



FROM THE CONCHAIR

I find S.F. conventions to be a joy and a wonder.

We take a moment to immerse ourselves in our chosen fandom and surround ourselves with other S.F. fans. The critical mass of overlapping interests creates a unique environment that allows us to transcend the normal social interactions we experience in the mundane world. We become part of a much larger community.

An enormous amount of work goes into a good convention. Consider for a moment what each of us did together last year, be it planning, promoting, preparing, setting up, working at-con, or tearing down. And each year's convention builds upon the year before. It's daunting to consider that in May 2006, we'll experience an event that's the end-result of work that began back in 1987!

And yet, despite all of our hard work, we do not ***make*** the transcendent moment. Yes, we arrange for the location, invite guests, promote the event, publish a schedule, move panels, hang art, put out food, issue badges. But the actual moment happens of its own accord.

Surely, it happens in the consuite, bantering with someone you've just met. Or in the art show, seeing a new piece by an artist you've loved for years. Or in a panel room, discovering the author who wrote your favorite book is even funnier in person. Or at oh-dark-thirty, in the filk room, learning a new song. Each of us experiences it differently.

I love showing up to a convention early, often the day before the con. I wander the halls of the nice, but entirely mundane hotel. Volunteers trickle in, each going about his or her task. I know the moment is coming, and I savor that knowledge. Eventually, I end up in the hotel lobby, and watch a few fans start to check into their rooms. Despite having done this before, and knowing full well what's coming, my attention has lapsed by this point. I'm thinking about something unrelated -- wondering about logistics, or waving hello to someone I haven't seen in a year, or perhaps thinking about lunch...

...so the realization still comes as a shock: I look over at a group of people standing in a corner, talking amongst themselves, and think, "I've never met them before, but if I walked up and listed off a half-dozen of my favorite fannish interests, things that might cause Joe Normal to look at me oddly and back away slowly, I ***know*** those folks would see nothing odd about those interest and we'd have at least a couple in common."

That's my moment. There are typically others during a con, but that's always the most profound for me. The moment where I realize that while I was walking about, distracted, the lobby of the nice-but-mundane hotel is no longer mundane. I didn't just go to the con. It sprang to life around me.

Many of you know what I'm talking about. It's odd, watching a hotel's seemingly normal ballroom transform into a convention that's anything but normal. It is a joy and a wonder.

Surely, the people who can do that are special. They must have some unique insight or experience that enables them to create such wonder. They must be a formidable team to work in such concert. And so you want to join. Maybe you want to learn how they do it. Maybe you want to be one of the "cool kids". Maybe you want to help in such a noble endeavor.

And then, you learn the ugly truth. Behind the scenes, this isn't quite so cool, not quite so noble. Many of us don't play well with others, and we don't really act like we're a team. Several of us are burned out. This all seems somehow harder than expected, and far less likely to succeed. Finally, you begin to doubt that we have the ability to make the con a transcendent experience for ***us***, much less several hundred fans.

Okay. Take a breath, then repeat after me: We do not create the moment.

No talent or skill exists that can make someone feel it. We cannot force it to happen. The moment happens of its own accord.

(Continued on page 2)

October OASFiS Calendar

OASFiS Business Meeting

Sunday, October 9, 1:30 PM, Alafaya Library.
Come join us as we discuss **Stormfront** by Jim Butcher

Halloween Party

TBA

SciFi Lite

Friday, September 16, 7:00 PM, Barnes and Noble at Sand Lake at Della Drive. Come join us as we discuss **Protector** by Larry Niven

To contact for more info:

OASFiS Business Meeting 407-823-8715

Gail Sullivan 407-381-5636
SciFi Lite & Social Calendar

(Continued from page 1)

Our job is to create the environment in which the moment will happen. We arrange for the space. We invite the guests. We promote the event. We publish a schedule. We set up panels. We hang art. We put out food. We issue badges. By providing the structure of a convention, we create a space where fans will gather. And when they do, our job is not to make the magic, but rather to let the magic happen.

A convention is by its very nature chaotic. If we were not doing our respective jobs well, the chaos might prevent friendly banter in the consuite, or distract from the discovery of new art, or interfere with a guest's good humor. Our hard work, talent, and skill contribute greatly to the success of the event.

And make no mistake, we're darned good at what we do. We run a great consuite and an ***excellent*** art show. Our gaming exceeded expectations last year. People ***like*** our con. We can and should take pride in it.

Put more bluntly: We Do Indeed Know What The Hell We're Doing.

Peter Popovich

Chair, OASIS 19

In the News

Jonathan Lethem

SF author Jonathan Lethem is one of this year's recipients of a MacArthur 'Genius' Grant, a no-strings-attached cash award of \$500,000. The MacArthur Fellows Program website provides a biography of Lethem(www.macfound.org/programs/fel/fellows/lethem_jonathan.htm). Octavia Butler won a MacArthur grant in 1995.

OASFiS People

Bonny Beall	407-298-9352 strangewitch@yahoo.com
Steve Cole	407-275-5211 stevepc@hotmai.com
Susan Cole	407-275-5211 sacole@mindspring.com
Arthur Dykeman	407-328-9565 adykeman@bellsouth.net
David Ratti	407-282-2468 dratti@eudoramail.com
Juan Sanmiguel	407-823-8715 sanmiguel@earthlink.net
Dick Spelman	407-363-2781 rspelman@cfl.rr.com
Gail Sullivan	407-381-5636

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

A WORD FROM THE EDITOR

Thanks for your words, Peter. This is the reason I do my Worldcon report. Since in the traditional science fiction arena it is the biggest event of the year. Although I enjoyed myself at Dragoncon (and hope someone can give me a report of it next month), it does not have the sense of occasion as Worldcon has. Hopefully I convey that sense with my report.

Conventions and other events

Screamfest

October 14-26
Coral Springs Marriott
11775Heron Bay Blvd
Coral Spring, FL 33076
\$20 for 3 days at the door
Guest: Owl Goingback, Corey Feldman, and Lloyd Kaufman and many others
For more info:

www.spookyempire.com/screamfest_convention_2005/index.html

Necronomicon

October 28-30
Hyatt Regency Tampa
211 North Tampa Street
Tampa, Florida 33602
\$35 for 3 days at the door
Guest of Honor: Peter David, George Lowe and Lloyd Kaufman
For more info:www.stonehill.org/necro.htm

Michael Gavin (OASIS Guest) will give a talk on Haunted Orlando at the Orlando Central Library on October 10 at 10:00AM. For more info: www.ocls.lib.fl.us

Japanese Anime Club of Orlando (JACO) will hold its Halloween party at the UCF Communications building on October 22 5:30 PM. There will be a cosplay contest. For more info go to www.jaco.org

OASFIS September meeting minutes 9/11/05

Meeting called to order at 1:32 pm by Secretary Patricia Wheeler

The meeting continues at the Alafaya branch of the public library due to our regular room at the Central Library still being unavailable.

Secretary's report as sole elected member present:

Terry has decided to no longer continue as president. Jim has agreed to continue as treasurer by long distance until a new treasurer is elected in December. Nothing new from the secretarial standpoint. Vice-president is out of town, but Pat Sims will take over the duties of president as soon as she returns.

Treasurer's report:

Club funds - \$492.18

Previous convention funds - \$3,390.91

Oasis 19 - \$973.96

Savings account - \$55.60

New Business:

Nominations have been opened for board positions for 2006.

Roger Sims was nominated for Treasurer

Peter Popovich was nominated for President

Gail Sullivan and Pat Sims were both nominated for Vice-President

Patricia Wheeler was nominated for Secretary

Peter Popovich was also nominated for Con chair for 2007.

OASFIS has a web site, voice mail and newsgroup. Juan recently took the initiative to update the voice mail. We had a vigorous discussion on whether or not we still needed both the voice mail and newsgroup. It was decided to keep track of all calls to the voice mail over the next 8 months to determine how often it is used. The newsgroup issue ended up being a more controversial issue. Several of our favorite techno oriented members (Peter, Juan and Mark) agreed to form a technological committee to determine how to handle the newsgroup.

Several individuals have asked to receive the EH by e-mail either instead of receiving a print copy or in addition to receiving a print copy. Juan will determine how best this can be done. All individuals who want a paper copy of the EH will continue to receive one.

It is not known when we will be able to return to the Central Library. Currently it is looking as if we will need to continue at the Alafaya branch at least through December.

Social Business:

Sci-Fi lite held its' last meeting in August at the Barnes & Noble at Sand Lake. It was an interactive and enjoyable get together. The next meeting of Sci-Fi lite will be at the same location at 7pm on 9/23/05. We will discuss the book *Dead until Dark* by Charlaine Harris and then go out to eat afterwards

Firefly marathon party is scheduled at my house (Patricia Wheeler) starting at 2 pm on Saturday September 24th. Food and non-alcoholic drink will be provided. We will definitely see what should have been the season opener, the 3 unaired episodes and the last episode, as well as selected others. Nominations for favorite episodes accepted. Directions to my house will be sent out separately.

The Halloween party is tentatively scheduled for Saturday October 22nd or possibly Sunday the 23rd, so as not to conflict with Necronomicon. Details to come.

Con chair update:

Piers Anthony may come to the 2006 con.

Gail Sullivan will run ops.

Anyone who is interested in running the masquerade, please let Peter or Gail know.

September book club selection - *Singularity Sky* by Charles Stross was discussed by the 4 or so people who had read it or most of it. Steve very much enjoyed the book and in fact has since gotten several more books by Stross. Others thought that the book was overly confusing and could have used better editing.

October book club selection - *Storm Front* by Jim Butcher

November book club selection - *Shards of Honor* by Lois McMaster Bujold. This book can be found either by itself or as part of a collection entitled *Cordelia's Honor*, which includes both *Shards of Honor* and *Barrayar*.

The next meeting will be held at the Alafaya library branch at 1:30 on Sunday October 9th.

The meeting was adjourned at 2:36 pm.

Interaction

Interaction, the 63rd World Science Fiction Convention, was held on August 4-8, 2004 in Glasgow, United Kingdom. The Scottish Exhibition and Conference Center (SECC) had the dealer's room, art show, exhibits and most panels. A convention bar and some panels were held in the Glasgow Moat House Hotel. The Masquerade and Hugos were held in the part of the SECC known as the Armadillo. Parties were at the Glasgow Hilton Hotel. The guests of honor were Robert Sheckley, Jane Yolen, Christopher Priest, Greg Pickersgill, and Lars-Olov Strandberg. Special guests were Alan Lee and Professor David Southwood. Vince Doherty and Colin Harris were the convention chairs.

The only thing which really bugged me about this one was doing an auction at the Volunteer's Dead Dog party. Noreascon 4 had the right idea put up a sign up sheet for the surplus office equipment that people wanted buy. Most people do not want an auction during a Dead Dog party. The convention itself was great. I did most of my volunteering in the IT department. This (I thought) would put me closer to the Internet Lounge. This year it was a small Lounge. It started out with 8 machines, later expanded to 12 when the finance division freed up 4 computers. I came up with the idea of sign up sheets (this had worked well at Aussiecon 3) and wrote down some advice for the gophers (volunteers) running the Lounge. Doing this almost made me an Area Head but Staff Services head Lucy Zinkiewicz ran out of those ribbons. This was also the first time I had a convention cell phone. IT workers were on-call for three hour shifts. I lucked out that during my IT shifts nothing happened. This year the con had an interesting scheduling idea. Most panels were in 60-minute slots. Panels between 1400-1700 (2:00-5:00 PM) were in 90-minute slots. I think this is good compromise between the two time lengths used at Worldcons. Events ran without a hitch this year. The Hugos and Masquerade started on time and lasted a reasonable length. Everything at Interaction ran very smoothly.

I joined Laurie Mann, Nicki Lynch, Margaret Austin, and John Pomeranz **Revisiting Favorite Childhood TV as Adults**. The panel started out by talking about their favorite shows as children and how they feel about it now. Austin started off by pointing in her youth there was only one channel in Britain. Some of her favorites were *Thunderbirds*, *Quatermass*, *Lost in Space* and *Doctor Who*. *Lost in Space* no longer works for Austin while *Quatermass* and *Doctor Who* hold up very well story-wise. The recent resurrection of *Doctor Who* shows that the concept works. Lynch watched classic Trek, *Dark Shadows*, *Outer Limits* and *Twilight Zone*. She thought most of classic Trek holds up well. Some episodes on the anthology shows hold up better than others. Lynch on rewatching the original *Dark Shadows* as an adult was shocked at the low production values and wondered how she ever watched the show. She finds most SF TV shows predictable. Lynch is able to figure out what will happen on these shows. Mann's favorite show growing up was *Get Smart*. The show did hold up well in adulthood. She thinks a few episodes of *Lost in Space* do hold up well. Austin asked the audience what old shows would work today. *The Avengers*, *The Prisoner*, *Doomwatch* and *Blake 7* were some of the responses. Mann did not think *The Avengers* would work today since it was too experimental. Austin felt *Blake 7* suffered from bad production values but was better than *Enterprise*. She went on to felt British shows focused on characters rather special effects since the budgets were small. John Pomeranz arrived

late because he was helping out with the young adult program. Pomeranz was fond of *Jason of Star Command*, animated Trek and the Sid and Mart Kroft shows. He thought it sated a thirst for fantasy and SF. Mann explained that there was little media SF before *Star Wars*. Pomeranz continued by mentioning the prime time shows in the 60s which had fantasy in them. *Bewitched*, *I Dream of Jeannie*, and *It's About Time* were among those mentioned. Pomeranz said he was fan of *Johnny Quest*, but it does hold up well with due to the racial stereotypes in the show. The panel went on to argue over the quality of new *Star Wars* trilogy versus the old. Mann cited *Star Wars* was an example on how CGI was being abused. An audience member noted that now children have higher expectations of production values. Another audience member asked if the panel watches the old shows. Pomeranz said he does and recently bought the DVD of *UFO* which some parts did hold up. Austin feels some shows should be left to memory like *Man from UNCLE*. Pomeranz pointed out that in literature some things to stand up the test of time. He felt some Asimov and the Lensmen series did not hold up well. *Clone Wars*, *Samurai Jack*, *Farscape*, *Stargate*, and some Nickelodeon shows were some of the current shows recommended by the panel. Summing up Austin felt she can rewatch old shows if the concept is good. Good concepts can overshadow bad special effects citing the original *Doctor Who*. Pomeranz said, "Nostalgia covers up a multitude of sins." One should appreciate old shows where they sit in a larger context. Lynch and Mann do not rewatch old shows.

Opening ceremonies reinforced the convention's theme of Glasgow being the world's busiest spaceport. In the chairs was in-flight magazine called *Ion Trails*. We were told that in 5 days the White Star Federated Starship (WSFS) *Armadillo* would launch for Alpha Centurai. The duty manger came out to make safety announcements with men in clean suits demonstrating the safety features of the *Armadillo*. Captain Kevin Standlee (Events Director) announced the major events and then introduced Noreascon 4 con chair Deb Geisler. Geisler came in with a bag pipe escort. She welcomed attendees to the convention and gave some presents to the con chairs. She gave them coffee and chocolate, which they would need for the next 5 days. Geisler also gave Vince Doherty and Colin Harris the giant gavel she used at Noreascon 4. Harris thanked Glasgow's help with the bid. Harris also thanked the SECC and Infotel (hotel booking agency). He also talked about bid supporter Kim Campbell, who died before the convention. Doherty got to introduce the guests of honor and the special guests. He also introduced the fan fund recipients Suzanne Tompkins (TAFF), Damien Warman (GUFF) and Juliette Woods (GUFF). Baile Alan Stewart of the Glasgow City Council came to formally name the *Armadillo*. Stewart also paid respects to James Doohan who was made an honorary Scotsman. Doherty thanked Stewart and gave him a poster size copy of the souvenir book cover art (done by Jim Burns). Doherty warned the audience to look out for pirates especially the Plotka (a British fanzine) pirates. Edwin Morgan, Scottish poet laureate, made a taped statement for the convention. This officially opened the convention. Audience went to a small mixer in the next hall.

Hiroaki Inoue (Takayuki Korashi was the translator),

(Continued on page 5)

(Continued from page 4)

Mari Kotani, Takayuki Tatsumi, and Peggy Rae Sapienza gave [An Introduction to Japanese Fandom](#). Inoue is the con chair for Nippon 2007 the 65th Worldcon in Yokohama. He said Japanese fandom started after World War II. He went on to say that 2005 had the 44th Japanese national convention. This convention, like Worldcon, is a floating convention. This year it was held in Yokohama, in the same location where the Worldcon will be held. SF critic Mari Kotani showed some slides of Japanese conventions and other fannish activities. One series of slides showed workshops and the presentation of the Seiun Awards which are the Japanese equivalent to the Hugos. One slide showed a cyberpunk panel where everyone was dressed as Agent Smith from *The Matrix* films. *The Matrix* theme continued in other pictures depicted a flash party where people reenacted scenes from the second film. Sapienza left for Japan for their national convention from Calgary after attending Westercon. She compared the convention to American conventions of the 1960s. There was even a Japanese version of filk. She was impressed with the facilities of the future Worldcon. Sapienza also praised the efficiency of the Japanese Rail System. The only time it stopped was due to an earthquake. An audience member asked how common is cosplay (wearing of costumes) in Japan. Kotani explained cosplay started in 1978. It is grown to the point that they are conventions devoted to it in Japan. It has even crossed over into mainstream. Cosplayers can be seen in the street. In Japan there have been some clashes between Goths and cosplayers. Cosplay has also led to some themed cafes in Japan. Some of these themes include vampires and *Alice in Wonderland*. Sapienza added at the Japanese National convention there was a mad scientist's bar with all sort of interesting drinks. Another audience member asked if there are any anime conventions before or after the Worldcon. Inoue said that in the middle of August is the Comic Mart. The attendance is around 200,000. At the Comic Mart people sell their own independently- made manga (Japanese comics) on 50,000 tables. The doujinshi (independent manga) movement was started by SF fans. Tatsumi who had written a book on controversies in science fiction discussed some trends in Japanese SF. Second generation fans shifted to manga, films and cosplay. In the 1960s *Starship Troopers* was controversial for its ideas. In the 1970s the book was re-released with a cover which focused on the powersuit. Now the attention was on the powersuits. Tatsumi said in the 70s and 80s Japan went into style over politics as a result of the hypercapitalism of the times. Hopefully more Japanese SF will be translated into English. The panel wrapped by asking the audience to show up at the panel on Japanese SF which would have the Seiun Award presentation for best foreign works.

Robert Silverberg, Christopher Priest, Joe Haldeman and Brian Aldiss OBE held the [Brunner Retrospective](#). Silverberg recounted how ten years ago at Intersection, the first Glasgow Worldcon, John Brunner died. No one, to the panel's knowledge, had ever died at a Worldcon. Brunner's final years had been bleak due to financial and personal problems. Silverberg delivered a funeral oration for Brunner at the Hugos ten years ago. Peter Nicholls said of Brunner, "He was a difficult man to love, but we did anyway." Priest discussed Brunner's likes, which included cooking fiery sauces, folk music, Dixieland Jazz, convertibles, women and himself. This love for himself could make it difficult to be with Brunner but Priest said when the BS died Brunner was

great to be with. Silverberg remembered that Brunner would give fellow writers his resume. Despite this hyper-self-esteem he could show great compassion. Silverberg believed Brunner was never the same after the death of his first wife. Haldeman describe Brunner as paranoid. Brunner believed the New York literary establishment was against him. Brunner had shown support for Haldeman when he started as pro. Aldiss said Brunner was troublemaker which put him at odds with his publishers. Aldiss discussed how in the '60s during Christmas, he offered Brunner sanctuary from his mother in law. Aldiss said Brunner was the man you loved to hate. Aldiss then recounted a story of fan asking Brunner in a rest room which of his books was his favorite. Brunner replied with all seriousness that it was *Stand On Zanzibar*, but posterity will judge. Silverberg said Brunner looked older than he was. Brunner had attended Intersection because his wife was an exhibitor. Aldiss thought *Stand On Zanzibar* was three novels stitched together. He felt the second and third books were marred by melodrama. Priest agreed that *Stand On Zanzibar* was not Brunner's best book. He went on to say he did not feel that Brunner had good taste in his writing. Brunner could not tell bad writing from good. Brunner's quality varied greatly from book to book. Silverberg thought the problem with Brunner's writing was Brunner. He remembered reviewing a Brunner novel and his dislike of the protagonist. Silverberg realized the protagonist was Brunner. Haldeman thought *Stand On Zanzibar* and *The Sheep Look Up* were good books. An audience member reminded the panel that in *Shockwave Rider*, Brunner described a computer worm and predicted cyberspace long before the cyberpunk movement. Priest mentioned that Brunner would call friends late at night drunk. Priest continued by saying that Brunner's second wife listened to these calls. Aldiss informed the audience that Brunner put out a fanzine ad for a new wife. Priest, during one of these phone calls, told Brunner to push his wife down the stairs and heard yell at the other end of the line. Priest, along with Terry Pratchett and David Langford, attended Brunner's funeral. The funeral had very odd music selected by Brunner's wife. None of this music represented Brunner's taste in music and caused some in the audience burst into laughter. After Priest, Langford and Pratchett said a few words, the funeral director pressed a button to send Brunner's casket to the incinerator. The casket got stuck in the door and attempts to remedy the problem exacerbated it. Silverberg noted that John Brunner's funeral sounded like Robert Sheckley novel. Silverberg remembered how Brunner came to his aid when some leftist women at a party in the '60s attacked him over the current US foreign policy. An audience member asked the panel which books of Brunner they would recommend. Priest and Haldeman recommended short story collections. Silverberg said "The Totally Rich", *Shockwave Rider* and *Jagged Orbit*. Aldiss suggested *The Traveler in Black*. Another audience member said Brunner did not like writing long books but felt he had to for the money. Silverberg agreed and felt this attitude led Brunner to write a historical novel about a riverboat race. The novel was critical and financial disaster. This novel probably destroyed Brunner's career.

Hiroaki Inoue (Takayuki Korashi was the translator), Mari Kotani, Takayuki Tatsumi, Peggy Rae Sapienza returned

(Continued on page 6)

(Continued from page 5)

with Reiko Noda, Hicaru Tanaka and gave **An Introduction to Japanese Science Fiction**. Takumi Shibano started the first fanzine in 1957. Japan's first professional SF magazine, *Hayakawa*, came shortly after. There have been 4 generations of SF writers in Japan. Very few Japanese novels have been translated. One of the few that has is *Japan Sinks* by Sakyo Komatsu. The novel deals with the Japanese home islands sinking and the fate of the Japanese people. Western SF Fandom is more familiar with Japanese media SF, specifically, anime. Some anthologies have been printed in English. Two of these are **Best Japanese SF** and **Monkey Brain Sushi**. There was a slide show of the Science Fiction Writers of Japan (SFWJ similar to the SFWA in the U.S.) 40th anniversary. There were many cosplayers at this gathering. Sapienza note the fact the name placards in the slides were in Japanese. At Nippon 2007, she said badges and placards will be in Japanese and roomanji (Japanese written phonetically in English). Sapienza feels a Japanese Worldcon will generate new ideas. There were slide shows of the art of Hicaru Tanaka and the first Japanese-Korean conference. Tatsumi defined the term otaku. Originally it meant "odd person" but in recent times its meaning has changed to "collector". Kotani discussed the creation of the Sense of Gender Award in Japan. Kotani had gone to Wiscon and enjoyed the company of feminist fans. She liked the idea of the James Tiptree Award which is given for a work in SF or fantasy which best explores or expands gender roles. Kotani has developed the Sense of Gender Award and hopes for a big award presentation at Nippon 2007. Noda explained figure culture in Japan with the help of slides. In Japan small figures are given away with items found at the supermarket, like soda or beer. Then there was the Seiun Award for best translated works. For short fiction the winner was "And Now the News" by Theodore Sturgeon. David Hartwell accepted for the Sturgeon estate. Hartwell said this one of the most powerful stories of 1950s. The winner for best translated novel was *Distress* by Greg Egan. Sean McMullen accepted for Greg Egan. McMullen went on to say many Japanese know English and one can get by in Japan knowing 30 or more Japanese words. Sapienza is working on the English portion of the Nippon 2007 website. The website will have information to help English speaking fans in Japan.

This year marked the return of icon of British SF TV.

Doctor Who came back after 16 years and it was a huge success. Interaction had three panels devoted to the show which included writers of the current show. I originally had not planned to catch the first one, but the panel on researching the imaginary was full, and SECC personnel would not allow overcrowding. Paul Cornell, Paul F. Cockburn, Kathryn Sullivan, and Nicholas Wylie participated in **Doctor Who Retrospective: The Best Years**. The panel broke down to the panelists and audience stating their favorite moments on the show. Some of these moments included: the Doctor's "Do I have a right" speech from *Genesis of the Daleks*, references to Quatermass in *Remembrance of the Daleks*, the end of *Caves of Androzani* part 3, Patrick Troughton seeing William Hartnell's reflection in a mirror in *Power of the Daleks* (until recently no one was sure if this actually happened), humanized Daleks from *Evil of the Daleks*, and the last shot from *The Green Death*.

Jane Yolen decided to abandon her prepared Guest of Honor speech after an audience vote. Yolen started by saying she comes from a family of liars. Her great grandfather was from the Ukraine and was well respected storyteller in his village. He had

convinced his fellow villagers that he came up with **Romeo and Juliet**. Yolen's father decided one day to become the Western Hemisphere's kite flying champion. Her father knew some people in the press and had some stories written. These news stories were printed and Yolen's father became the Western Hemisphere kite flying champion. Her father would receive a challenge from a maharaja who was the Eastern Hemisphere's kite flying champion. Yolen's father went to India and came back as the World's Kite Flying Champion. *Life* did a story on this. Yolen's father was listed in Guinness and Ripley's. He would remain unchallenged. This proves if you print it, it's true. Yolen has written 270 books and currently has 29 on contract. Her first book was on female pirates and her fifth or sixth book was on kite flying. Some had called Yolen a tool of Satan for her fantasy writing. She eventually got a T-shirt saying "Satan's Tool Chest". Yolen went to discuss her work in oral story telling. She finds a story she wants to tell, finds the beats in the story, practices, tries the story on an audience and edits later. Yolen discussed her problems with blogs. She has problems with computers in general. They cease to function when she is around them. Yolen had a problem with the AOL spam filter. She was getting spam but missing emails she wanted to read. She gave out her mailing address and said she would respond to a letter. She wondered if people knew what letters were. Yolen gave her thoughts on juvenile literature. She does not like the term "juvenile". She feels the term is used as a pejorative. If work for children is called "juvenile" then adult literature should be called "senile". The number of children's books did not increase after Rowling came to the scene. More celebrities did go on to write children's books since they thought there was money in it. Rowling is phenomenon which may not happen again. Yolen feels it is questionable whether readers of the Potter books will try other writers, though many more books are back in print. The film adaptations of the Potter books may have more impact. She feels after the Narnia film comes out, the sales of the C.S. Lewis books will go up. Rowling used classic tropes which were new to mainstream readers. This is good, but Yolen is stunned when teachers think the books were original. An audience member asked if Yolen was influenced by Tolkien. Yolen responded that one cannot avoid being influenced by Tolkien. She read him as adult and was blown away. Yolen was asked if *Briar Rose* was fantasy. She said it has a fairy tale structure with *Sleeping Beauty* as central metaphor. Yolen was asked what did she think of translations of her work. She has only worked with one translator (Japanese). She does not worry about it and trusts translators. Yolen has been translated into 19 languages. She does not know how well she sells in foreign markets. Another audience member asked why she went into fantasy. Yolen said she grew up in word-oriented house. Her family and their friends were writers. She thought all grown ups were writers. Yolen had tried other things. She gave up ballet after puberty. She considered horse breeding but did not want to clean. Yolen wanted to be a lawyer but cried when she lost debates. Yolen's brother and children are writers. Yolen writes in several genres. She says this gives her an excuse to read a lot. Yolen discovered fandom after her 70th book. When she went to her first convention she felt she had found her people. One Nebula banquet

(Continued on page 7)

(Continued from page 6)

was held around Passover. Yolen had gone to the Seder with other writers. She was next to Isaac Asimov who was writing a limerick on a napkin. She told him one line did not scan but Asimov did not believe her. She persisted and Asimov read it out loud and the other writers agreed with Yolen. Asimov never talked to Yolen again. She discussed TV movie adaptation of *The Devil's Arithmetic*. It was good but not exactly the book. It was in the spirit of the book. One problem Yolen had was that Kristen Dunst was too old to play the lead. Despite this the movie was good on its own terms and won two Emmys. Yolen's advice to creative people: read, read, read, write, know you are good, ignore the critics, be in love with the story, have positive people around you, be dedicated to your work above you own needs (but not others), work with joy, and do not bleed on the page. An audience member asked if technology has changed her. Yolen started to use a computer 10-12 years ago. Originally it was only for email. Yolen was able to write novels with her children by email. Computers make it easier to change things. They also make it easier to collaborate. She is fast typist but inaccurate. She only uses 4 fingers. She also has to check the spell checker. Yolen also feels the computer allows one to pad out things. Since she started out as a journalist and poet she is into compression. She dislikes long novels and gets nose bleeds at 300 pages. She was asked who her favorite folklorist is. She does not have one and just buys all the books she can find. It took Yolen a long time to write novels. She prefers poems and shorter forms.

Gary Russell, Paul Cornell, and Rob Shearman discussed **The New Doctor Who**. Russell was the editor of *Doctor Who Magazine*, wrote some *Doctor Who* novels and now produces the Big Finish *Doctor Who* audio plays. Paul Cornell has also written *Doctor Who* novels and audio plays. He wrote the fifth episode of the new series, *Father's Day* which dealt with Rose, the current companion, going back in time to witness her father's death. Rob Shearman wrote for the audio plays. One of those plays, *Jubilee* was adapted into the sixth episode, *Dalek*. Rob Shearman said most of the writers on the new show were fans. Shearman was asked if working on the show affected his enjoyment of the series. Shearman was worried that would happen, but it did not, and he is still a fan. Cornell and Shearman were asked how difficult the transition was going from books and audio plays to television. Shearman said it was intimidating at first but was told not to be ashamed of being a fan. Russell T. Davies, executive producer of the new show, encouraged references to the old show and was very enthusiastic. Cornell said it was difficult at first. There was a fear the show would fail and the plug would be pulled midway through the season. He did have to change the levels of violence in his story, since he was not sure what would be allowed. Cornell always felt that *Doctor Who* was emotional since his father read him the Terrance Dicks novelizations. There was an element of strong emotions in his *Doctor Who* stories. The panelists were asked if the new show was influenced by soaps currently on the BBC. Cornell hates the soaps and wishes the BBC would stop putting them on. He felt that *Buffy the Vampire Slayer* was more of an influence. Shearman agreed about the soaps but not as sure about the *Buffy* influence since he never saw it. The originally audio play Shearman wrote was a black comedy. He used that but tried to make the story more intense. Shearman discussed the problem of getting the rights for the Daleks. There was a brief time it seems the show was not going to get permission to use them. He then

rewrote the story without the Dalek. He had to rewrite again when the show secured the rights. Cornell discussed development of his story. Originally there were no monsters. When Cornell wrote in the Reapers, he did not say they could fly. The CGI designers came up with that idea. Davies gave a short brief of the stories for all the writers. The season was outlined but it changed with time. One of the more popular episodes, *The Empty Child*, was thought to be the clunker of the season. This was due to the fact during the reading of the script no children were used, so horror had been taken out of it. Once it was filmed with the proper casting, it worked great. An audience member asked why, sometimes, the Doctor did not solve the problem in the new show. The writers said this was not planned. Davies wanted the Doctor to be an enabler so the people around him would become heroic. Gary Russell was asked for the direction of the Big Finish audio plays. He said the new show does not affect the audio plays. If Christopher Eccleston (9th Doctor) ever wants to do some, the audio plays would be 45 minutes. This would reflect the time format of his television episodes. An audience member asked if Davies knew what the "Bad Wolf" reference in the season meant. The writers said "maybe". Cornell recommended the Shearman's episode be nominated for a Hugo next year.

Robert Silverberg, Antonio Ruffini, Takayuki Tatsumi, Kimmo Lehtonen looked into **Writing SF, When You Aren't White or Christian**. Silverberg felt the panel was about alienation and displacement and how it makes SF writers. SF needs perspective. SF needs a unique view and place in fiction. One does not need to be a minority to get this view. Robert Heinlein is an example of the exception since he was more part of mainstream America. It helps an SF writer to be an outsider. In America, SF spoke to Silverberg in a specific way. SF said to him, you can find your own way of interpreting the world. Tatsumi pointed out that he was a baptized Catholic. He had never questioned his Christian background. Both Christianity and SF seemed natural to him. Tatsumi was influenced by an uncle who had a magazine collection. He read the collection. Tatsumi's mother did not understand and wanted to throw away the magazines. Tatsumi said there are three major Christian SF writers in Japan. He never experienced alienation that Silverberg described. Alienation may be more natural in Japan. Tatsumi feels Japanese culture is like a cyborg. It is a combination of the old Shinto culture and American style democracy. Ruffini grew up in South Africa during the apartheid years. South Africa was very isolated at that time. Being gay made Ruffini feel more isolated. He used SF as an escape. Ruffini saw a lot of SF was sexual and was the first place he found sympathetic gay characters. Ruffini wrote a story about people trying to cope under trying circumstances. Some of his evangelic friends have some interesting takes on the story. Lehtonen is from Finland. He tries to find some common ground but writes for a Finnish audience. An audience member commented a lot of SF in Israel has been influenced by Anglo-American SF. The Israeli SF does not even use Israeli names, and uses American clichés. This work does not sell. Most SF in Israel is fan-based. Silverberg feels that Israeli SF writers are in a unique part of the world. They are in a small Asian country surrounded by larger hostile countries. They should take advantage of the situation and shame

(Continued on page 8)

(Continued from page 7)

on them for not doing so. Tatsumi said Japan has always been alienated due to its geography. There not many invasion stories. Earthquakes give the Japanese an apocalyptic viewpoint. Sakyo Komatsu wrote a bestseller called *Japan Sinks* which deals with disappearance of the home islands. The surviving Japanese face a diaspora like the Jews. Ruffini says it is challenging writing outside of English. He feels most people are familiar with Western culture. It easy to be outside looking in. It is not so easy the other way because the audience needs to make cultural assumptions. Silverberg feels that is what SF is all about. An audience member says Spain suffers from the same problems seen in Israel. Mainstream writers set the stories in New York or Los Angeles. The situation is improving. Tatsumi had mentioned that alternate history is popular in Japan. He said Philip K. Dick's *The Man in the High Castle*, which depicts the Western US occupied by the Japanese, is very popular. Silverberg asked Tatsumi if Dick got it (the Japanese) right in the book. Tatsumi says Dick's use of the I Ching in the novel was wrong since that is Chinese. Silverberg replied that Dick got America wrong, which is why he was good. An audience member asked, "Why is the SF audience thought to be WASPs." Silverberg thought this was a convention in publishing, not due to a lack of imagination.

Guest of Honor Robert Sheckley was seriously ill before Interaction. He was still recovering and was unable to come. Sheckley was represented at the convention by his wife, Gail Dana. Dana discussed [The Alchemical Life of Robert Sheckley](#). She started by explaining Sheckley current health. Sheckley's novels are comedic. He wants to make people laugh. Sheckley always wanted to be a paperback writer. He was born in 1928 and published his first novel in 1951. Sheckley is always writing. He writes on Christmas and on his honeymoon. Sheckley falls asleep on the keyboard. When he is not writing he is reading. Sheckley has been compared to Jonathan Swift and Voltaire. Harlan Ellison said that Sheckley was all the Marx Brothers in one person. Douglas Adams said Sheckley was an influence on the *Hitchhikers' Guide to the Galaxy* series. Sheckley has written 40 novels and few films. An audience member asked what it is like being married to Sheckley. Dana said it is great. She is a journalist, and their time together has been very interesting. I asked how Sheckley felt about the films based on his books (*The Tenth Victim* and *Freejack*). Sheckley liked that Mick Jagger was in *Freejack*, but felt the film was badly edited. He enjoyed *The Tenth Victim*. It was going to be remade with Catherine Zeta Jones but she got pregnant and the project got shelved. Sheckley will have new books coming out soon, including a short story collection. Dana discussed some of Sheckley's background. He was born in Brooklyn, NY, in a middle-class Jewish family. Sheckley started reading SF at 11. He wanted to get away and did at 17. He published very early in life. The only job he had was working at an airplane factory. He published his first short story collection at 23. In 1951 Isaac Asimov recognized him as a hot new writer. Sheckley went to Hollywood where he wrote for radio, films, and TV. He has never stayed in one place. Sheckley is always looking for bigger and better places. He will then get bored and go somewhere else. Dana and Sheckley have edited each others work. Sheckley thought a lot of SF writer were too serious. He also does not do in-depth research like other SF writers. When asked about the misogynistic element in his work, Dana said it is not reflective in his character. Sheckley's work shows a distrust of authority. Dana was asked how she met

Sheckley. They meet in 1989 at a party in Portland. They found they were kindred spirits. Sheckley has been a lovely companion.

There were about 30 entries in this years Masquerade. The MCs this year were Sue Mason and Teddy. This was different for me. Instead of being a "Den mom" in the Green room, I worked stage right grabbing props left by the contestants. This worked out great since this gave me free time to go to church on Saturday. This would allow me to go to a panel on Sunday morning. Rock Robertson II came out dressed as sheep that tried to speak but never did. His entry was titled "The Silence of the Lamb". Robertson was also in the entry "The Soldier and Death ...and er..Death". A soldier in a battlefield was killed in action. A classical version of Death comes to collect him, followed by Terry Pratchett's Death. Who is followed by Rat Death. Who is followed by Neil Gaiman's Death. Who is followed by two more Deaths I was not familiar with. While they were arguing about who would collect the soldier, the soldier wakes up and escapes. Kent Bloom and Mary Morman won Best Audience Reaction with "Gnomes". They did a good recreation of garden gnomes and put in a plug for Denver in 2008 at the same time. Pam Henschell won Chutzpa award with Victorian Secrets. This involved Henschell in very classic Victorian outfit and then doing a striptease. For pictures check out the following web sites:

homepages.poptel.org.uk/steve.rogeron/world052.html

www.midamericon.org/photoarchive/05worldd9.htm

Gary Russell, Rob Shearman, Paul Cornell, and Paul Oldroyd examined the [Enduring Popularity of Doctor Who](#). They started at the beginning. Despite the fact the show had some well-known actors in the first cast, the BBC did not have much faith in the show. Verity Lambert, the show's first producer, was the youngest BBC producer at the time. The show was originally supposed to be more educational. This changed with the introduction of the Daleks in the second story. The Daleks almost did not happen. They were critical to show's early success. Shearman said the regeneration happened out of desperation. The shows ratings were low. Producer Innes Lloyd and script editor Gerry Davis revamped the show and picked Patrick Troughton to play the Doctor. By the time Troughton left, the show was almost cancelled. Then with Jon Pertwee as the Doctor, the show became a big hit. *Doctor Who* was always driven by budget. This is why the early Pertwee stories were earthbound. Pertwee came off as an authority figure yet he always put down pomposity. Cornell said Tom Baker then came and became the default favorite. Russell felt that was only because Tom Baker did it for so long. Russell felt Tom Baker's first three years and his last year were good. He disliked the three years produced by Graham Williams when the show got silly. Despite this, Russell resurrected one of the worst monsters of this period, the Nimons, in one of the audio plays he produced. Shearman thought Peter Davison's Doctor was one he really liked. In his era the show tried to do new things. Cornell thought the Davison was the best actor to play the Doctor. Davison held the show together. Colin Baker's era had problems. Where Davison got support

(Continued on page 9)

(Continued from page 8)

from the production team, Colin Baker did not. Colin Baker and Nicola Bryant, his companion, cared about the show. This however could not solve the problems behind the scenes. The scripts were bad and there were no strong directors. The show was still being made as it was in the '60s. The producer, John Nathan-Turner, was the last staff producer at the BBC. At this time the BBC had its shows produced from the outside. When Sylvester McCoy came, Cornell thought the Doctor was back despite a bad first season. Russell was in the minority who like the first McCoy season (Russell also hated the extremely popular *City of Death* story). Russell reminded the audience that McCoy had low ratings. Shearman said that McCoy inspired people. Shearman did not like the Fox TV movie but liked Paul McGann as the Doctor. Russell thought the Fox movie was fun but did not like Eric Roberts as the Master. Shearman pointed out in the current revival producer Russell T. Davies was cautious. The decision was made to play it safe in order not to lose the audience. It was decided not to go to alien planets, and keep the Doctor's costume simple. Davies knew if the show failed the *Doctor Who* would have been finished on TV. Davies made it safe for someone to do the show after him. Russell summed up by saying it is too bad that John Nathan-Turner, who always had great affection for the show, did not live to see the show's return.

Simon Bradshaw, Janice Gelb, Susan de Guardiaola, and Lillian Edwards (last minute replacement for Lucy Zinkiewicz) decided to define **Fannish Etiquette: A Primer**. Bradshaw felt there were two images of fans. One was an individual who is intelligent, tolerant and good company. The other is self-centered, boorish, lazy and arrogant. Gelb thought that in some ways fandom is too tolerant. Fandom should not be patient with jerks or accept rude behavior. De Guardiaola says fandom does not confront people. She told the story of particularly annoying fan in the Boston area. Rather than confront her about her behavior, the local fans had their parties in secret so she would not come. She continued by saying that one of the factors that exacerbates problems is a lack of empathy. Gelb stated some fans do not pick up social cues. He talked about a sociology paper written about fandom. The paper noted that fans had a habit of interrupting and had a more narrow idea of personal space. Bradshaw said people try to join the friendly scene of fandom but do so inappropriately. Gelb pointed out that the tolerance in the community creates a safe space for people to express themselves. People can wear costumes or exotic clothing like corsets. Some people from the outside can misinterpret this. Bradshaw says that they do not, and can not do, background checks at conventions. One problem, he noted, is photography. Some people take pictures without asking the person's permission. De Guardiaola explained that people generalize too much. If they see one person at con who is an exhibitionist, they think everyone at the con is. Edwards says women need to be assertive toward bad behavior. Gelb agreed some individuals can be easily diffused with a little assertiveness. Gelb continued by saying sometimes fans do not realize how tolerant they are. She talked about the time she was with women who were observant Jews, and how shocked they were when she casually mentioned how she knew some witches personally. Gelb pointed out that there are some intolerant attitudes in fandom in regard to religion. She has gotten some critical comments for being an observant Jew. Bradshaw discussed problems of staffing at conventions. He explained basic management theory and pointed out that since staff-

ing is volunteer work you remove the most basic level which work for simple sustenance. People forget this and can cause problems. He went on to say fandom is hierchial. Some get people get power and it drives them mad. He felt this maybe because many fans are not empowered. De Guardiaola points out she goes for badge ribbon minimalism (puts on her least powerful ribbons). They talked about fans who complain. Gelb says some people need closure. She talked about a fan who vented to her on the phone after Magicon for missing a movie on the program. Bradshaw thinks some people like complaining.

Sean McMullen and Pat Cadigan asked **Does Family Make Our Hero Boring?** McMullen says he is the father of a gifted child and it has not been boring. He told some stories of his daughter reading things way above her level. This included things she should not have been necessarily been reading. It is assumed when one gets family it gets boring. McMullen sees parenthood as opportunity to do new things. He does not like super families like the family in *The Mummy Returns* but likes *The Incredibles* because it was tongue in cheek. Cadigan thought *The Incredibles* were a great family because Holly Hunter was the mother. She pointed how parents have been portrayed in the media. In the 80s they were dumb as in *Time Bandits*. Then about 10 years later, mom and dad save the world, like in *Spy Kids* and *The Incredibles*. McMullen felt anything can be boring. He described an experience at a martial arts competition. He was a judge and thought the competition was boring but the participants were excited about the competition. Boring is all in perspective. Good writing can make anything exciting. Most people live a life of quiet desperation. The fact that Worf became a parent on *Star Trek: The Next Generation* was discussed. Cadigan thought it was daring if not entirely successful. McMullen brought up the fact that children run in packs, always looking for a leader. Single people fear kids because they think they bite or can be broken. An audience member supported this idea by citing a study that a child brain is a lot like a canine brain. Cadigan recommended *Islands in the Net* by Bruce Sterling as a good book dealing with families. She continued by saying that people have two families, the one we get and the one we chose. McMullen talked about how his daughter met Neil Gaiman at a con. They talked and he loaned her the proof of *Stardust* to get her thoughts on it. Cadigan thought the secret of Gaiman's success was revealed. McMullen said he had a similar story with his daughter and Terry Pratchett. Cadigan points out that some people doing their daily job do not realize how heroic they are. McMullen thought a good depiction of a family was in *Indian Jones and The Last Crusade*. Cadigan discussed the rules she outlined for her son. They were, "do not force someone to do something", "do not be forced" and "use protection". McMullen summed up by saying anything can be exciting. Its all in the way you express it.

Kevin J. Anderson, Craig Miller, Chris Roberson, James Swallow, and Eldon Thompson were **Re-examining Lucas' Vision: Star Wars In Its Various Forms**. Miller worked for Lucas and helped bring over the *Empire Strikes Back* display for the Worldcon in 1979 (which was in Brighton). In the early days only films were canon (officially *Star Wars*). Anderson had no problems when his books were writ-

(Continued on page 10)

(Continued from page 9)

ten. He tried to make them fun and entertaining. Anderson explained there were now several levels of canon in *Star Wars*. First come the films, then books that were written in the '90s and the new cartoons, then come the books which came in '70s and '80s and the Ewok specials (which were not under Lucas' control) and *Droids* cartoon. The absolute bottom level is the *Star Wars Holiday Special*. Miller explained the history of the infamous special. Lucas was working on the second film and left the special for others. CBS and the producers kept adding to it. Originally it was to be an hour and it grew to two hours. It became a showcase of CBS stars. Lucas did not see it until it was broadcast in 1978. Since then Lucasfilm has ignored the special. The *Clone Wars* was complete canon (particularly since it ends where the *Revenge of the Sith* begins). The novels are now more planned to make it all fit in the *Star Wars* universe. Miller says now movies are not the main money maker. It is all the other stuff, like DVDs and merchandising, which make money. Comics are the same way. The actual comics do not make money but selling the character rights for media, games and toys do. *Star Wars* was the first to make money off the merchandising. Lucas kept the licensing rights. Because of this he was able to buy Industrial Light Magic (ILM) back after he sold it to make the other films. Anderson thinks it was the merchandising which made *Star Wars* universal. Thompson felt the extra material has become essential. It is the "hypertext" of the series. Thompson thinks it could be a story crutch. Anderson said the disadvantage is that it can confuse the audience. Roberson thinks most people do not need the material. Costumer Anne Davenport (dressed as a Jedi, no less) said people at her job who only saw the movie felt they knew everything. She felt the added material should not be required to understand the films. Another audience member feels the true story will be on DVD, like the *Lord of the Rings* films. Anderson said the first *Star Wars* novels were not considered a success. When the new line came out in '90s the editor Lou Aronica put his job on the line over the success of the line. Miller discussed how Kenner originally had to pay Lucas \$10,000 a year for the toy rights. After the third film the company changed hands and new management decided not pay the \$10,000. In the '90s the company had to pay an extraordinary fee to get the rights back. The early books and comic stories contradicted each other. Nobody at Lucasfilm cared about the quality of the work. Miller also explained that more films were planned than Lucas claims now. Boba Fett was going to take center stage for the next couple of films but this changed when Lucas decided to wrap up the story with *Jedi*.

Joe Siclari, Jane Frank, and Frank Wu participated in **Frank Kelly Freas Remembered**. Freas was described as a very friendly and dapper man. He always acted young and was full of life. His style was identified with the art of the pulps. Freas won 10 Hugos, three Chesleys and several Locus polls. Freas pulled out of competitions in order for other artists to get recognition. Freas had 4 SF book published. He was avid convention goer. He would auction off his art to support conventions. Freas once did art on a fan's bald head. He was an astronomical artist and did the art for the mission patch of Skylab 1. A slide show was presented showing Freas work. Siclari pointed out the unique way Freas did star-scapes. The slides showed the variety of mediums Freas worked in. One slide showed a *Fantasy & Science Fiction* cover which had a witch in complex position. Freas' first wife posed in the position and had to get physical therapy afterwards. Siclari pointed out that

many of the pulp covers have been lost since the originals were not given back to artists at the time.

Hiroaki Inoue (Takayuki Korashi was the translator) discussed **Anime and SF Japan**. The founding father of anime and manga was Osamu Tezuka. He is considered the Walt Disney of Japan. Tezuka was a big fan of Disney. He saw *Bambi* 70 times. He was also fond of SF. This love was seen in his most famous creation, *Tetsuwan Atom* (aka *Astro Boy*). The success of the *Astro Boy* television series led to more studios doing anime based on SF. A lot of SF writers worked on these animes. Famous fan, Takumi Shibano was an advisor to *Gatchaman* (aka *Battle of the Planets*). One third of the anime produced is SF. The anime studio Gainax was started by fans. They started out making fan films and eventually produced *The Wings of Honneamise: Royal Space Force* which became an immensely popular film. The animated feature *Akira* demonstrated anime's popularity overseas. About 1600 SF titles are published in Japan. This includes foreign works. About 7000-8000 manga titles are published each year. There are 200 manga titles published a month. Some of these manga have 12-15 serials. Many of these are SF. About 80% of anime are inspired by manga. Each week they are 80 anime series shown. Two-thirds of these finishes in 13 episodes. There are 4,000 episodes of anime put out each year. This includes feature films and direct to video/DVD anime. There is a new trend of adapting SF novels for anime. An audience member asked about Godzilla and the recent Japanese horror films. Godzilla will be wrapped up and go on hiatus. There are more horror films being made now. In American horror films emphasis is given to the big scare. Japanese films focus on the mood. Space opera is very popular in Japan. Some stories are reprinted with updated technology. Another audience member asked if any more works will be translated. Inoue say to let the publishers know there is a demand. Hollywood likes foreign works since they are cheaper than original American works. More anime directors are doing live action films. The director of *Neon Genesis Evangelion* has made three live actions films. Japanese SF features have to compete with Hollywood big budget features. Japanese films are on tight budgets. An audience member asked about the effect of computer animation. Inoue felt it all depends on the story. Pixar and Miyazaki films are equally good. Animation has stood the test of time. *Fantasia* is still relevant today. The medium may not be important. Another audience member asked if Anglocanizing Japanese works was annoying. Inoue thought it was unfortunate but it the fault of the Japanese who signed the contract. Another audience member asked if anime is mainstream in Japan. Inoue said it is hard to say. However, the best grossing film of all time in Japan is Miyazaki's *Spirited Away*. Inoue was asked about his background. He liked reading better than TV. He became a big movie fan, especially of Hollywood musicals. Inoue wanted to work in films. This was hard in Japan so he went to work at an anime film magazine. He eventually worked at Tezuka's studio. Inoue got into fandom and that is where he met the people from Gainax. He would help produce *Lensmen*, a feature based on the works of E.E. Smith. Inoue took it LA Con II (Worldcon) and was nervous about the American response. He was relieved when heard the applause. It was at this time Inoue decided to bring

(Continued on page 11)

(Continued from page 10)

the Worldcon to Japan. Now he has a production company which works on anime.

Kim Newman and Paul McCauly MCed the Hugo Ceremony. They started explaining how the Hugos were named after Victor Hugo and described the alternate world where this happened. This was pretty funny. A copy of this presentation can be found at Kim Newman's web site <http://www.johnnyalucard.com/hugos.html>. David Kyle could not attend to give out the E. Everett Evans "Big Heart" Award. It took three people to replace him though. Pat Sims, Steve and Sue Francis gave out the "Big Heart" Award to Walter Enstring, John-Henri Holmberg, and Ina Shorrock. The Interaction Special Committee Award was given to David Pringle for his editing of *Interzone*. Paul Cornell presented the Best Dramatic Presentation (short form). He thanked the convention for honoring *Doctor Who*. Another notable presentation was George R.R. Martin who decided to honor previous winners of the short story category for which he was presenting. About every third name was Connie Willis. Novella Hugo winner Charles Stross said he came prepared and wore a kilt in case he won. Novel Hugo winner Susanna Clarke was told that she should not refer to the book as a fantasy novel because it may hurt sales. The ceremony ran under two hours, making it one of the shortest ones on record.

Joe Haldeman, Harry Harrison, Robert Buettner, Walter Hunt and Moshe Feder wondered **Why Does the Left like Military SF**. Haldeman defined the terms. Military SF is in a military setting. It is a subgenre of SF. One third of SF involves conflict. Many people in SF have had war interrupt their life. Hunt feels a lot of Military SF is war porn. Some publishers demand an exploding spaceship every 40 pages. Harrison tried to counteract this in the early '90s with his anthology *There Won't be War*. Feder thought a lot of military SF is combat SF since it focuses on the "tip of the spear" (front line units). Stories about navies and air forces do not seem to be classified as military SF. Buettner noticed that there are more women in military SF as characters and writers. Haldeman had a woman soldier in *The Forever War*. John Campbell rejected the idea of women in the military. He thought Americans would not stand for it. Women have fought in the Vietnamese, Russian and Israeli armies. Haldeman is against women in combat but he is also against men in combat. Feder questioned the title of the panel. The association of peace movements with the left is a relatively new thing. Isolationism in the 30s was a largely a right wing movement. Leftists like Trotsky have been interested in military affairs. Some works like David Gerrold's *War Against the Chtorr* is hard to classify as right or left wing. In an invasion or crisis conventional politics will go out the window. Feder cites the alliance between the United States, Britain and the Soviet Union in World War II as an example of this. Harrison agrees that Heinlein can not be defined as left or right wing. Heinlein he felt was a technocrat who believed science would solve all problems. Buettner good military SF shows the mess war is. Haldeman pointed out that there are military virtues. It is a good way of organizing people. He described how during his basic training his group was taken out, given tools and plans and told to build a bridge. This taught teamwork. Harrison felt the military tries to break the will of individuals during basic training. Feder explained that the reason military structures arose was because it was conquer or be conquered. Feder felt that after the fanfare of the end of the Cold War old problems resurfaced. An audience commented that human beings are capable of doublethink. He cited his father who

was a veteran of bomber command, which suffered heavy casualties, enjoyed watching war movies. Haldeman cites people always liked reading idealized fiction. People always read romances despite the fact it does not in any way resemble any relationship they have experienced. Buettner said good military SF has people trying their best in a difficult situation. Feder recommended *Old Man's War* by John Scalzi.

I was late to closing ceremonies because I was closing the Internet Lounge. Con Chair Colin Harris was thanking the guest of honor. Christopher Priest thanked the staff and liked the panel time slots. He wished Sheckley could have made it. Priest noted that nobody died at this convention. Robert Sheckley's wife Gail Dana said she talked to Sheckley regularly during the convention. She said it was great honor to represent him. She thanked the con for having her. Lars-Olov Standberg had a wonderful time and it was pleasure to meet so many people. Jane Yolen had to leave the convention early due to a family emergency. Harris thanked the special guest and the fan fund guests. Con Chair Doherty thanked the staff and volunteers. He announced there were 4,012 warm bodies at the convention. Doherty reminded members that they have the right to nominate for the Hugos and can vote for the 2008 site selection. He also reminded them that Eastercon (the British national convention) will be at the Moat House. Harris then closed the convention. Christian McGuire, con chair LA Con IV, came out and gave the dates, guest of honor and membership info for next year. The WSFS Armadillo was about to take off but Kevin Standlee informed McGuire that the Armadillo had been hijacked by space pirates. The space cadets (the theme of LA Con IV) came out to deal with the situation. The audience was impressed to the space cadets and asked to sing the space cadet song displayed on a big screen. McGuire invited everyone to come to Anaheim. A bagpiper led the group off stage.

Parties were held in the Hilton. The bid and standing Worldcon parties were held in large ballrooms. Other parties were held in suites near the ballroom. Outside the ballrooms and suites were great places to hang out. I really like the Japanese party's Godzilla and Ghidra beanie babies that were at each table. The Chicago in 2008 party had hot dogs. Costume Con had the League of Evil Genius reception. The walls had pictures from some of the most infamous villains of all time. There were parties for fans from South African, Norway, Sweden, Finland and Germany. There were parties for fans of Harry Potter, Tolkien, and *The Hitchhikers Guide to the Galaxy*. There was always something to do at night.

As always there are people who help make Worldcon a great experience. Thanks to the members of OASFS, SFSFS, WSFA and the usual suspects of Worldcon attendees who always make the convention fun. Thanks to Brad Ackerman for rooming with me. Thanks to the Exotics, my Australian tour group; it is always great to see you guys (special thanks for Keith Kato for inviting all of us to the Chili party). Thanks to Naveed Khan and Henry Ballen for letting me set up the running of the Internet Lounge as well as doing IT support. Thanks to the Gopher Hole for giving us volunteers to keep the Lounge running. Thanks to Sandy Manning for assigning me to stage right which worked out great for me. And to Patricia Russell who helped me edit this. (any problems with this are all my fault) Thanks to Dave Plesic for being. See you all next year in Anaheim.

OASIS 19

May 26 - 28, 2006

Guest of Honor

Steven Brust

Artist Guest of Honor

Elisa Mitchell

Filk Guest of Honor

Carla Ulbrich

Also Appearing

Ben Bova

Richard Lee Byers

Craig Caldwell

Adam-Troy Castro

Vince Courtney

Glenda Finkelstein

Owl Goingback

William Hatfield

Mary Hanson-Roberts

Robert Koenn

David McDaniel

Jack McDevitt

Jeff Mitchell

Ann Morris

Kendall Morris

Stanley Morrison

Steve Parady

Paul Vincenti

Hotel Information

Sheraton World Resort

10100 International Drive

Orlando, FL 32821

407-352-1100

\$85/night, single quad

Through 5/11/06

Mention OASIS for room rate

OASIS
P.O. Box 592905
ORLANDO, FL 32859-2905

...and many more!

Weekend Memberships: \$20 until 1/1/2006, \$25 until
4/30/2006, \$30 at the door. Make checks payable to

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

