

OASFiS SEVEN EVENT HORIZON

Volume 21 Number 5 Issue 252

October 2008

WORD FROM THE EDITOR

Joan Winston passed away last month. She helped organized the first Trek conventions in New York. I saw her do a panel at Shore Leave, a fan run convention near Baltimore. She was great lady with lots of great stories of Trek fandom. Some of which can found in the *Star Trek Lives* and *The Making of the Trek Conventions*.

My Worldcon report can be found on page 3. It was fun and scary to work on. Any mistakes are my own and no one else's.

Next month, plan to write Journal style reports from Necronomicon. I may do one on Screamfest and then do a Vulkon report for next month. May try some reviews as well.

Events

Necronomicon

October 10-12

Hilton Bayfront

333 First Street NE

St. Petersburg, FL 33701

\$50 for 3 days at the door

Guests of Honor: Frederik Pohl, Julie E. Czerneda,
Rick Wilber

For more info: www.stonehill.org/necro.htm

Birthdays

Patricia Wheeler—October 25

Michael Pilletere—October 26

ScreamFest

October 17-19

Wyndham Orlando Resort

8001 International Drive

Orlando, FL 32819

\$25 for one day, \$40 for 3 days (online prices)

Guests: Malcom McDowell

(*A Clockwork Orange*, *Time After Time*,
Star Trek: Generations)

Jason Mewes (Jay, View Askew Films
aka Kevin Smith films)

Elvira (Horror movie hostess)

www.spookyempire.com

Orlando Sci Fi Expo

October 31-November 2

Orlando Hilton North

350 Northlake Blvd

Orlando, FL 32701

Prices vary per desired guest access

Guests:

Billy Mumy (*Babylon 5, Lost in Space*)

Peter Jurasik (*Babylon 5*)

Steven Furst (*Babylon 5*)

Saturday - Terry Farrell (Jadzia Dax, *Star Trek: Deepspace Nine*)

Michael Dorn (Worf, *Star Trek: The Next Generation*)

Sunday - Nicki Clyne (Cally Henderson-Tyrol, *Battlestar Galactica*)

Tricia Helfer (Number Six, *Battlestar Galactica*)

For more info: www.vulkon.com

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| October OASFIS Calendar | OASFIS People |
|--|---|
| <p>OASFIS Meeting Sunday, October 5, 1:30 PM, Fashion Square Mall Community Room (3201 East Colonial Drive Orlando, Florida 32803). Come join us as we discuss Burning Waters by Mercedes Lackey.</p> <p>SciFi Light Saturday October 18, 5:30 PM, White Wolf Cafe 1829 North Orange Ave Orlando, FL 32804, 407-895-9911). Come join us and discuss Charmed Life by Diane Wynne Jones. For more info contact Steve Grant To contact for more info: OASFIS Business Meeting 407-823-8715</p> | <p>Steve Cole 407-275-5211 stevepcole@hotmail.com</p> <p>Susan Cole 407-275-5211 sacole@mindspring.com</p> <p>Arthur Dykeman 407-328-9565 adykeman@bellsouth.net</p> <p>Steve Grant 352 241 0670 stevegrant@embarqmail.com</p> <p>Mike Pilletere mike-sf@webbedfeet.com</p> <p>David Ratti 407-282-2468 dratti@eudoramail.com</p> <p>Juan Sanmiguel 407-823-8715 sanmiguel@earthlink.net</p> <p>Patricia Wheeler 407-832-1428 pwheeler222@netzero.net</p> |
| | Any of these people can give readers information about the club and its functions. To be included in the list call Juan. |
| <p>OASFIS September meeting minutes 9/14/08</p> <p>Meeting called to order at 1:34 pm by Patricia Wheeler.</p> <p>In attendance: Roger Sims, Pat Sims, Dick Spelman, Susan Cole, Steve Cole, Juan Sanmiguel, Arthur Dykeman, David Plesic, Patricia Wheeler, Jim Rielly, Steve Grant, Bob Yazel, Kim Darin</p> <p>Officer Reports:</p> <p>Vice-President (Colleen O'Brien): Could not attend</p> <p>Treasurer (Michael Pilletere): Current balance is \$4,738.95. It was indicated that the membership page was not up to date. This will be looked into.</p> <p>Secretary (Pat Russell): Could not attend.</p> <p>New Business:</p> <p>-Nominations for officers will start next month.</p> <p>-Patricia and Steve discussed Café Scientifique. Juan will put a link to it on the club website. Meetings are on the first Wednesday of the month. The next one is on Oct 1st.</p> <p>-SciFi Lite will be next Saturday, 5:00 p.m. at Bike, Beans and Bordeaux. The book will be Anubis Gates by Tim Powers. The book is available in used book stores.</p> <p>-Next months OASFIS meeting is up in the air. The Fashion Square Mall has not confirmed the meeting availability. We may need to be flexible for October. It will be the first weekend of October.</p> <p>Old Business.</p> <p>-None</p> | <p>Media</p> <ul style="list-style-type: none"> • Patricia asked about Fringe. Juan asked Patricia about the science in the show. • Arthur said that Heroes and Big Bang Theory are premiering and Primeval is on BBC America. • The merits of the Big Bang Theory were discussed. • Michael said "Bill Nye the Science Guy" has a new show. • Arthur and Bob said The Dark Knight will be rereleased at the end of the year for Oscar consideration. • Pat Sims mentioned True Blood, a series based on Charlene Harris works is on HBO on Sunday nights. • Juan mentioned a film about the Italian-Argentinian Quirino Cristiani who made the first feature animated film in 1917. This film will be shown at Orlando Hispanic Film Festival on Columbus Day weekend. It will be the opening film on Friday, October 10 at 6 p.m. (www.ohfilmfestival.com) <p>Convention</p> <p>We sold two dealers tables this month.</p> <p>Steve Grant and Juan will hold a room party at Necronomicon on Saturday night after masquerade in Steve's room.</p> |

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Juan will suggest a date for a possible con committee meeting in November and will put in ads for OASIS in the Screamfest and Necronomicon program book.

Juan mentioned that Jarrod Cooper asked about bringing a Doctor Who writer for OASIS. He told Jarrod that he was open to the idea but he would need more info. Juan had concerns on who the guest could be. Some thought the convention may have too many media-related guests. Juan agreed they would have to see what Jarrod's terms were.

Juan will send an invite to Joe Haldeman about being a filk guest of honor at OASIS 22.

Juan will also send an invite to John Ringo to be Special Guest Writer. Juan will send a draft of the invite letter to the board.

Juan and Michael will contact Peter David about travel arrangements.

Book Discussion –

The book this month was the works of Frederik Pohl. Pohl will be one of Necronomicon's guests of honor.

Dick gave an overview of Pohl's career. He has been a fan, agent editor and writer. Many of his works are collaborations with writers like Cyril M. Kornbluth, and Jack Williamson. *Gateway* is his most famous novel. Dick met Pohl in 1952. Dick's favorite work is the *Undersea* trilogy Pohl wrote with Williamson. Someone asked how old Pohl was; Juan said he will be 89 in November. Roger asked when the psychiatrist scenes take place in *Gateway*. Patricia said they take place chronologically after Robin Broadhead's time on the *Gateway*. Patricia then summarized the *Gateway*. An ancient alien species known as the Heechee have left artifacts and several spaceships in a base on an asteroid called the *Gateway*. Prospectors can take their chances by taking a ride on ship and seeing what they can find. If they find artifacts of some significance, the crew can become rich. The book focuses on a prospector named Robin Broadhead, who is somewhat of a whiner but, who eventually makes a fortune at the *Gateway*. There was a lot of sex in the book, but Patricia thought it was not gratuitous. There was a question about the physics at the end. Two ships were caught in the pull of a black hole. Everyone except Broadhead moved into one ship and planned to blow clear. Broadhead was trapped in one ship and thought he hit the button to separate the ships. I said that no one was sure who hit the button to separate the crews thought the ship with Broadhead would be trapped in the black hole. It is due to the survivor's guilt that Broadhead is in psychiatrist's office in the book's alternate chapters. Pat Sims read a Pohl-Kornbluth story collection from the 1950s. Guilt was a theme in many of those stories. Steve Cole enjoys Pohl but rarely rereads his work. Bob recommends the *Undersea*

trilogy and *Chernobyl* (a novel about the nuclear accident). Dick also discussed *Gladiator at Law*, a book by Pohl-Kornbluth. The book explores a world dominated by lawyers and their gladiatorial games for the lower classes.

Burning Water by Mercedes Lackey will be the book for October. *Deep Secret* by Diane Wynn Jones will be the book for November.

Juan mentioned that Joan Winston, the organizer of the first Star Trek conventions, passed away last week.

Dave discussed using meetup.com and the methods of the Extreme Meeting Group as a recruiting tool. He also suggested meeting at a restaurant.

The meeting was adjourned at 3:25 p.m., and the majority of the attendees went to Brix, in downtown Orlando for dinner.

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

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Denvention 3

Denvention 3, the 66th World Science Fiction Convention, was held on August 6-August 10, 2008, in Denver, Colorado. Most convention events were at the Colorado Convention Center. Parties and the rest of the programming were at the Sheraton. The guests of honor (GOH) were Lois McMaster Bujold (writer), Rick Sternbach (artist), Tom Whitmore (fan), Kathy Mar(music), Wil McCarthy (toastmaster) and Robert A. Heinlein (ghost). Kent Bloom was the convention chair.

This year the convention was spread out. The exhibits, dealers room and art show were on one floor and programming was on the two lower floors. The convention was in the back of the convention center (a long walk from the main entrance). The Sheraton was about 3-4 blocks from the convention center. You had to do a lot of walking to get to panels but the convention center was a good facility. The big auditorium for guest speeches and opening/closing ceremonies was great. The Wells Fargo Theater (inside the convention center), used for the Hugos and Masquerade, was also good. The area around the convention center was near a walking mall with a lot of nearby restaurants. The convention was a bit bumpy "behind the scenes" but it settled in quickly.

Artist Guest of Honor Rick Sternbach gave a presenta-

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tion of his work. Sternbach got into movie art when he saw Ralph McQuarrie's art for *Star Wars* on display at MidAmerican (1976 Worldcon). Although Sternbach has a done lot of work with *Star Trek*, he said he has no knowledge of the new film coming out next year. Sternbach talked about the how the space program in 1960s stirred his imagination. Another influence was the design work on the original *Star Trek* series. Sternbach's first Trek job was on *Star Trek: The Motion Picture*. One day, Sternbach was asked to come on set by Robert Wise, the director of the first film and was asked to explain the controls of the travel pod to James Doohan (Scotty). Sternbach designed the following for the *Next Generation*-era *Star Trek* series: comm badge (it was Roddenberry's idea to use the Starfleet emblem), tricorder (patterned after a HP calculator), the Personal Access Display Device (PADD), phasers (not the ones used in the early shows), Vorcha-class Klingon ship, Galor-class Cardassian ship, runabouts, Jupiter Station (made out of starship saucer sections), and the Delta Flyer from *Star Trek: Voyager* and *USS Voyager*. The recurring aliens of the Trek shows were given a unique style with their technology. Someone asked what the time constraints in making the designs were. Major ships like *Voyager* took 5 months to design. A non recurring ship could be made quickly using an existing model. Sternbach starts work with a felt tip, then goes to blue pencil, and finishes it with fine markers. He likes to doodle a lot. Sternbach's Hugo for Best Artist was used once on *Star Trek: Deepspace Nine*. Currently Sternbach is working with Space Model Systems Inc. He wants to do a lot of real space art for museums and planetariums like the Griffith Observatory. Although his slide show was over in an hour, Sternbach said he had boxes of art he could have shown. Sternbach wanted to show the cool stuff.

Paul Cornell, Bradford Lyau, LE Modesitt (m), and Milt Stevens investigated the **Greatest Villains in SF**. Modesitt noted that the definition of villain was male. He thought it was because males have greater opportunity to be villains. Cornell thought villains are difficult in SF because of their pulp roots. Stevens felt they do not make villains like Ming the Merciless anymore. He noticed in the Flash Gordon serials that Princess Aura's (Ming's daughter) hair changed color when she went from bad to good. Modesitt asked the panel who was their favorite villain. Paul Cornell gave the expected answer of *Doctor Who*'s Master (Cornell is a twice-Hugo-nominated writer for *Doctor Who*). Cornell praised John Simm's recent portrayal of the Master. Lyau's answer was Nehemiah Scudder, the self proclaimed prophet that imposed a theocracy on the US in Heinlein's Future History series. Heinlein based Scudder on the preachers of his day. Stevens cited the Friendlies, puritanical colonists from Gordon Dickson's Dorsai series. In one of the Dorsai books, the villain died heroically and did not satisfy the hero's need for vengeance. Modesitt asked, "can you have an interesting villain without making them into a buffoon?". Cornell responded by saying that finding a motive is difficult. In the real world the motives are money and power. Ian Banks created a Ming-like villain in his work and the villain enjoyed his power. Cornell felt that villainy is hard to do believably in fiction. Cornell noted that there are no villains in Arthur C. Clarke's work except HAL, and his villainy is due to a mistake in HAL's programming. Stevens noted that before the work of Stanley G. Weinbaum, aliens were either monsters or saints. Lyau talked

about the main antagonists in the sixth season of *Buffy the Vampire Slayer*. They were fanboys who did not grow up. Stevens was not impressed by them but was by the demons that appeared in the series. Modesitt asked about heroes who are actually villains. Cornell noted that Luke Skywalker killed many Death Star workers. Lyau points that Orson Scott Card's Ender wipes out a civilization in *Ender's Game*. Stevens thought that some the heroes in E.E. Smith's work could be ruthless. Modesitt asked "does villain equal dumb?" Stevens felt that villainy is limited point of view or dumb. An audience member felt that real life villains are dumb. Modesitt noticed that villains have a tendency to be antisocial. Cornell notes that villains are very antisocial. He went on to say that the ancient Romans could seem quite villainous if you were on the wrong side but was good if you were not. Stevens commented that C.S. Lewis made science villainous in his Space trilogy. Cornell and I disagreed with this. I cited Lewis' letters to Arthur C. Clarke as proof that Lewis was not anti-science. An audience member pointed out that SF villains tend to be rational. I said Isaac Asimov's The Mule is an example of this. Cornell felt that the interesting villains are the ones who think they are right. Examples of this were *Doctor Who*'s Cybermen and the Magneto from Marvel Comics. Cornell went on to discuss the Master's recent appearance in *Doctor Who*. He mentioned that *Doctor Who* producer Russell T. Davies pointed out when you follow a villain you will hit a wall. Stevens says villains are free of restraint. Lyau felt a villain can have good values. Cornell went on to talk about *Forbidden Planet*. Morbius is at first free of society until the arrival of an Earth ship. When the ship brings society's values, Morbius realizes he is in the wrong and destroys himself. Stevens felt that the old pulp magazine monsters usually represented the id as it was represented in *Forbidden Planet*. Modesitt said that villains and heroes can be the same and it all depends on your point of view. Cornell says now antiheroes are more common. The old heroes are not as spicy. Modesitt asked if Heinlein's long-lived Lazarus Long is a hero or a villain. Cornell felt that again that depends on ones point of view. Lyau explained that *Time Enough for Love* is Long's voyage of self discovery. One of the subjects the book examines is "what morality is". Cornell discussed James Bond. Bond's methods are similar to his villains. World War I German ace Manfred von Rictofen is regarded as hero. Someone in the audience said that Superman is made into a villain in Frank Miller's *Batman: The Dark Knight Returns*. Cornell says that George R.R. Martin's work shows all the protagonists their point of view so there are no real villains. Londo Mollari from *Babylon 5* oscillates between villainy and apathy. Modesitt said that to be successful at anything, one has to be focused. He went on to say this is a characteristic of serial killers. Modesitt says if egoism is everything that is villainy. Restrain egoism and it becomes something else.

Opening Ceremonies started with a skit featuring fan Guest of Honor Tom Whitmore, Patty Wells, and Toastmaster Wil McCarthy. After chairs were brought out for the GOHs, Wil McCarthy came out and welcomed the audience to Denvention 3. McCarthy said extra oxygen will be available for those from sea level or oxygen-rich planets. McCarthy then introduced Lois McMaster Bujold, Rick Sternbach, Tom Whitmore, and Kathy Mar. An extra chair was provided for Heinlein. McCarthy mentioned that once he was in the same phonebook as

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Robert Heinlein. Peggy Rae Sapienza and Hiroki Inoue, Nippon 07 con chair, came out to the stage. Inoue was wearing his Mickey Mouse hat. Sapienza and Inoue presented con chair Kent Bloom 1,000 paper cranes (this is a sign of luck in Japan). Bloom took the podium and welcomed the con goers. Bloom thanked the staff and the volunteers. Bloom said that Worldcon is the second-largest volunteer-run event. The biggest volunteer run event has to do with square dancing. Bloom made a pitch for volunteers. He then took the Worldcon gavel and formally opened the convention. Wil McCarthy told everyone to have a good time and be safe.

Steven Barnes, Helen Montgomery (m), Adam Stemple and Uncle River examined **The Future of Mental Health: Defining it and Deciding how to Implement it**. Montgomery is a social worker who works in a hospital. Barnes is martial artist, hypnotherapist and recently has been studying a Russian therapy technique. The Russian system is based on Soviet research on Ural cultures. Barnes noted that this technique sounded similar to Asian systems he was familiar with. The main difference is that the Russians had engineering prospective while Asia used metaphor to get the concepts across. Uncle River's father worked in a mental hospital and even had an apartment in the hospital. Stemple was diagnosed as a depressive and had Attention Deficit Disorder (ADD). Montgomery said that the idea of mental health has changed throughout history. We now have science to treat mental problems as a disease. Barnes agrees; saying that the brain is modeled by whatever the current technology is. Barnes felt that the question to be asked "What is a fully functioning human being?". Barnes says the question must be felt out rather than thought out. Barnes went on to say he hates the idea that artists have to be mentally damaged. An audience member said that ADD is a trait needed by hunters. Hunters need to keep moving rather than wait to see the grass grow. Stemple pointed out that a part of ADD is time of hyperfocus, which is also useful for a hunter. Barnes felt the study of dysfunction makes sense if we know what a functional human is. Humans want a healthy body, mind, and relationships. Barnes felt modern society offers a lot of conflicting software. Stemple felt the search for physical causes for metal problems should not overshadow therapy. The panelists discussed the pros and cons of drugs. Montgomery says they can help, but we should look at parenting rather than chemical solutions to metal illness. An audience member says that mental problems are connected to society's paradigms. River mentioned that Western society emphasizes the individual and this causes alienation. River asks if one can maintain one's individuality while not being alienated. Barnes dispelled the myth that shamans are outsiders of their society. They are well-trained to deal with their people's needs. An audience member suggested rites of passage used to prepare one for functional adulthood, but this is missing in American society. Barnes said marriage used to be a rite of passage, but the idea of sex without responsibility threw that out. River agreed, saying that there are no collective rites of passage, and this puts a strain on society. Barnes does not believe that society is more screwed up than individuals. Society is made up of individuals. All we can do is change ourselves. An audience member mentioned that a study suggested that a sick organization produces sick people. Stemple agreed, and felt that the causality of that could be proven. Montgomery summed up the history of the study of mental health and

wondered where it is going. River wondered if population plays a factor. Barnes said that human design needs to evolve. One must heal the problems to make something better. Stemple hopes to avoid an over-medicated society. Montgomery says that there is a move to use a holistic approach to mental problems. Barnes pointed out that stress means force by area. Stress in itself does not harm. Strain is a measure of deformation under stress. This applies to mental health. Montgomery noted that people are now talking about these problems as opposed to the way it was in the past.

Charles Brown, Jim Minz, Ken Scoles (m), Shelia Williams and Gary Wolfe looked into **Trends in SF: Where are we going and why?** Wolfe sees SF influencing other genres. Stephen Baxter' Time Tapestries series an example of this. It starts as a historical novel and changes to an alternate world story. Newer writers feel no obligation to genre. Minz pointed out that mainstream writers like Michael Chabon like genre writing and borrow elements from it. The boundaries are breaking down. Brown said that Locus' recommended reading list gets longer each year. Some books like Chabon's work and ***The Road*** by Cormac McCarthy are coming from outside the genre. More British books have appeared on the Locus' lists. British books do not have to sell as much to be a success. Williams agreed the genres are mixing, and cited a recent Stephen Baxter story in *Asimov's* as an example of this. SF is always open to ideas from everywhere. Williams noted a resurgence of space opera. Wolfe says SF holds its tradition but expands. Nothing really goes away. The elements from the 50s and the New Wave are still with us. Scoles checked the blog-sphere to look for some trends. He notices acceptance of sexuality, multiculturalism, environmental themes, and use of literary techniques. Wolfe agreed and has been seeing stories set in places like Africa. He also noted more stories are set in a future where the U.S. is no longer a dominant power. Minz mentioned that the independent press is gaining prevalence and producing interesting works. Williams noted that technological advances make small-press works easier to produce and look professional. Wolfe has great hope for small presses. He thinks it can save the short story collection and revive the mid list. Small presses can make money. Scoles asked about the trends in media. Minz says it is tough for publishers to fight for the entertainment dollar. Game tie-in novels are very successful financially and add to the story of the game. Brown pointed that media SF was always behind literary SF. Roddenberry used 30 year-old SF ideas for ***Star Trek***. Movies and games are still behind literary SF. Wolfe says that there is no more need for long expositions in media SF. The audience is more knowledgeable with SF tropes. Minz said there are a lot of genres in YA books. Scott Westerfield is being called the new Heinlein. Young Adult SF is selling better than adult SF. An audience member pointed out that SF/Fantasy books get kids into reading. Another audience member asked whether *Asimov's* will be going digital. *Asimov's* is available on fictionwire.com and its sales there have doubled, but they are still small. *Asimov's* is also available on Kindle, but the sales are hard to track. Minz stated that Baen Books has been on the electronic frontier for awhile but print will not be going away soon. The technology needed for the primer (a fully interactive electronic book) used in ***The Diamond Age*** is not here yet. The effect of manga was discussed. Minz was worried about how it

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takes up shelf space, but it is good because it is a book. Brown noted that manga sales are bigger in the United States now. Minz said manga is still more popular in Japan although now the cell phone novel is taking some of its market. Wolfe felt this makes sense. One can read a novel on ones cell phone and watch a film on YouTube. YouTube or Internet films may become the small press of media SF. Wolfe said that genres go bad when they get too reflective, repetitious, and using formulas. Romance is an example of this. An audience member asked what if a story crosses genres, where does it go in the bookstore? The response was that the publisher must find a market for a work. Minz noted that more works were coming from Canada and Australia. Williams is seeing very exciting new stories coming out. Brown feels there are new things to discover but what those things are not predictable. Wolfe noted that SF readers want to be surprised. Doing the unexpected is the basic nature of the field.

Joe Haldeman, John Hemry, Elizabeth Moon (m) and John Scalzi looked into **Bleeding Hearts Liberals and Military SF**.

Moon says that there are many flavors of military SF and people do not read it for the same reasons. Haldeman gets a lot of email from veterans which account for 5% of his sales. Haldeman says that 75% of his books are about war. It is the most dramatic thing that can happen to someone. Scalzi has a lot of conservative readers who get shocked when they read his opinions on his blog. Hemry gets a mix of readers. Moon has gotten email from veterans from all over the world. Moon says that there are many liberals in the armed services. She mentioned out the PBS documentary about an aircraft carrier which showed liberal crew members. Scalzi wrote ***Old Man's War*** as a relationship story. The war was a crucible for the lead characters. He did get praise for blowing stuff up good. The sequel ***The Last Colony*** was about obligations to family and society. Moon is a big fan of military history. She explains how she sets up space battles in the kitchen. Moon likes to blow things ups but wants more in the story than that. Hemry likes showing what the military is like. Hemry was interested in how the societies of ancient Greece and Rome influenced how their people fought. Haldeman mentioned that he got to blow up 10K of TNT in the Army and it was awesome. Moon's husband made thermite and burned the road in front his house as a teenager. Moon asked what elements the panelists did not like in military SF. She called these elements cooties. Moon says her works have girl cooties because they are touchy feely. She does not like excessive violence. Haldeman did not like excessive machismo. These elements seem to be an exaggerated Heinlein stance, and the books tend to be a masculine proving ground. Scalzi said that girl cooties and homosexuality are more acceptable. He has not gotten complaints for the homosexual characters in his book. Scalzi said politics can be more problematic. Using current politics can date a book, and does not work. Hemry did not like unprofessional relationships between officers and enlisted. He does not like it when the hero who bucks authority always wins in the end. Scalzi said that the way soldiers are perceived has changed since the Vietnam era. It is more sophisticated. Despite the current political situation no one harasses soldiers anymore. Hemry was bothered by how technology is handled. Technology sometimes solves all the problems. Scalzi felt respect for the military is not conservative or liberal. To believe that liberals are always anti-military and conservatives are always pro is lazy classifica-

tion. An audience member asked how the panel felt about ***Starship Troopers***. Moon liked it but had not read it recently. Haldeman teaches it in a class at MIT. Haldeman felt Heinlein would have been a good leader. John Hemry felt it created a new type of military fiction. Scalzi used elements of ***Starship Troopers*** in ***Old Man's War***. An audience member asked about tactics in military SF. Haldeman writes from the ground up. He focuses on those who have to deal with decisions made at the top. Leaders have to make tough decisions which will result in death. Haldeman refused to become an officer, since he did not want to make those decisions. Hemry says implementation is critical. One has to ask why people fight the way they do. Stupid ideas still crop up in both real life and fiction like the battle cruiser, which never worked. Moon agreed that lessons are not always learned. We are repeating the same mistakes in current wars. Moon said when writing military SF, one should not lie, talk down or politicize.

Jared Dashoff (m), Chris Garcia, Robert Hoyt, and Matt Mishalak discussed **Fans of the Future: the Alternative to the Greying of Fandom**. Garcia has been trying to recruit fanzine fans. He recommended using alcohol as a draw. Garcia wrote some ideas on recruiting on a Secret Masters of Fandom (SMOF) email list. He explained that young people are geared to the same thing as earlier generations of fans. An audience member wanted to get rid of the SMOFs entirely. He felt they hold on to convention jobs and never let go. SMOFs need to make room for other fans. Mishalak says it is easy for con runners to get in a rut, and that there will be conventions in the future but they will have different names. Garcia that while anime fandom is bigger, there is a higher turn-over rate. Anime fans may lose interest when going to college. Traditional literary fandom has less turn over. Garcia said one can make a kid read by giving them something they can relate to. Dashoff followed his parents into fandom and liked the fans at cons. In high school, Dashoff had to read ***Ender's Game*** for school and got into the book. He then went on to read Heinlein and the Hugo winners/nominees. Dashoff pointed out that fandom has a way of doing things. He defined SMOFs as longtime conrunners who decide the direction that traditional SF cons are going. Mishalak discussed using new techniques in advertising like LiveJournal. Garcia said he has had success in using LiveJournal. Dashoff recommended advertising on college campuses. Garcia suggested using a big-name guest to attract a bunch of people. An audience member told how some young people bring in unwanted drama. Mishalak says this bothers the older fans. Another audience member brought up that when a con reaches a certain size, factionalization will happen. Someone else told how they started working at con, and recommended not giving up too fast. Mishalak recommended that potential volunteers start in a small department at a convention.

Flatcats and Sandworms and Thoats: Creating Creatures of Science Fiction was looked into by Dave Howell and Robert Hole. Howell said in visual mediums, the focus is what the creatures look like, whereas in literary SF, the focus is on what the creature does. Hole advised that the habitat match the organism and to make sure the creature is proportional to its local prey. He added that predators tend to kill more than they can eat, and recommended looking up photographs taken from a microscope of for interesting structures. Hole noted that John Varley

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made fun of traditional SF/Fantasy monsters in his Gaea series. Howell says when he gets a spec for a creature; he looks for the closest real organism which resembles the spec. If he was creating a creature on his own, Howell would base it on obscure insects. Hole recommended the book ***Guns, Germs and Steel*** for information on domesticated animals. He said there are lots of cool animals deep in the sea. Hole and Howell discussed the possibilities of either wheeled- and/or helicopter-based creatures. These could be interesting and difficult since these structures do not exist in nature.

Vincent Doherty, Bob MacIntosh, Marc Olsen (m) and Kevin Standlee told us **Things not to do at a SF convention**. Standlee told the story of how Steven Boucher was shanghaied into starting a convention bid. People started giving him \$20s for pre-supporting memberships. Standlee talked about the time a Live Action Role Play (LARP) was at a convention. The players were playing in camouflage clothes and with realistic toy weapons. Someone, not aware of what was going on, called the police. The SWAT team was mobilized, and went through the art show. They found the players and told the players not to do this again. Another time a SWAT team busted in during a speech given by Isaac Asimov. The great Disclave deluge was told: a New York cop was suspended on a sprinkler by his girlfriend while at the Disclave (Washington DC area con) hotel room. The sprinkler broke and flooded the hotel. Con staffer John Pomeranz handled it well. If there are any security problems, turn them over to the hotel security. Doherty mentioned that many British cons have a fireworks display. At one convention the wind blew fireworks back and scared some Arabs in a nearby hotel. He also advised us not to use real food as a prop and gave an example of the custard used in a pie fight which went bad and caused problems. Olsen said something similar happened when people brought cheese to an event. Marc told of when there was tradition among fans of skinny dipping in the con hotel pool. In a con in the mid-west, the pool faced the building and the skinny dippers may have been seen. Some volunteers do not know what the guest of honor looks like. Some pros, like Larry Niven, are OK with ID checks. The panel advised cons not to over complicate registration. Doherty advised us not to believe the press on some pros. He had Harlan Ellison as guest at a convention and, all went well.

Pat Cadigan, David Coe, Ian MacDonald, James Morrow (m), Nancy Kress and Robert Reed examined **SF as a Forum for Questioning Social Norms**. MacDonald asked the panel if they have ever had an epiphany when reading SF and have they tried to do this in their work. Cadigan talked about how she was scared after her father left her mother. SF told her that life is not how you see it and that anything is possible. This helped mitigate her fear. Cadigan read a story called "The Crooked Man" which depicted homosexuality as the norm and heterosexuality as being underground. She read this in the early 60s when homosexuality was believed to be curable and realized that homosexuals were persecuted. Kress felt SF is behind the curve when it comes to question social norms. She opined that feminist SF followed more mainstream works of feminism. ***Childhood's End*** reflected 50s norms. SF has turned people on to science but not good at influencing norms. Morrow sees SF as being a funhouse mirror of the present. Coe feels SF encourages independent thinking and questioning of authority. Coe was in-

spired by Stephen Donaldson's Covenant series, since it broke the norms of heroism. Reed was blown away by James Tiptree's "The Women Men Don't See". MacDonald felt SF gives one good tools for social commentary. He cited the works of Jack Vance, Robert Silverberg and Harlan Ellison. Kress feels that SF looks at all the possibilities and that may make SF subversive. Morrow feels that the current political party in power does not see other sides of the argument. Coe wrote a book that before 9/11 which tracked a 9/11 like world. The book became an unintended allegory. Coe felt that the fans did not pick up on the allegory. MacDonald defined SF as "a closed church" because it is hard for SF to get beyond the genre readership. Morrow asked if cyberpunk was subversive. Cadigan felt cyberpunk shook up the older pros and readers. Kress explained that fiction needs a problem. She tries to find a mixed solution. The future is not as easy as it used to be. MacDonald is writing a book where Islamic law makes sense from the prospective of non Muslims. He felt Islamic law currently works on some levels of society. An audience member felt SF can look at things that mainstream fiction cannot. Cadigan felt SF pose questions more than it answers. Kress felt the world is more complex than SF can make it. Villainy in SF is usually about misunderstanding or stupidity. Coe is not looking to be an agent of social change but portrays the world as he sees it and lets the readers decide. Morrow recommends keeping the work as honest as one can. Cadigan recommends not subverting ones morality and/or questioning ethics. Kress points out that technology changes morality and cites "the Pill" as an example.

Greg Bear, Chris Garcia, Jay Lake (m) and Connie Willis participated in **"To Be Announced": We Pick the Panel, Audience Picks the Topic**. The idea was the audience would give the panel a topic to discuss and then change the topic. The topics came in fast and furious. The first was the Bush administration. Garcia said it was a big conspiracy. Lake said the wrong blue pill was taken (a reference to ***The Matrix*** film). Willis sarcastically said it is wonderful, she likes Cheney and we are is a nation of whiners. Bear made a reference to the films ***Volcano*** and ***Dante's Peak***. Garcia was an extra in ***Dante's Peak*** and demonstrated how to run from a volcano. Next topic was grapefruit as plot device. Willis disapproved of the grapefruit in science fiction and fantasy but said it was good for opera and ***Sesame Street***. Lake simulates stellar objects with grapefruit. Garcia thought it was a bad special effect. Someone asked about when to use wizardry and the limits of magic. Bear humorously suggested that words equal power and cited Bush, Rove, and talk radio as examples. Willis seriously explained that magic has to be consistent. Another audience member asked for stupid editor and Hollywood stories. Willis suggested to not give an editor a manuscript in the bathroom. Bear said that lots of great books got rejected a few times. Lake recommended not sending the editor kitten stickers or pictures of the editor's children with one's manuscript. As for Hollywood, Willis said that ***The Madness of King George*** was originally titled ***The Madness of King George III***. The three was removed so people did not think the film was a sequel. Willis also told a story about how the Warner Brothers studios threaten legal action against the Marx Brothers' film ***A Night in Casablanca*** because of the use of the word "Casablanca" which is a Warner brother's film. The Marx Brothers wrote back saying they objected to Warner Brothers using the

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word "Brothers". Several lawyers were confused. Someone asked who writes good dialogue. Lake said it was Bear and Willis. Willis said it was Shakespeare. Another audience member asked the panel which writer they resent. Lake said Bear and Willis. Willis mentioned she used to not like Paris Hilton but now after she did an anti-McCain ad Willis feels she has to re-evaluate her. Lake pointed out one does not mess with someone who can buy a production facility. Someone asked about their favorite first lines. Bear mentioned *Dante's Peak*. Lake liked the opening of *Steel Beach* by John Varley. Garcia's favorite is the opening of *Donnie Darko*. Someone asked about the worst panel they have been at. Lake said one at Armadillocon, where he was between two ranters. Willis mentioned a panel she did at Noreascon 4 about death and dying in SF. The panel went off topic but was dragged back by the moderator. Bear talked about a panel on cyberpunk in Texas where half the people walked out. Willis said it never occurred to her to walk out on a panel.

Lois McMaster Bujold opened her Guest of Honor Speech by thanking the com committee. Her first professional convention was in 1986 in Atlanta. That was her first meeting with publisher Jim Baen, her first book signing, and her first encounter with the SFWA suite. The arguments of the SF genre's definition have been going on forever. She offered the following definitions: works in close conversation with each other, a community of taste and a marketing category. Labels are not good if they become walls. The SF field is always dying and reinventing. Bujold does not know where the field is going. She does not know where her own work is going. SF is a consequence, not a cause. There is no "intelligent design" for SF. Writers come out of a community. She does rank art for its utility. She felt that the mystery genre blood type is O, the universal donor, whereas SF's is AB, the universal acceptor. Bujold never assimilated romance but Catherine Asaro got her into that genre when contributing to an anthology Asaro was editing. There was no overlap in the reviews of that story. SF is not into emotions, but romance is not into world-building. Romance is affected by the Internet and has subgenres like SF. Georgette Heyer was "stealth SF", since she was a good world-builder. Romance controls the scope of the plot to focus on a relationship. Bujold talked about the political nature of SF. Then she discussed manga. Shonen magna (targeted at males) usually has story, fight, and story again. She finds shojo magna, geared towards females, more interesting. She hates politics, particularly contemporary politics. In her writing, she thinks of the worst possible thing to do to a character, and then does it to them. She likes to make them face politics. Politics do not last, but characters do. Bujold is not steering SF, but a passenger like everyone else. Bujold said that she would be doing a reading from the next Miles book later at the convention. The novel will include world building, politics, and chickens. Bujold opened the floor for questions. Someone asked what anime/manga Bujold was into. She mentioned *Full Metal Alchemist* and *Fruits Basket*. Bujold is not interested in giant robots. Her main interest is the story structure, Japanese history, and society. The question of fan fiction came up. Bujold tries to avoid fan fiction about her work but can read other fan fiction. She is fan-fiction-friendly, and takes a "don't ask, don't tell policy". Another person asked about eBooks. Bujold is not a reader, but finds the market interesting, and likes the accessibility of the medium. Her books are doing well in the eBook market. When asked if there is any pressure to kill Miles, her

reply was she did it once already. The subject of book series came up. Bujold points out that series are different from novels. It is already hard to teach four or five books in a college class, it is impossible to teach two or three series in a class. The Vorkosigan series is character-based. Pratchett's Discworld is defined by the universe. Bujold's Chalion series has two books left. Each book focuses on one god in the book's world. Bujold says she likes email for fan mail and never tires of praise. Bujold says she was influenced by Dickens, Twain and Dumas (who proves sequels are not a new idea). She came to Austen later in life. The comedy in *A Civil Campaign* was quite intentional. She wanted to mix stuff and see what happened. Someone asked what part chickens play in the next Miles novel. Bujold was not sure yet. Bujold was not up on current actors so has no preference for an actor for Miles. Some asked when Ivan, from the Vorkosigan series, gets his own book. Bujold does not understand the fans' fascination with Ivan. She does not have one planned, but has not ruled it out. She chose a wormhole for her faster-than-light travel because they were like mountain passages. The wormhole helped to drive some stories like *Komarr*. She says all fans look the same, and then discussed her works success all over the world. She has no plans to write about the first landing on Barryar. Bujold was asked about making a sequel to *Ethan of Athos*. She currently has no plans, and regrets introducing telepathy in that book. She started reading SF at age 9. Bujold was a member of a local SF club and went to cons as a fan in the '60s. In her teen years, she was a big Trek fan and did a Trek fanzine with a friend. Bujold got away from it all (gafiated) when she got married. Bujold then started writing in her 30s. She was asked how much development minor characters get. Bujold lets the work flow naturally; a series allows one to look at things later. Bujold does not usually involve herself with the art in her SF books, but is more involved with her fantasy works. Bujold said a Barryan accent is a British actor doing a Russian accent, and Betans have a Midwestern accent like she does.

Tom Galloway (m), Tony Lewis, Mike Resnick, and Tom Whitmore looked into **Worldcon Fiction: Books Set at the Worldcon**. Galloway asked the panel their favorite work. Mike Resnick said it was "Gather in the Hall of Planets" by Barry Malzberg. Whitmore liked the stories by Robert Coulson and Gene DeWeese. Lewis' favorite was "Waterspider", where agents from the future abduct Poul Anderson at the Worldcon. Other works mentioned included "Conventional Ending" by Theodore Cogswell, *The Case of the Little Green Men* by Mack Reynolds and *Rocketship to the Morgue* by Anthony Boucher. The subject of Tuckerization came up. Resnick has been Tuckerized in some stories but always killed. David Gerrold sold the rights to be Tuckerized in his Chtorr novels for charity. Diane Wynne Jones' novel *Deep Secret* was a positive view of a convention and fandom. This is in contrast to Sharyn McCrumb's two Jay Omega novels. Resnick started an anthology of ***Alternate Worldcons***. This idea came up at Confrancisco, the 1993 Worldcon, which was a bumpy convention. Someone remembered that Zagreb was a candidate for the 1993 Worldcon, and was at that time in the midst of a civil war. Resnick and some other writers decided to write stories about Worldcon bids that lost set in alternate universes where they won. The word rate for the stories was a penny a word and the book sold out. The sequel

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Again Alternate Worldcons came out soon after. In many of the stories in the anthologies, Resnick was abused in many ways. Galloway asked what was attractive about writing about Worldcons. Resnick said that Worldcons are fun and looks forward to them like Christmas. Other examples of recursive SF (SF about SF) include *Inferno* and *Fallen Angels* by Larry Niven, Jerry Pournelle and Michael Flynn (collaborated with *Angels* only) and Barry Malzberg's *Dwellers of the Deep*. Galloway explains that cons can look crazy from the outside and talked about working a booth for Google at a Trek convention. Examples of conventions and fandom in movies and television include *CSI* (furry con), *NCIS* (Klingon at Halloween party), *Numbers* (comic convention), *Wonder Woman*, *Freakazoid* (convention with appearances by Harlan Ellison and Mark Hamill), *The Simpsons*, *Fraiser*, *Third Rock From the Sun*, *Doctor Who* ("Love and Monsters", fan group) and *Galaxy Quest*. Galloway brought up issues of *Iron Man* and *Astro City* which involved comic conventions. Lewis mentioned that on the New England SF Association website there is list of recursive SF.

The Masquerade had about 30 contestants. The Wells Fargo Theater was a great facility for both front and back stage. The back stage had plenty of room for the costumers and a great lounge to watch the show on TV. The lounge had some autographed posters signed by acts that had performed there like Tori Amos. Notable costumes included: a recreation of Jack Skellington from *The Nightmare Before Christmas* (Best in Show), Jadis, the White Witch, from Narnia (Excellence in Adaptation), War Machine from *Iron Man* comics (Best Workmanship in Class), Barbarella and Pygar recreated by Hugo-winning fan artist Frank Wu and a friend (Duran Duran's Choice), chain mail costume by Florida fan Loren Damewood (Workmanship Award for Skilled Wire Knotting), a fun recreation of a Black Dalek by Brenadette Lee (Workmanship Award for Structural Engineering), a great group presentation on Pluto's status, which included Schoolhouse Rock's Interplanet Janet (Retro Rocket Award for Scientific Engineering) and "Grave Robbers" which had two great dinosaurs chasing two ladies stealing a dinosaur skull (Best in Class).

Joe Haldeman, Mike Resnick, Connie Willis and Dave Zindell were **The Best Convention Panel Ever**. This became a panel about panels. Haldeman's favorite panel was one where he and Robert Silverberg did a talk at Torcon 3. Zindell's favorite had Connie Willis in it but he could not remember where. Resnick's was on how to design an alien at the 1963 Worldcon, which was Haldeman's first convention. When talking about bad panels, Resnick said he blocks those out. Willis talked about being at a panel about killing characters with new writers who would only talk about their own work. Despite Willis' efforts they continued to talk about their work. Resnick said more characters should live and kill more new writers. Haldeman remembered being on a panel on the history of SF, but realized a young writer on the panel was making a history of SF. Algis Budrys exposed the writer. Resnick talked about a self-publishing panel where no one new about *Locus* or the SFWA. Willis thought that con committees put people on panels who are a bad fit on purpose. Willis was put on several feminist panels. That was a bad fit, since she had not really written any feminist work and chose to write "Even the Queen" (a story set in the future where the menstrual cycle was eliminated) as a response to this. Resnick gets put on sex panels because of some stories he wrote set

in a brothel. Willis was asked about her most hideous experience at a book signing. Willis once was asked for directions at the store. Haldeman was at signing with other Florida writers in Jacksonville and one writer was older woman who had a very long line and had only written two books. The writer told Haldeman she had written the same story twice, but it was her favorite. Willis told about the time that George R.R. Martin had book signing at the same time as Douglas Adams. With no people at Martin's line, a con staffer got a bullhorn and said, "No waiting for George R.R. Martin". The panel felt Martin had the worst signing experience. The subject of awards was up next. Haldeman was very nervous for his first Nebula nomination. Willis said she has lost lots of times. David Brin did wish her luck once when she was not nominated. When Resnick won his first Hugo he did not hear his name and did not get up. Haldeman remembered that once Asimov misread the card at Nebula ceremonies. "No Award" had won the category, but Asimov read Gene Wolfe. Wolfe was halfway to the stage before a correction was made. Someone in the audience brought up the time at Magicon, the 1992 Worldcon in Orlando, where the card was wrong but the slide being projected was right. Willis remembered how the 1989 Hugo Award, which had a miniature solar system as part of its base, fell to pieces. One year there was a launching Hugo Award which was too big. Many nominees were grateful they did not win that year. Someone in audience mentioned that at one panel Willis was on, a woman told Neil Gaiman how his work got her through the death of a child, and that the woman cried and left. Willis said one forgets that books can influence someone. Resnick was humbled by this, but it worried Willis. Some asked what advice the panelists have for programming people at cons. Willis asked for no more feminist panels for her but understands it is a tough job program a convention. Haldeman has done programming, and says there is no way to please everyone. Each panelist recommended a work by one of the other panelists. Willis recommended Resnick's *Kirinyaga* and *Neverness* by Zindell. Haldeman also recommended *Kirinyaga* and Willis' *Doomsday Book*. Resnick recommended Haldeman's "None So Blind" which was the last time they both won Hugos. Haldeman noted that he and Resnick usually wins when both are nominated, but it is easier when Willis is not also a nominee. Resnick still does not forgive Willis for beating him at the Hugos. The panel discussed favorite rejections. Haldeman had *The Forever War* rejected several times. He submitted a story for *Playboy* which they rejected for being too gross. Haldeman sold the story to *The Magazine of Fantasy and Science Fiction* and it won a World Horror Award. He talked about meeting Heinlein, and finding out Heinlein liked *The Forever War*. Zindell talked about the time he wrote a sex scene in an abstract way at writer's workshop. Willis, a teacher there, demanded details. After the Kirinyaga stories were published, Resnick was invited to speak at a University. When the university discovered that Resnick was white (Kirinyaga deals with African characters) they took all the perks away for the appearance. Willis stayed with John Kessel and John Patrick Kelly for a Nebula ceremony. They all won. When Willis returned to her home in Colorado, her husband informed her that the dog was sick.

Richard Chwedyk (m), Milt Stevens, Delphyn Woods, and Marc Scott Zircey talked about **Comics on the Big Screen**. Chwedyk started by saying that films based on comics go back

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all the way to the first days of film. Examples of this were the early serials of Batman and Superman. There were even adaptations of newspaper strips like Blondie. Zircee and Stevens noted those early films had bad costumes and props. Now we not only have the big superhero comic movie, but small films based on independent comics like *Ghostworld* and *A History of Violence*. Zircee says that comic films are bit easier to sell, since they are already storyboarded in their original form. Zircee and Chedwyk said the technology makes it easier to adapt comics. Some are now complaining of CGI fatigue in films. Zircee said films need to have the human element. Zircee explained that there were two scripts for *Iron Man* made before production and the better was chosen of the two. This could be the new way Hollywood will operate. Zircee warned that some elements of the comics may not cross over generations. He also noted how both Frank Miller and Neil Gaiman have gotten involved in making movies. Audience member Guy Lillian pointed out that *Superman* was a "film by committee" which can cause some problems. Zircee points out we can see *Superman* director Robert Donner's cut of film on DVD. Zircee pointed out the writers have to love the characters. An example of this was the *Batman: Animated Series* of the '90s. Hellboy's creator Mike Mingola trusted director Guillermo del Toro to adapt it to film. An audience member says there is trouble adapting a story with satire and back story. Zircee agreed there need to be a balance between the two. Audience member Ken Smokler said that *The Dark Knight* was not humorous nor the characters as interesting like in *Iron Man*.

Lillian agreed saying *The Dark Knight* was too long and focused on the Joker. Batman and Superman were not as interesting as the villains in their films. Zircee remembered that Christopher Reeves was able to convey Superman's humanity. Zircee noted that now A List directors are working on superhero films. He would like to see a movie made about the Green Lantern. Zircee explained that female superheroes may be problematic, since the films are made by men. Woods feels films about women should be written by women. Woods would like to see a good Wonder Woman film. Zircee would like to see a good Flash Gordon film.

The Hugos Awards went smoothly this year. Wil McCarthy was an excellent master of ceremonies, and kept the audience entertained. Music Guest of Honor Kathy Mar performed "A Healing in This Night" with Char MacKay and Robin Baylor during the In Memoriam slide show which showed the names of notable fans, writers, and artists who died in the last year. The convention gave out two special committee awards. The first was to NASA for fifty years of trying to make science fiction dreams into reality. The award was accepted by NASA scientist Grey Hautaluoma. The second award was given to NESFA press for keeping our heritage alive. NESFA press has been keeping a lot of authors in print for many years. OASIS 21 Guest of Honor John Scalzi won for Best Fan Writer breaking a 19 year streak by Dave Langford. Scalzi said all pros were fans first and hopes next they vote for someone else. Chris Garcia who co-presented for Best Fan and Professional Artist, was the most colorfully dressed presenter. Garcia was decked in a classic *Doctor Who* scarf, coat and Fred Flintstone shirt. Robert Silverberg presented the award for Best Editor Long and Short form. He decided to talk about famous writers who won their Hugo and were long forgotten. This included Robert Heinlein (weeping at stairwell asking "...what's left?"), George R.R. Martin (now only remembered for his middle initials) and Connie Willis (her Hugo is next

to the golf and bowling trophies). Connie Willis presented for Best Short Story. She then proceeded to tell the audience to enjoy their stay in her home state of Colorado. She continued to explain all the dangers of the surrounding area in painful detail. George R.R. Martin read Michael Chabon's acceptance speech for the Best Novel Award. Chabon said he was inspired when he read Martin's *Dying in the Light* when he was 14. Chabon said he was proud to call himself a science fiction writer.

Stephen Baxter, Vince Doherty, Marc Olsen, Lawrence Person and Frederik Pohl participated in *Arthur C. Clarke: In Memorium*. Pohl and Baxter were Clarke's last collaborators. Baxter got to meet Clarke through Clarke's brother Fred. They became friends and eventually collaborated on some books together. They would work through the novel via email and telephone calls. Baxter said that Clarke was very generous to new writers. Person said that Clarke's great strength was invoking that great sense of cosmic wonder. Olson said Clarke was the big SF writer to the public, more famous than Heinlein or Asimov. Clarke helped legitimize SF by his work on communication satellites and his reporting on the space program. Pohl admired the time that Clarke sold the same novel twice at the same time. Baxter did not work with Clarke on his last book, *The Last Theorem*, due to other commitments, but Pohl did. Pohl said that while they were working on the novel he could tell Clarke's health was deteriorating. Baxter says that Clarke could go dormant at times. Baxter would read Clarke's work while working together. Clarke's main influence was Olaf Stapledon. Clarke added the human element to a Stapeldon idea. Clarke wanted to be remembered as a writer. Person explained the egograms, messages Clarke sent on his birthday appraising people of his activities. These egograms showed that he was full of life. Pohl was fascinated when Clarke tried to bounce RADAR off the moon. During World War II, Clarke had access to huge RADAR sets. Pohl said Clarke felt anything could be built. Baxter pointed out that Clarke was happy at how *2001: A Space Odyssey* came out, and was always fascinated by communication technology. Olson admired Clarke's techo-optimism. Pohl pointed out that Clarke did not want a religious funeral service. Pohl went on to say he made use of religious and paranormal elements in his stories like "Nine Billion Names of God". Clarke had believed in mentalist Uri Gellar's ability. Pohl showed Clarke how Gellar performed his tricks. Baxter said Clarke hated organized religion, but believed in something bigger than ourselves existed. Clarke believed there was mystery, not mysticism. Person said Clarke was soft toward Hinduism and Buddhism. Baxter felt that *Rendezvous with Rama* summed up many of Clarke's beliefs. An audience member asked if Clarke was ever disappointed in technology. Pohl said he was disappointed with the human race, but liked that technology was still being discussed. Baxter said Clarke liked ideas on the edge of technology, like zero point energy. Person said Clarke never became a curmudgeon. The panel looked at Clarke's legacy. Person said Clarke's work like *Childhood's End*, is still being read. Olson said Clarke was SF's face to the world. Doherty said that Clarke's work provides a model of how humanity deals with an indifferent universe. Baxter said Clarke was a fan as well as a pro. Pohl said that Clarke did not create a school of writing, but wrote better anyone else.

Robert Buettner (m), Bill Patterson, Tom Trumplinski and Toni Weisskopf looked at *Heinlein: The Hugo Years*. Pat-

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terson, author of a Heinlein biography, describes ***Double Star***. The novel deals with an actor who impersonates a diplomat, which is needed for negotiations with the Martians. Heinlein's wife, Virginia, had joined a theater group and Heinlein was fascinated with them. That inspired the book. In the 1950s, Heinlein was willing to be pleasing. After 1959, he tried to get the reader to think, and to get SF fans out of their complacency. Trumplinski said that ***Double Star*** was about human rights, but uses aliens to convey the message. Buettner addressed to complaints of the book being too short. Buettner explained Heinlein did that in order to sell the novel to other venues, like magazine serials. Audience member G. David Nordley said that the main character, Lorenzo, develops. At first he is self centered, but at the end he is a public servant. The panel moved on to ***Starship Troopers***. At this point, Heinlein was tired of writing for librarians. Librarians did not want children to know what is going on in the world. Heinlein wanted to let people know what was going on. At the time, the Soviet Union had stopped an uprising in Hungary and Sputnik had been launched. Heinlein became focused on defense issues. Trumplinski said that ***Starship Troopers*** was in opposition to other stories of the time like ***Fail Safe***. Trumplinski was annoyed by the tactics used by the real-world military recruiters. He preferred the ones in the book who were disabled veterans. Buettner said in the book that military service is not mandatory, but some type of government service is. G. David Nordley liked the idea of using wounded veterans rather than discharging them. An audience member says that is changing in the American military. Trumplinski says his son was recalled after being discharged for injuries that would have usually excused one from military service. The next novel was ***Stranger in a Strange Land***. This was Heinlein most famous novel, and took 13 years to write. The characters represented a wide spectrum of viewpoints. Patterson said there is no proof that hippies camped out in front of Heinlein's home after the publication of ***Stranger in a Strange Land***. Heinlein was surprised hippies got the book. The book dealt with issues important to Heinlein. Trumplinski believes the book suggested the permanence of the human soul, and that societal morality is arbitrary. Trumplinski thought the scenes of heaven were added at the end to anger the materialists. By the time Heinlein wrote ***The Moon is a Harsh Mistress***, he had supported Senator Barry Goldwater's bid for the presidency in 1964. Some did not like the character LaPaz, who one called Mayor Richard Daley (Chicago) on steroids. Buettner said that Heinlein created a brilliant voice with the lead character Manny. This was the librarians' favorite book. Patterson said Who Knott was going to be more important in the novel, but the computer Mike took over. Trumplinski thought that Manny's speech pattern was brilliant. Manny did not use articles. Weisskopf liked Double Star for its clarity of voice. Patterson said Heinlein recommended that people read ***Starship Troopers***, ***Stranger in Strange Land*** and ***The Moon is a Harsh Mistress*** to understand him.

The Closing Ceremonies started with Kevin Standee coming out in his captain's uniform continuing a running gag since Interaction, the 2005 Worldcon. Standee left the stage when he found out his crew was looking for him. Wil McCarthy came out. He gave thanks to the convention and introduced the guests of honor. Bujold thanked the convention and said she had a good weekend. Sternbach thanked the convention. He said he saw friends he had not seen in years and said he will be going out

to other conventions. He said conventions rock. Mar thanked the convention for showing that music is important too. Whitmore had a great time, and encouraged people to volunteer at conventions. Convention Chairman Kent Bloom came out and thanked the staff and the guests. He then gave the guests Denver chocolate. Bloom recognized the division heads, department heads, staff and the volunteers. Bloom asked for help with convention tear down. He said he enjoyed putting the convention together. He then took the gavel and closed Denvention 3. The con committees of Anticipation, next years Worldcon, were introduced. They invited the attendees to Montreal.

The exhibit area was laid out well. There were couches for people to rest and socialize. There was a nice display of spaceship models, which included a very nice lighted model of the classic ***Enterprise***. The Dealers room was also very well stocked but unfortunately the books I wanted to get were sold out. I did get Bujold's ***A Civil Campaign*** to be signed for a friend. I also got a nice print of a gothic fairy and some crime novels. The parties were occasionally crowded but comfortable most of the time. It was a good area to catch up with friends. It was the same with the very well-stocked con suite. The anime programming was also very good. I watched some early episodes of ***Bleach*** and about half of ***Be Forever Yamato***.

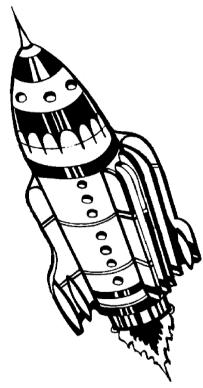
As always, there are people who helped make Worldcon a great experience. Special thanks to Patricia Russell for helping me out with editing this report. Thanks to the members of OASFS, SFSFS, and WSFA. Thanks to the usual suspects, Worldcon attendees who always make the convention fun. This included Chris Barkley, Tom Galloway, Sonya Bleakly, and Filthy Pierre. Special thanks to Melanie Herz for finding stuff for me to do. Thanks to Joe Siclari and Edie Sterns for letting me design part of the fan exhibit. Thanks to the Exotics, my Australian tour group: it is always great to see you guys. Thanks always to Dave Plesic. See you all next year in Montreal.



SCIENCE FICTION CONVENTION IN ORLANDO

OASIS 22

May 22-24, 2009



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