



**PROPOSED BY LAW CHANGE**

Article III, paragraph 1(A)

Original wording

A majority of votes cast is required to elect. Voting shall be by secret ballot. No person can exercise the powers of more than one elected office at any one time with the exception of Convention Chairperson.

Proposed Change (in italics)

A majority of votes cast is required to elect. Voting shall be by secret ballot. No person can exercise the powers of more than one elected office at any one time with the exception of Convention Chairperson, *who may exercise the powers of any one office other than president.*

Voting on this will be on November 12. Ballots will be sent with the November EH. One can mail the ballot if they cannot be at the meeting. Letter of comments on this measure will be in the next EH.

**WORD FROM THE EDITOR**

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

Intro and Opening Ceremonies	page 3-4
Wednesday's Panels	page 4-5
Thursday's Panels	Page 5-7
Guest of Honor Speeches	Page 7
Friday's Panels	Page 7-8
Masquerade	Page 8-9
Saturday's Panels (Ellison Panel Here)	Page 9-10
Hugo Ceremony	Page 10
Sunday's Panels (Bradbury Panel Here)	Page 10-11
Closing Ceremonies and warp up	Page 11

Hi to new members and members who were lost.

OASFIS September meeting minutes 9/10/05

Meeting called to order at 1:33PM by the Vice President.

Attendance: Pat Sims, Roger Sims, Juan Sanmiguel, Dick Spelman, Mike Taylor, Frank Leblanc, Steve Cole, Susan Cole, Judith Bemis, Tony E. Parker, Marine Fourrier, Arthur Dykeman, David Ratti, Deborah Canaday, Scott Garrison, BB Moncrief and Gail Sullivan.

Officer Reports:

Vice President (Pat Sims): Pat welcomed Judy Bemis and Tony Parker who have moved into the area. She discussed Worldcon and Dragoncon attendance (6,000 vs. 40,000). Pat passed out the LA Con IV crossword puzzle.

Treasurer (Roger Sims):

The June Bank Statement lists the following item, "6/30 Cash Deposited/Purchased Over \$5,000 per \$100 (Volume) 12 (Price) .30 (Charge) \$3.60! When deducting the charge Roger found the he and the bank are now in agreement, that the checking account is and was in balance.

Previous Conventions	\$3,505.08
OASIS 19	\$1,366.27
OASIS 20	\$1,213.00
OASFIS Funds	\$ 948.22
Charity Auction	\$1,644.86
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Total Checking Account	\$8,677.43

Scholarship Fund – Escrow Savings Account \$55.70.  
 Old Outstanding Checks: #2262: 2/06/05 \$18.00  
 #2392: 5/31/05 \$ 4.25

*(Continued on page 2)*

## October OASFiS Calendar

### OASFiS Meeting

Sunday, October 8, 1:30 PM, Orange Public Library (Downtown Orlando, 101 E. Central Blvd., Orlando, FL 32801, 407-835-7323). Come join us as we discuss **Guns of the South** by Harry Turtledove

### SciFi Lite

Friday, October 20, 7:00 PM, The Roadhouse Grill at 2881 S. Orange Avenue (just South of Michigan Street and approx. 1 mile East of I-4). Come join us as we discuss **Freedom's Landing** by Anne McCaffrey.

To contact for more info:

OASFiS Business Meeting      407-823-8715  
Gail Sullivan                      407-823-9277  
SciFi Lite & Social Calendar

## OASFiS People

Steve Cole	407-275-5211 stevepc@hotmai.com
Susan Cole	407-275-5211 sacole@mindspring.com
Arthur Dykeman	407-328-9565 adykeman@bellsouth.net
Peter Popovich	407-832-3561 peter@popovich.net
David Ratti	407-282-2468 d.ratti@lycos.com
Juan Sanmiguel	407-823-8715 sanmiguel@earthlink.net
Pat and Roger Sims	407-226-2127 PatandRogerSims@cs.com
Dick Spelman	407-363-2781 rspelman@cfl.rr.com

with the election of next year's officers. Motion was made by Susan and seconded by Gail. It was passed.

(Continued from page 1)

Standing Committees:

Gail reminded us of the next SF Lite meeting on Friday, September 15, 2006.

Old Business:

Roger asked if we were changing the name. We decided not to but will change the address on the checks.

New Business:

Veda's Books 'n More invited the members to the store. Debbie Cole, the owner, offered a 10% discount to all OASFiS members.

Susan Cole suggested a change in the bylaws. She brought up the conflicts that occur when the con chair and the club President are the same person. Susan wants to amend Article III paragraph 1(A) which allows the convention chair to hold more than one office. Pat Sims and Susan reviewed the bylaws in this area. Arthur Dykeman expressed his concerns with the restricting nature of the possible bylaw change. The need of bringing back the idea of the convention committee was discussed. Pat noted that the running of the convention is not spelled out in the bylaws. Beside the bylaws and papers of incorporation there are no other club documents. Roger has written procedures for the treasurer. The history of the club was briefly discussed.

Susan made a motion for the proposed change, seconded by Dave Ratti.

There was discussion of procedures and the original proposal was withdrawn.

The motion for amending Article III paragraph 1(A) is effective

Deb discussed the need for a business card and flyers. A committee was formed of Deb, Frank and Gail. Something will be shown at the next meeting.

Susan got a room for con com work group on October 1 and 15<sup>th</sup> at the Alafaya Library meeting for 1:30-4:00PM. Anyone interested is advised to show up.

Business meeting was adjourned 2:55 PM.

Book Discussion

Roger opened the discussion. He was not sorry to have read it. He thought it was well written but why bother. Roger did not want to read of the rest of the series. Frank also thought the writing was good but also did not want to read the next book immediately. Steve liked the idea of the familiar used in the book. Roger and Frank like the Bears in the books. Frank found parts of the books draining. Steve discussed the themes of good versus evil and the issues of religion. The series is complete and the questions are resolved. Frank and Juan discussed the level of emotional detachment each had for reading. BB said that people do not read the other books due the fact because of the child abuse. This makes people uncomfortable reading the rest. The discussion focused on the idea that every group in power determines that another group of people is disposable. Roger asked if they explained the nature of altheiometer. Steve said they do in book two. This interested Roger and now may read book 2. Michael Taylor read the series and did not find the ending uplifting. Steve recommended **Perdido Street Station** to Frank. BB noted that women are attracted to the book since it's about a girl who is going on an adventure.

November's book will be Vernor Vinge's **Fire Upon the Deep**.

Book discussion was adjourned at 3:30 PM.

## Events

## ScreamFest

October 13-15  
 Wyndham Orlando Resort  
 8001 International Drive  
 Orlando, FL 32819  
 \$25 for one day, 30 for 3 days (online prices)  
 Guests: Patricia Quinn (Magenta, *Rocky Horror*),  
 Tony Todd (*Candyman*, *Star Trek:Next Gen*)  
 Rowdy Roddy Piper  
[www.spookyempire.com](http://www.spookyempire.com)

## MetroCon:Amano's World

October 13-15  
 Tampa Convention Center  
 333 S. Franklin Street  
 Tampa, Florida 33602  
 \$35 Adult 3 days (\$20 for child 6-12)  
 \$25 Adult one day (\$10 for child 6-12) at the door  
 Guest: Yoshitaka Amano (Artist-*Vampire Hunter D*,  
*Sandman: Dream Hunters*)  
[www.animemetro.com/metroconventions/amano/control.cfm](http://www.animemetro.com/metroconventions/amano/control.cfm)

## Necronomicon

October 27-29  
 Hyatt Regency Tampa  
 211 North Tampa Street  
 Tampa, Florida 33602  
 \$35 for 3 days at the door  
 Guest of Honor: Vernor Vinge and Harry Turtledove  
 For more info: [www.stonehill.org/necro.htm](http://www.stonehill.org/necro.htm)

## Vulkon

October 27-29  
 Orlando North Hilton  
 350 S. North Lake Blvd  
 Altamonte Springs, FL  
 Prices vary per desired guest access  
 Guests: Walter Koenig, Jonathan Frakes,  
 Denise Crosby, Avery Brooks, Rene Auberjonois,  
 Armin Shimerman, Tim Russ, Suzie Plakson  
 For more info: [www.vulkon.com](http://www.vulkon.com)

Japanese Anime Club of Orlando (JACO) will hold its Halloween party at the UCF Communications building on October 28 5:30 PM. This will be the last JACO meeting at UCF For more info go to [www.jaco.org](http://www.jaco.org)

*LA Con IV*

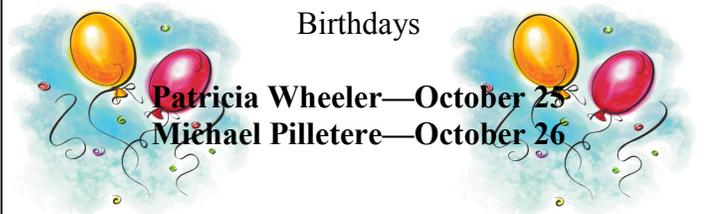
LA Con IV, the 64<sup>th</sup> World Science Fiction Convention, was held on August 23-27, 2006 in Anaheim, CA. Most convention functions were at the Anaheim Convention Center. The Masquerade and Hugos were held in convention center Arena. Parties were at the Anaheim Hilton. The guests of honor were Connie Willis (writer), James Gurney (artist), Howard Devore (fan), and Frankie Thomas (special). Christian McGuire was the convention chair.

Unfortunately the days of having a large Internet Lounge (20-30 machines/connections) may be over. This year the convention only had about 8 machines and three connections for laptops. Hotels and convention centers have figured out they can charge expensive rates for Internet access. It would have cost the convention \$30K for wireless access. It's a shame since the Internet Lounge, particularly one open 24 hours, was a good meeting place for the con. The Kaffekatsches were placed in a bad area. It was next to the stage, where many performances from bands, dance troupes and even improv panels took place. The noise of these events made the Kaffekatsches hard to hear. It was also questionable where the con committee located the Gopher Hole (in an out of the way spot) and the Christian Services (a bigger room was needed). It was a good idea to schedule panels for an hour, yet space them 30 minutes apart. I did not have to rush off to the next panel, and could do a quick look at the Dealer's Room or art show. The Masquerade and Ray Bradbury's presentation were the only events which were delayed (more on this later). Things seem to run smoothly this year.

Opening Ceremonies started up with a very interesting clip of the con's rocket insignia morphing into different things. This would be used at most of the major events. This was followed by a showing of the first episode of *Tom Corbett: Space Cadet* complete with Corn Flake commercials. This was in honor of special guest Frankie Thomas, and set the theme for the convention. This was followed by Kevin Standlee in his Captain's uniform sweeping the floor. It seems this is what happened to him after his ship was hijacked at the end of last year's Worldcon in Glasgow. Then last year's con chairs, Vince Doherty and Colin Harris, came out. They thanked everybody for coming and working at Interaction last year and announced the forwarding of funds to the future Worldcons. They also invited everyone to a party on Friday night. Then Christian McGuire came out. Doherty and Harris gave McGuire some chocolates with liqueur. In return McGuire gave Doherty and Harris some ribbons for all Interaction staff. The ribbons said "So Long and thanks for all the haggis." After the former con chairs left, McGuire thanked the volunteers for all their help and took the blame for all the problems at the convention. McGuire then introduced writer guest of honor Connie Willis. Willis thanked both the committees of Interaction and LA Con IV. Willis during the con mentioned that this was her 39<sup>th</sup> wedding anniversary which meant 10 good years of marriage. She warned of needing help to get to her panels. Willis also said her novel is not done, it is going slowly and certain people are mad. Willis said that Robert Silverberg recommended that she bow out of being the MC of the Hugo Ceremony. Craig Miller then presented Willis

## Birthdays

Patricia Wheeler—October 25  
 Michael Pilletere—October 26



with a present. It was a movie poster for a film called *Confidentially Connie* starring Van Johnson. Willis was surprised and said she had a big crush on Van Johnson. McGuire then thanked James Gurney, who could not make it to opening ceremonies, for being artist guest of honor. McGuire recommended we see the art show and the memorials to the guests of honor who died before the convention. McGuire officially opened the convention with the Worldcon gavel and invited everyone to sing the Space Academy Song (lyrics where on the two big screens in the room).

William Shunn (moderator), M. Christine Valada, Tom Galloway and Paul Fischer discussed **The Future of Journalism**. Valada, formerly a news photographer at the *Washington Post*, felt the state of journalism is bad. She was astonished that it took a long time for people to realize the photos from Lebanon were doctored. The history of the influence of faulty journalism on policy goes back to the Spanish American War. It is easier now. Valada sees bloggers as the heirs of Woodward and Bernstein. Fischer says that many news organizations are not going after stories. They reprint other people's stories without bothering to check the facts. The government is paying for stories now. Bloggers are free of the influence of money. Galloway explained how the news can be slanted to a certain way. Ken Jennings made some humorous comments about *Jeopardy* on the web. News organizations it made it look like Jennings was attacking *Jeopardy*. Valada once took a public relations class. She was asked to find the sources of stories in newspapers. Many of them were coming from PR people. This included front page stories. Journalists are being targeted by all sides. An audience member felt that some journalists are willing to be lead around. Galloway pointed that journalists make small mistakes. He once proof read an article on Harlan Ellison for a Michigan and it had some minor mistakes. Shunn asked who do you trust online? Galloway felt that your history will determine whether you are trustworthy. Fischer was willing to trust to people willing to admit mistakes and would make corrections if necessary. Valada is also interested on who does corrections. She has often had to correct articles giving credit to her husband Len Wein's creations to others. An audience member mentioned that deadlines and other pressures lead to mistakes. Fischer pointed out the first day of coverage of the Ramsey case was well done but thereafter it was hype. Galloway followed up by saying that the Ramsey news overshadowed a court decision on Bush's wire tapping scheme. Valada expressed her love for The Daily Show since it looks at the news with a critical eye. An audience member pointed out that corporate ownership and lack of fact checkers are part of the problem. Valada said many news organization have no local bureaus anymore. They have to get stores cheaply. Fischer noted that corporations only care about the bottom line. Bloggers will write about what they are passionate about. Galloway, a Google employee, discussed how Google keeps control of its content. He went on to say that Google and Craig's List have decimated local papers. An audience member said that we look for news we like and reinforces our point of view. Galloway agreed and said that it is hard to work with information that conflicts with our beliefs. Another audience member asked if bloggers have standards. Galloway said that they try to improve. Reputation credit is an idea being developed on the Internet. Evelyn Leeper asked about the future of newspapers. Galloway and Valada thought newspapers and magazines on paper are their way out since digital is cheaper. Fischer thought papers would be

around for dogs and fish. Galloway says the technology is getting better for news access. He went to point out news is history as it happens whereas history takes time and analysis. Valada pointed out that there is a fear of telling the truth of ruling powers.

The question of **James T. Kirk :Threat or Menace** was looked into by Chris Barkley, D.C. Fontana, Richard Arnold (m), Lance Shibley and Bridget Landry. Fontana said Gene Roddenberry based Kirk on Horatio Hornblower. She thought Kirk was like a modern day PT boat or submarine commander. Shibley saw that classic Trek time resembled historical expansion into the Americas. The Next Generation era represented the time when they encountered a boundary and the time was more stable. Different types of leaders were needed at those times. Arnold was not a Kirk fan. He liked the trio (Kirk-Spock-McCoy) as a whole. Arnold felt the character of the captain reflected Gene's attitude at the time. Barkley liked McCoy more. Shibley said that difference between Kirk and Picard was age and experience. Fontana liked to listen to the actors feeling about their characters. On the original show she would ask the actors to write up their feelings about their characters. Fontana would later update the show guide with this information. She tried to do this with the Next Generation cast but they had not thought about their characters. An audience member said that the opinion of Kirk has changed with the time. Kirk represents maleness of the 1960s. Barkley agreed that Kirk was iconic American character of the 1960s. An audience member followed up by saying each show reflects its time. Arnold agreed but felt the shows got less dangerous. The first two shows did address issues. He did not like *Deep Space Nine* but liked how it ended. Barkley disagreed and said that "The Emissary" (*Deep Space Nine's* pilot) was the best pilot of all the Treks. Sisko was a very conflicted character. An audience member pointed out that the writers of the original show did not know how to write women and Kirk was not necessarily at fault for his dealings with them. Fontana pointed out this was sometimes due to the director who could change the tone of the story. Audience member said that Kirk seems less quotable than other characters. Arnold agreed but said that Kirk had good speeches while the others had sound bites. He went on to say that on the original show, writers wrote for the characters in order of salaries which is why Shatner got most of the dialogue. Arnold explained that Leonard Nimoy did not want to be in *Star Trek: Generations* because all of his dialogue was responsive. He also expressed that although the Spock-McCoy banter was fun he did not like the internal conflict seen in *Deep Space Nine*. This was due producer's Rick Berman's belief that man's attitudes would remain the same whereas Roddenberry thought it would improve. Berman's and Brannon Braga's contracts run out at the end of the year and J.J. Abrams is working on a script for the next film. An audience member asked about Roddenberry's aversion to religion on the show. Arnold said that Roddenberry said that all the religions should be shown equally or not at all. An audience member pointed out that Picard was like Kirk when he was younger. Barkley said this shows how someone is at different ages. Another audience member asked about the differences between Zephram Cochrane in the show and the movie. Arnold implied that the characterization of Cochrane in the film may have been an attack on Roddenberry from Berman. Fontana said that Picard was always created

(Continued on page 5)

older and living at the time the idea of gunboat diplomacy had changed. Shibley said the captains reflected their time in Federation history. Arnold continued by saying Kirk would have evolved if the original show had continued. Arnold went on to point out the most successful Trek films, one and four, did not involve a traditional enemy. He ended by saying Kirk and Picard were who they needed to be.

Friday night had the Babel Conference Ambassadorial Reception. This was a celebration of the 40<sup>th</sup> anniversary of Trek hosted by John and Bjo Trimble. Gene Roddenbery came to Tricon, the 1966 Worldcon, to promote the show before it was even on the air. Two large cakes were provided for the crowd. There was a costume contest. Among the entries was a very well-recreated Droxine from the episode "The Cloud-minders", two Guinans, the fourth Doctor and a woman in a Gojira's (aka Godzilla) hand. Chase Masterson and Bjo Trimble judged the contest.

At **No, Really, That Makes Sense**, explanations were provided by Tom Galloway, Amy Thomson, Bridget Bradshaw, Dr. Isaac Szpindel (m), and Robert J. Sawyer. The idea of this panel was to provide answers to some of the more absurd elements in SF and fantasy. Szpindel as moderator played the straight man while the rest of the panel offered some more humorous answers. Sawyer asked how can there be only one life form on Arrakis? Szpindel said it was implied that there were other smaller animals for the worms to eat. Our minds fill in the gap. If one does it too much it breaks the suspension of disbelief. Someone in the audience pointed out that other forms are mentioned in the first book. Szpindel said he went to a lecture on the physics of superheroes. Szpindel asked about how does the Atom talk and breathe when he is miniaturized. Galloway says that a shell of air moves with him. Sawyer suggested the Atom appears small by moving in the background and he shouts. Bradshaw says he needs less air or that it is stored in the speech balloons. Szpindel suggested anaerobic respiration. Someone asked the use/need of a chain mail bikini. Galloway thought masochism was the reason for its use. Szpindel thought it would last in battle. An audience member asked why spaceship consoles blow up during battle. Sawyer thought this was because of the flame war between Scotty and Kirk. Another audience member said that future technology is based on sodium and magnesium. Bradshaw said that machines fail on cue because they understand the drama. Someone asked how incompatible computer systems can infect each other. Galloway said Microsoft is bigger than we think. An audience member asked why radiation poisoning is not cumulative. Thomson said this is plot based radiation which has a short half life. Szpindel said people take anti-radiation drugs. Szpindel and Sawyer asked about why there are 12 Cylon humanoid models. I suggested this was because they were prototypes and more will come soon, but Galloway did not buy that explanation. Someone suggested that any more may foster unwanted individuality. Some panelist thought it had to do with the number 12. Someone else asked why many aliens are humanoid. Galloway said it is because of central casting. Thomson followed up by saying Hollywood is closed to aliens. Szpindel felt Earthlike planets would develop human-like aliens. An audience member asked what use is a flaming sword since it does not seem efficient and could start unnecessary fires. Bradshaw said it would cauterize the wound. Thomson said this is how flames wars were handled before computers. Someone asked

how the hyperspeed from the Trek episode "A Wink of an Eye" worked. Why could you not see someone accelerated when they stood still or why did they not go through a wall? Galloway suggested gravity compensators. Szpindel say they were able to start and stop through thought control. Someone asked about phasing and invisibility. How come Shadowcat does not fall through the floor all the time? How can the invisible see? Szpindel say they absorb some light in their eyes. Then he mentioned the Douglas Adams' idea of Some Else's Problem (SEP) which prevents people from seeing things. Galloway explained that phasing makes one lighter so they float above the ground. An audience member asked how the X gene can cause so many mutations. Szpindel said that changing one amino acid can cause amazing effects. The issue about how the bionic man does not tear himself apart using super strength was brought up. Someone said people with super strength do not do inertia. The panel was asked how much a bionic man would cost today. Szpindel said more technology for less money. The last question was why do magical bloodlines do not spread out. Szpindel said they really should. An audience member said the magic gene is tied to fat gene and this causes it to stay within the bloodline.

Cordelia Willis (m), Keith R.A. Candido, Sam Scheimer, John R. Douglas and James Hay looked into **Forensic Science Fiction**. Candido say he has to turn off brain when watching shows like *CSI*. *Barney Miller* is regarded as one of the more realistic police shows since it focuses on the paperwork involved. Other good shows were *Homicide* and *The Wire*. Douglas pointed out that science is faster in media. Willis, a forensic scientist, says her lab yarn is used to mark bullet trajectories since they cannot afford lasers. She hates the Jack Webb attitude of *CSI*. Hay says DNA fingerprinting is always handled wrong on TV. Willis explained that DNA has changed since the OJ Simpson trial. It usually takes 6-8 weeks for the results to come back. For a big case it can be done overnight but workers get to charge overtime. DNA does not give much information on the person. Only sex can be accurately determined. The result of DNA fingerprinting is a number like a barcode. There are probabilities that the number may belong to race or ethnicity but it is not very good. For Willis (who is white) her DNA number gives a probability of being an African American. Scheimer points out that the results are as individual as fingerprints so people can be ruled out as suspects. Candido brought up the British show *Life on Mars*, which has a modern day police officer sent back to 1973. There we see how primitive forensic science was 30 years ago. Willis was angry about the fact that *USA Today* published an inaccurate article saying DNA can help locate relatives. She went on to say that if everyone was on a national DNA database it would make it easier to eliminate people as suspects. She understands that this brings up a serious privacy issue in the U.S. In Britain the police took the DNA of a whole town for a case. An audience member said that DNA is taken from anyone arrested for anything in Britain. This helps in some cases. Willis says old cases have been solved like this in the U.S. Scheimer said he hates *Cold Case* because there people have perfect memories from events many decades old. An audience member asked what the shows get right. Willis said rape victims now know what to do, such as not to bathe until the police come, and save the clothing from the attack. Unfortunately, criminals are also getting smart by using condoms and gloves. Many criminals

(Continued on page 6)

however, throw them away nearby, so they can be recovered and used as evidence. Candido liked that the forensic programs show respect to the scientific process. Willis brought up the fact that DNA alone cannot solve every case and other evidence is used. An audience member and Candido pointed out that the shows have disrupted jury selection. Willis agreed since now lawyers demand more tests than are necessary. Willis and an audience member explained that DNA does degrade with heat and ultraviolet light although it is well preserved in teeth. Mitochondrial DNA, which only has the mother's DNA, is used a lot since it has more copies. Someone asked if you can get a fingerprint from a glove. Willis said you can from latex, and DNA also may be recovered. An audience member asked what the future for forensics is. Schiemer said that Moore's law will apply to forensics. The technology will be more powerful for less money. Hay sees DNA field kits being used in the future. Willis agrees with more testing in the field. Either cops will have to be trained or techs will be sent out to the crime scene. Scheimer also sees more fidelity in surveillance equipment. Candido says all this evidence can be used in interrogation since confessions are more effective at trials. Hay agreed, saying the good cop-bad cop interrogation method is still useful. Some asked if reliability of digital photography is affected by Photoshop and other programs. Willis said digital photography is used and Photoshop-type programs are not a problem. Hay went on saying its hard to remove evidence from pictures. Candido agreed that forging pictures is hard to do.

Alma Alexander (m), Fiona Avery, Brandon Sanderson, P.C. Hodgell and Stephen Leigh asked **What is Evil?**. Alexander did not like villains who were purely evil. She wanted them to have more depth and wanted the audience to feel pity at the villain's demise. Leigh said no one sees themselves as a villain. The villain's point of view conflicts with that of the hero. Hodgell thought Tolkien did a disservice in his creation of Sauron. Sanderson said Tolkien wanted evil as a force, not as a character. Suraman and Gollum were more developed as characters. He went on to say it is interesting to see why one chose evil, like Satan. The panel was asked for their favorite evil character. Leigh said it was Gollum. Sanderson's mother identified with Smeagol. Gollum showed how addiction can control someone. Sanderson's favorite was Brand from *Chronicles of Amber*. Was he evil or just insane? Hodgell's was Boromir from *Lord of the Rings* since he thought he was doing the right thing, and O'Brien from *1984*. Alexander's was Brandin from Guy Gavriel Kay's *Tigana* since his motive is the death of his son. This leads her to ask, is obsession evil? Leigh did not think so. Most interesting characters are evil. Sanderson felt ends and means determine heroes and villains. Heroes can also empathize with others. Fiona Avery, who worked on *Babylon 5* and *Crusade*, explained Morden was a catalyst for evil. He was looking for someone he could use, someone who would cross a line. Heroes know where the lines are. Alexander asked what is in it for the minions. Sanderson said a good dental plan. Avery said heroes are empowered. Villains and their minions take power. Minions get their 15 minutes of power. An audience member asked what makes something evil. Sanderson points out the threads from Pern are not seen as evil. They are a force. Forces do not have means or ends. Life is about means. He went on to say he got into a Tad Williams story because the villain was established by crushing a puppy's head. Hodgell says gratuitous nastiness is a

shorthand way of establishing the villain. The panel was asked how they handle evil. Hodgell said not very well. Alexander lulls the reader to thinking the villain is not bad. This gets the reader involved then gives them the twist with a puppy-crushing scene. Avery defined the difference between petty evil and strategic evil which is seen in battles. Sanderson looks for how something you love can be used wrong, and has the protagonist doing wrong because he believes he is saving lives. Leigh writes about villains that can be understood. The panel was asked about how they deal with anti-heroes. Alexander said anti-heroes are doing bad things for the right reasons. Sanderson felt some anti-heroes want to be good. An audience member described how Lond Mollari from *Babylon 5* became a villain and was still sympathetic. Avery explained Londo crossed the line and then tried to cross back. No one has the same opinion of Londo. The panel was asked what acceptable redemption is. Sanderson did not buy the end of *Return of the Jedi*. Deathbed redemption is not sincere. Leigh felt it has to be foreshadowed. Hodgell said the character must have a revelation and accept responsibility for what they did.

Toni Weisskopf(m), Larry Niven, Jerry Pournelle and Greg Benford remembered **Jim Baen: A Life in Science Fiction**. Weisskopf is now the publisher of Baen Books. Benford said Baen was shy and yet a success in publishing. He was full of ideas and a great innovator. Baen went on to exploit the Internet. This is not yet fully realized. He had the idea of "the first one free kid." Baen was trying to get readers when they were young. It was Baen's idea to put hard-to-find SF on the Internet. Niven remembered when Baen called him up at 8 a.m. for stories. Baen convinced Niven to open up the *Magic Goes Away* and the *Man-Kzin Wars* to other writers. The *Man-Kzin Wars* now has 12 volumes. Niven was originally paid in royalties until they matched the amount of advance. This was at Niven's request. Eric Flint was in the audience and talked about how Baen was willing to experiment. Baen believed putting a book online would not hurt sales and may in fact help. One of Flint's books started as an Internet publication. Online publication did not create new problems. The ones that were there had always existed in print. Baen could be frustrating at times. Pournelle did a science column in *Galaxy* magazine which was edited by Baen. He enjoyed working with Baen on the column and got a book out of it. Pournelle hired Jim Baen to help him and Niven copyedit one of their books. Pournelle helped Baen get involved with the Internet by connecting him with the *Byte* magazine information exchange. He brought out Baen's favorite liquor for him and the panel to take a drink in his honor. Pournelle showed a tablet reader. In the '70s he wrote about whether a publisher was needed anymore and Pournelle thought they were needed for editing. He thought if you keep the price low enough online publishing will work within the honesty threshold. Bob Eggleton, also in the audience, was Baen's art director. Eggleton's first work in art was for Baen. Baen was like a drill sergeant with art. He understood how to make art work. Karen Anderson, Poul Anderson's widow, said that Baen was her husband's favorite publisher. Baen was easy to work with. Harry Turtledove was rejected by Baen. Turtledove compared Baen to John W. Campbell. Baen provided very detailed and clear business statements for the writers. Joshua Bilmes said the anthology series *Destinies* had personality. Baen was willing to change his mind and

(Continued on page 7)

correct mistakes. Mark van Diem tried to pay back Baen on an advance for a book he did not finish. Baen was understanding and did not take the advance back. They worked out a deal where van Diem bought Baen Books new computers. Tom Kidd sold Baen a book cover while Baen was at Tor. He would do 150 book covers for Baen. Kidd did not realize that he once put Baen into the cover of Spider Robinson's *Telemath*. Baen was very helpful to artists. Baen helped Larry Niven and Jerry Pournelle find a collaborator for *Fallen Angels*. Weisskopf said Baen lived to work for SF writers and artists. Baen Books will keep Jim Baen's vision alive.

Paul Cornell (m), Scott Alan Woodward, Jacqueline Lichtenberg and Simon Green looked at **British SF Television Today**. *Doctor Who*'s revival was a tremendous success. It has made Wales a big production center. Lichtenberg says *Doctor Who* did for the BBC what Trek did for Hollywood. Paul Cornell says before *Doctor Who* the BBC did not think there was a family audience. Lichtenberg explained how she got into *Doctor Who* in the US. The show with Tom Baker as the Doctor led her to write a novel which was inspired by Andre Norton's *Star Rangers*. She wrote about a very old immortal character. She dedicated the book to Baker and Norton. Green said he heard a rumor that *Sapphire and Steel* will back with the same writers. Cornell discussed the *Doctor Who* spin off *Torchwood*. Someone asked about the vampire hunter show *Ultraviolet*. The panel said it was created by *Doctor Who* director Joe Ahearne. Cornell talked about the new Robin Hood show coming out. He went to talk about the BBC remakes of *Quatermass Experiment* and *A for Andromeda*. The Quatermass remake was live and looked a bit shoddy. Cornell preferred the original, which was made like a documentary. Another British show called *The Road*, which had its tapes erased, is also being remade. Cornell say the BBC is now copying American production techniques, which is very helpful. Lichtenberg asked if Joss Whedon would make it in the UK. The panel said yes. Cornell felt now is the Golden Age for British SF TV. Cornell and Green discuss the good and bad of *Space:1999*, which was recently released as a DVD. Lichtenberg thought that show tried to recapture the Trek audience but failed since it was fantasy horror. An audience member asked if the BBC cancels shows early. Cornell said no. If a show is not doing well they move it to a new time slot or a different channel.

The **Guest of Honor Event and Special Awards** were hosted by Mike Resnick. In between presentations Resnick entertained the audience with jokes about himself and his fellow pros. Three individuals were getting special awards. Fred Patten received a special award from the convention committee. Patten has been in fandom for 40 years and helped introduce anime to fans. He had not expected this award. Patten still goes to the LASFS meeting every week and has fun. Larry Niven and Jerry Pournelle presented the Heinlein Awards. Pournelle introduced David Silver, the president of the Heinlein Society, which will hold a convention next year to celebrate Robert Heinlein's 100<sup>th</sup> birthday. Jack Williamson received the first Heinlein Award. Williamson has been writing for over 70 years and influenced Heinlein's work. He was the first writer to write about anti-matter. His agent Eleanor Wood accepted the award and read a statement from Williamson. He was deeply moved to receive this award, since Heinlein was a friend. The second Heinlein Award winner was Greg Bear. Pournelle said Bear wrote a book on biology that was so good he decided to read up on the subject.

Bear was also moved since he greatly admired Heinlein and Williamson. He said we need more of Heinlein's spirit now. People need to be tweaked when they are comfortable. Unfortunately guests of honor Howard DeVore and Frankie Thomas died before the convention. Resnick talked about fan guest of honor Howard DeVore. He then introduced DeVore's family, who were all wearing propeller beanies. He went on to talk about special guest Frankie Thomas. Resnick was a big fan of **Tom Corbett Space Cadet** and had an autographed picture of the shows stars. He told the audience Frankie Thomas was buried in his Tom Corbett costume. James Gurney was introduced. He said he originally thought dinosaurs were just bones. Gurney thanked the committee and discussed the history of *Dinotopia*. He read some letters from young fans. When he started, most SF art was spaceships and girls chased by aliens. He was an archaeology major who got a job doing art for a story in *National Geographic*. He created his own lost cities and showed his art at Worldcon. Betsy Ballantine saw it and recommended that Gurney do a book of it. It took two years to do. He showed a preview of the next *Dinotopia* book. Gurney mentioned he would give a panel later on at the convention about doing fantastic art. He felt SF/Fantasy is evidence of things not seen. Writers and artists create things that cannot be seen. Conventions nurture this. Resnick gave Gurney an old-school spaceship trophy. Resnick then introduced Connie Willis. She has beaten Resnick for several awards they were both nominated for. Her name is not mentioned at his house. She is always ahead of him on the career ladder, but that allows him to look up her skirt, Resnick said. Willis thanked the committee, teachers, secretary, family, friends, fans and peers in the field. She felt her speech should be significant. She would discuss what books meant to her. She explained how reading *Lord of the Rings* distracted her from breaking up her future husband. Her daughter Cordelia was named after the good daughter in *King Lear*, and she has lived up to that name. Books taught her how to write. They gave her a device to cope with life. She always loved books. No one else in her family did. She discussed her reading history. It all started with *Have Spacesuit Will Travel*. She was hooked from then on. Willis focused on SF/Fantasy. When Willis was 12 years old her mother died. Books helped during that time. Books offered her truth when people were giving her platitudes. Books showed that pain is not unique and one is not alone. Books are the most important things created. They are the best defense for civilization. Books fill life with wonder. Resnick also gave Willis a spaceship trophy.

Cecelia Tan(m), Grant Kruger, June Moffat and Chris M. Barkley investigated **Why is Fandom so White?** Moffat said fandom is not so white anymore. Barkley remembered Martin Luther King's "I Have a Dream Speech." He feels that King would have been happy to see the diversity at Worldcon. He saw an ad for MidWestercon and got to see the diversity there. Barkley has never been attacked in fandom for being an African-American. Tan is a judge of the Carl Bandon Society. The society was named after a letter writer who never existed. Terry Carr and Peter Graham wrote under the name to discuss minority views. The society presents awards at WisCon for an outstanding work of speculative fiction about and by persons of color. Kruger said South African fandom has always been multi-cultural. It was investigated by the government during the apart-

(Continued on page 8)

heid era. The diversity of the culture is what makes fandom interesting. Kruger defined fandom as a feeling he gets when around open-minded people. Barkley discussed the feeling of elitism in literary fandom. All fandoms overlap. Media fans need to know fandom did not start with Trek. Media and literary fans can teach each other a lot. There is no room for hate and animosity in fandom. Tan agreed by adding that readership and viewership crosses all boundaries. Most fans get involved by knowing someone or going to convention with a friend. Tan said there has never been an outreach to minorities. Fandom has not evangelized. Kruger wants to put the "Come in" sign in front of the tent. People only bring those from their social circle. Moffat pointed out that Trek caused a major influx of people but they only focused on Trek. Some came over to books. Now fandom is split several ways and is more confusing. An audience member who was an MIT graduate stated that fandom comes off as weird. This element discourages some African-Americans from coming into fandom since they are already in a fringe group and do not want to be further alienated. Also some social conditioning causes some African Americans to perceive subjects like math and science as white. Tan had problems doing an anthology on the Asian Diaspora. Not many Asian Americans write SF. Tan was drawn to SF because of Spock, since she is also of mixed ancestry. An audience member said times have changed and people have more freedom to do what they want to do. Kruger says this has to do with society being more diverse. An audience member says there is more diversity at media conventions but companies like Creation are hostile to fan run conventions. Barkley thought it was odd the fandom is considered weird with the success of SF in the media. The panel discussed ideas to promote fandom through bookstores, schools and at the individual level. The definition of fandom is people who participate. Barkley said fandom's openness is shown by the fact that next year's Worldcon will be in Yokohama, Japan instead of Columbus, Ohio.

Mary Turzillo, Mark von Schleggell(m), Rachel Manija Brown and Leslie Howle remembered **Octavia Butler: Her Works & Life**. Turzillo has used Butler's short stories, "Speechsounds" and "Bloodchild", for teaching. Brown read Butler at 16 and was blown away. She was drawn in by the characterization. Howle put together a slideshow of Butler's life and career. This was played during the panel. She mentioned that Butler's wake was well attended at the SF Museum in Seattle, WA. Howle was a close friend to Butler. Butler never drove and got around by bus, and loved hiking. Howle gave Butler nature articles. Butler had a wicked sense of humor. Unfortunately, she had high blood pressure and the medicines interfered with her work. She would start novels and then not finish them. Butler felt she was writing "Save the World" SF. Butler's writing got revived with a vampire novel. This was in response to recently-released vampire novels. Butler was strong, ambitious, political, passionate and kind. She taught the Clarion Writer's class 5 times. She was good with students. Butler did not suffer fools gladly. Von Schleggell commented on how her novels presented the familiar in a unique way. Butler's novels were intense and empowering. Turzillo went on to say Butler's work cuts to the quick and forces one to look at the real world. Brown continued with the strength of Butler's short fiction and always hoped Butler would return to it. Dan Kimmel contrasted her sad style with Butler's really great personality and brought up the fact she won

a McArthur genius grant. Audience members brought up their favorite works. Howle described Butler's life, which was like a Cinderella story. She grew up with adversity. Harlan Ellison helped her into writing by bringing her to Clarion. The panel ended with a video of a recent interview with Butler.

Tom Schaad(m), Fred Patten and Rachel Manija Brown taught **Anime 101**. Schaad open by discussing Osamu Tezuka, the father of anime. Anime fandom is bigger and has a much younger demographic. There are now joint anime and manga projects between the US and Japan. Brown got into anime with **Robotech** and did not even realize it was Japanese. She liked the strong female characters and serial nature of the series. She learned Japanese and got into manga targeted at women. Patten saw the giant robots in anime similar to what was in comics at the time. He was a fan of the space operas like **Space Battleship Yamato** and **Captain Harlock**. Patten became a big fan of the teen comedy **Urusei Yatsura**, which had no equivalent in American media. Patten interviewed **Robotech** creator/producer Carl Macek and talked about how death was realistically treated in the series. Schaad explained how fan subtitling improved releases. Imported anime brought had adolescent males as its target. Anime exploded when other genres were brought in. When asked how big the anime market is, Patten said in 2000 it was \$100 million. Now it is a \$50 billion industry. Unfortunately, licensing got expensive with the success of anime in the U.S. Streamline, the company that Patten worked for, went out of business when their licenses expired and they could not afford to renew. Many shows that failed in Japan have been successful in the U.S. and even resurrected by American interest. Brown discussed the freedom of story-telling presented in manga. Some manga genres allow more expressionist art styles. Schaad pointed out the demographics of anime have changed. The **Sailor Moon** series broke the gender gap and brought more females into anime. Patten discussed how American business decisions killed some shows way too early. **Kim Possible**, **Meglas XLR** and **Gargoyles** were very successful but were shut down because their makers did not think a show could last more than 2 years. Patten continued with discussing the European market for anime. **Gundam** was big in Europe before it was in the U.S. Schaad said that there are limits to anime popularity. Patten said one popular juvenile anime did not get translated, since it had too many historical/cultural references Americans would not understand. Brown talked about what it is like to be an American working in manga. The quality of manga made in the US is mixed. The panel recommended the following shows to introduce people to anime: **Outlaw Star**, **12<sup>th</sup> Kingdom**, **Love Hina**, **Fruits Basket**, **Planetes**, **Cowboy Bebop**, **X**, **Full Metal Alchemist**, **Last Exile**, **Samurai Champloo**, and the original **DragonballZ**. Someone asked about feature films. Schaad said with the exception of Studio Ghibli, there are not many original features. Patten said some films like **Millennium Actress** gets shown first at film festivals and then maybe gets a theatrical run.

This year's Masquerade was MCed by Phil Foglio. It went very smoothy until the end, when there was a delay. A contestant had a very elaborate Optimus Prime costume. It never came together and had to be removed. Both setting it up, trying to get it to work took a long time. Foglio tried to distract the audience with some jokes. This happened near the end. "The Red Badge of Courage" was a humorous look at recruiting for

(Continued on page 9)

Starfleet services department (red shirts). “Llamatron” was a very elaborate costume of a cybernetic llama, like the terminator, with moving mouth and ears. There was a very good recreation of Foster’s Home for Imaginary Friends. Magenta, Barbarella, Zaphod Beeblebrox, and other came alive for a *Dancing with the Stars* group. The Prancing Pony Players recreated King Arthur’s court from *Monty Python and the Holy Grail*. There was an excellent recreation of Lady Campanula Tottington from *Wallace and Gromit in the Curse of the Were-Rabbit*. The Best in Show and the Best Anime was *Trinity:Blood*. This was a recreation of the popular anime series involving Cardinal Caterina, an acolyte, and an enemy vampire. The halftime show was “Lux after Dark” a play which was an SF version of *Moulin Rouge*. It’s finale was Queen’s “We are the Champions”.

Rachel Manija Brown (m), Fred Patten, Paul Cornell, and Tom Schaad talked about Anime Girls. Brown did not like the panel’s description. It showed a lack of understanding of the genre and culture. Patten points out that magna and anime handle issues that concern women which American comics do not. Schaad felt the description of Japan being a male-dominated culture is too simplistic. Patten brought up the fact that *Urusei Yatsura* showed the mother as soft-spoken but running the family. American animation has never dealt with relationships with any depth. Brown pointed out that there are more women creators in Japan than in the US. In countries like India and Indonesia, women have been elected to high office. Cornell pointed out that *Full Metal Panic* reversed the roles of male and female heroes. Schaad added that writer/artist Rumkio Takahashi tried to glorify female characteristics in *Masion Ikkou*. Patten described the anime *Perfect Blue*, which deals with teen pop singer trying to transition to acting. This with deals insecurity and how to rise above it. Schaad said all of Miyazaki’s female characters are strong. Brown agreed and said San and Lady Hiboshi in *Princess Mononoke* represented non traditional characters. Anime and magna stories deal with women’s decisions with careers. *NANA* deals with women trying to decide what to do at 20. Tom Scaad brought up *Princess Nine*, which deals with a woman trying to break into baseball. Patten added *Gunbuster* is a story of girl becoming a mech pilot. Schaad described *Uware, JudoFighter*, which is about a girl who wants to be feminine but is drawn into judo. Brown talked about *Revolutionary Girl Utena*, which had a female creator. It was surrealistic and turned traditional female anime tropes on their heads. Brown added that female desires are presented in anime/magna and are rarely presented in American mediums. *The Perfect Boyfriend* shows what a women wants in a man. Cornell is fascinated by this since it shows what women desire. This brought up the discussion of what men find attractive in women. An audience member pointed out the contrast in *Read or Die*. The heroine Yomiko is a bookworm, whereas the other female lead is more a traditional super secret-agent type. Despite this, Yomiko is the popular one. Schaad said the title and description of the panel reflects an outdated understanding of the genre.

Special thanks go to Adam and Judi Castro for getting seats to Harlan Ellison Tells Us for Patty Russell and me. Harlan checked the front rows to make sure his friends were there and threw out some people out. Ellison considered throwing out someone one in a wheelchair. He recounted how The Rolling Stones put handicapped people in front to slow down people rushing the stage. Ellison opened up by asking about any

old business. Then he told a joke similar to one Phil Foglio used to stall at Masquerade. Ellison ran past the main camera in the room so it could only see the back of his head. Ellison hit the camera. Ellison informed the audience he only hates stupid people. When Ellison sees George W. Bush he wishes he would die (until he realizes Cheney would take over). He mentions how the iPod is one of the dumbest inventions ever. He does not understand people who cannot be separated from their music. He got up on the stage, which was shared with Christine Valada and Janis Ian. Ellison was surprised how many people in audience had not been to one of his presentations before. An audience member asked how it felt to be an icon. Ellison replied he was quite humble and proud. Ellison went on saying he has been a legend in his own mind for decades. He told the story of getting a good review from Dorothy Parker. He then got to meet her, and she autographed a book for him in which she wrote that she wished she could write as good as Ellison. This is when Ellison realized he was an icon. Ellison was asked about mailing a dead rat to a producer. Ellison corrected him by saying it was a dead gopher to a publisher. The publisher put a cigarette ad in one of Ellison’s books, which was against Ellison’s contract. When the publisher would not pulp the books and revert the rights to Ellison, steps had to be taken. Ellison says he is never a victim. After going through proper channels, other measures were necessary. Ellison and other writers like Piers Anthony sent bricks to the publisher’s comptroller, Ezra Isen. Harlan had an admirer in the New England mob. Ellison gave information on Isen and told this mob boss that Isen was not to be harmed. This boss sent some muscle to explain the situation to Isen. Isen had a heart attack and refused to give in. Isen was now becoming the Moby Dick to Ellison’s Ahab. Ellison has a gopher problem on his property. After shooting a gopher he got an idea. Ellison mailed the gopher third-class with Theodore Cogswell’s recipe for dead gopher to Isen. It was sent in August and stayed in the mailroom over the weekend. This got Isen to revert the rights. Neil Gaiman told Ellison later he meet someone who lost their job for having left the gopher over the weekend. An audience member made some weird statement about a proposal. Ellison announced he has been married for 20 years. Ellison has never cheated with a woman in a relationship. He is good boyfriend material since he does not drink or hit. Ellison had a private meeting with Brother Theodore, who told him that they were alike in the way that women want to be with them until they drive them crazy. Ellison discussed his history of relationships which, he wrote about in *Love Ain’t Nothing but Sex Misspelled*. He said if a man can make a woman laugh he can go far. Ellison announced this would be his last convention. He has been doing this for 50 years and wants to do other things including spending time with his wife. He has lived his life the way he wanted. He ended by saying chance favored the prepared. Ellison then did an autograph session. He would sign three books for every book bought at his table. Susan Ellison, Harlan’s wife, helped at signing.

Jane Espenson, Tim Lainer, and Lonny Peristre told what is it like Crafting the Whedon-verse. Each panelist talked about on how they got involved with Whedon. Espenson got started in sitcoms and got a meeting with someone in Whedon’s organization. She learned more from working with Whedon than working in sitcoms. Peristre stalked the Buffy crew. He was an effects person. He hated how the vampires disinte-

(Continued on page 10)

grated. Peristre worked a scientific way to explain the dusting and make it look better. Someone asked what the Whedon-verse approach is. The panel said stories are worked inside out. The big mistake is to start with a cool idea. Whedon bases the story on a character. Nothing happened in the shows that did have Whedon's approval. Espenson said attention to detail is part of Whedon-verse. An audience member asked about the end of Angel. Whedon wanted the show open ended. Lainer asked how Whedon integrated new people. Espenson said it was difficult the first year. When asked what Whedon is doing now the panel replied he is working on the Wonder Woman movie. Someone else asked how much is needed for success on TV. The panel said can the ratings can be smaller than it used to be since there is more out there now. Peristre said working with Whedon left an impression and now works with character driven drama.

The Hugo Award Ceremony started with Robert Silverberg coming out instead of the planned MC Connie Willis. Silverberg explained that Willis injured her wrist autographing and said she was not up to it. While saying this Willis came out of the wings glaring at Silverberg. Silverberg said he would skip the minor awards and go straight to the main ones. While talking about David Kyle's red jacket, Silverberg was escorted by some Space Cadets off stage. Willis took over and said this Hugo ceremony will go smoothly. She reminded the audience of past mistakes at the ceremonies. These include the wrong name being announced, zooming in on the awards so one could read the names, and the combo crab fest Hugo ceremony. During this the lights went off, and Willis produced a flashlight. Willis talked about her first Hugo ceremony. Forrest J. Ackerman then received the E. Everett Evans Big Heart Award. The award will be renamed the Forrest J. Ackerman Award. Ackerman said he has attended 58 out of 64 Worldcons. He will turn 90 soon and plans to attend the Hugo ceremonies for the next ten years. Elizabeth Bear presented the John W. Campbell Award. The award will now include a tiara which winner John Scalzi wore proudly. The Hugos were shown. This year they had a very "art deco" look. Willis then recounted the story of how many SF writers going to Spokane believed her when she said marmots like cookies. Betty Ballantine presented the Best Editor Hugo. She is soon to be 87, and has been editing for 60 years. She discussed the role of editors. David Hartwell won. This was his first Hugo. He asked the audience to give the award to Jim Baen next year. The committee then gave a special award to Betty Ballantine. **Doctor Who** won its first Hugo. In a statement read by Craig Miller, Steven Moffat, the writer of the winning episodes "The Empty Child" and "The Doctor Dances," said he was inspired to write for TV by David Gerrold's *The Trouble with Tribbles* book. **Serenity** actress Morena Baccarin accepted the Hugo for Best Dramatic Presentation-Long Form for Joss Whedon. Baccarin read a speech written by Whedon saying the Hugo tops the Pulitzer and having to deal with neurotic actors. Harlan Ellison presented the Hugo for Best Short Story. After engaging controversial banter with Connie Willis, he discussed the importance of the short story in the field. Ellison was given a special award for 50 years as a writer. He said it is a job, and one should stay at it until one cannot do it anymore. He is not played out. He just did a script for ABC *Masters of Science Fiction*. Ellison discussed his frustration of not being able to do a cameo in any of his scripts. He finally got to do one in this new show. James Patrick Kelley then discussed the history of the novelette category. Feel-

ing the meaning of novella and novelette did not make sense, and proposed using the metric system. The categories would be called novel, decinovel, centinovel and millinovel. Robert Silverberg presented the Best Novella award, which he renamed the Pretty Big One, playing off a presentation speech by George R.R. Martin done three years earlier. There, Martin referred to the Hugo for Best Novel as the Big One. Willis won the novella award for "Inside Job". She had no speech prepared and talked about her career. Robert Charles Wilson won for the Hugo for Best Novel for the first time after being nominated 4 times. He was also unprepared but thanked the audience for making him feeling welcomed.

Sunday started with a look **Inside *Battlestar Galactica*** with Ron Moore, Anne Cofell Saunders, Bradley Thomson, Mark Verheiden, Micahel Taylor, and David Weddle. There was a preview for season three coming out in October. The panel talked about webisodes on scifi.com, which is part of the story. The panel informed the audience some characters will not survive this year. Moore has turned his proposal for *Caprica*. This will be a prequel set 50 years before *Battlestar Galactica*. It will follow the Adama family and the origins of the Cylons. The panel answered questions about the show. One person asked has the show gotten flak from the religious right for the good guys being polytheistic and the bad guy monotheistic, Moore said no, but the fans of the old show said they would tell the religious right about his in order to stop the new show. This made Moore wonder if the religious right had a phone number.

Ray Bradbury was late to his talk. The audience was entertained with film of a Rube Goldberg machine. The audience was so drawn to this film that when they heard Bradbury was in the building, someone shouted to take his time. Bradbury came and discussed his life and career. When Bradbury was a high school senior he went to Los Angeles SF Society meetings. They looked like a weird bunch. He was introduced by Forrest Ackerman. Bradbury got to meet Robert Heinlein, Harry Kuttner, and Leigh Brackett. Heinlein helped him with his first sale. He started a magazine with Ackerman. He went to New York for the first Worldcon by bus and stayed at the YMCA. While in New York, he went to the World's Fair. At the time, he felt a war was imminent. He took a portfolio of Hannes Bok. Bradbury was able to sell Bok's art to *Weird Tales*. Leigh Brackett taught him how to write and got published in *Planet Stories*. Bradbury would later collaborate with Brackett on a story. He went on to sell to other magazine and made his first professional sale in 1941 with his agent Julius Schwartz. He tried to sell a story to *Mademoiselle* about a vampire family. It was illustrated by Charles Addams and become the basis for his Addams family drawings. He told a story of meeting a magician in 1932. The magician electrocuted himself and shocked Bradbury with a touch while saying "Live forever". Bradbury would later run away from a wake to see the magician again. The magician introduced him to the members of the freak show, which included an illustrated man. The magician claimed Bradbury was a reincarnated friend of his who died in the first World War. This changed Bradbury forever. With a toy typewriter he wrote a Barsoom novel. He would keep writing for 70 years. Bradbury says he has total recall. He claims remembering being born. He became of fan of Lon Chaney. He saw the original *Lost World* and *King Kong* when they came out. Ackerman

(Continued on page 11)

introduced Bradbury to Ray Harryhausen when Harryhausen was 18. Bradbury would write *The Beast of 20,000 Fathoms*, and Harryhausen would animate the monster. Bradbury wanted to write a script for director John Huston. He had dinner with Huston, and asked to write a screenplay for *Moby Dick*. Bradbury had not read it. Huston told him to read it and come back to him in the morning. Bradbury skimmed it and saw the Shakespearean influence in it. He went to Ireland with Huston to make the movie. It was Bradbury's story "The Foghorn" about a dinosaur which convinced Huston that Bradbury was the man for the job. He wrote 30 minutes of the script in one night. When Huston read it he said Melville stands before us. Although Edgar Rice Burroughs inspired *The Martian Chronicles*, the work is a fantasy. He got a chance to write a screenplay for Gene Kelly based on one of his *Weird Tales* stories. The deal fell through, and the screenplay would become the novel *Something Wicked This Way Comes*. He met his wife at a bookstore. She was rich and took a vow of poverty to be with him. He used a public phone at a gas station as their phone. In order to support his family, he went to Doubleday for work. There he was told to tie up his Martian stories in a book. This became *The Martian Chronicles*. They asked for another book, and came up with the idea for *The Illustrated Man*. He had enough at this point to support his new family.

At Closing Ceremonies con chair Christian McGuire forgot what year it was. He hoped the crew member at the Space Academy had a blast. He thanked the committee and previous con chairs. He invited Connie Willis out. Willis had a great time at the con and everything went well. Her only complaint was there was too much to do in too little time. James Gurney was packing art and could not attend. Craig Miller announced the winner of the Name Brewster's Rocket contest. The winning name was Sirius Streak. McGuire was grateful everybody had a good time. He thanked all the Guests of Honor and closed the con with the gavel. Hiroaki Inoue, con chair for Nippon 2007, came and got the gavel and dispatched McGuire with a ray gun. He then laughed with a dubbed, sinister laugh. A taped message from the mayor of Yokohama invited the fans to come Yokohama next year. The Nippon 2007 committee came out. The say they will be waiting in Japan next year. The audience was told to go home.

The Anaheim Hilton was great for parties since they were all on the 5<sup>th</sup> floor where there are courtyards outside the rooms, which was great for overflows. The only bad thing the Hilton is maze like. On the last two days someone posted a map to help out. Tom Galloway threw a Google party but when I got there all the good swag was gone. The Heinlein Society had a party promoting the Heinlein Centennial Con next year. There was a good discussion of Heinlein there. All the bid parties were good, although Chicago had an edge since they served hot food like hot dogs and Italian beef. The Japanese party had some great info on Japan for next year as well as Japanese tidbits. The Dead Dog and Cincinnati Fan Group parties were great places to hang out after the con. There were also great dances on Friday and Saturday. The music was a good mix of styles. Old favorites like "Time Warp" and "Doctor in the TARDIS" were played.

As always, there are people who helped make Worldcon a great experience. Special thanks to Patricia Russell for helping me out with autograph lines, editing this report, and being great company at Worldcon. Thanks to the members of OASFS,

SFSFS, and WSFA. Thanks to the usual suspects of Worldcon attendees who always make the convention fun. This included Chris Barkley, Tom Galloway, Rock Robertson, Michael Taylor, Nicki Lynch, and Filthy Pierre. Special thanks to Melanie Hertz and her staff who kept finding me stuff to do. Thanks to Nolly from the Info Desk for letting me work the first hour at the desk. Thanks to Father John and Reverend Randy for holding services for us at the convention. Thanks to the Exotics: my Australian tour group: it is always great to see you guys. Thanks to the costumers in my den and the staff at the Masquerade Green Room (you were all great to work with.) Thanks always to Dave Plesic. See you all next year in Yokohama, Japan.



Mythopoeic Awards were given out at Mythcon 37 in August

Mythopoeic Fantasy Award for Adult Literature

\* *Anansi Boys* by Neil Gaiman (Willow Morrow)

Mythopoeic Fantasy Award for Children's Literature

\* *The Bartimaeus Trilogy*, consisting of *The Amulet of Samarkand*, *The Golem's Eye*, and *Ptolemy's Gate*, by Jonathan Stroud (Hyperion)

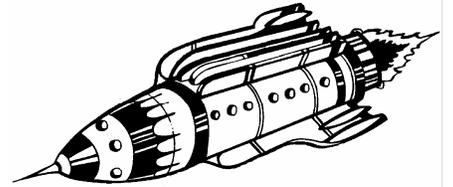
Mythopoeic Scholarship Award in Inklings Studies

\* *The Lord of the Rings: A Reader's Companion* by Wayne G. Hammond and Christina Scull (Houghton Mifflin, 2005)

Mythopoeic Scholarship Award in Myth and Fantasy Studies

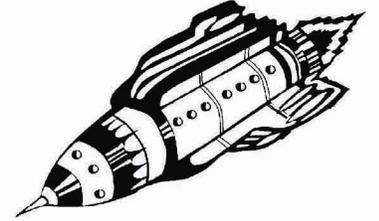
\* *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England* by Jennifer Schacker (University of Pennsylvania Press, 2003)

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