



WORD FROM THE EDITOR

This issue has 5 and half pages of pictures. Special thanks go to Peggy Stubblefield for her Dragoncon pictures.

This issue has a detailed Worldcon report. A table of contents can be found on page 2.

There is a lot going on this month. There is Necronomicon in St. Petersburg, Spooky Empire and Away Mission Orlando in Orlando. I will try to get some pictures from all three events.

Next month will have some reviews and the

Events

Spooky Empire

October 7-9
 Wyndham Orlando Resort
 8001 International Drive
 Orlando, FL 32819
 \$30 for Fri/Sun, \$35 for Sat, \$50 for 3 days
 Guests: Clive Barker (writer)
 Malcolm McDowell (actor)
 Lance Henriksen (actor)
 Tony Todd (actor)
 Jeffrey Combs (actor)
 Barry Bostwick (actor)
 Owl Goingback (writer)
www.spookyempire.com

Necronomicon

October 21-23
 Hilton Bayfront
 333 First Street NE
 St. Petersburg, FL 33701
 \$50 for 3 days at the door
 Guest of Honor: Ben Bova
www.stonehill.org/necro.ht

ExpCon IV

October 21-23
 St. Johns County Convention Center
 500 S. Legacy Trail
 St. Augustine, FL, 32092
 Guests: Vic Mignogna (voice actor)
 Christopher Sabat (voice actor)
 \$40 for 3 days at the door, \$30 Saturday only,
 \$20 for Friday or Sunday
www.expcon.org

GatorCon3

October 21-23
 Comfort Inn West in Gainesville.
 3440 SW 40th Blvd
 Gainesville, FL
 Gaming convention
 \$35 for weekend (after 10/10 \$45), \$20/day at the door
warhorn.net/gatorcon3

Away Mission: Orlando

Hilton Walt Disney Resort
 1751 Hotel Plaza Boulevard,
 Lake Buena Vista, Florida 32830
 Guests: Patrick Stewart (Picard, *Star Trek: The Next Generation*)
 Armin Shimmerman (Quark, *Star Trek: Deepspace Nine*)
 Jewel Staite (actor, *Firefly* and *Stargate: Atlantis*)
 Rick Sternbach (Hugo winning artist)
 3 Day \$69, Daily Admission \$20
www.vulcanevents.com

Birthdays

Patricia Wheeler—October 25
 Michael Pilletere—October 26

October OASFiS Calendar

OASFiS Meeting

Sunday, October 9, 1:30 PM, Orange Public Library (Downtown Orlando, 101 E. Central Blvd., Orlando, FL 32801, 407-835-7323). Come join us as we discuss Halloween related books.

SciFi Light

Saturday October 15, 6:00 PM, El Bodegón (400 S Orlando Ave. Winter Park, FL 32789). Come join us and discuss your favorite horror films. For more info contact Steve Grant

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

OASFiS People

- Steve Cole 407-275-5211
stevepcole@hotmail.com
- Susan Cole 407-275-5211
sacole@mindspring.com
- Arthur Dykeman 407-328-9565
adykeman@bellsouth.net
- Steve Grant 352 241 0670
stevegrant@embarqmail.com
- Mike Pilletere mike-sf@webbedfeet.com
- David Ratti 407-282-2468
dratti@eudoramail.com
- Juan Sanmiguel 407-823-8715
sanmiguel@earthlink.net
- Patricia Wheeler 407-832-1428
pwheeler11@cfl.rr.com

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

Intro	Page 2
Wednesday's Panels	Page 2-5
Opening Ceremonies	Page 4
Thursday's Panels	Page 5-8
Guest of Honor pictures	Page 7
Friday's Panels	Page 8-9
Tricky Pixie Interview	Page 9
Tim Powers GOH Speech	Page 9
Masquerade and Club Dance	Page 10&12
Masquerade Pictures	Page 11
Saturday's Panels	Page 12-16
Boris Vallejo GOH Speech	Page 13
Bill Willingham Interview	Page 13
Hugo Ceremony	Page 16
Hugo Pictures	Page 15
Sunday's Panels	Page 16-17
Closing Ceremonies/wrap up	Page 17-18
Other Pictures	Page 18-19

Renovation

Renovation, the 69th World Science Fiction Convention, was held August 17 - 21, 2011, in Reno, Nevada. Panels, Dealers' Room, Exhibits, and Art Show were at the Reno-Sparks Convention Center. The Hugo Award Ceremonies and the Masquerade were at the Peppermill Hotel. Parties and the con suite were at the Atlantis Hotel. The guests of honor (GOH) were Tim Powers, Ellen Asher, Boris Vallejo, and Charles Brown (Brown died before the convention and the con committee decided to honor him). Bill Willingham and the band Tricky Pixie were special guests of the convention. Patty Wells was the convention chair.

The convention was spread out. It was about a mile from the Peppermill, the hotel most attendees were at, to the Atlantis and the convention center. The Peppermill held the

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

Masquerade and the Hugo Award ceremonies, since it was the only location with an auditorium large enough to hold the events. I heard that the Peppermill management was not open to parties, so they had to be held at the Atlantis. There were shuttle buses between each of the sites. I had good luck with the shuttles with regard to availability; I heard others did not. The walk was not too bad, but if you were on a tight schedule, it required planning.

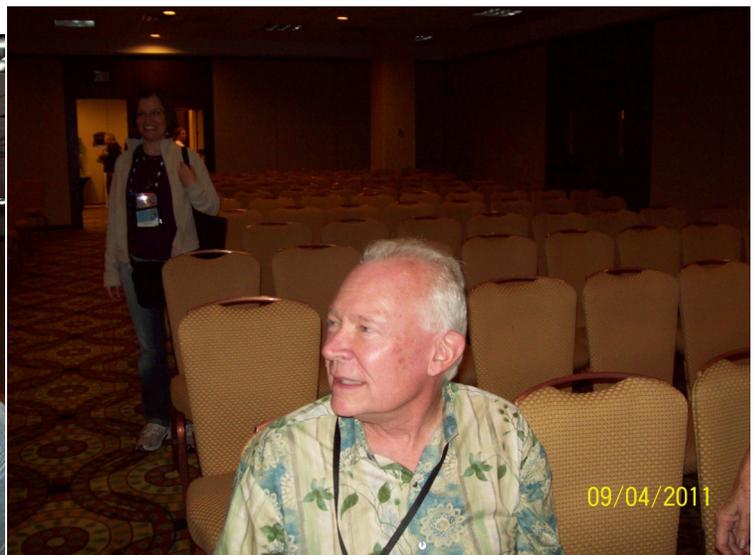
Not My Fandom: Other Fandoms and Their Worldcon Experience was explored by Tom Galloway, Nicki Lynch, Priscilla Olson, and Sandra Pettinger. Lynch and Olson discussed knitting and quilting, and how these activities have been incorporated at conventions. Olson mentioned that 3D models of coral reefs, viruses, and bacteria have been made from fabric. Galloway and Olson explained their connections with comic fandom. Olson was a fan of the Legion of Super Heroes and worked on an amateur press association (APA) devoted to the comic. Some of an APA's functions were superseded by the Internet, although Galloway felt an APA took more time and thought to produce. Galloway had characters named after him in a Legion of Super Heroes and *Star Trek* comic. He explained that comic fandom came from science fiction fandom. Fanzine writer Dick Lupoff and his wife Pat went to the 1960 Worldcon as Captain and Mary Marvel. The Dealers' Room was very important at early comic conventions, since they allowed fans to find missing issues in their collections. Lynch said that mystery fandom and the Society of Creative Anachronism (SCA) also spun off from science fiction fandom. Olson added that gaming fandom too came from SF fandom. Olson sees good and bad aspects of this fragmentation. It is good that people can give more focus to something, but bad that science fiction fandom loses some of its diversity. Steampunk is the latest group to have broken off from SF fandom. Galloway said Steampunk is what happened when goths discovered brown. Pettinger compares

(Continued on page 4)

Dragoncon



Clockwise starting on the upper left Elizabeth Moon (OASIS 13 Guest of Honor), NetherWorld Haunted House, Boba Fett, Terry Brooks, (left to right) Peggy Stubblefield, Larry Dixon and Mercedes Lackey Photos by Peggy Stubblefield



(Continued from page 2)

traditional costuming to cosplay, which is done at anime conventions. The main difference is that cosplay has a wider range of rules, such as: a costume must come from an anime, magna, or video game and there must be a performance during the presentation. Traditional costumers like Pettinger are trying to reach out to the cosplayers. Galloway pointed out that SF fandom is more proactive which, is why these conventions sell memberships rather than tickets, as media-based conventions do. Pettinger said that *Star Wars* and *Star Trek* fans left SF fandom, and she would like to see them come back. Galloway said that unfortunately, some people have a “My fandom is better than yours” attitude, which creates barriers. Olson and Lynch explained the history of Trek conventions. They were started by SF fans, but as time went on, the demographics of the Trek cons changed, and the new fans were not familiar with SF fandom’s traditions. Galloway added that the presence of actors at media conventions also caused a rift. Actors want appearance fees to come to conventions, and traditional conventions do not pay appearance fees. The media fans want to see actors and go to conventions that are willing to pay the fees. An audience member complained that Worldcon fans were elitist and had a “we were first” attitude. Another audience member argued that anime fans are not passive since, they participate in creative endeavors like cosplay and making anime music videos (AMV). Galloway explained that some traditional cons did not have enough anime material for anime fans, and sometimes this was due to lack of resources. An audience member asked if urban fantasy has broken off from traditional fandom. Olson said that paranormal romance has, but not urban fantasy.

Convention Chair Patty Wells started the Opening Ceremonies with a brief history of the Reno bid, and talked about what Reno had to offer. She welcomed new Worldcon attendees and encouraged them to see all of the convention, especially the exhibits, art show, and masquerade. She also encouraged people to join Chicon 7, next year’s Worldcon and to vote for the location of the 2013 Worldcon. She introduced radio legend Doctor Demento, who would help her introduce the guests of honor. Bill Willingham said that he has been in the science fiction/comic field of 30 years. He was amazed by convention’s organization, bathroom breaks and restraining orders. Ellen Asher said she was accused of leading fans astray. She was honored to be known by publishers, and to be paid to read science fiction when she was the editor of the Science Fiction Book Club. She thanked the book club members for their support. Boris Vallejo was introduced with music: Horst’s “Mars” from *The Planets*. Vallejo said it was one of his favorite pieces, and thanked the audience. Tim Powers was the Guest of Honor at the first convention that Wells chaired, and now he was the Guest of Honor at the last convention she chaired. Powers went to his first convention 40 years ago (Westcon in San Francisco) and is still awed by conventions. He pointed out that now there is a convention somewhere in the world every

weekend of the year. He is glad that Charles Brown was a fellow Guest of Honor at this con. Liza Trombi of *Locus* represented the late Charles Brown, who was planning to come to the convention. He had built his life around science fiction, and said that the science fiction field “challenges us to think.” Wells asked the guests of honor a few questions: has science fiction spawned an industry? Powers said yes, and that the field has created side industries. A video recording of Brown said that the field has taken over a part of our society and is a part of our lives. Vallejo felt the term “industry” should be defined but agreed that the field had spawned an industry. One can make a living in science fiction. Willingham said that science fiction is research and development for the future, since it makes demands of the future. Asher said it was always a business, and agreed with Vallejo. Wells then asked what changes have occurred in the field. Brown said that the field changes every decade, and briefly outlined what happened in those decades since the 1930s. Asher said the standards have gotten higher. The lower end of science fiction is better than it was when she started in the field. Willingham said there are no more gatekeepers. Anyone can make a book or film and get it to the audience thanks to technology. He hopes that the cream will rise to the top. Powers said the field is less restrictive. The novel *Dhalgren* by Samuel R. Delaney, which was cutting edge in the 1970s, is old school now. Powers said in the past, the page length of a book was determined by packaging. Books of a certain page length could fit easily into a box. Vallejo said that 30 years ago, science fiction artists were treated with little respect, and science fiction art was considered junk. Now artists are treated with respect, the quality of the art has improved, and the artists are well paid. Each of the guests got a piece of art designed by Deborah Cross as a gift. Wells thanked *Locus* and Doctor Demento. Special Guests Tricky Pixie performed their song “Alligator in the House” to end the Opening Ceremony.

Evelyn Leeper, Louise Marley, Priscilla Olson, and Steven Silver examined **Done to Death: Program Topics that have Out-Stayed Their Welcome**. Silver stated that certain people are expected to be on certain panels. One needs to know the strengths and weaknesses of the panelists. Olson said a strong moderator is always needed. Marley added that a moderator can make or break a panel. Moderators must control the panel, but not answer the question posed by the panel title. Silver devoted an issue of his fanzine *Argentus* to programming, and recommended it for reference. Leeper felt that the panel was already straying from the topic. Silver countered that the panel titles and descriptions are just a starting point for the discussion. Leeper pointed out that panels come from other cons, and many Worldcon panels came from local cons. Silver said that the program for a convention needs to be balanced. Olson went on to say that the programming planners are the editors of the convention. When Steampunk came up, Silver agreed that it is a hot topic, likes the visual aspect of it, but believes it has been

(Continued on page 5)

(Continued from page 4)

done to death as literary style. Leeper felt Steampunk was not as good as alternate history. Olson said any topic can be overdone, but someone can find new takes on a subject. Mira Grant's novel *Feed* shows there are still new angles to the zombie story. Most of the panelists were not into mashup novels like *Pride and Prejudice and Zombies*. Silver said you can have the same panel every year if you have strong personalities on the panels. Sometime personalities can drive a panel. Silver listed as examples Joe Haldeman, Robert Silverberg, Cory Doctorow, Mike Resnick, Frederik Pohl, and the late Jack Chalker as great panelists. Olson said Isaac Asimov like to do solo programming, but did not like panels. Marley is leery of panels focusing on science fiction's past; she would rather have panels exploring the future of the field. Olson said programming a Worldcon is easier due to the number of guests available. For Noreascon 4, the 2004 Worldcon, she took a chance using the then-unknown John Scalzi on panels. Silver agreed and recommended that program planners keep an eye out for new panelists. Program planners are always looking for new programming ideas. Olson advised mixing up the type of panels at a convention, but said one can never have too many science panels. Olson and Silver said a program planner can get even with problematic panelists by scheduling their panels against popular items.

Chris Garcia, Teresa Nielsen-Hayden and John Scalzi asked about **Fandom Online: Is the Argument Over? What Was (Is?) the Argument About?** Garcia asked what this panel was about. Nielsen-Hayden said the original argument stemmed from a conversation she had with Arnie Katz, a fan writer, at Corflu (fanzine convention). Katz questioned whether online activity counted as fannish activity (fanac). Scalzi say that the conservative view requires that things must be done a certain way. He compared the argument to when Bob Dylan started using an electric rather than an acoustic guitar. Dylan's fans were outraged. The older fans believe that traditional fandom is found in hardcopy fanzines and changing the format is the equivalent to a "Fannish Reformation". Nielsen-Hayden says fandom is whatever continues the great fannish conversation. Garcia has been doing all of his fanzines online and does not see a problem. He is seeing a new generation of fanzines. Cory Doctorow was in the audience, and compared the change of format to vaudeville acts performing on radio. That change in format expanded the audience. Scalzi said that online publications are accessible to more people and can be more specialized. Garcia pointed out that some thought that being online is too open. Claire Brialey likes to publish her fanzine *Banana Wings* only in hardcopy to control the conversation. Nielsen-Hayden stated that it may be hard to control who sees what in any format. Scalzi likes a proper paper fanzine, and compares it to a message in a bottle. Fans can be very conservative. Some see a change in format as the end of the world. Nielsen-Hayden explained that this is because fans love fandom so much they do not want it to change. For many

people, fandom is the first place they felt they were a part of something bigger. Garcia felt the vocabulary has changed and is less compartmentalized. Scalzi posed the question, "is fandom what you are or what you do?". Nielsen-Hayden noticed something at a past Worldcon. Occasionally at the fan exhibits they would put an old mimeograph machine on display. Mimeographs were used to make fanzines. She noticed some of the older fans sniffing the mimeograph. The old technology creates nostalgic feelings for the old fans. An audience member brought up the term "old school". Scalzi felt the term is not necessarily bad but can be used as a weapon. Nielsen-Hayden described the old fan feuds and flame wars. The feuds lasted longer in print. Garcia fears the flame wars are coming back, but realizes that the immediacy of the Internet would cause them to dissipate quicker. An audience member pointed out that fandom tracks its own history through fanzines. Scalzi asked whether we would lose the electronic data. Nielsen-Hayden said that we could as easily lose the printed data. Fandom is dependent on people keeping good fanzine collections for its history. Garcia questions whether Facebook posts should be saved for all time. Scalzi has questioned what will happen to his blog *Whatever* after he dies. An audience member said fanzines were done on mimeo machines because they were cheap. Now the digital age provides a cheaper form of production and distribution. Doctorow said adversity helps people ban together. Remove that adversity and fandom becomes easy. Doctorow compared this to the relation of the Hot Topic stores and the goth subculture. One did not have to search for goth clothes or music in hard-to-find shops when Hot Topic opened. Nielsen Hayden is not nostalgic for time they had to staple the fanzine pages together, since it was hard work. Writer Jo Walton said her early fan writings were on the USENET system, which is now being maintained by Google. She said she wants to sniff the USENET. Scalzi said "Sniffing the USENET" will be the name of his next band. Nielsen-Hayden did save copies of the posts of the Science Fiction Round Table from the Genie service. Garcia, a curator at the Museum of Computer History, was excited about this, since the museum did not have a copy of them. Nielsen-Hayden said fan fiction used to be fiction in or about fanzines rather stories written in established worlds. Garcia found a letter in a slash fanzine (those containing stories of established male characters in a homosexual relationship) written by Harry Warner Jr., a famous fan writer. Warner did not comment on the sex in the fanzines. No one knew if he was being polite or did not notice it. Scalzi compared the changes in fandom to young people joining the ranks of the Deadheads (Grateful Dead fans). Fans should see this as an opportunity to recruit rather than an intrusion. An audience member brought up the term "hipster". Scalzi thought "hipster" implied one is a tourist of a given fandom and not a actual member of the culture. Nielsen-Hayden said one can tell that someone is not in Fandom for the long haul. Scalzi explained his strict moderation of his blog's comments area. Scalzi wants his blog to be a nice community, since that is where

(Continued from page 5)

he lives.

Robert Louma, Mary Dumas, and Tim Szczesuil looked into **Anime Cons: When Will They Grow Up?** I want to say that this was a badly-named panel, since it appears to be a dig at anime fandom. Literary fandom should reach out to these fans, since they already enjoy reading their movies via subtitle and magna. Szczesuil said the he recommended this panel because he did believe anime fans were not taking anime as seriously as it deserves. Louma listed two types of cons: fan-run cons and cons run for profit. Dumas defined the reasons for cons. Cons allows writers, publishers, and fans to come together. Some fans come to cons to talk among themselves or just to see friends. Anime Expo and Otakon, the largest anime conventions in the U.S., are both fan run. Chas Baden said some anime cons have contracted out registration. Szczesuil felt that what determines the nature of the convention is if its purpose is to make a profit or not. Just because a con contracts a function does make it a commercial con. An audience member felt anime cons have their own unique culture and does want them to become science fiction cons. Szczesuil just wanted better programming at anime cons. He admitted he only goes to Anime Boston. Dumas added that Anime Boston is weak in programming. The current programming planner at Anime Boston takes a tongue-in-cheek approach to the con program. An audience member pointed out that the younger anime fans are not interested in critiques or analysis of anime. The main function of early anime cons were to watch anime television series and films which were hard to get at the time. Anime cons are now more like science fiction media cons. Another audience member felt Szczesuil's view was condescending. There is no growing-up to do. Baden agreed that some of the older fans need to lighten up. Another audience member explained that traditional fans got some anime conventions started. Yet another audience member felt that Szczesuil should step up and work on programming at Anime Boston. Szczesuil does not necessarily want to see more critical panels but just wishes the programming would branch out. I explained my experiences at local conventions in Central Florida. I recently did a panel on the history of science fiction anime, which was done in a packed room at Anime Festival Orlando. Members of the *Anime World Order* podcast have done panels focusing on anime genres at many conventions. They did this by suggesting panel topics to the con committees.

Eileen Gunn, David Hartwell, Nick Mamatas, Teresa Nielsen-Hayden and Andi Shechter shared their **Remembrances of Joanna Russ**. David Hartwell was a friend of Russ for 25 years. Samuel R. Delaney introduced them. Hartwell edited Russ and helped organize her papers. When Russ lived in Seattle, she enjoyed eating at the Space Needle, but they lost touch when she moved to Tucson. Hartwell said Russ had a high standard for prose. Shechter had found letters that Russ had sent her in 1982-83. Shechter and Russ became disabled at the same time. Shechter helped her deal with her physical limitations.

Russ also had to deal with depression most of her life. Nielsen-Hayden helped Russ with her typing and grocery shopping in Seattle. They talked a great deal, so she missed Russ when she left Seattle for Tucson. Russ had a very political upbringing. She regretted what little came out of the leftist protests of the 1960s. Russ was bothered by some aspects of Ursula K. LeGuin's writing. Russ had annotated *The Dispossessed*. Hartwell has a copy of *Stranger in a Strange Land* annotated by Russ. Mamatas did not meet Russ. He had read *The Female Man* and heard she wrote short books because it was easier. Russ was one of Gunn's teachers at the Clarion Writer's Workshop. She was not as active as the other teachers, but did help Gunn with her work. Despite her physical problems, she helped with the production of a local fanzine. Russ was an amazing conversationalist. She read a lot of slash fiction and thought that it reflected what was going on with science fiction written by women. Nielsen-Hayden said it was fun discussing literary theory with Russ. Hartwell admitted that Russ was a high-maintenance friend. They once saw writer Joyce Carol Oates give a speech. During the speech, Oates was dismissive of feminism. After the speech, Russ apologized to Hartwell in advance, went to Oates, and told her off. Russ felt she had to do it. She had an absolute rock-solid courage to voice her convictions. Shechter said Russ backed up what she said. She could be scary, at times but one would learn something. Nielsen-Hayden knew people who were terrified of Russ. Gunn discussed the remembrance she wrote of Russ for *Locus*. She talked about how Russ "dressed down" a man who barged in on a conversation she was having without explanation or apology. Barry Malzberg told Gunn she should not have printed that, since it showed Russ in bad light. Gunn and Hartwell said Russ could be very polite. Hartwell discussed a dinner he had with Russ and Norman Spinrad. They discussed a Philip K. Dick novel. Russ was incensed by a part of the book and Spinrad defended Dick. At some point, Russ had to end the discussion before it got out of hand. Hartwell said Russ wanted to make science fiction better, and was very energetic about this. She won a major award for her reviews. Nielsen-Hayden explained how Russ saved her life. She was not used the cold weather, and Russ helped her deal with the cold. Hartwell encouraged the audience to read Russ' book *How to Suppress Women's Writing*.

Moshe Feder was the interviewer for **Ellen Asher: Guest of Honor Interview**. Feder met Asher in the late 1970s or early 1980s when she was the editor of the Science Fiction Book Club. Feder interviewed to be her assistant. He was not the first choice, but got the job when the first choice left. Asher was surprised to be asked to be a Guest of Honor at Worldcon. Asher was from New York City and lived across from the Dakota apartment complex. The Macy Thanksgiving Day Parade passed by her building. Feder asked if she had any early interest in science fiction. Asher replied she wanted to be a horse. She loved to read animal books, like *The Black Stallion*.

(Continued on page 8)

Renovation Guests of Honor



Clockwise starting on the upper left
Tim Powers giving his Guest of Honor speech,
Boris Vallejo and Julie Bell,
Tricky Pixie (left to right) Betsy Tinney, SJ Tucker and Alexander James Adams



(Continued from page 6)

She learned horseback riding in Central Park and got to wear her riding clothes in school. Asher read A.E. van Vogt's *Slan* on a rainy day at summer camp. Her school had some science fiction books. Asher read *The Magazine of Fantasy and Science Fiction* in high school and bought paperback science fiction books. She liked the writing of Thorne Smith, the author of the *Topper* series, because his fantasies took place in a contemporary setting. Asher majored in English Literature at Swathmore. After college, she joined the Peace Corps and taught English in Thailand. After the Peace Corps, she went to graduate school at Stanford. After Asher got her Masters, she tried for a doctorate in history. She decided to read the works of Georgette Heyer. Unfortunately, Heyer's work was not covered on the PhD entrance exam. She returned to New York and got a job in publishing from an employment agency. She began at Fawcett, where she worked with Malcolm Braly, a burglar and convict. He wrote a successful novel, *On the Yard*, while in prison. At NAL she edited the classic line. At Signet, she replaced the science fiction editor. Asher was nervous, since she would be editing the line on her own. Asher told the story how she has a rare first edition of *Nine Princes in Amber*. Zelazny previous book had reached the end of its publishing life and the remaining copies were to be destroyed. Asher was laid off and did some freelance editing. She later became the editor of the Science Fiction Book Club, on February 8, 1973. She would hold the position for 34 years. Her first selection was *Rendezvous with Rama*, by Arthur C. Clarke. The way the club worked is that the members had to accept the primary selection. They had the option to pick the secondary selection. The club had a magazine which came out each month previewing future selections. The magazine started as an insert in paperback novels but became a 6-8 page publication. She pioneered the original anthology for the book club. The Universe Book Club offered similar-interest selections. The Universe Book Club published books that claimed that flying saucers were real. Feder and Asher talked about the special press that was mentioned in the magazine, and club advertisements. The press was completely automated and could print 5,000 books at a time. The automation made the books cheap. It was also in a very clean plant.

Kristen Gong-Wong, Mark Kelley, Dick Lupoff and Liza Groen Trombi examined Locus, Vision and Realization. Brown helped Lupoff with his collating parties (where one staples the fanzine together). Brown enjoy them so much he started his own fanzine. *Locus* started as bidzine for a Boston Worldcon. *Locus* was originally free and very fanzine-like. It went from a mimeo to a professionally assembled magazine. Lupoff wrote reviews for *Locus*. Trombi asked what the turning point for *Locus* was. Kelley thought it was when the magazine got free books for reviews and when Tor wanted to advertise in *Locus*. *Locus* was the first successful industry magazine for science fiction. Other had tried to do what Brown did, but were not able to publish regularly. *Locus*' closest competitor was *The*

Science Fiction Chronicle published by Andrew Porter. Porter did the magazine by himself, burned out making it every month, and sold the magazine to a person who destroyed it by mismanagement. *Locus*' first hire was Lauren Miller in the late 1970s. At its peak *Locus* sold 10,000 copies a month. In 1997 it dipped to 4,800 and now it is at 3,700. Kelly explained how he started the *Locus* website. Kelly had learned HTML, and did a basic website. Brown did not see a future in the Internet at the beginning. The site got 10,000 hits a week at its peak, though web statistics are questionable since the formulas change frequently. The site brings in some revenue. That revenue is currently down due to the economy. Kelley has to instruct new PR people on how to do a print ad, since they only have experience with electronic ads. Trombi presented the electronic copy *Locus* on her iPad. The e-copy started this year. Now international customers can get the magazine faster. Corrections can be implemented quickly. Though it is hard to get the magazine in bookstores, the digital copy can enable people to make impulse buys. *Locus* will still continue to make a hardcopy of the magazine. Lupoff discussed the shutdown of many newspapers. Something is lost when that happens. Science fiction would suffer a major loss if *Locus* shut down. It maintains a record of the genre. Wong mentioned that many people come to *Locus* for historical research. When asked if old issues will be scanned in, Trombi said they want to, but it would take more time and labor than they have. They have many pictures they would like to scan, too. Wong wants past issues to be typed in so they can be searchable online, but that also takes resources. Andrew Porter explained he started *The Science Fiction Chronicle* to review the books Brown would not. Lupoff feels it is better to have multiple news sources. Trombi pointed out that more magazines are good, since *Locus* could not cover everything. An audience member asked what the divergence is between the print and digital *Locus*. Trombi says they try to interleave the contents of both. Kelly said the website used to preview the magazine, but now it has a life of its own. There is new material, like links to science fiction news from other web sources. The Locus Foundation owns the magazine, and will archive Brown's pictures. It has bought the rights to the works of R.A. Lafferty. *Locus* hopes to put Lafferty's works back in print. The Foundation will help promote science fiction and maintain the *Locus* indexes of science fiction, fantasy, and horror works.

Bob Eggleton, John Picacio and Robert T. Weiner were Remembering Jeffrey Catherine Jones. The panel showed a PowerPoint presentation of Jones' work. Jones moved to New York in 1967. There he did interior art for books and magazines, and some comic book art. Eggleton felt Jones' science fiction work was very organic. Picacio added that Jones' art had vulnerable feel. Weiner talked about the time that Jones painted a picture too big for the elevator. They tried to lower it out the window, but it was too windy. The painting had to be taken by

(Continued on page 9)

(Continued from page 8)

the stairway. In the mid-1970s, he moved to upstate New York. Jones wanted to something different. He decided to make original paintings and then sell them. Jones suffered from alcoholism, depression, and anxiety attacks. In the mid-1990s, he attained sobriety and did some great paintings for the Edgar Rice Burroughs books. An audience member saw a lot of Frazetta in Jones' artwork. The panel said all artists at the time tried to imitate Frazetta, but Jones did it very well. Jones was hospitalized several times in the last years of his life. He would go back to art when he got out with mixed results. Then a clip was shown from a documentary, ***Better Things: The Life and Choices of Jeffrey Jones***. The clip showed the formation of the Studio. Jones, with his fellow artists Bernie Wrightson, Barry Windsor Smith, and Michael William Kaluta, pooled their money together to get a loft in Manhattan's Chelsea district in 1975. They called their new workplace the Studio and worked on their art. In 1979 they would produce an art book called ***The Studio***, showing the material they had produced there. The documentary is still a work in progress and Picacio asked for donations to help the film makers finished the project.

Seanan McGuire performed the **Tricky Pixie Interview** with Alexander James Adams, Betsy Tinney and SJ Tucker. McGuire asked about their song "Alligator in the House". Tinney wrote it as an exercise when she saw a toy alligator in a chair. McGuire asked about their proudest song. Tucker said hers was "Neptune". It is a breakup song and about finding a connection with folklore and the everyday. She is working on a video for the song which involved her working in a cold climate. Adams' was "Warlock's Oath", which he felt was misunderstood. The song is about not be beholding to anyone. Tucker suggested that she needed to collaborate with Adams. McGuire and Tucker talked about the anthology, ***Ravens in the Library – Magic in the Bard's Name***. The book was put together in order to help raise money for Tucker's medical expenses when she was hospitalized with a very serious illness. Contributors to the anthology included Neil Gaiman, Holly Black, Laurell K. Hamilton, and Charles DeLint. Adams talked about his house, Faye Hollow. Years ago he passed by a cottage which looked like his dream house if he had had the money to purchase it. He passed by sometime later after having a successful album released and looked into buying the property. He now owns it. The house is on a 30 acre plot and looks a little like the Weasley's house from the Harry Potter novels. It is hard to hang pictures in the house due its structure. Tinney talked about her Maine Coon cats, which have won awards at cat shows. They are huge and shaggy cats. McGuire has one of Tinney's cats. It punches her. Tucker talked about learning how to spin fire. She started with a ball and string to simulate the fire. She did very well and quickly started to work with the real thing. An audience member asked if they were science fiction/fantasy fans first. Adams said he was schooled for music in Nashville. He did write some fantasy. He performed at a SCA events and

then went to BayFilk. There he met Meg Davis and Leslie Fish. The filk community was his original fan base. Tucker was a professional singer for 10 years. She did a tour of pagan festivals. She was also an angry coffee shop girl. She met Phil and Kaja Foglio who took her to Dragoncon. There she met Michael Longcor. Lunacon was her first convention concert experience. Tucker feels fans are her family. Last year she got a Pegasus Award for Best Performer. Tinney started out as a classical cellist with a music degree, but she started playing non classical cello and met Tucker. Adams said Tinney is not mild-mannered. She can do amazing things with her cello, like tango with it. Tinney wanted to get out of her chair while performing. She added a strap to her cello so she did not have to sit while playing it. An audience member asked about their involvement with gaming. Tinney created a character for a game who had a big cat. Tucker saw her first Dungeons and Dragon sheet at 15 and did Live-Action Role Playing for a year. She did a video parodying Dungeons and Dragons. She also used dice boxes as shakers when performing. Adams used the first Dungeons and Dragons books. He also played Cosmic Encounters. An audience member asked what have they learned from each other. Tucker said Adams helped her on a song, and admired Tinney's fashion sense. Tinney learned how to appreciate herself. Adams got a sense of support from his band mates. They push him and have his back. At the end of the interview Tucker wanted to thank everyone who helped her through her illness. She advised everyone not to be afraid to ask for help and be there for each other when you can.

Tim Powers started his Guest of Honor speech by saying this is a great honor but intimidating to be in the same place as Heinlein, Silverberg and LeGuin. In 1971, it was still possible to read everything the field offered. The first science fiction novel Powers read was Heinlein's ***Red Planet***. He discovered the other Heinlein novels and a lot of other books. Powers once got a Simon and Garfunkle album and a H.P. Lovecraft collection at the same. He combined the two by listening to the album while reading the collection. Powers has contributed pictures and poetry to fanzines. He tries to keep up with the field. Science fiction is the context of his life. Being in the field is a fulfillment of his ambition. He explained how he met his wife through Frank Kelley Freas. He gave her one of his books which had a Freas cover. She was impressed, because Freas had done an album cover for Queen. Powers does not distinguish between science fiction and fantasy: they work well together. Mainstream fiction is too restrictive; it is like painting a picture without using the color blue. Powers wants to maximize the weirdness in his books. He likes when people get what he is doing. Powers does worry about how he does in foreign sales. He noticed once that his German editions had sections with an odd font. A friend translated these sections and told Powers that the publishers had put a soup ad in the middle of his book. The characters would stop whatever they were doing and have some

(Continued on page 10)

(Continued from page 9)

soup. Powers found out they did the same with *Neuromancer*. Powers would have liked to have written the commercial himself. Science fiction rotates the world view 90°. He reads science fiction and fantasy for the feeling of vertigo. Powers wants his work to be believable. He does not want his stories to be post-modern, since that implies that to everyone the story is not real. He wants people believe in the experience when they read the work. The big difference between science fiction and fantasy is that science fiction can be justified while fantasy at its core is bogus. People do not say that one day magic will be real like they do about spaceships. Powers writes to make the readers forget what they are reading is impossible. People still liked to be spooked. Lon Chaney said that the scariest thing he could think off was someone knocking on your door at 3AM and when you open the door it's a clown. Evolution has not removed the fear factor from us. Powers told about an experiment done with chickens raised for generations in an enclosed space. These chickens and their great grandparents never saw the outside. The scientists created a paper hawk, tied it on a string, and flew it over the chickens. The chickens were scared of the paper hawk despite never seeing one. People are skeptical about the supernatural but are still afraid of it. Many people buy guns because of fear of gangs. When people hear a noise in the middle of the night, their first thought is not about gangs. Powers talked about an encounter he had with some Jehovah Witnesses. They came to his house to talk about their faith and he told them he was a Catholic. They told him Catholics were more lost than Atheists. They told him it was in the Bible. He asked for their copy so he could look up that reference. Powers used a magnifying glass to read the Bible and it was a sunny day. The Bible caught on fire and the Jehovah Witness ran off without their Bible. Our mental circuitry is wired to jump to the supernatural conclusion. The fantasy writer aims for this circuitry. Powers is suspicious of using the field for allegory. He feels people need a code book for those kinds of works to understand the meaning. This collapses the 90° shift in the world. This relevance comes at the expense of the illusion that fantasy strives to create. Stories should have themes but it is better if they come out accidentally. He ended his speech by telling a story of some neighbors who built a large Tesla coil and connected it to a Ouija board in order to talk to ghosts. The neighbors claimed it worked. Powers told them it must be interesting to hear from ghosts. The neighbor pointed out that ghosts always lie.

Forrest Hartman and Dan Kimmel discussed **Failure to Launch: Film Franchises that Failed**. Kimmel started with *Buckaroo Banzai*. That was supposed to be a film series but the director and producer had a falling out and no more films were made. Hartman said that the anti-Christian message of *The Golden Compass* made sequels a tough sell. Kimmel talked about reboots. The Batman reboot was a good idea since it was several years between films. The Hulk reboot may have been too

soon. Currently Superman is being rebooted. On the *Green Lantern*, Hartman thought the film just laid there, while Kimmel liked it more but no one was excited about it. Hartman said *Sky Captain* was visually-exciting but the story did not work. Hartman talked about M. Night Shyamalon. Shyamalon was lucky with *The Sixth Sense* and started to believe his own press. Hartman figured out *The Village* in 10 minutes. *Avatar: The Last Airbender* was attempt to save his career. Kimmel was baffled by *Legend of the Guardians*. That film's owl protagonists were not very expressive and were hard to tell apart. Kimmel talked about the *Star Wars* prequels. He realized that there was no jeopardy for Kenobi since he would be alive in the original series. Kimmel predicts that the John Carter of Mars (based on the Edgar Rice Burroughs book series) movie could be the next big thing in Hollywood. Hartman stated that the *Spiderwick Chronicles* did not resonate with the audience. Kimmel said the Piercy Jackson film was well-done but did not do well at the box office. An audience member brought up the Marvel Comic films. Hartman said that *Thor* and *Captain America* did well. *The Avengers* has the problem of having many lead characters. Kimmel did not like *Thor* and *Iron Man II* and has not had a chance to see *Captain America*. Some films do well in video and DVD sales. The film *FX* did not do well in theaters but had good home sales, so a sequel was made. The *Planet of the Apes* series was brought up. Kimmel liked the first, third (*Escape from the Planet of the Apes*), and fourth (*Conquest of the Planet of the Apes*) films. Hartman pointed out no one liked Tim Burton's remake in 2000. Kimmel and Hartman had not seen the new film that came out two weeks earlier. Kimmel feels a bad sequel can ruin the memory of the original. *Babe in the City* is that type of sequel. Adam-Troy Castro mentioned the *Jaws* franchise which shows that one should not follow Steven Spielberg. An audience member brought up the *Friday the 13th* series. Kimmel explained those film were cheap to make and made a profit. These films were hard to review. Some of the films were given to new directors to show the studio what they could do. Kimmel noticed some good direction in one of the films. Kimmel liked *Grindhouse* though it was too long. That film produced two spin-offs films: *Machete* and *Hobo with a Shotgun*. Other films that were mentioned included *Psycho*, *The Exorcist*, *Hellraiser*, *The Wild, Wild, West*, *The Shadow*, *Aeon Flux*, *Battlefield Earth*, *Resident Evil*, *Doc Savage*, *Godzilla* (1998), *Shrek*, *Highlander*, *Hangover 2*, and *Home Alone 2*.

There were 27 entries in this years' Masquerade. Phil and Kaja Foglio were the Masters of Ceremony. The green room was a bit on the spare side, but there was a very good buffet. The stage was excellent and there were two big screens for the audience. Paul Cornell hosted a special Worldcon edition of *Just a Minute* for the time between presentation and awards. This is based on a British radio game show. The contestant must be able to tell a story on a topic given by the host in a minute without

(Continued on page 12)

Renovation Masquerade



Clockwise starting on the upper left
Best in Show - Recreation: Torrey Stenmark as a Na'Vi,
Best in Show– Workmanship: Intergalactic Dating Game,
Best in Show—Original Presentation: Night at the Sci-Fi Museum,
Best Transformation of Material: Lance Ikegawa for Blue Meany Blues,
(left to right) Con Chair Patty Wells and Masquerade co-Director Kevin Roche



(Continued from page 10)

hesitation or excessive repetition. Other contestants can protest if their competitors violate the rules. The contestants were Lauren Beukes, John Dowd, Seanan McGuire, and Bill Willingham. McGuire won the game during which she had called her mother to prove that she dressed her sister as *Space 1999* characters, a fact which Willingham challenged. Lance Ikegawa in the Master division won Best Transformation of Material for Blue Meany Blues. Torrey Stenmark in the Journeyman division won Best in Show – Re-creation, the Blammy Award (from the Armed Costumers Guild) and a Workmanship Award for makeup for her Na’Vi costume. Master division costumers Christopher Erickson, Mette Hedin, Elena Herzen, Bryan Little, Jean Martin and Espana Sheriff won Best in Show and Class for the Intergalactic Dating Game. Erik Prill, David Tackett and Anita Taylor in the Master Division won Best in Show- Original Presentation for Night at the Sci-Fi Museum. Pictures of the other winners can be found at www.renovationsf.org/downloads/drifter-m.pdf.

After the Masquerade there was club dance which started at midnight. It was hosted by DJ Neshamah. Doctor Demento took over for about a half an hour. Among the songs he played were “Doctor in the TARDIS” by the Time Lords, “Star Wars Cantina” by Richard Cheese and Lounge Against the Machine, and “Ring Capacity” by Kirby’s Krackle. Hugo nominee Rachel Bloom performed at the dance. She sang her Hugo-nominated song “Fuck Me, Ray Bardbury”, a song from *Rent* in Klingon, “I was a Mermaid and Now I am a Pop Star”, and a song about an alien looking for a Jewish husband. It was a good dance. It was cool seeing costumer extraordinaire Susan de Guardiola dancing with fannish legend Ben Yalow.

Ginjer Buchanan, Paul Cornell, Liz Gorinsky (m), Robert Silverberg, and Alvaro Zinos-Amaro talked about **Generation Gap? Is the Conversation in Written SF Fractured by Cohort?** The panel started by having the panelists stating how they got into in the field. Buchanan said Robert Silverberg got her into the field. She joined the Western Pennsylvania Science Fiction Association, which tried to resurrect fandom in Pittsburgh. The group met at the 1968 Disclave, a Washington DC convention. Buchanan was a science fiction reader all her life. She went from being a social worker to being an editor. Silverberg came into fandom in the late 1940s and became a pro in 1955. Silverberg described this time as the Mesozoic era. He writes and reads science fiction occasionally, and tries to keep up with the field. Gorinsky has been an editor at Tor for 8 years. Zinos-Amaro is from Madrid, Spain. He read anthologies from the Golden Age of science fiction (late 1930s-late 1940s). He went to the 2006 Worldcon in Anaheim. Paul Cornell always wanted to go to a Worldcon, and went to the 2005 Worldcon in Glasgow, Scotland. He felt that science fiction fandom was a bigger house than *Doctor Who* fandom, which he was part of. Buchanan has to keep up with the field, so she can publish well-crafted books. She is not into big-

ticket quest fantasy, but buys a lot of urban fantasy. She reads historical fiction for pleasure. Silverberg commented on Elizabeth Bear’s blog, which inspired the panel. Bear noted that there are different conversations among the generations (Greatest, Baby Boom, Generation X) of writers and they were not reading each other’s work. Silverberg thought that only reading works from your own generation was suicidal. To get new information, one must look outside of the party line. Fiction writers are not supposed to be cheerleaders of current trends. Cornell felt Bear said this happens not by design, but it just happens. Cornell agreed with Silverberg that this is terrible thing. Silverberg explained that writers would write stories in response to other stories. In the early days of the field, one could read everything of value, but that is impossible now. Writers need a lot of inputs for their craft. Zinos-Amaro said that James Patrick Kelly said literary aesthetics can also be a barrier. People tend to read what they like. Cornell said that sub-genres evolve to form their own conversation. Silverberg felt the conversation must begin by reading one’s peers. He went on to say there have been times when the field became stale and formulaic. The writers of the New Wave rebelled against comfortable science fiction. Silverberg has read some of the newer authors and sees his fingerprints in their work. Buchanan points out that steampunk is not new and that Tim Powers did it a long time ago. Gorinsky felt that steampunk was respectful of the past. The writers found the older works and understood the canon. Silverberg rejects the idea of “Don’t trust anyone over 30.” He did not set up barriers to older work. The culture evolves and some of the stories get dated. Reading the older works tell us how the times have changed, and helps with writing new extrapolations. Cornell does not like people writing with attitudes from the past. Silverberg agrees that is wrong. Silverberg thinks that writers need to know their craft. He studied the older works of his time to understand the writing techniques. New writers need to know these techniques in order to better express themselves. Silverberg feared that anyone can get anything published since there are no barriers anymore. Writers need to know the basics of storytelling. Zinos-Amaro said that readers will find the older science fiction, and the stories will be judged by the test of time. There is no edgy science fiction. A reader’s reaction to a work is what makes it edgy. Cory Doctorow and Charles Stross are considered cutting edge, and wrote novels in response to Golden Age tropes. Cornell wants a new wave now. He wants to see works that would scare him. He also noted that there are a lot of writers of the fantastic in the mainstream literature. Silverberg explained that every new generation of writers gets demonized as he did. Zinos-Amaro explained that a story written in response to an older work shows something about the present time. An audience member asked if lowering the barriers could expand the conversation. Silverberg explained that the New Wave writers had to fight the Old Wave editors. They broke the gates. Gatekeepers are necessary since

(Continued on page 13)

(Continued from page 12)

without them anything can happen, and that is not always a good thing. An audience member asked if conventions support or negate the generation gap argument. Gorinsky noticed some demographic shifts at conventions. A lot of her friends go to Wiscon rather than Worldcon. Silverberg sees a lot of old books at his signings at conventions. Buchanan felt social media is making the conversation between generations easier. An audience member asked if the generation's use of language is different. Buchanan did not think so. Gorinsky felt language is influenced by genre. Silverberg felt language was becoming abominable. Cornell agreed with Silverberg that we do need gatekeepers and writers need to know the history of the field. Zinos-Amaro also agreed, but added that new movements need to divide themselves.

Boris Vallejo started his Guest of Honor presentation with his personal history. He grew up in Lima, Peru. Vallejo never thought he would be a professional artist. He loved the process of drawing. It was hard for him to get drawing pads, so Vallejo drew on the walls of his kitchen. When he came back to that house years later, the new owners did not paint over the walls and his pictures were still there. He won an art scholarship and received classical training. He developed his painting on his own, but he had a good drawing foundation. He was not exposed to science fiction art but saw Chesley Bonestell's space art. At 16, he discovered the Tarzan books. He loved the books and they inspired him to exercise and he did get some solid definition in his upper body. He did 3 years of pre-med in college, but really wanted to be an artist. Vallejo was told to go to New York if he wanted to pursue an art career. This made him nervous, since he lived a quiet life on the beach. He made some art samples and went to New York. He had a great deal of self-confidence. After a problematic airline flight, he arrived in New York. Vallejo asked a cab driver to take him to New York and he was dropped off in Time Square at 3AM. He slept in the subway for two nights. Vallejo found some fellow Spanish speakers and found a room to rent for \$20/week. He found a job three weeks later in Connecticut. The job was doing advertising in a department store. He hated drawing refrigerators. He had to draw them open and closed. Vallejo tried to do a comic book based on the exploits of the Green Berets. It took him a long time to do the comic. He was really determined to succeed, and was not plagued with the fears that many artists have. Vallejo was inspired by Frank Frazetta. He did a picture of a harpy and went to Frazetta's publisher. He left the painting in the publisher's office. Vallejo got a call from the publisher, who wanted to buy the painting and wanted more. Vallejo did more covers, but did advertising work to support his family. After having problems with agents, Vallejo became his own agent. He went to Ace Books and got a job from the art director. Frazetta was late with his work and Vallejo would cover the gap. He got more work from that job. He did the covers for the Doc Savage books. He started with a monochromatic style, but later added more color.

Neal Adams was supposed to do the art for the Tarzan comics. Adams was so late with those paintings that the art director said he would do something nasty to the pictures if Adams delivered them, and Vallejo got to do the Tarzan covers. He got a lot of jobs from Ballantine. He had to do a cover a week. He received a commission to do all the covers for the Tarzan books, but the deal fell through. His most popular painting was the poster he did for *National Lampoon's Vacation*. He got lots of jobs from that poster. He got the job to do the Marvel Comic Masterpieces from his wife, Julie Bell. That was a fun job. He is a procrastinator, while Bell is more disciplined. He and Julie have been married for 20 years. Bell was a body builder. Vallejo was impressed with her art. She needed some training which took a year. It was unusual for an artist to take off as fast as Bell. They did not collaborate for years because he thought it would cause conflict. When they did collaborate, it was great. All of his children and step-children work in the arts.

Seanan McGuire interviewed her *Just a Minute* opponent, Bill Willingham. Willingham's comic *Fables* has been going on for almost 10 years. He had done many superhero comics. He lives in Wisconsin and survives the winter in a warm house, with a good library and a fireplace. Willingham was surprised by *Fables* success. He plans the comic way ahead, which is not the norm in the industry. Willingham feels he is weak with short work. *Fables* does not offer many introductions, since the characters were well known. McGuire asked about the *Fable* spin-offs, *Jack of Fables* and *Cinderella*. Willingham works very closely with the spin-off books. His editor suggested *Jack of Fables* as a spin-off book. He collaborated with writer Matthew Sturges. Willingham does not want to cheat his readers. He does not deny the original stories of the characters, but he can do whatever he wants with the characters. Willingham has broken the first part that rule occasionally. With *Jack of Fables*, he wanted to show the adventures of a despicable person. Sturges came up with the idea to kill off Jack rather than reform him. Willingham thought that was Shakespearean. Willingham loves Shakespeare's dialog, but not his plots. *Jack of Fables* ended in a bloodbath. Willingham has decided to do more spin-off series using the *Fables* characters. *Fairest* will focus on some of the female characters from *Fables*, with Adam Hughes doing the art. Lauren Beukes will be writing a Rapunzel story. McGuire envies Willingham for his take on Goldilocks and wished she had thought of it first. Willingham made her into a mean character, who was in a relationship with the youngest bear of the 3 Bears fame, and tried to overthrow the government. Willingham had heard about a guy who loved bears. This person loved them so much he got a bear costume, so he could live with the bears. The person was killed by the bears. Willingham did a *Fables* novel because he had an idea for a really big storyline. Willingham has just finished a second novel. It is about the Boy Scouts. He wanted to do a Boy Scout story since he feels they have been given a bad reputation recently. He is working on

(Continued on page 14)

(Continued from page 13)

book about a kitten going bad. He based it on a cat he had. The cat had killed 3 dogs and got hurt a lot. The cat's name changed from Jocko to Jughead to MacTavish. Willingham was asked if Jack Jr. was inspired by Heinlein's *Glory Road*. Willingham said a little. Since Jack was not going to reform, they decided to make his son heroic and comedic. Willingham said that Heinlein was a god in his world. The trial period for the Best Graphic Story Hugo is over next year and it will have to be renewed. Willingham thinks it will stick around. Graphic stories have been with us since the beginning of civilization. The early cave paintings told about the days hunt. Graphic images put in a sequence to tell a story is a comic book. Comics came out before prose.

Bob Kuhn, Farah Mendlesohn (m) and Patricia Wheeler looked into **The Work and Legacy of Diana Wynn Jones**. Mendlesohn asked her fellow panelists why did liked Jones' work. Wheeler liked that Jones wrote for different ages, and did not dumb down her books. Kuhn like Jones' acerbic touch and the fact her books were not as saccharine as other children's book. Mendlesohn mentioned that Jones wrote a book about a blended family, *The Ogre Downstairs*. Wheeler liked that book, since it was from the children's point of view. The panel discussed the universality of the Jones books. Wheeler did not realize the books were British when she first read them. Kuhn agreed and said the British-ness was just an added spice to the work. The panel discussed the treatment of parents in the books. Wheeler noted they were either dead or out of the way, and children were on their own. Kuhn explained that as a child, Jones was evacuated during World War II, and did live on her own. Mendlesohn was recruited to do a panel on children's literature at the International Conference for the Fantastic in the Arts (ICFA). She got lucky in getting to write about Jones, since she was a fan of her books. Jones paid attention to how children are. The threats in her books are what children fear. Jones also had an eye for the absurd. An audience member felt that the parents were bad parents but not bad people. Kuhn agreed, the parents were always highly-flawed people. Mendlesohn said that Jones based the parents in her books on her parents, who were very bohemian and let their children run wild. In Jones books, the parents love their children in the end. Another audience member brought up the quirky villagers in the books. This gives a feeling of universality and yet foreignness at the same time. Wheeler agreed, and added this also made Jones' books different. Mendlesohn said that Jones' works had a level of exoticness. After the 1990s, Jones characters became more caricatures, and clumsy. She mentioned the *Enchanted Glass* as an example of this. This trait was mild at first but got more pronounced as time went on. Jones was very reclusive at this time. Mendlsohn noted that Jones had a wicked sense of humor in all senses of the word. Wheeler noted that Jones shifted the ages of the children over time. Mendlesohn said that reflected the ages of her own children. An audience member asked where the panelist found

Jones' work. Mendlesohn and Wheeler found the books in their public libraries. Kuhn found them in a bookstore. Jones just wanted to go to the fantasy world, which was not the trend at that time. Mendlesohn noted that the book *Wilikins' Tooth (Witch's Business* in the U.S.) was written by editor's request which is why it is not a typical Jones book. Another audience member asked who Jones' successor is. Wheeler recommended Garth Nix, who writes for different ages. Mendlesohn said not J.K. Rowling. She went on to recommend Francis Hardinge, Rhiannon Lassiter, and Neil Gaiman. Wheeler pointed out that science fiction fans like reading Jones' books like *The Tough Guide to Fantasyland*. An audience member noted that Jones must have liked cons since she used a convention as a setting in *Deep Secret*. The hotel that *Deep Secret* was set in will be the hotel for Eastercon, the British national convention, next year. Jones had a harder time with dealing with the editors of her adult books. Kuhn said she hated to see the logic broken. Mendlesohn said that Jones inspired a lot of writers. She did not believe literature as just entertainment. Jones dissected *The Lord of the Rings* in one of her writings. Jones was a passionate critic and should have won a critic's award. Mendlesohn noted how bowdlerized *Wilikins' Tooth* was in the U.S. The racial slurs were changed to "scum" and changed the bad language to "blankety blank".

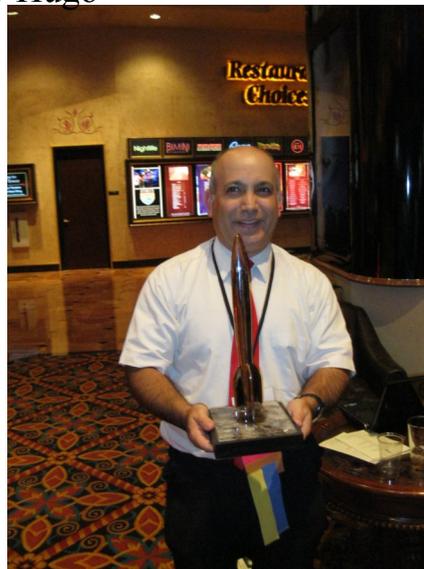
Lenny Bailes, Brenda Clough (m), Tom Galloway dealt with **Crisis Fatigue: The Pros and Cons of Cross-Book Universe-Changing Comics Epics**. The DC reboot in September was the big issue on the minds of the panelists and audience. The panel opened with their connection to comic books. Bailes met Superman editors Mort Weisinger and Julius Schwartz. Tom Galloway was born on Earth 1 and moved to Earth 2 (this is a reference to the fact older superheroes used to live in DC Comics Earth 2). Clough wrote a book in response to John Byrne's reboot of Superman in the 1980s. Clough thinks reboots make the comics accessible to new readers. Galloway said the books should be accessible to everyone. He has seen bad writing in some recent comics. There is missing exposition. Galloway does not mind a text box or introduction for additional exposition. Bailes showed some examples of poor and good comic writing. Clough likes single issue stories since they do not require much set-up. One good example of single-issue comics was *Batman Adventures*, which was based on the animated series. Galloway compared the Marvel and DC editorial styles. DC experiments and sees what happens. Marvel likes to use its top characters as much as possible. Galloway noticed that DC executive Diane Nelson has not been mentioned during news stories about the DC reboot in September. Nelson picked the current editorial team of Dan Dido, Geoff Johns, and Jim Lee. Bailes has mixed feelings about Dido's decisions. He like the Retro Comics (this was new comics written in the style of prior eras, sometimes with the original writer and artists from those eras). Galloway explained how those comics came about. In

(Continued on page 16)

Renovation Hugo Award Ceremonies



Clockwise starting on the upper left
 (left to right) Steven H. Silver (accepting for *Inception*) and Paul Cornell (accepting for *Doctor Who*– “Pandorica Opens” and “The Big Bang”) holding the Best Dramatic Presentation Hugo Long and Short form respectively,
 (left to right) Scott Bobo (accepting for Brad Foster) and Chris Garcia holding the Best Fan Artist and Best Fanzine Hugo respectively,
 Some goof holding the display Hugo



(Continued from page 14)

preparing for the new reboot, DC was short of material, so they commissioned the retro books. Galloway sees the reboot as a good idea since it can clean up bad storylines. What are problematic are halfway-reboots, where some books are rebooted and others are not. Bailes mentioned negative comments he found on an online forum about the reboots. Galloway does not believe that reflects the general public's feelings about comics. Bailes reported that the fans do not like the idea of making Superman a bachelor again. Galloway responded by saying that the iconic image of Superman is as a bachelor. Some heroes like Hawkman, being married is a part of their iconic image. Bailes disagrees, since Hawkman was not married in the recent *Justice League* cartoons. Clough explained some of these changes may have been made in order to make the comics like the movies when they come out. Bailes will check out the new DC comics as they come out, and buy them if he likes them. Galloway explained that those who work in the comics industry do it for love, since there is not much money in it. I asked the panel which were their favorite crossovers event books (this is a story which spreads over most of the popular titles in the company's line). My favorite was the *Black Lantern* storyline in DC. Bailes never liked any of them. Clough and Galloway liked *Infinite Crisis*. Galloway liked the setup for *Infinite Crisis* but thought the outcome was anti-climactic. Galloway discussed the DC online distribution system. Currently, downloading a comic is the same price as a hardcopy. Logically, it should be cheaper, since the publisher does not have to pay printing costs. Tom added that for DC to cancel a book, its sales must get below 15,000 a month.

The Hugo Award Ceremonies were hosted by Jay Lake and Ken Scholes. Lake tried to open with a song but was stopped by Scholes. Scholes proceeded to sing a parody of "American Pie" about the Hugos. They did a series of jokes, trying to guess who the Hugos were named after. Some suggestions included Hugo Weaving, Victor Hugo, and Hugo Chavez. Then they suggest some new Hugo categories: Worst Dressed for David Hartwell, Best Dressed for Liz Gorinsky, and Best Fanfic for John Scalzi for *Fuzzy Nation* (a re-imaging of H. Beam Piper's *Little Fuzzy*). Then they showed a video depicting the destruction in Japan from the earthquake earlier this year. The video also showed how a Japanese and American fan were working on relief efforts in Japan. David Kyle gave the Forrest J. Ackerman Big Heart Award to Florida fan Gay Haldeman. The best acceptance speech of the night was given by Chris Garcia for winning Best Fanzine for *The Drink Tank*. Garcia was very emotional and hugged several members of the audience. He was amazed at winning. Garcia thanked his late father and fellow fan writer Mike Glicksohn, who passed away earlier this year. He sat down and looked at the Hugo, while his co-editor James Bacon spoke for a bit. Garcia came back and thanked his girlfriend, contributor Taral Wayne, and his mother who could not make it. The best presenter was Robert Silverberg.

Silverberg explained how for years, he and Connie Willis would banter before reading the names while nominees would squirm with suspense. He promised not to do that. He went on to talk about getting his first Hugo, having dinner with Willis' family, and Shakespearean names he would give to his children. Willis won Hugo for Best Novel for her duology *Blackout* and *All Clear*. These books took eight years to write. She thanked fandom, which is like family to her. The Hugos were broadcast on Ustream and there was text coverage by Mur Lafferty and Kevin Standlee. The link to the Ustream recording can be found at www.ustream.tv/channel/worldcon1.

David Cake, Howard Davidson, Cory Doctorow, Brad Templeton (m), and Helen Umberger examined **Computer War and Cyber Forensics: Stuxnet: Cyberwar and Cyber Terrorism**. The panel began by discussing Stuxnet's use in a cyberattack against Iranian nuclear facilities. Templeton stated the targeted computers were not online, so Stuxnet was physically loaded into them. Cake said hacking is no longer about teenagers: this was a professional attack. Davidson explained that most Supervisory Control and Data Acquisition units (SCADA, computer systems that monitor and control industrial systems like factories or power plants) are connected by local networks, not by the Internet. These networks offer as much security as the networks in people's homes. It is easy to get a SCADA unit and take it apart and find how it works. Templeton stated that 30-40% of home computers are boted (computers that have had software placed in them which, unknown to users, is working for another system). Doctorow warned of back doors and switches (ways one can circumnavigate a computer's defenses). This is how China was able to examine Google's info. Templeton said that in the 1990s it was unlawful to export encryption software. This is why most browsers are unencrypted. Cake said that teams of hackers are working for governments and said the U.S., China and Russia are examples of this. He also talked about people willing to sell information on Windows vulnerabilities. Doctorow talked about an idea of using a "good bit" to follow where a file was going on the Internet. The courts put an end to that. Doctorow believes that Cyberwar is political rhetoric like the War on Terror and the War on Drugs. We need a more robust response to these problems. We need to give the good guys the right tools and understand how the bad guys' stuff works. Umberger said the United States has stated that a cyberattack would be seen like a military attack and be met with a military response. Umberger wondered what type of attack would demand a military response. The panel discussed how social media tools can be used to suppress or help dissidents. Umberger said that most cybercrime is petty. Some companies are willing to accept the losses and do not report breaches in their security. Not reporting attacks makes it hard to know their impact. Umberger went on to say that people are not used to security and cites reluctance to set their Facebook privacy setting as an example. Doctorow pointed out

(Continued on page 17)

(Continued from page 16)

that Facebook privacy features are hard to use. Tempelton feels that people do not get enough training for computer security and that is a problem. Computer security is hard to do and develop. Umberger agreed and added that although UNIX is a more robust operating system, most people use Windows because it is easier to use. Templeton emphasized the need to get the user interface right. He cited Skype and SSH as successfully-deployed security systems.

Lynn Gold, Bradford Lyau, Bill Patterson, Lawrence M. Schoen and Toni Weisskopf looked back at **Fifty Years of Stranger in a Strange Land**. Patterson explained that satires have a long shelf-life. *Stranger in a Strange Land* satirizes hypocrisy, religion, and sex. These are eternal themes. Weisskopf believes that the true edition of the book is the original edited version. There is no flab there. Schoen agreed and added that the added parts in the expanded version were superfluous. Patterson noted a scene in the expanded version which seemed to be a cameo appearance by Heinlein and his wife. Lyau felt the *The Moon is a Harsh Mistress* had more of an impact. *Starship Troopers*, *Stranger in a Strange Land*, and *The Moon is a Harsh Mistress* had a common theme of personal responsibility. The scene where Jill is an exotic dancer was discussed. Weisskopf and Lyau questioned if this implied that only women had sexual power. Schoen explained that Jill was unaware of her own power until Smith made her see herself through the men's eyes. Men do not know about women's power and women do not realize they have it. Patterson felt that the women in the book all develop their own identities. Weisskopf noted that Heinlein chose to make Jill the initial viewpoint character. Schoen explained that the book is journey of discovery for Jill. Lyau added that the book opened up a new paradigm. Weisskopf agreed and said in the 1960s people used the book as a blue print for their lives. Lyau noticed that at the 1976 Worldcon, where Heinlein was the guest of honor, one could see all types of people, including members of the military and the counter culture, at Heinlein's autograph line. Someone asked if Hubbard was influenced by the novel to create Scientology. Patterson had never heard this and felt that the ideas in the novel *They'd Rather Be Right* by Mark Clifton and Frank Riley sounded more like Scientology. Patterson saw Smith more like the lead character in the novel *Gladiator* by Philip Wylie, which also inspired the creation of Superman. Schoen was bothered that Smith kills several people and there are no ramifications for this. The connection between *Stranger in a Strange Land* and Charles Manson was brought up. According to Patterson, this rumor was started by one of the district attorneys on the Manson case. They had found a copy of the novel with one of the Manson Family women. Weisskopf said that they did have a "nest". Patterson added that Manson did not read the book himself. Lyau said that the idea of communes goes way back, and the ceremonies described in the book do as well. Weisskopf said that Heinlein did want to provide a blue print but

wanted to pose questions in the reader's mind. Lyau noted that Smith has different set of moral values, those given to him by the Martians. Patterson said this was a classic science fiction theme, encountering the other. Lyau and Weisskopf thought the Martians are where humanity goes next in an evolutionary sense. An audience member asked about linguistics in the book. Schoen said that language defines culture and vice-versa. Patterson added that Heinlein was always into linguistics. Weisskopf noted that Jubal Harshaw acted as Smith's father. This was the only time Heinlein used a "father and son" dynamic. Patterson said the title came from the editor. Heinlein wrote his books the way he wanted and did not worry about the market. An audience member asked how the book changed Heinlein's life. Patterson said Heinlein's life did not change much. The fence he put at his house was more for insurance purposes than for rabid fans. Weisskopf said old fans would show up at Heinlein's house all the time with no problems. Heinlein got good royalties from *Stranger in a Strange Land*, but then later he had medical expenses which would soak up his profits.

Closing Ceremonies started with a slide show of the convention. Patty Wells felt she needed 5 days to thank people. She thanked the fans, con committee and staff. She thanked her mentor, the late Bruce Pelz. Wells gave out committee awards to Nat Seanz (Film Festival), Arthur Chenin (Reno Local Liaison), and Meredith Branstad (newsletter). Wells said she forgot to gavel the Worldcon to order at Opening Ceremonies and that Renovation has been a renegade Worldcon. She gaveled the con to order. She then invited Dave McCarty, Chicon 7 (2012 Worldcon) con chair, to the stage. She handed him the Worldcon gavel and they closed Renovation together. McCarty quoted Daniel Brunham, one of Chicago's designers, by saying, "Make no little plans; they have no magic to stir men's souls." They brought out the Chicago flag. McCarty is treating Chicon 7 as a space mission with the con being the spaceship and he being the Mission Director. John Scalzi, the toastmaster or flight controller, came up to the stage. He looked forward to returning to Chicago, where he went to college at the University of Chicago. He introduced Mel Korshak, the con chair of Chicon I. He listed the names of the Chicon 7 guests of honor. The ceremony ended with the showing of a film from a car's point of view driving to Hyatt Regency, the Chicon 7 site.

The Dealers' Room and Art Show were excellent. The only disappointing thing was that I could not find Viz's translations of Japanese science fiction novels. There were plenty of new and used books, costume accessories, hard-to-get media, and some comics. The art show had some art from the covers of Japanese science fiction novels. There was also a lot of sculpture and 3D art on display. The con had an art night, were the art show was open in the evening hours and people could talk to the artists.

The con had a film festival and anime program. The

(Continued on page 18)

(Continued from page 17)

films and anime presentation were integrated in the main program listing in the convention guide. The guide contained where more information about the films could be found online. There was also a good selection of anime. It was nice to see that a lot of fans went to the presentation of *Space Battleship Yamato: Resurrection*. There was also a performance of Roger Zelazny's play *Godson*, which was pretty good and well attended.

The parties could occasionally get crowded at the Atlantis but they were also fun. Below are my awards for the parties:

- Best Food: Texas in 2013-They had BBQ chicken, corn on the cob and sandwich fixings.
- Best Decorations: London in 2014-They had on the wall tube (subway) station signs with fictional London locations on them.
- Best Theme: Boston in 2020, the Christmas Worldcon Bid – Many people in Santa hats and costumes. Chris Garcia gave everyone a Christmas-themed trinket from his sack.
- Best Music: Philcon – Rock Robertson played some great

tunes to promote the 75th Philcon

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 Sharon Pierce, Melanie Herz and Virginia Youngstrom: it was great working with you guys at Volunteers and I hope I helped enough. Thanks to the members of OASFiS, SFSFS, and WSFA. Thanks to Patricia Wheeler for letting me help her out at her first Worldcon. Thanks to the usual suspects, Worldcon attendees who always make the convention fun, this includes Chris Barkley, Rock Robertson, Liz Zitzow and Chris Garcia. Thanks to the Exotics, my 1999 Australian tour group: it is always great to see you guys, I only I wish I could have seen more of you. Thanks to Andrew Trembley, Chris O' Halloran, and Lori Meltzer: it was great working Masquerade with you. Thanks to Michael Hinman, who allowed me to cover the Hugos for his website *Airlock Alpha*. Thanks to Seth Breidbart, Val Ontell, and Steven H. Silver for their help at the Hugos. Thanks to the people who read my blog entries on my trip. And thanks always to Dave Plesic. See you all next year in Chicago.

Renovation Exhibits

Tiki Dalek



Renovation Club Dance and Hall Costumes



Clockwise starting on the upper left
(left to right) DJ Neshamah and Doctor Demento,
Hugo Nominee Rachel Bloom,
The Tenth Doctor and the TARDIS,
Hall Costumer,
Jareth from *Labyrinth*,
Classic *Star Trek* officer



**SCIENCE FICTION CONVENTION
IN ORLANDO**

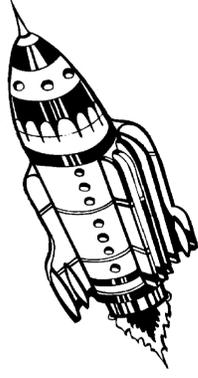
OASIS 25

May 25-27, 2012

Writer Guests of Honor

L.E. Modesitt Jr.

David Weber



Joe Fan
123 Sesame Street
Orlando, FL 32805

Hotel Information

\$79/night, single-quad
through 5/6/12
Mention OASIS for rate

Sheraton Orlando Downtown
400 West Livingston St.
Orlando, Florida 32801
407-843-6664
1-800-574-3160

Artist Guest of Honor

Janny Wurts

Fan Guests of Honor

Pat and Roger Sims

**Author Signings,
Costume Contest,**

**Live Music and Comedy,
Anime and Video**

**Programs,
Art Show,**

Informative Panel Talks,

Artist Demos, Books,

Cool Stuff for Sale,

Fun and Games

Charity Auction

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

