent reproductions of the original *Enterprise* sets. The original sets were given to a university, but eventually fell apart over time. The Trimbles kept a button from those sets. They have been guests of honor at conventions in the United Kingdom, Germany, Canada, Japan and New Zealand. The Trimbles met at Forrest J. Ackerman's birthday party under his piano. Ackerman had planned his party over three nights with different guests each night. The problem was guests from the first night came back on the second night to see who was there, and the same thing happened on the third night. Ackerman's house was very packed during the party. Bjo went under the piano with others and John knew someone in the group and joined in. They wound up next to each other and as they were both veterans, they told dumb officer stories to each other. Bjo recommended looking for a man with a sense of humor.

Kevin Standlee and Lisa Hayes (with their mascot Kuma Bear) talked about their interest in trains. They met at a Worldcon when she was in an army costume. He sold her an attending membership to Confransico, the 1993 Worldcon in San Francisco, for \$50. That was the last time a full membership would cost that much. After years of knowing each other, they discovered they like trains. They almost got married at Collectcon, but the dress was not ready. They got married in Portland and got to ride with an award-winning trolley driver. They have planned several trips on trains. Sometimes they missed out, since many train lines are shut down before they get a ride. They stopped in the middle of tunnel in Japan. This tunnel connects 2 of the major Japanese home islands, and the stop they were at was under water. The tunnel started in the 1920s, stopped during World War II, and restarted in the 1970s. The tunnels look like a James Bond set. While traveling in Japan, they learned the Japanese do not like the term bullet train, and they name their trains after animals. They rode a trolley line in Tokyo, went to its museum, and met a Japanese national who studied in Oregon. In Japan they bought the rail pass and recommend going first class, since regular seats can fill up rapidly. During their trip to Japan, they met the captain of a super tanker, and got a picture with him. The captain saw their rail pass and talked to Standlee and Hayes. The captain had learned English in New Zealand and had the New Zealand accent.

The masquerade was small, but mighty. There were 8 entries. Dragon Donet and Kitty Krell were workmanship judges. Sandy Manning made a dress made out of duct tape. Pierre and Sandy Pettinger were the parents of Elric of Melniboné. One young costumer was Moana from the Disney film. Another costumer was the Coyote from Rebecca Roanhorse's *Trail of Lightning*. Another contestant was Lady Olenna Tyrell holding an incriminating prop from *Game of Thrones*. The Best in Show was Spring Trap from the *Five Nights at Freddy's* video game.

Alex Acks, Todd Dashoff (moderator), Elektra Hammond, James T. Lambert, and Sandra Manning examined **Sherlock Holmes: Past, Present, and Future**. Dashoff asked why everyone knows about Holmes. Acks said the stories have recently become public domain, demonstrated deductive science,

and had elements used in current *CSI* shows. Hammond thought people could relate to Watson as the point of view character. Acks pointed out that people went nuts when Doyle killed off Holmes and was pressured to bring him back. For Lambert, Holmes represents an ideal. Manning said the stories were about common people, and that makes them relatable. Holmes based on observations on logic and was interested in justice which were popular with common people. Dashoff asked about the panelist's favorite Holmes actor. Acks's favorite was Jeremy Brett, while Manning and Lambert liked Basil Rathbone. There are several stories told about Holmes in his era such as the *Monstrous Women* series by Theodora Goss, a *War of the Worlds* mash up with Holmes, Holmes is mentioned in the *World Newton* stories by Philip Jose Farmer, *Who Killed Sherlock Holmes* by Paul Cornell, and Mercedes Lackey did a Holmes story. There are stories where the focus is on women like Carole Nelson Douglas' novels on Irene Adler, Nancy Spring wrote about Holmes' niece, Aliette de Bodard's *The Tea Masters and the Detective*, the Japanese television series *Miss Sherlock*, and Laurie King's *The Beekeeper's Apprentice*. There seems to be a market for Sherlock Holmes stories unlike other characters. The panel gave the following examples of bad Holmes works the *Holmes and Watson*, *Sherlock Holmes Younger Brother*, *Without a Clue*, and *They Might be Giants*. Mycroft from *The Moon Is a Harsh Mistress*, Moriarty in *Star Trek: The Next Generation*, and Kareem Abdul-Jabbar's novel are examples of Holmes in the future. Hammond thought the Moriarty from *Star Trek: The Next Generation* was her favorite Moriarty, while Manning like the one in *Elementary*. Acks sees Moriarty as Holmes opposite. Dashoff mentioned Isaac Asimov did a series of mysteries called the *Black Widowers* and wrote a story called "Dynamics of an Asteroid" which explained Moriarty's book of the same name. There was a group of Holmes fans who appeared in *NCIS*. There have been two Science Fiction anthologies based on Holmes *Sherlock Holmes in Orbit* and *Sherlock Holmes in Time and Space*. There have been Broadway musicals on Holmes and 3 animated works based on him. The panel brought up the Holmes' use of cocaine in the stories. Acks says it gives him a flaw in an otherwise infallible character and is the product of having an overactive mind facing boredom. Holmes has his limits since in some stories he is not up on current politics. Irene Adler has a more integrated personality. At symposium of psychology professors, they tried to diagnose Holmes mental condition and found him to be psychotic. He is very focused and has no social skills. Holmes may not be smart, but can put the pieces of the puzzle together. Doyle wrote many things, but nothing was as successful as Holmes.

Tyrell Gephart, Maquel A. Jacob, Janice Marcus (moderator), Petra Mitchell, and Juan Sanmiguel explored **The Evolving Face of Anime**. Sanmiguel told the panel the news that Harmony Gold has renewed the rights to *Macross*. This will probably mean 4 *Macross* series will not be released legally in the US. The panelist were asked their favorite anime. Some of titles mentioned *Seven Deadly Sins*, *Dr. Stone*, *Speed Racer (Mach Go-Go-Go)*, *Star Blazers (Space Battleship Yamato)*, *Macross*, *Stray Dogs*, *Attack on Titan*, *Planetes*, *Aldnoah Zero*, *Sailor Moon*, *Cardcaptor Sakura*, and *Little Busters*. Thanks to digital animation there is more anime now. How does the panel sort through all the shows? As a reviewer for *Amazing Stories*, Mitchell looks at a bunch of shows. Jacobs checks the big lists that come out every quarter and watches the first few episodes. Sanmiguel and Gephart use podcasts to find new shows. Marcus listens to friends' and daughter's recommendations. It was her daughter who recommended to her *My Hero Academia*. The panel recommended the following anime for good fight scenes: *Meglabox*, *Black Lagoon*, *Yawara* (judo), *Patlabor* (mecha),

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left to right starting from the top row:

Top: Moana from the Disney film, Coyote from Rebecca Roanhorse's *Trail of Lightning*, the parents of Elric (Pierre and Sandy Pettinger) from the *Elric* series, Sandy Manning in a dress made out of duct tape, Lady Olenna Tyrell holding an incriminating prop from *Game of Thrones*
 Bottom: The Best in Show was Spring Trap from the *Five Nights at Freddy's* video game, Workmanship Judge Kitty Krell as Disney's Cinderella, Workmanship Judge Dragon Dronet



and *Runori Kenshin* (stop after the Kyoto arc). Marcus said anime is medium not a genre. She then asked what makes anime different. Mitchell says anime SF has a wide range of topics, and not as limited as Hollywood productions. Jacobs feels anime is more realistic to American animation. Gephart feels American animation is surreal while anime feels more real. Sanmiguel says anime covers topics that would not be covered in American entertainment and brought up 2 examples. *Silver Spoon* talks about a boy who goes to an agriculture school and one learns about the Japanese agro-business. *Shirobako* follows a group of young women who go into the anime industry. Gephart went on to say anime and manga covers more genre and niche interests like *Drops of God* is set in the wine industry. In the U.S. cartoons are targeted at children, and comics are only for superheroes. In Japan, magna is for everybody, though anime is still niche. Most anime are shown at the middle of the night. This allows anime to be more experimental. Marcus was drawn to *Sailor Moon* because of its woman cast, and long story arcs which was rarely seen in the US. Many shows only run for three months with short story arcs. There are less filler episodes (episodes not based on manga or source material), flashback episodes, or beach episodes. Some of these episodes are needed to fill out a network order. Mitchell explained many animes shows are produced within days or hours before broadcast. The anime *Shirobako* showed a staff member who could drive and use her skills to get the episode to the station on time even when being chased by the police. Some on the panel liked padding episodes in *Sailor Moon* and *Cardcaptor Sakura*. Sanmiguel likes shows in the post padding era like *Full Metal Alchemist: Brotherhood* and *Inu Yasha: The Final Act*. Western works have influenced anime like *Thunderbirds*, *Lensman*, *Starship Troopers*, and *Gankutsuou* (based on *The Count of Monte Cristo*). Mitchell said that portal fantasies are very popular now, but they will be replaced by the next fad. Sanmiguel mention in 1978, creator Leiji Matsumoto created *Space Battleship Yamato II*, *Space Pirate Captain Harlock*, and *Galaxy Express 999* in response to *Star Wars*. The panel recommended the following Fantasy anime: *The Eccentric Family*, *Record of Lodoss War*, *Heroic Legend of Arslan*, *Vision of Escaflowne*, *Revolutionary Girl Utena*, *Lupin III*, and *Baccano*. Sanmiguel brought up the fact we can now see anime features on a regular basis in the United States. Some features recommended by the panel were *Penguin Highway*, *Weathering with You*, and the *Revolutionary Girl Utena* movie. The panel was asked for anime where the animation was better than the story. *Mob Psycho 100* and the *Utena* movie were suggested. Older shows were more experimental with animation. *Macross* had unique way of animating missiles. *Redline* was the last cell animated film. The very popular *Yuri on Ice!!!* did a good job using rotoscoping. *Bubblegum Crisis* and the *ROD* OAV and series focused on women casts. Now shows are made to cater specifically to gender. Mitchell recommended *RahXephon* as *Neon Genesis Evangelion* done right. Marcus likes how the *Space Brothers* made small things matter.

Dewey Douglas was interviewed by Paul Genesse in his Spotlight. He discussed how the sets were designed on *Babylon 5*. They would velcro the carpet and change it to indicate they were in a different section. Douglas always wanted to be a writer. In 3rd grade he wrote a poem about tigers for school. The teacher thought he copied the poem and threw it away. Douglas set to prove her wrong. He worked on the *Saturday Afternoon Literary Journal* which was started by friends. He interviewed by F. Murray Abraham and Viggo Mortensen. Douglas' daughter submitted a picture to the magazine. Douglas wrote a big Horror novel that he did not publish. It was about the monsters under a boy's bed. Douglas was asked about inspiration. He found legal pieces of ivory in a store, bought some, made a bracelet out of a

piece, and wondered about the elephant where the ivory came from. He wrote a play about the elephant and hunter who killed it. He has worked on 400 stage productions. Douglas' artwork used in plays have been displayed in galleries. One piece that was on exhibition was a Tyrannosaurus Rex head he made. One memorable prop was a head he made for *Macbeth*. He sculpted the head from styrofoam and put it at the end of a spear. The director did not want to use it. One of the best set designers he knew, Gil Morales, was legally blind. Once Morales drew a stunning set and Douglas asked Morales asked how to get in on the stage. He told Douglas it was the technical director (Douglas) job to build it. Douglas vowed never to teach after college. He worked in Utah, California, and Arizona. In Arizona University, he taught stagecraft in 1997. Douglas really enjoyed it, but he could not be hired full time because he did not have a master's degree. He went back to his old school to get a master's degree. It was a bit odd since Douglas was older than most of the professors, but he got his degree. Douglas enjoys teaching all aspects of theater especially writing. He likes exposing shy people to stage construction. Douglas teaches a course on television writing. He sets up the class as a writing room for a show. The students determine what the show will be about, and the story arc. Douglas writes the pilot and each student is assigned an episode to write. He advises people to put themselves out there. He recommends people should start from the ground up in the theater, never say you cannot do something, believe in yourself, and do all you can do to make it happen. He goes on to say every child is artistic, staying artistic is a challenge. He taught his daughter how to draw at a young age and she developed as an artist. His work on *Babylon 5* and with the Southern Repertory Theater were great experiences. At the theater, Douglas worked on 3 shows at a time. He likes to help young people become professionals.

At closing ceremonies, the Guests of Honor thanked the con. Con Chair Kate Hatcher thanked all the Guests. Bjo Trimble said cons are to see old friends and meet new ones. Deneroff thanked the con for her first Guest of Honor experience. Dragon Donet had a great time and enjoyed himself. David Weber showed his schedule, and said he did 24 program items over 4 days, and there were no duds. He and his wife would like to come back. Jim Butcher thanked the staff, and said he liked Utah. David Weber informed the con that Eric Flint went to the hospital after a panel. He was diagnosed with minor heart failure and pneumonia. Flint will recover soon. Hatcher thanked the con committee, the Royal Manticorian Navy, the sponsors, and the con members. She then gaveled the con to an end and introduced the chairs of Worldcon 73 and NASFiC 2020. They spoke briefly and showed a promotional film for Columbus.

There were many other things that happened at the con. Dragon Donet displayed props including Klingon swords, and explained their origins. Kevin Standlee hosted the Match Game, and I got to be a contestant. Dewey Douglas had a panel where they read a television pilot script he wrote for his students. *The Galactic Journey* website, a Hugo finalist, did a presentation. *The Galactic Journey* covers the news from 55 years ago from the perspective of people living in that time.

As always, there are people who helped make a big convention like this a great experience. Thanks to the members of the Exotic group who came. Thanks to programming team for putting me on panels. Thanks to my fellow panelists it was fun working with you. Thanks to my fellow Floridians who also attended. Thanks to the Masquerade group for letting me work the green room. Thanks to those who read my blog entries on the trip. Thanks to Patty who helped me with this report. And always thanks to David Plesic.

See you at the next NASFiC in 2020 in Columbus, Ohio.

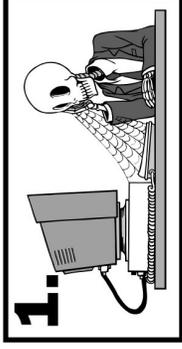
NASFiC 2019 Around the Con



left to right starting from the top row:
Top: Dr. Evil from the *Austin Power* films, Squirrel from Marvel Comics, Kevin Roche as a Terran Empire starship captain from *Star Trek's* Mirror Universe, and the Baroness from *GI Joe*
Bottom: *The Match Game Panel* is of Dragon Donet, Laurell K. Hamilton, David Weber, Kevin Roche and Andrew Trembley



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1.

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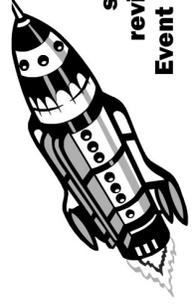


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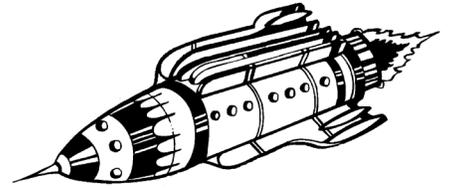


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