

WORD FROM THE EDITOR

Looking at the Events page is going to be a busy month for fans in the Central Florida area.

The Garage sale went well. If you have any pictures please upload them to the Yahoo group site. The link to this can be found on the OASFiS website.

My Worldcon report can be found on page 2. 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.. May try some reviews as well.

Spooky Empire

October 9-11
 Wyndham Orlando Resort
 8001 International Drive
 Orlando, FL 32819
 \$25 for one day, \$40 for 3 days (online prices)
 Guests: George Romero (Director of the *Dead* series)

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

Shannon Doherty (*Charmed*)

Fairuza Balk (*The Craft, Return to Oz*)

www.spookyempire.com

Necronomicon

October 23-25
 Hilton Bayfront
 333 First Street NE
 St. Petersburg, FL 33701
 \$50 for 3 days at the door
 Guests of Honor: Catherine Asaro, Patricia Briggs, Richard Lee Byers
www.stonehill.org/necro.htm

Hurricane Who

October 30-November 1
 Ramada Orlando Celebration Resort
 6375 W. Irlo Bronson Memorial Highway
 Kissimmee, FL. 34747

Guests:

Louise Jameson (Leela, *Doctor Who*)
 Gareth David-Lloyd (Ianto Jones, *Torchwood*)
 India Fisher (Charley Pollard, *Doctor Who* audio series)

Rob Shearman (writer, *Doctor Who* "Dalek")
 Tony Lee (comic writer, *Doctor Who* IDW)

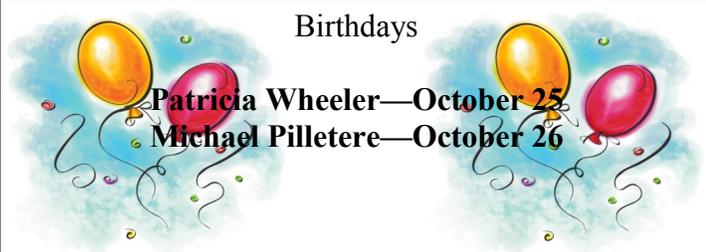
www.hurricanewho.com

Events

Animation Supercon

October 2-4, 2009
 Doubletree Miami Mart Hotel
 711 NW 72nd Ave,
 Miami, FL 33126
 \$40 for the weekend, Friday and Sunday: \$20,
 Saturday: \$25
 Guests: Billy West (Fry and others, *Futurama*)
 John DiMaggio (Bender, *Futurama*)
 Phil Lamarr (Hermes, *Futurama*)
 Maurice LaMarche (Kiv, *Futurama*)
 David X. Choen (writer, *Futurama*)
www.animationsupercon.com

Birthdays



Patricia Wheeler—October 25

Michael Pilletere—October 26

October OASFiS Calendar

OASFiS Meeting

Sunday, October 11, 1:30 PM, Orange Public Library (Downtown Orlando, 101 E. Central Blvd., Orlando, FL 32801, 407-835-7323). Come join us as we discuss ***I am Legend*** by Richard Matheson.

SciFi Light

Saturday October 17, 6:30 PM, Bee Won 5100 Dr. Philips Blvd. Orlando, FL 32819, 407-601-7788). Come join us and discuss ***The Book of Lost Things*** by John Connolly. For more info contact Steve Grant

To contact for more info:
OASFiS Business Meeting 407-823-8715

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

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

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Anticipation

Anticipation, the 67th World Science Fiction Convention, was held on August 6-August 10, 2009, in Montréal, Québec, Canada. Most convention events were at the Palais des congrès de Montréal. Parties and the rest of the programming were at the Delta Centre-Ville. The guests of honor (GOH) were Neil Gaiman (writer), Élisabeth Vonaburg (writer-French), Taral Wayne (fan), David Hartwell (editor), Tom Doherty (publisher) and Julie Czerneda (master of ceremonies). Rene Walling and Robbie Bourget were the convention chairs.

The biggest problem was the lack of the traditional pocket program. This program was 8.5 x 11 in. Handouts were given for daily programming. I would usually use the giant blowups of the daily schedule that were at the info desk to help plan out the day. Programming in the area around the 520s rooms could take awhile to get to from the Exhibits/Dealers/Art area. The con had late-night dances but I think it would have been better to put them in the Delta Hotel, since then the organizers would not have to worry about Palais des congrès' closing time. The art show and dealer's room were smaller due

to American dealers' and artists' reluctance to deal with stringent Canadian customs. The exhibits area offered free wifi. The Palais des congrès had a very good food court inside of it and there were several good restaurants nearby

Tom Doherty, David Hartwell, Patrick Nielsen Hayden, and Beth Meacham discussed ***The History of Tor***. Doherty explained that Tor pioneered telecommuting. Doherty allowed his employees to work where they wanted work. Editor Harriet McDougal got a fully-staffed house in Charleston, South Carolina. Doherty did not want to lose her, so he let her work at home. Beth Meacham also works at home. Nielsen Hayden was in charge of selling sub rights and got to go to Europe. Doherty announced that William Peter Blatty, writer of ***The Exorcist***, will be doing a book for Tor. Blatty said he had not written in awhile since he was living off the royalties from the film version of ***The Exorcist***. Tor has hired the editor who worked with Blatty on ***The Exorcist***. Meacham said that the convention book was wrong in saying that Tor was the oldest science fiction book firm. Doherty discussed his career. Doherty started in sales. He worked for Ian and Betty Ballantine and was the sales manager for ***The Lord of the Rings***. The Ballantines mentored Doherty in the publishing business. In 1980, Doherty got the venture capital to start Tor. Pocket Books tried to hire Tor editor Jim Baen. Doherty offered him his own publishing firm. Doherty is still a partner with Baen Books. Meacham described Tor's original offices. They were small since the money went to the books. Meacham's desk was near the men's room. There was little privacy. Doherty explained that Simon and Shuster kept the sales and editorial department separate. He thought this was a bad idea and encouraged the departments to work together. Meacham said that this really worked out well. Nielsen Hayden said when Tor, expanded some of the pathologies found at other

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companies started to seep in. Now Tor's offices are on two floors. Meacham pointed out that Tor's intimacy in the early days really helped. It created a family feeling which was hard to maintain when Tor got bigger. Doherty explained that later there were problems with distribution. He was planning to have Tor go public to help raise funds. St. Martin's Press and Simon and Shuster got into a bidding war for Tor. Doherty told St. Martin's that if Tor retained its autonomy, they could get it for a cheap price. St. Martin's Press accepted those terms and bought Tor. Later St. Martin's press became part of a German company. As a result of this, Tor has not laid off workers. An audience member asked what the percentage of new writers published by Tor is. The panel was not sure but guessed somewhere around 8-10%. Meacham explained that there are no quotas and editors compete to get their books on the schedule. Nielson Hayden says the publication dates of mass market paperbacks (non-bookstore sales) are fixed but the dates hardcover and trade paperbacks can vary. Not all books are published in mass market. Another audience member asked how many new books are published in a year. Meacham and Nielsen Hayden said less than 100. Meacham says that most writers have agents, but Tor will read unagented manuscripts. Ursula K. Le Guin did not have agent when she was first published. Nielsen Hayden says they receive about 1,000 manuscripts a month. Meacham explained that checking out these manuscripts is done by workers on overtime, volunteers and slush file parties. About 75% percent of this material is unusable. Some signs that the work is questionable are the return addresses (some from prisons) or by the first paragraphs. Hartwell mentioned how one book started with 12 men on Jupiter. Meacham says that everybody at Tor loves to read and loves their jobs. Hartwell once interviewed a man who was so angry at how a fantasy novel ended that he shot the book with a Luger. Meacham says one has to have enthusiasm to sell a book. Nielsen Hayden says that the hardest sale is the third book if the first two have not sold well. He went on to say that Tor, like all publishers, has its preferences. Tor has turned down good books which have been published elsewhere. Tor missed out on Stephanie Meyer, author of *Twilight*. Tor has always published non-SF/Fantasy novels. Tor published Dean Ing's technothriller, which appeared on the New York Times Bestseller list. Paul Erdman did a financial thriller for Tor but was placed in the bookstores' SF/Fantasy section. Tor tries to keep its options open and not to be pinned down to any genre. Doherty discussed the future of Tor. One of Doherty's daughters is an associate editor and another daughter runs the Tor Young Adult line. Tor is in solid hands.

Neil Gaiman, David Hartwell, Patrick Nielsen Hayden, Teresa Nielsen Hayden, Harriet MacDougal, Beth Meacham and Jo Walton examined **The Life and Work of John M. Ford**. Ford's editors were well represented on the panel. Hartwell said that Ford was friend and a good reader of manuscripts. Gaiman

said that Ford's *Star Trek* novels were unique. *The Final Reflection* was the first contact story between the Federation and the Klingons from the Klingons' point of view. *How Much for Just the Planet?* was a comedy about a people who did not want either the Federation or the Klingons mining dilithium on their planet. Gaiman is Tuckerized in that book. Hartwell edited *The Final Reflection* and tried to get a lot of good writers to do Trek novels. Teresa Nielsen Hayden says that people did not know how diverse Ford was. Hartwell says Ford started writing in his late teens. Ford was nervous when he met Hartwell. Hartwell says Ford's first novel, *Web of Angels*, could be described as early cyberpunk. While writing his second novel *Princes of the Air*, Ford lost a finger to diabetes. He did not go to the hospital until he was finished writing the book. Ford's third novel, *The Dragon Waiting* is still in print in the UK. Patrick Nielsen Hayden said that Ford replied to a blog entry with a sonnet. MacDougal said that Ford wrote a short story, "Scrabble with God", based on a scrabble game he played with her. Meacham read some of Ford's unpublished poetry. Hartwell and Patrick Nielsen Hayden talked about the poetry Ford would include in his Christmas cards. Gaiman read another response to a blog entry which was a poem which could be sung to the tune of the Muppets' song "The Rainbow Connection". Teresa Nielsen Hayden said Ford had a problem figuring out what people thought was obvious. Hartwell stated Ford had severe diabetes and did not think he would live after 30. Ford, who died at age 49, did not know what to do with his life and career after 30. MacDougal said Ford wanted to do everything. Walton said that Ford was a great writer of Role Playing Game material. Ford wrote Generic Universal RolePlaying Gaming Systems (GURPS) on time travel. This GURPS fully examined the time travel genre. Ford made RPG writing an art. Patrick Nielsen Hayden read a Ford pastiche of *Casablanca* in the style of Dr. Suess which was written for a blog comment thread. Walton misses Ford's feedback on manuscripts. Gaiman said that Ford helped him out with his work. Ford would catch mistakes others would miss. Gaiman said that Ford wrote a story about a 12th-string Italian film director who wanted to finish Bakshi's *Lord of the Rings*. The director was going to rotoscope the film *Psycho* because that film has a car sink in a lake and the director figured this could be the scene where the ring sinks in Mount Doom. An audience member said that Klingon groups still use ideas from *The Final Reflection*. Teresa Nielsen Hayden described Ford's passion for model trains. Walton thought *Growing Up Weightless* was one of Ford's best books. It had no chapter breaks. It went on to win the Philip K. Dick Award for best science fiction paperback novel. Hartwell mentioned that Ford was a map maker and did some maps for Robert Jordan's *Wheel of Time* series. Gaiman said that Ford did a map of the London Underground for his book *Neverwhere*. Gaiman talked about a play Ford wrote for Gaiman's Guy Fawkes party. The play was

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based on a line in the invitations Gaiman sent out. Next year Gaiman simply gave the directions in the invitation. Ford made a sonnet out of the directions. Gaiman said the sonnet was great but cannot publish it since the sonnet describes perfectly how to get to Gaiman's house. The panel recommended Ford's short story collections *Heat of Fusion* and *From the End of the 20th Century*.

At Opening Ceremonies the announcements were in English and French. Master of Ceremonies Julie Czerneda came out and started doing her remarks in both English and French. She gave up the bilingual talks and worked with a translator. Czerneda said that we all know where the creativity is and that is in Montreal. Czerneda talked about the origin of the Montreal bid. It started in 2005 after Rene Walling and Peter Jarvis talked to Eugene Heller about putting a bid together. After Heller got permission from his wife he got started with the bid. At the next convention, Arisa, Heller had a bid party and got 87 pre-supporting memberships. Czerneda then introduced Dr. Marc Garneau, the first Canadian in space. Garneau explained the international nature of the Worldcon and the history of Worldcons in Canada. Garneau attended Condain, the 1994 Wordcon in Winnipeg, where he discussed his space mission. Garneau says science fiction is where science and technology meet art and literature. We enjoy learning but wish to push the limits. Garneau said science fiction readers like "what-if" ideas. Ideas can stimulate thought. Garneau told the story of a friend who had to read LeGuin's *Left Hand of Darkness* for a class. The book impressed his friend and opened her mind. Garneau hoped the convention opened new doors and wished the con the best. There was then a performance by a contortionist, Sabrina Aganier. Czerneda introduced con chairs Robbie Bourget and Rene Walling. Walling addressed to con in English and Bourget addressed the con in French. They welcomed the attendees to Montreal and Quebec. Czerneda then introduced the convention's guests of honor. Czerneda invited the audience to attend guest of honor Élisabeth Vonaburg's birthday party later that evening. The con chairs could not be found to gavel the convention open. Czerneda stalled while the translator attempted to jump through the hoop used by contortionist Sabrina Aganier. Rene was found and officially started the con and thanked Czerneda and the translator.

Chris Barkley, jan howard finder (Wombat), Michelle Wexelblat and Eva Whitley discussed **Flirting at Conventions**. Wexelblat explained that cons have a mix of extroverts and introverts. Fandom has more ways for people to interact. Conventions can be safe spaces to interact. Wombat felt that fandom was less judgmental than mainstream society. In the mundane world actions can be more suspect. Fans are gentler. Whitley says the norms in fandom are different. Wombat felt that flirting can be harmless fun. He has seen times when it has become nasty such as when the intent was to incite jealousy.

Barkley says that he learned that flirting is an important skill in fandom. Wexelblat asked, what are good tools for flirting. Wombat recommended paying compliments. He stressed that one should exercise good taste. Wexelblat said that eye contact is very important. Some people may have problems with eye contact. This could mean fear, lying, or evasiveness. Barkley said that one should present their kindest self but being funny helps. An audience member pointed out that some cultures are not into eye contact. Wombat said that eye contact can be an issue with some Asian cultures. Wexelblat went on to say that in some cultures smiling can be seen as too aggressive. Eye contact is a good way to test the waters. Whitley recommends men in fandom to go where the women are. She modified that statement by saying to go where the target sex is. An audience member made a recommendation on compliments. Complimenting someone on their clothing or jewelry may be safer than complimenting their eyes. Wexelblat advised one to base the conversation on commonality and let the other person speak. She went on to recommend alternatives to direct eye to eye contact. Looking over the shoulder can be effective. Wexelblat asked about the biggest fears. Going too far, being played, someone saying no, fear of success, and making an ass of yourself were all discussed. Wexelblat said everyone has been embarrassed and it is not fatal.

Lenny Bailes, James Stanley Daugherty, Steve Green, Keith Kato, Nicki Lynch and Amy Thomson participated in **Why I Fan:10 Minute Talks**. Bailes is a columnist for Tor.com. Fans are drawn to the exceptional. When Bailes was growing up he was playing spaceman while other were playing cowboys. He learned to read by reading Superman comics. He had the biggest comic collection in the neighborhood. There were much better than the Dick and Jane primers. Bailes wrote to C.S. Lewis. He was disappointed with *The Last Battle* (the last Narnia novel). He once went to DC Comics with a list of discrepancies with Superman. He would listen to science fiction talk shows on a crystal set radio. He went to Washington DC for Worldcon and wrote a fanzine. Bailes cannot find a group which feels the same. Daugherty says he joined fandom for intellectualism, sex and drugs. He pointed out that many fans rearrange their vacation times for conventions. Kato's first convention was LA Con I, the Worldcon in 1972. He did a big term paper on John W. Campbell. He has gone to 28 Worldcons. Kato only goes to Worldcon and Loscon. He does not do much fan activity (fanac). Kato is famous for a chili party he holds after the Hugo ceremonies. This year the party was celebrating its 35th anniversary. He is a physicist and a martial artist. He has met many people over the years. In fandom there are enough cliques to find someone with the same interest as you. Thomson became a fan at 21. She lived in Moscow, Iowa and was studying agriculture. She became the secretary of a small fan club. Thomson had fun at cons. She goes to cons to feed her head.

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The best conversations are at cons. It amazes her that cons are put on by volunteers. Conventions have members, not attendees. Green was also a comic book fan. He was a fan of the work of Stan Lee and Jack Kirby. Green says it is fantastic to walk into a room and discuss things with open minds. Fans are attracted to creativity. Green, this year's Trans Atlantic Fan Fund (TAFF) delegate, and Amy Thomsen explained the various fans funds. Thomsen recommended that people check out paper fanzines. Bailes recommended efanazines.com to see fanzines in Adobe Acrobat format (.PDF). The panel asked the audience why they fan. One member was a casual fan whose son is a sculptor. Another audience member was a sociologist and librarian at Amherst University. She is not a hardcore fan. Amherst has the second largest science fiction library in the US with 9,000 volumes. Audience member Richard Lynch, a six-time Hugo winner for Best Fanzine, got into science fiction by reading a book by Arthur C. Clarke. He grew up in a small town. Lynch went to a convention and got into Chattanooga fandom. His involvement in fandom has been a fun ride. I discussed my fannish history. I watched Trek as a kid. I started reading SF in my teens. I went to my first Worldcon at 16 in 1987. Since then I have only missed three Worldcons. I am involved in Orlando/Florida fandom.

Murray A. Moore was **In Conversation with Taral Wayne**. Wayne likes strange situations. He found an ad for the Ontario SF club in the back of a fanzine. The club was in a dark room with socialists discussing science fiction. Wayne did meet some interesting people at that meeting. Wayne took over the club later. He had tried to start a club in high school and 5 or 6 people showed up. During that time Wayne produced two fanzines. Wayne mentioned he found out that Robert Charles Wilson was at the same high school at the time Wayne was there. He did not choose to join the club. Wayne did art for several fanzines. Toronto fandom was into fanzines in a big way. There 20 fanzines editors at one time in Toronto. The production quality was high. Wayne learned how to work a mimeo machine. Patrick Nielsen Hayden came to Toronto and recruited several locals to contribute to Amateurs Press Associations (APAs). Wayne did some art for the progress reports for IgunaCon II (the 1978 Worldcon) and contributed art for the Hugo design. He did not want to do the cover of the program book since he was not interested in doing a portrait of Harlan Ellison, that year's writer guest of honor. He did do the cover art for the convention book the previous year. Wayne got to meet the artist Greg Barr at IgunaCon II. He learned a great deal from Barr. Wayne and Barr do their art with a ball point pen. Wayne also admired Superman artists Wayne Boring and Curt Swan. Wayne suggested that Reed Waller put sex into a funny animal comic. The result was Reed's controversial ***Omaha The Cat Dancer***. Reading ***Lord of the Rings*** got Wayne into world-building. This led him to write ***Willow Run***. In the world of

Willow Run, Napoleon dies on the retreat from Moscow. As a result, the War of 1812 ends in stalemate and the United States is not as powerful. This world also had alien contact in 1700s. Wayne discussed the recreation of his apartment in the Exhibit Hall. This was done with photographs on panels which make up the walls. Wayne has lived in that apartment since 1991. The pictures in the Exhibit Hall make the apartment seem 25% bigger. An audience member asked about the gun models in his home. Wayne replied all kids like guns. Wayne, as a boy, was afraid he would be drafted in the American army. There were a lot of war movies on TV in his youth. He is fascinated by tanks. Wayne liked to learn about guns and other military hardware. Wayne still has a mimeo machine but says its easier to publish fanzines electronically. Wayne has a large collection of old fanzines. Some of those fanzines would embarrass people because of what they wrote then. Wayne was enjoying being fan guest of honor since he was allowed to do the art for the convention. This included the progress reports, the convention book, convention guide and badge. His inspiration for the badge was the *Spirit* probe landing on Mars.

The editor guest of honor was in the spotlight with **Paul Kincaid in Conversation with David Hartwell**. Kincaid asked what Hartwell read at 13. Hartwell read the ***Best of*** anthologies. Hartwell got into science fiction accidentally. He was a big reader in the 5th grade and came across the Tom Swift books. Hartwell liked the basic concept of the books despite the bad writing and political incorrectness. After Hartwell had finished all the Tom Swift books he asked the librarian if there were more books like this. The librarian gave him a note to give him permission to go to the adult section of the library. Hartwell found science fiction anthologies and was blown away. The story notes in the anthologies got him into science fiction reading. Those books also mentioned the magazines the stories came from. Hartwell started buying the magazines. After reading the magazines, Hartwell thought it would be cool to be a science fiction editor. Hartwell joined the SF Book Club when it started and the local bookstore owner recommended science fiction paperbacks for him to read. Hartwell would win a prize in college for his book collection. The first adult science fiction novels he read were ***Childhood's End*** and ***More Than Human***. He got sensitive to style. Hartwell also joined the Ballantine's paperback Book of the Month Club and ordered books from magazine ads. As a teen, he read a book a day. Kincaid asked if the golden age of science fiction is 13. Hartwell is accredited with this quote. Hartwell said a fan came up with the quote. Hartwell could not remember who originally said it but it stuck with him after he used it in the introduction of an anthology he edited. Hartwell went to Columbia for his doctorate in comparative medieval literature. He wanted to do a doctorate in science fiction but there were no college programs for that. The times were lean then. Hartwell had to get by on a dollar a day.

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A lot of professors at Columbia read science fiction. One of his professors told Hartwell that he had talent and he should forget the doctorate. Hartwell wanted to finish it and liked the topic. As a fan Hartwell learned a lot about publishing and was told he should go into publishing. Hartwell did a lot of reviews for fanzines in the 1960s. Paul Williams was a fanzine fan who started the music magazine *Crawdaddy*. Hartwell did science fiction reviews for *Crawdaddy*. Williams believed science fiction and music go together. Williams, whose mother was in publishing, gave Hartwell the idea to do a science fiction anthology. Hartwell reviewed Michael Moorcock's *The Final Programme*. This was the only American review the book received and one of the few serious reviews. Moorcock was grateful and invited Hartwell to dinner. Hartwell also reviewed Jerry Pournelle's first novel, *King David's Spaceship*. Hartwell compared Pournelle's work to Poul Anderson. Pournelle was grateful for that review. Hartwell feels one has to put themselves in the way of luck. Hartwell read science fiction with careful attention. He has been lucky to be an editor. He has been fired several times. Hartwell was accused of wasting money while working at Timescape. While at Timescape, he developed the modern *Star Trek* novel. Hartwell sold his first anthology, *Dark Descent*, in 1986. Hartwell felt anthologies should have structure and form. *Dark Descent* focused on horror themes. In the 1980s, horror novels were rare. Horror writers had to work on writing in longer forms. *Dark Descent* demonstrated different horror categories. Science fiction is a generous umbrella for the oddball works in literature. Hartwell edited *The World Treasury of Science Fiction*. The book had many foreign science fiction stories. It was a success, and was reviewed by John Updike for the *New Yorker*. Hartwell discussed how science fiction was considered subversive in Eastern Europe. Some in the East thought science fiction was finished after the fall of the Berlin Wall. Soviet/Russia science fiction is very optimistic about technology. Hartwell discussed the influence Haruki Murakami has had on Japanese science fiction and his fondness for genre literature. Kincaid asked about *The New York Review of Science Fiction*, the semiprozine that Hartwell edits. Hartwell had done reviews for *Locus*, and did some teaching. He edited a poetry magazine which did not do well (most of the subscribers were libraries). At that time he discussed with the idea of doing a new review magazine with Samuel R. Delaney. The poetry magazine became *The New York Review of Science Fiction*. It debuted in 1988 and was made completely on Apple Macintoshes. The magazine broke even for 22 years. Hartwell encourages and trains new reviewers. The reviews avoid traditional academic forms and are open discussions. Hartwell would like to publish memoirs on science fiction. There are not many science fiction biographies or memoirs. Kincaid asked Hartwell how he reads so much short fiction to prepare for the *Year's Best* anthology. Hartwell says he reads the first few paragraphs in the magazine

and anthology stories. The *Year's Best* represents the genre's boundaries. Writers need to know the genre's boundaries so they can break them. An audience member asked what writers Hartwell recommends. He mentioned: Alastair Reynolds, Daryl Gregory, Peter Watts, Naomi Kritzer, and Dominic Green. Someone mentioned a book series where an old book was reprinted with a new introduction. Joe Haldeman introducing Robert Heinlein's *Double Star* and Norman Spinrad introducing a Philip K. Dick book were examples of this series. Hartwell always wanted to reprint those intros for a book. Right now he is busy with his family. Hartwell believes an editor can influence the field. He does not think he has entirely failed in his attempts.

Neil Gaiman introduced a presentation of the film *Coraline*. Some thought that Gaiman would do a commentary on the film while it played. Gaiman was not keen on the idea. He explained why it took so long to make the film. It took time to seal the business end. The making of the film took a great deal of time. The director of the film was Henry Selick, who made *The Nightmare Before Christmas* and *James and the Giant Peach*. Gaiman points out that everything in Selick's films exists. There are no computer-generated images. The films are made with stop motion technology. Gaiman has one of the models of Coraline at home. Gaiman explained that a new character, Wybie, was added for the movie. This was necessary, since the novel is from Coraline's point of view, so the readers are privy to all her thoughts. This does not work well on film. In the film, we get into Coraline's thoughts through dialogue with Wybie. Gaiman emphasizes that one cannot literally translate from one medium to another. Not all things in books will work on film, TV or stage. Changes sometimes need to be made. Gaiman got the idea for *Coraline* from stories his daughter told him. She was making up gothic horror stories. Gaiman tried to find gothic horror stories for children. This got odd reactions from bookstore staffs. The looks Gaiman got made him feel that he was asking for pornography for children. He decided that he would have to write his own gothic horror story for children. When asked where he got the idea for the black buttons for eyes, Gaiman says he does not remember. Gaiman says one day when he becomes a space-time traveler, in between adventures he would go back to see his past self. Gaiman will tell his past self to remember where the black buttons come from since people in the future will think he is holding out on them. The Gaiman from the past will reply "but by telling me this we have created a paradox." The future Gaiman realizes his past self is right and runs back to his time space machine, which sounds a lot like another famous British time-space machine (the TARDIS from *Doctor Who*).

Farah Mendelson asked Tom Doherty about **Private Passions: Everything But Publishing**. Doherty mentioned that *Ender's Game* is still selling and was the designated book to read for the state of Missouri. Robert Jordan left a detailed set of

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notes for the *Wheel of Time* series. There will be three more books in the series. Doherty learned about selling books from Simon and Shuster. Doherty explained that polls say new readers come from airports and drug stores. The belief is that if you put books in front of people, they will read. Bookstores are for the committed book reader. Amazon is not good for impulse sales. Amazon is good for established writers but not as good for new writers. Doherty said that Kindle, Amazon's electronic book system, is priced below cost. That will change when Kindle becomes established. Doherty does not think Kindle is using a good model for sales. Tor does get significant library sales. Library sales are very good for the mid-list writers. Library sales can help build readership. Mendelson asked if Tor has any influence in where books are placed on the bookstores. Doherty says they make recommendations but there is not much one can do. It is problematic if an author is writing in a genre different from the one he/she usually writes in. Cory Doctorow's YA novel *Little Brother* was assured placement in the YA section because of his online promotion. Bad movies do not seem to hurt books. Both *Jumper* and *I am Legend* did well in book sales despite the questionable quality of their films. Tor takes a broad view of science fiction. Tor has done a successful pre-history series. First contact does not have to be between aliens and humans, but between two different groups of humans. Some science fiction is set in the near future. Dean Ing's work was marketed as technothrillers and that led to his work becoming a New York bestseller. Doherty believes that talented people need freedom to work. This is why Tor pioneered telecommuting. Now technology makes telecommuting easy and other publishers are doing it. Tor also has several consulting editors, like Pat O'Connor, who was the editor for *To Kill a Mockingbird*. The editor's job is to help the author do what the author could do. Doherty says that he has no influence on how the films are made of books. He talked about his family. One daughter worked as an editor for other companies before coming to Tor, to prove she did not get the job by nepotism. His son has started a successful sports publishing firm. There will be a two-volume biography on Robert A. Heinlein coming out soon. Tor's non-science fiction books are doing well. Tor is doing graphic novels. There are three seasons in publishing: Fall, Winter, Spring/Summer. The average time between final draft and release is about a year. Mendelson asked about Doherty's work day. Doherty feels like a coach and goes to talk to all the departments. Someone realized that the talk was not supposed to be about publishing but it was all about publishing. Doherty said that he skis, to end the talk on a non-publishing note.

Gay Haldeman ran the **Question Time with Élisabeth Vonaburg**. This was conducted more as an interview. Vonaburg said she started writing at age 5. She used blocks to put words together. She spelled out "BLUE HOUSE" in French incorrectly. Vonaburg felt this was a fantasy story since there

were no blue houses near her own home. Her mother encouraged her to draw and write in longhand. Her father read to her. Vonaburg wrote poetry between the ages of 7 and 15. At 15 she got into science fiction. To Vonaburg, science fiction was a poetic genre. Poetry creates reality with words. Things in poems do not exist. Descriptions are hard to translate, since they are poetic. Vonaburg does not write in English but has spoken it since she was 10. She does not know all the registers for English words. Vonaburg's new collection, *Blood of Stone*, is coming out soon in English. Her first story was published in a French fanzine, *Requiem*. Vonaburg read a science fiction story about a society of women who thaw a man and then wanted to get pregnant. She hated the story and wrote her own and that eventually became her novel *Le Silence de la Cité* (*The Silence in the City* or *The Silent City*). This would win a major French science fiction award. Vonaburg was once a folk singer with a guitar since writing songs was very similar to writing poetry. Vonaburg has done many translations of works from English to French. She translated James Tiptree Jr's *Up the Walls of the World*. When her editor left she did not get on well with the replacement. She does not publish in France very often. Vonaburg went to get a doctorate. She does not understand the academic mind when it comes to creativity. She did not teach full time. Vonaburg taught creative writing, but from a practical view rather than a theoretical one. She explained a poetry exercise she did with her students. She would give them a bag of words, and they would have to make a poem with those words. Haldeman asked Vonaburg why she writes science fiction and fantasy. Vonaburg felt science fiction chose her. After her poetry phase, she wrote an autobiographical novel in the third person. After she saw the film *The Alamo*, Vonaburg rewrote the story because she did not like the ending. Vonaburg read *1984* and *Brave New World* as classic literature. She found a science fiction textbook. Science fiction presented an alternative to the rut Vonaburg thought she was in. Vonaburg got a magazine collection and saw the range of science fiction. She was blown away when she saw *Star Trek* in color. In May 1968, she participated in a student rebellion at her university. She was inspired by a teacher. She worked on some new rules for the university. The proposed rules went to the Ministry of Education. The rules were approved but were substantially changed. Disappointed at this, Vonaburg went to the beach.

Vonaburg's husband was assigned to go to Québec as part of his military service. Vonaburg and her husband hoped they could improve their English in Canada. The place they were sent was the most Francophone area of Québec. Vonaburg got to ski and fell in love with Québec. Now she feels if she goes back to France it would be a failure. Vonaburg was asked if she has a favorite story in her new collection. She says she loves them equally, and that they were liked pages in a journal. Haldeman asked about her writing habits. Vonaburg brainstorms for a very

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long time. Then she thinks of an outline. She then writes 6-10 hours a day. Since Vonaburg is freelance, she has to make sure her bills are covered for 6 months. Vonaburg likes doing translations in Canada, since it pays well. She cannot write original fiction while doing a translation. Vonaburg feels science fiction saved her life, since she would have gone bonkers as a teacher. Vonaburg cannot write something positive in the near future. She feels that the political weight of the past weighs down on the future. She feels if we can be awakened from our current crisis it will be too little too late. She sees decades of horrors for some. Joe Haldeman pointed out that some thought it would be impossible for an African-American to become President. She agreed and said humanity is a dynamic system so maybe something positive can happen.

Tom Galloway looked into **Neil Gaiman: Finding Fandom**. Galloway had gotten Gaiman a Hawaiian shirt to wear for the talk. Galloway wore black and sunglasses (Gaiman's usual look). After Gaiman modeled the shirt he took it off with his jacket because it was too hot and Galloway got to take off the sunglasses. Gaiman described himself as a "feral child raised in libraries." He spent his summer vacations at libraries. Librarians do not like libraries treated like being daycare. Gaiman read a lot of what he called proto science fiction. This includes Mary Poppin books and some non-fiction by Robert Lancing-Green. Green wrote books about ancient Egypt and the Norseman. Gaiman read Tolkien at age 7. *Doctor Who* started after Gaiman's third birthday. As a boy he remembers making Daleks with milk cartons and straws (used as the eye stalk). The first episode he saw was "The Web Planet". Gaiman does not want to see it as an adult. He does not want to lose the terror he got out of watching the episode. Gaiman's first encounter with comics was the *Batman* live-action TV show. Somehow the idea of Batman fighting Daleks was brought up. That degenerated to the idea of Batman/Dalek slash fiction. Gaiman and Galloway agreed that would be wrong. Gaiman was confused with Batman since the only bats he had seen at time were cricket bats. He loved the show. In the UK, *Batman* was shown once a week (in was shown twice a week in the US) so the tension caused by the cliff hangers was incredible. A British comic, *Smash*, reprinted the Batman comic strips. Gaiman collected *Smash* at age 7. The first Marvel comics Gaiman saw were black and white reprints. Gaiman got a box of American comics. The Marvel comics in the box had appearances by the Silver Surfer and the Inhumans. The DC comics had great cover art and had the first Silver Age Sandman appearance. Gaiman eventually found a news agent that sold comics. He read more DC than Marvel. The problem with Marvel was with the crossovers. At that time, distributing Marvel comics in Britain was not stable. Gaiman would not get the next issue of a story. DC comics had self-contained stories. At 10, Gaiman was a big fan of *Brave and the Bold*. He really liked the issue where Batman teamed up with the Phantom

Starnger. That story had Batman doing horror. He was also a fan of Len Wein's and Bernie Wrightson's *Swamp Thing*. At 13, he spent all of his bar mitzvah money on comics. At home, at night he would read from the hall light. When visiting his grandmother he would read with a flashlight under the covers. Gaiman's sister said he was embarrassing as a brother. He would be walking and reading. If Gaiman bumped into a lamp post he would apologize to the lamp post. Gaiman was told by a classmate that he was unaffected by their school since he was reading all the time. Gaiman said the science fiction book fairy left him a copy of Michael Moorcock's *Stormbringer*. Gaiman said book prices went up when Britain went into decimal system. Books that were published before decimalization were kept at the same price. These books were cheaper and Gaiman sought out these books. Book dealers made recommendations on what books to buy. Gaiman's father got him the *Year's Best SF*. He read Judith Merrill's *SF 12*, which had stories from RA Lafferty, Fritz Leiber and Samuel R. Delaney. Gaiman learned about fandom through the Hugos. He read the notes from Asimov's Hugo anthologies (the perfect writer for a 10 year old). He also read Harlan Ellison's notes in his anthologies. Gaiman did not know how to find fandom. To Gaiman, America was a mythical place with super heroes, X-Ray spec and toy soldiers. America was like Oz. Gaiman found fandom by backing into it. He found an ad in *Ad Astra* for a convention. The guests of honor were Robert Silverberg and Gene Wolfe. Gaiman was 22 at the time and a journalist. He got to interview Silverberg for *Penthouse*. The convention had received hats to promote the film *Blue Thunder*. When Gaiman got to the convention everyone was wearing *Blue Thunder* hats. Gaiman felt he had found his tribe. He discovered the people he read about were real. Gaiman remembers that the graying of fandom has been discussed for 20 years. He feels what people are saying that "my friends are growing old" and not noticing the next generation of fans. Gaiman says it is hard for him to get around at cons. Someone suggested he goes in a Joker mask and be anonymous. He said eventually word would get out that it is Neil Gaiman in a Joker mask. The last convention he got to see everyone was in New Zealand in 1999. Gaiman misses talking to people with diverse backgrounds. Gaiman learns new things at conventions. Gaiman is proud that everything he has was paid for through his writing down words. He loves the craft of writing. He has an indescribable feeling when he writes. Gaiman likes to talk to people but cannot do it from the pedestal people put him on. He wants people to correct him when he is wrong. Gaiman will do graphic novels again eventually. He has a big project in the works which he cannot talk about. Gaiman has a backlog of films and non-fiction to work on. Someone asked about the first book that kept him up at night. Gaiman said it was *Gone with the Wind* at age 10 or 11. He got it from a teacher for 50p. He did not enjoy it. Another audience member asked about *Good*

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Omens. He enjoyed writing that with Terry Pratchett. They wrote it to make each other laugh. The book was written before the Internet by mailing floppy disks to each other.

This year's Masquerade had 23 entries. The facilities were good except there was no handrail for the stage stairs. The green room was big enough to fit the contestants and the photography area. There was a sandwich platter. There was a high def TV to watch the Masquerade from the green room. The half-time show (the time between presentation and judges results) was a sample of classic Warner Brother cartoons. This consisted of Bugs Bunny, Daffy Duck, Porky Pig, Foghorn Leghorn, Sylvester and Tweety shorts. All the Bugs Bunny cartoons were dubbed in French. Kenneth Shelley won Best in Show – Workmanship for his recreation of the Krusik from the anime *Trinity: Blood*. Pierre Pettinger won Best in Class (Masters) for a recreation of the great Pumpkin being observed by the Peanuts gang. Josianne Morel, Tristan Balekian, Jean-Luc Larose, Jean-Luc Demers, Maxime Pinard, Alexandre Leblanc, Lucie Fontaine, Morin-Bédard, Trixylopwolf and Lachance won Best in Class (Journeyman) for “Showdown”, an anime recreation. Victoria Banjavek won Best in Class (Novice) as a gaming character attacking chauvinistic attitudes of game designers. David Stephenson was Doctor Oktopus a mad scientist with four extra Candian-made artificial arms. Krikor Ajemian became a Klingon version of Batman. There was no Best in Show award this year. I asked John Hertz why this was and he told me this happens when the competition is too close. The costumes were very good but none stood out above the rest. For pictures of the Masquerade checkout: <http://www.flickr.com/photos/pxlbarrel/sets/72157622034559050/>.

Chris Barkley, Joe Pearce and Mike Willmoth examined the **The Look of Media Fantasy**. Willmoth thought *The Lord of the Rings* and the Narnia films were well done. They were not exactly like the books but were OK. Pearce said that technology has made the making of these types of films easier. Studios want to find new franchises. Chris Barkley felt that *The Golden Compass* was a box office failure. The film was not great but not bad. Pearce felt the film had a pacing problem but he enjoyed it. There were parts of the book that did not have to be in the film. Studios should remove the parts that do not work. Willmoth thought *Stardust* was good. There were changes, but they worked in the film's favor. The panel wondered what new material could be used for films. Pearce would like to see a live action feature film of Discworld. There have been TV movies but they have had limited releases in the US. Willmoth defined a failure as a failure in the US box office. *Pan's Labyrinth* was a failure in the box office but critically successful. *Pan's Labyrinth* bumped one of the *Pirates of the Caribbean* films off of the Hugo ballot. Barkley liked the fact one did not know if the fantastic images in the film were real or just the leading character's imagination. An audience member says a movie of a

book can make the book more accessible. Barkley pointed that there are several factors involved in making a film. These include design, casting, and lighting. If any one of these elements is off it can sink a film. Pearce said that *Watchmen* was good but slow in places. The changes that were made helped the film. An audience member asked what the panel thought of *Hellboy*. Pearce enjoyed it but never read the source material. Another audience member asked about *The Dresden Files* TV series. Barkley felt SciFi Channel made mistakes in promoting the series. Barkley also pointed out the cancellation of *Moonlight* was a mistake. The DVD sales from the series were large. Willmoth recommended *Merlin* and *Legend of the Seeker*. The latter is based on books by Terry Goodkind. An audience member noted that *Merlin* felt a lot like *Smallville*. Pearce would like to see the DC comic *Camelot 3000* made into a film. Barkley stated with the new Trek film brought up the “what is and what is not canon” argument again. Barkley pointed out that *Lord of the Rings* fans got mad at the cuts in the film but got to see them in the DVD. Pearce said that *Lord of the Rings* fans did not have to deal with the recasting issue. An audience member said they had no problem with the new actors, just the alternate universe the film was set in. Barkley noted that non-Trek fans got into the new film. Pearce said in Japan they do reimaging or reboots of old properties all the time. Willmoth said some of the Trek fans get attached to one series and ignore the rest. Some of the fans will look at the older material. Barkley discussed the Harry Potter book and film series. Barkley read the books and enjoyed them though he found *Harry Potter and the Order of the Phoenix* depressing. The books were a richer experience than the films. He liked the films too. The Harry Potter films are the number one film franchise now and they encourage people to read. Barkley went on to say that comics and movies grew up in the 1960s and 1970s. Studios should not make the development of the films too complex. An audience member pointed out that kids are more sophisticated and do not scare easily. Barkley agreed that kids are formatted differently. An audience member asked about bad fantasy films. Willmoth did like the *Wheel of Time* audio books and *Eragon*. The latter worked better as a book. An audience brought up the live action Earthsea movie. Someone else brought the fact the Pern TV series was stopped before production. Barkley and I pointed that was because producer Ron Moore did not want to execute the studio's bad decisions.

Ellen Datlow, Gardner Dozois, David Hartwell, Anthony Lewis, Robert Silverberg, Jonathan Strahan, Liza Trombi, Connie Willis, and Gary K. Wolfe came to **Charles Brown: a Tribute**. Ellen Datlow remembered that Brown was generous with dinners and theaters. He was always the last man eating. She enjoyed his company. Ellen Klages and Gardner Dozois said he rarely missed a convention. Brown was a fixture for years at Worldcon. A mountain has vanished. Dozois keep

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looking for Brown when a mobie scooter passed. Silverberg said that Brown wanted to be called Charles instead of Charlie in the 1980s. It was probably because Brown did not wish to share his name with a comic strip character that got the football taken away from him while trying to kick it. Silverberg kept calling Brown Charlie since he had known Brown for a long time. He tried to call him Charles to his face. Brown loved to cook. Silverberg said *Locus* personnel gained weight because of Brown's cooking. He knew Brown since the 1950s. They were neighbors in both New York and Oakland. Brown cooked a Thanksgiving dinner one spring for a Chinese delegation curious about the holiday. Brown always did a Thanksgiving dinner for those who did not have a place to go to on the holiday. He also did a sader meal for Passover to which many local Jews and gentiles came. He got Silverberg to preside over the prayers. The last one was April 2009. Silverberg said that Brown was sweet and loving despite his annoying traits. He said that Brown made people take off their shoes and wear slippers to protect his carpet. Silverberg kept his shoes on during the wake at the *Locus* offices, which were also Brown's home. Klages said as neo pro she got invited to the *Locus* office. She and Brown argued over the ugliest Hugo. Brown would bring out his many Hugos to compare. Willis drove Brown to Mt. Hood in an ill equipped car. Brown drove her crazy during the trip. They got to know each other really well. Willis thought of Brown as a living source of history of science fiction., but his history was gossipy. Willis would always get lost in Portales, New Mexico, when driving with Brown to the Jack Williamson conference, even while being the lead car in a convoy. She stopped and asked another driver in the group for directions. When she came back Brown told her he knew where they were. Willis asked why he did not tell her, and he said he enjoyed seeing her get frustrated. Lewis said that when Boston lost a bid for Worldcon, Brown thought they needed better publicity. As a result, Brown started *Locus* as a single-sheet fanzine. Brown went all over Boston and even Canada to work on the bid. He had to move to Oakland for a job, but lost the job after the move. Trombi said Brown was very difficult and fun to work with. Starhan said Brown was a one-man propaganda machine for science fiction, but was a control freak. Strahan mentioned that Brown felt science fiction showed how technology affects us. Silverberg pointed out that *Locus* never did a negative review. Dozois said that Brown could both a curmudgeon and an imp. and that people did not always see the kindness. Hartwell said he and Brown both wanted to change science fiction for the better. And that *Locus* caused science fiction to cohere. Tom Doherty knew Brown since the 70s and said that Brown lived his love and opened windows to the world that we would have missed. Jane, a *Locus* photographer, mentioned that when her mother became sick, Brown told her not get involved. While this seemed heartless Jane later found out Brown went through the same thing with his

own mother. In an awkward way, Brown was trying to spare her the pain and depression he felt with his mother's illness and death. It was told that Ian Ballantine told Brown to give *Locus* for free to all the publishers and then bill them later. About 90% of the publishers renewed their subscriptions and *Locus* made new connections. Silverberg told about he got *Locus*' mail all the time and Brown would get Silverberg's mail. One time, *Locus* got a book for Silverberg. Silverberg ask Brown to send the book to him, but Brown wanted Silverberg to pick the book up at the *Locus* office and told his staff not to send the book. Silverberg did not want to go to the *Locus* office and threatened to tear up *Locus*' mail. Eventually, everything cooled down and Silverberg realized that all Brown wanted was a visit from him. Willis remembered how crazy the *Locus* Award weekends were. One year it looked like the ceremony would be packed. It turned out that crowd was looking for the Betty Page look-alike contest. The *Locus* Award was originally an orphan. Brown kept promoting it until it caught on. Willis said that for Brown science fiction fandom was his family. Karen Haber criticized Brown's wardrobe. One day he wore a tuxedo and Birkenstocks. Silverberg noted that despite problems with relationships and his health, Brown was a happy man. Brown was mellow the last 6 months of his life. Klages told people to subscribe to *Locus*, since keeping *Locus* alive would keep Brown alive. This is what Brown would want. Wolfe heard that after Brown died people were told in lieu of flowers, buy subscriptions. Willis pointed out that Brown loved *Locus* so much he let it go from his direct control so it would survive him.

Chris Barkley, Tom Stidman, and John Wright talked about **Adapting Alan Moore**. Stidman pointed that Moore hates all adaptations of his work. Wright says it easier to adapt graphic novels since they are already storyboarded. Barkley explained that there are so many factors in making a film, and if there is a mistake in any of them it could sink the film. Wright thought that *Watchmen* was very faithful. He wished they could have used the minor characters that appeared in the graphic novel more. Barkley also liked it and thought director Zack Snyder's cinematography was right for the film. Both Barkley and Wright thought *The League of Extraordinary Gentlemen* was an awful adaptation. Barkley was surprised with *From Hell*. He did not read the graphic novel but thought the film was good. Wright liked the film of *V for Vendetta* better than the original comic. The comic was morally ambiguous. The film was more sympathetic. Wright did find the scenes were they shot V with a hail of bullets and V's death scene hard to take seriously. Barkley felt the film was about love. Wright would not mind seeing a film based on Moore's *Miracle Man*. Barkley could live without any more Moore-inspired films. Barkley and Wright recommend that the audience to watch film documentaries to understand all the factors that go into film-making.

The 56th Hugo Ceremonies was hosted by the

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convention master of ceremonies Juile Czerneda and translator/co host Yves Meyand. Czerneda says what awards mean is that “it” worked. Kevin Stanlee presented the new insignia for the Hugo Award. This design was selected from 390 entries from 24 countries. It was designed by Jeremy Kratz from Little Rock Arkansas. Kratz won \$500, a future Worldcon membership, and a signed copy of *American Gods*. The Hugo base was presented. The designer of the base was Dave Howell of Seattle. The base is round and looks like an asteriod. The plaque floats in front of the base. The Hugo rocket is launching off the base. The rockets plumes look like Canadian Maple leaves. David Anthony Durham received the John W. Campbell Award for best new writer. He was grateful since he always wanted write science fiction. He received the Campbell tiara from last year’s winner, Mary Robinette Kowal. Neil Gaiman presented the Hugo for Best Graphic Story. Gaiman mentioned this is an improvement from 22 years ago when *Batman: The Dark Knight Returns* was placed in the Best Non-Fiction Book category. David Hartwell (Best Editor-Long For) and Frank Wu (Best Fan Artist) were grateful for their awards but ask the voters to nominate other deserving nominees. When Gaiman won for Best Novel, for *The Graveyard Book*, he remembered not to swear as he did when he won in 2002. He wished to thank his son for riding a tricycle in a cemetery at 3 years old. This was the inspiration for *The Graveyard Book*. Presenter Paul Cornell did an excellent job describing the nominees for Best Dramatic Presentation nominee in one sentence (parenthesis mine).

Long Form: “A conflicted avenger confronts his own heroism (*The Dark Knight*). A conflicted Avenger confronts his own ego (*Iron Man*). A monster who's a person battles monsters (*Hellboy II: The Golden Army*). A robot who's a person battles people (*WALL-E*). And the cities of the future, as described by SF's modern greats (*METAtropolis*). The nominations for this year's Long Form Drama Hugo, like all the best science fiction, confront us with questions of ethics, personhood, and the life of the world to come.”

Short Form: “How much difference does it make if you turn your car right or turn left? (*Doctor Who*, “Turn Left”), What happens if you lose the love of your life, before you've even met? (*Doctor Who*, “Silence in the Library/Forest of the Dead”), How can you choose between the two things you most desire? (*Doctor Horrible's Sing-Along Blog*) How can you identify who's human, who's inhuman, and what the difference is between

those conditions? (*Battlestar Galactica*, “Revelations”) Can love conquer time? (*Lost*, “The Constant”) The nominations for this year's Short Form Drama Hugo ask us to ask the hardest questions, questions being asked for the first time, in a determinedly science fictional way.”

All the winners can be found in last month’s *Event Horizon* and on the *Locus* website’s Award section.

Tom Galloway, Judith Lewis, and Laurie Mann soke about **World Without the Internets – Oh Noes**. Lewis would like to get the implant to connect to the Internet. She has been online since she was a teen. Her handbag must be able to fit a netbook. The panel checked how many devices they had on them. Galloway only had his digital watch. Mann had her cell phone and watch. Lewis had her cell phone. Galloway says that early on he realized how the Internet might cross over generations. In 1995, he taught a class on getting online. His mother attended and saw how she could use the Internet to help with her hobbies. Lewis said the Internet can help with collaboration on any project. Galloway said the first television to use the Internet to communicate with fans was *Parker Lewis Can't Lose*. He said if the computers stopped working, then travel agents, book dealers, and newspaper publishers would be dancing in the streets. Lewis said that the Internet helped overcome her shyness. Galloway said that in the *Ultimate Spider-Man* comic, an updated story of Spider-Man, had Peter Parker addicted to the Internet as the series begins. Mann claims that the Internet is more socializing than is believed. Galloway cannot believe anything could take out the Internet except Skynet, the hostile Artificial Intelligence from *The Terminator*. Mann says it is too big to destroy. Galloway lost faith in the Internet due to the sheer volume of spam. Mann feels that the amount of spam has lessened in recent years. An audience member pointed out that the country of Estonia got its Internet shut down by a massive Distributed Network Server (DNS) attack. Galloway say if you give someone 10-15 MIT or Cal Tech grads, that person could do a lot of damage. Mann says there is a lot of redundancy in the Internet. One must use common sense when dealing with suspicious email. Galloway believes the loss of the Internet is the loss of globalization. Mann believes people would still be OK with a TV. Galloway said a world without the Internet would be like the 1980s. An audience member says if the Internet was gone people would lose jobs. Galloway pointed out that several jobs would come back. Lewis agreed that jobs would shift somewhere else. Logistics would get more complicated without the Internet. Galloway reminded people that in the 1960s, it would take 6-8 weeks to get a request for a product via mail. Mann said that “Just in Time” inventory service, which allows business to lower inventory

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carrying costs, started in the 1980s. The first company to use the Internet for inventory was Borders. If the Internet goes, small book sellers would spring up. Lewis believed if the Internet went away, conventions would be bigger, since people would need them to meet friends they would have been talking to online. Mann thinks conventions are evolving. Traditional conventions do not have to be like San Diego Comic Con or Dragoncon. They need to focus on serving the needs of their audience, readers. Lewis told the story of a friend who disappeared online. They tried to find her after a few days of Internet silence. It turned out that this person went to a country without cell phone service or Internet. Lewis recommends that if someone goes offline suddenly to wait for a week before searching.

Roger Sims and Greg T. Trend looked back at **Detention: 1959**. Detention was the 17th Worldcon held at Detroit in 1959. Fred Prophet and Roger Sims were the convention chairs. Sims handed out copies of the convention book, progress reports and other Detention documents. Sims read the history of the Detroit bid. Detroit had tried to get the Worldcon several times. A group of Detroit fans decided to hold a local convention to show what they could do. The local con was called Border City Con. One of the committee members thought they could sell 300 banquet tickets. The other members of the committee settled for reserving 100 tickets. They sold 36. When they won the Worldcon, the committee guaranteed 200 tickets and sold 300. At that time, clubs and magazines bought Worldcon memberships. At the time of the convention, Prophet and Sims were 30 and 29 respectively. They won the bid in 1958 at Solacon the previous Wordcon at South Gate, CA. At Solacon, they threw a party. Detroit beat out Chicago, Washington DC, and Pittsburg. The voting was done with paper ballots. The membership fee went from \$1 to \$2. There were about 371 attendees at the convention. There were very few walk-in memberships. Detention was the first convention to send out nominating sheets for the Hugos. Isaac Asimov and Robert Bloch were the toastmasters. The convention was at the Pick-Fort Shelby Hotel. Trend presented a slideshow showing the hotel then and now. The hotel was recently renovated and became a Doubletree. In those days it was \$21-\$23 for a suite. Most of the con committee slept in the con suite. Bjo Trimble did art for the convention book. Ray Smith was the graphic designer for the book. There was a slave auction with the famous pros at the convention. The convention had one track of programming. Trend mentioned that there was free beer at the convention. He got into some trouble with his father, since he was drinking underage. Detention had the first art show at a Worldcon. There was a Dealers Room, but it was called a Huckster Room in those days. There was a Costume Ball with some revealing costumes. Detention made a profit, which it passed on to Pittsburg, site of the 1960 Worldcon. The World Science Fiction Society business meeting was not as formal as it

is now. Looking at the budget, Detention received \$700 in donations. No one remembered what those donations were. The guests of honor were given a free banquet ticket and hotel room. They had to pay for their transport. The fan guest of honor, John Berry, came in on TAFF funds. Sims read a letter from the Detroit Police Department warning officers that science fiction fans were notorious hot rodders and money could be made off them by issuing speeding tickets. This may have been a hoax, since there was a fan who later was a high ranking Detroit police officer. The banquet was held Sunday afternoon. The convention started on Saturday with Friday as a party day. Sims read a letter from writer Theodore Cogswell thanking the con committee for his first convention. The convention had about 75% men and 25% women. The original club, which sponsored the bid and worked the convention, became a bowling league. Of the original con committee, two are dead and the most of the others have gaffiated (getting away from it all).

Julie Czerneda and a French translator came out for closing ceremonies. Czerneda talked about being recruited to be the convention MC. She has enjoyed herself. She thanked her husband, the con chairs, the staffs of the Hugos and Masquerade, the tech crew that let her put on a headset, her guest of liaison and her translators. Due to travel commitments Neil Gaiman, Élisabeth Vonaburg and Tom Doherty could not be at closing ceremonies. David Hartwell came out. He thanked those who put an exhibit of his colorful ties in the Exhibit Hall. Hartwell said the guests of honor were well treated and got the support they needed. Taral Wayne said he was treated well and thanked those who recreated his apartment in the Exhibit Hall. Con chairs Robbie Bourget and Rene Walling came out. Again Bourget addressed the convention in French and Walling in English. The con chairs thanked everybody and hoped the fans enjoyed the last 5 days. They also thanked the con personnel and asked them to give themselves a round of applause. Rose Mitchell, co-con chair of AussieCon4, came out. Her co chair Perry Middlemiss could not make it to the convention. Mitchell showed a promotional film of Melbourne, Australia. She invited everyone to AussieCon 4 next year. Julie Czerneda endorsed AussieCon 4. Bourget and Walling gavelled the convention close.

The Delta Centre-Ville was great hotel for parties. Some of the suites had two floors which provided more space. I had my usual drink of saki at the Japanese fan party. All the parties were well stocked with food and drink. There was a nice party for guest of honor Élisabeth Vonaburg. There was enough cake to feed the whole con. I got to attend Keith Kato's After Hugo Chili Party. Kato had made an excellent vegetarian chili. Circlet Press threw a nice little party. I got to talk to Cecelia Tan, publisher of Circlet Press. She told me it is not prudish to scratch ones head over the sexual content of Laurell K. Hamilton recent books. I got to hang out with Philadelphia crowd at the

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Philcon party. There were dances at this year's Worldcon. The DJs were Andrew Gurudata (Friday night) and Johnny Zed (Saturday night). Both had a good catalog of songs. Saturday was better attended due to the fact it was right after the Masquerade. There was a dance on Sunday but I missed it due to other commitments.

The Dealers Room was small but seemed to be doing OK in tight economy. To my surprise I bought a lot this year. I got a copy of Neil Gaiman's *Blueberry Girl* for a friend. I bought a paperback copy of *The Untold Legend of Batman* which covered the character's past before 1985. I bought a book on the history of the Target Books *Doctor Who* book line. From NESFA I bought a copy of *The Passage of the Light—The Recursive Science Fiction of Barry N. Malzberg*. I wanted to buy a copy of their Anthony Boucher collection but the book sold out by the end of the convention. There were dealers selling pins. I bought from them a TARDIS pin and a *Space Battleship Yamato* pin. I wanted to buy a pin of the *USS Enterprise* from the new movie but they sold out. They also sold their rare collection of *Babylon 5* pins.

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 Brad Ackerman for sharing a room with me. Thanks to the members of OASFIS, SFSFS, and WSFA. Thanks to the usual suspects, Worldcon attendees who always make the convention fun. This included Chris Barkley, Tom Galloway, Sonya Bleakly, Rock Robertson, and Filthy Pierre. Special thanks to Sharon Pierce for finding stuff for me to do. Thanks to Sandra and Kristen Manning, always great to work a Masquerade with you. Thanks to Michael Hinman who gave me press credentials so I could cover the Hugos for his website *Airlock Alpha*. Thanks for Val Grimm at the Press Office, you were very helpful. Thanks to Lea Farr for her concern for my well being at pre-con and dancing with me on Saturday. Thanks to the Exotics, my Australian tour group: it is always great to see you guy. Thanks to Keith Kato for his very kind invitation to his party. Thanks always to Dave Plesic. See you all next year in Melbourne.



Award News

(source *Locus* website)

2009 Robert A. Heinlein Award Winners

Joe Haldeman and John Varley are the winners of the Robert A. Heinlein Award for 2009. The award is for "outstanding published works in science fiction and technical writings to inspire the human exploration of space." The Baltimore Science Fiction Society provides logistical support for the award

The 2009 Sunburst Award winners have been announced:

Adult:

The Gargoyle, Andrew Davidson (Random House Canada)

Young Adult:

Little Brother, Cory Doctorow (Tor)

The Sunburst Award is presented annually to a Canadian writer who has published a speculative fiction novel or book-length collection during the previous calendar year.

2009 British Fantasy Awards Winners -

Announced at FantasyCon, September 18-20, 2009 in Nottingham. :

Best Novel (The August Derleth Fantasy Award)

Memoirs of a Master Forger, William Heaney/Graham Joyce (Gollancz)

Best Novella

The Reach of Children, Tim Lebbon (Humdrumming)

Best Short Fiction

"Do You See", Sarah Pinborough (*Myth-Understandings*)

Best Collection

Bull Running for Girls, Allyson Bird (Screaming Dreams)

Best Anthology

The Mammoth Book of Best New Horror 19, Stephen Jones, ed. (Constable & Robinson)

Best Artist

Vincent Chong for various

The PS Publishing Best Small Press Award

Elastic Press (Andrew Hook)

Best Non-Fiction

Basil Copper: A Life in Books, Stephen Jones, ed. (PS Publishing)

Best Magazine

Postscripts, Peter Crowther & Nick Gevers, eds.

Best Comic/Graphic Novel

Locke and Key, Joe Hill & Gabriel Rodriguez (IDW Publishing);

The Sydney J. Bounds Award for Best Newcomer

Joseph D'Lacey, for *Meat* (Bloody Books)

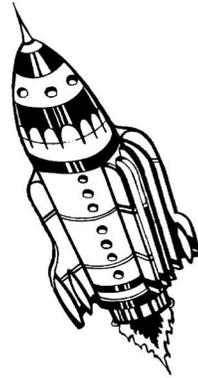
The Karl Edward Wagner Award (the Special Award)

Hayao Miyazaki

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Artist Guest of Honor

Richard C Livingston

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Mulan, Tarzan(1999), Lilo and Stitch

Filk Guest of Honor

Rob Balder

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PartiallyClips, Erfworld.

Gaming info will be at

www.warhorn.org

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