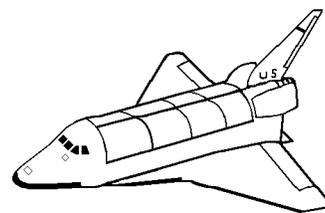


The



SHUTTLE February 2002

*The Next NASFA Meeting is 16 February
2002 at the Regular Time and Location*

DSC ConCom Meeting 14 February 2002 at Sam Smith's Place

🔔 Oyez, Oyez 🔔

The next **NASFA meeting** will be **16 February 2002** at the **regular time** (6P) and the **regular location**. Call Book-Mark at 256-881-3910 if you need directions.

The **February program** will be an open discussion on "Why They Should Make a Movie of My Favorite Book." Come prepared to discuss which of your favorite genre books/stories should be made into a movie and why. Suggestions for who should play which characters are also encouraged. For example, Program Directory Randy proposes that they should make a movie of Gordon R. Dickson's *Time Storm* with Russell Crowe as the lead (because he has worked well with big cats in past films). Randy will not be at the meeting so we will need a volunteer moderator.

The **February after-the-meeting meeting** will be at Sam Smith's apartment — 1237 Willowbrook #8. Call him at 256-883-4493 if you need directions. We need volunteers for future ATMMs.

DSC ConCom Meeting

The next DeepSouthCon 40 con committee meeting will be 7P–9P Thursday 14 February 2002 at Sam Smith's place. Sam reports that he intends to "tighten up the meeting structure from now on" and has made this a *non-eating* meeting.

Future DSC 40 concom meetings are all tentatively scheduled for the Thursdays before future NASFA meetings.

Inside this issue...

NASFA Calendar	2	<i>Lord of the Rings</i> TV Deals	4
Minutes of the January Meeting	2	<i>Harry Potter</i> Video Release Set	5
NASFA Receivables	3	<i>Dinotopia</i> Comes to the Small Screen	5
Review of Chattacon	3	Fiction: <i>No Need for a Dragon!</i> , Part 12	5
Special Film News Section		Fiction: <i>No Need for a Dragon!</i> , Part 13	5
Film Awards News	4	Letters of Comment	6

Deadline for the March 2002 issue of *The NASFA Shuttle* is Friday, 1 March 2002.

NASFA Receivables

by Randy B. Cleary

Here are the latest items received by NASFA.

ConNotations Volume 11, Issue 6, December/January, Stephanie L. Bannon (Managing Editor), Central Arizona Speculative Fiction Society, P. O. Box 62613, Phoenix AZ 85082; <Editors@casfs.org> — This newszine had 20 newsprint pages of the latest SF media news, reviews, and convention listings with art by Sue Dawe and Sherlock.

De Profundis 347 (December 2001) and 348 (January 2002), Marty Cantor, c/o The Los Angeles Science Fantasy Society, 11513 Burbank Boulevard, North Hollywood CA 91601; <www.lasfs.org> — These club zines had 10 goldenrod and 8 blues pages respectively of mostly club minutes (or menace) and Rotsler illos.

Derogatory Reference 98, Arthur D. Hlavaty, 206 Valentine Street, Yonkers NY 10704-1814; 914-965-4861; <hlavaty@panix.com> — This perzine had pages of September 11 musings, book discussions, a MilPhil report, and of course, Football. It also had the best pun of the lot, “Enron Hubbard.”

OASFis Event Horizon Issue 173, December 2001, and Issue 174, January 2002, Leslie R. Hammes, The Orlando Area Science-Fiction Society, P. O. Box 940992, Maitland FL 32792-0992; 407-263-5822 — This club zine had four pages of club happenings in issue 173 and six pages in issue 174.

Reluctant Famulus Summer/Autumn 2001, Number 57, Tom Sadler, 422 West Maple Avenue, Adrian MI 49221-1627; 517-264-4115; <tomfamulus@dmci.net> — Great color cover, 53 pages of interesting reading from various contributors, and color interiors!

Science Fiction Five Yearly Issue 11, November 2001, Lee Hoffman, Toad Hall, 3444 Blaisdell Avenue South, Minneapolis MN 55408-4315 — A new item for us with 40 pages of various contributors with interesting reading and illos. Looking forward to the next issue (in five years).

Southern Fandom Confederation Bulletin Volume 7, Number 11, November 2001, Julie Wall, 470 Ridge Road, Birmingham AL 35206; <jwall@usit.net>; 205-833-8635 — This organ of southern fandom contained 28 pages of reports, reviews, cartoons, listings, and, of course, LoCs.

Chattacon XXVII Report

by Randy B. Cleary

Chattacon XXVII was held January 25–27, 2002 at the Radisson Read House in Chattanooga, Tennessee. The Read House was so pleased that they charged each room a \$50 damage deposit (which will be refunded eventually if they deem you deserve it). The Read House also confused me with someone named Dennis Cleary upon billing me for their valet parking. The Guests of Honor were Melanie Rawn and Elizabeth Moon. The Artist Guest was Robert Daniels. The Special Guest was Jack McDevitt. The Toastmaster was Charles Grant. The Regional Artist Guest was Robert Gerskin. The Fan Guest was drawn at random from the membership at the opening ceremonies and unfortunately I did not get his name. There were about 1200 attendees over the course of the weekend. I decided (due to strong arm twisting by Julie Wall) to attend at the last minute, and was glad to have done so. However, I do

feel Chattacon’s nature is changing from a fun fan con to just a fun con (which is not a necessarily a good thing in my opinion).

The program book was a two-staple digest-size format with 40 black-and-white pages and a blue cover with a black ink image of a space background and a portrait of a man either having a good day or bad day depending upon your interpretation. It was dedicated to the memory of the Rick Shelley (gone but not forgotten). It contained some erroneous dates (like January 12–14, 2001), convention policies, guest biographies, convention information, and a short-short fiction piece by Philip Bordley. The pocket program consisted of two pages (folded to make four) containing locations, hours, video rooms schedules, programming schedule, gaming schedules, and dealer room layouts. There was no daily convention zine this year that I could find.

Programming consisted of four locations with up to four tracks at some points (down from previous years). Attendance at programming other than the main events seemed anemic at times. I think this is symptomatic of more people coming to Chattacon for the party atmosphere than the other fannish interests. Friday, I made it to the opening ceremonies, which seem to go well and was fairly well attended. Afterwards was a “Meet the Pros Reception” (less well attended) with yummy food and wine. After that some of us traveled the enjoyable party circuit. After fueling up at the parties, and after “The Rocky Horror Experience” (well attended), I attended the dance for a while (okay... until it ended). The Friday dance was well attended and went into the not-so-wee hours. The music was mostly high-energy danceable music with a great (loud) sound and light system.

Saturday, I got up relatively early, shuddered at the sight of people drinking beer at 10:00 A.M. in the con-suite, and had a con-breakfast (donuts and Coke). Then I attended (with several others) the “Painting in an Hour Demo” (J. R. Daniels, Brett Bass), which was as entertaining as it was educational. Next I went to the “Art for Publication” (Brad Pierson, David Hammer, David Deitrick, Kenneth Waters) panel, where the panelists outnumbered the audience, but they troopered on in a wide-ranging discussion of genre illustration as a business using examples from their own experiences. Next, I went to “Fantastic Art and Contemporary Life” (Daniels, Bass, Julia Morgan Scott, Robert Gerskin) where the panelists once again almost outnumbered the audience. They discussed their art and their contemporary lives. Then I saw Julie stationed at the SFC table and offered to get her Coke refilled. After pleading with the Con Suite staff, and eventually the Head of the Con Suite, I was allowed to leave with her cup refilled (based on the technicality that it was not their cup). I was glad that I was not barred from the convention as a result of just wanting to help out a fellow fan. Drained by the unexpected confrontation, I retired to the room for a quick nap.

Hours later, Julie Wall, Charlotte Proctor, and I walked toward the Tennessee Aquarium looking for vittles. Eventually, we ate at sandwich shop called Paneras. Everyone seemed to enjoy it. Afterwards, we made it back to the hotel in time for me to help Patrick Mallory and Naomi Fischer set up for the DeepSouthCon 40 party they were hosting. I then attended the Masquerade, which was short and sweet (a good thing but it’s a little sad when the people in costume in the audience outnumber the people in the Masquerade). The masquerade was well attended and broadcast over the hotel television channel.

I made it to more great parties on Saturday, which curi-

ously did not seem as crowded as past years. I guess people preferred other activities such as gaming (RPG/Computer), drinking in the Con Suite, dancing, or some other mysterious ones (like throwing impromptu stairwell parties for example). Once again I finished the night at the dance (which seemed even louder than the night before) but did not stay until the end this time, as I needed to rest up for the drive home.

The hotel facilities were larger than the Clarion but more bizarrely laid out. The Art Show was off by itself on the first floor while the Print Shop and Dealers Room were on the second level. The Art Show was nicely fitted into its space. I bid on a couple of items and was surprised to get one without competition (as I was unable to attend the Art Auction). I don't know if this was indicative of bidding in general or not. The Dealers Room was not too crowded and had a good assortment of goods. I purchased a Computer Game to support Charles Grant's "Raising Cane Fund."

There were also Gaming rooms. There was computer gaming (which had a very nice multi-player network running) on the second floor. All the gaming seemed relatively popular.

The Con Suite had beer (which seemed (almost too) popular at all times), fountain drinks, slightly less periodic distributions of real food than in past years, and some snacks. It was in a single large room and did not seem to have as nice a vibe as years past (more like a seedy bar with intense bouncers than a place to relax). I suppose if I drank beer I would have enjoyed it more.

The guests I saw were always nice and seemed glad to be there. I especially enjoyed listening to Jack McDevitt talking with fans late into the night at the MidSouthCon party.

Overall, Chattagon XXVII was fun as I got to see lots of friends and have a good time. However, I am worried by the signs that the convention is losing its fannish core to people who come just to party (as opposed to fans who come just to party). I hope to see more fans there next year.

Genre Films Make Good

Genre — primarily fantasy — films have been making fairly large waves recently with nominations and wins in a number of award categories.

CRITICS' CHOICE AWARDS

The Critics' Choice Awards are given by the Broadcast Film Critics Association. Winners are selected by written ballots in mid-December and announced the day after the votes are tabulated. The actual awards were presented at the BFCA's annual awards ceremony in late January. Genre winners included *Shrek* (Best Animated Feature), *Harry Potter and the Sorcerer's Stone* (Best Family Film, live action), and *Lord of the Rings: The Fellowship of the Ring* (Best Composer: Howard Shore and Best Song: "May It Be" — Enya, the latter a tie with *Vanilla Sky*, "Vanilla Sky" — Paul McCartney).

In addition to the wins, genre films snagged a number of nominations. *LotR* was nominated for Best Picture (finishing second out of 10) and Best Director (Peter Jackson). *Potter* was nominated for Best Young Actor/Actress (Daniel Radcliffe) and Best Composer (John Williams). Williams was received a composer nod for his work in *A.I.: Artificial Intelligence*.

Shrek was nominated for Best Picture (finishing sixth) and Haley Joel Osment received a Best Young Actor/Actress nom for his work in *A.I.* Meanwhile, *Monsters, Inc.* and *The Mists of Avalon* were also nominated in their respective categories

(Best Animated Feature and Best Picture Made for Television).

PEOPLE'S CHOICE AWARDS

The People's Choice Awards aired on CBS 13 January 2002, with voting on line <cbs.com> and tallied by Gallup. *Shrek* was the only genre nominee and won in the Favorite Motion Picture category.

BAFTA NOMINATIONS

Nominations for the 2002 British Academy Film Awards (aka the BAFTAs) were announced in late January. The awards will be handed out 24 February 2002 at the Odeon Leicester Square theater. *LotR* blew away all other genre films with 12 nominations (rivalled only by an equal number of noms for non-genre *Moulin Rouge*). *Potter* did pretty well for itself, too, with seven nominations as did *Shrek* with six. *The Others*, *A.I.*, and *Planet of the Apes* also received nominations.

LotR noms are for Best Film, Director, Adapted Screenplay, Lead Actor (Ian McKellen), Music, Cinematography, Production Design, Costume Design, Editing, Sound, Visual Effects, and Make Up/Hair. *Potter* noms are for British Film of the Year, Supporting Actor (Robbie Coltrane), Production Design, Costume Design, Sound, Visual Effects, and Make Up/Hair. *Shrek* got nods for Best Film, Adapted Screenplay, Supporting Actor (Eddie Murphy), Music, Sound, and Visual Effects.

Supernatural thriller *The Others* was recognized in the Original Screenplay and Leading Actress (Nicole Kidman) categories while *Planet of the Apes* received nominations in Costume Design and Make/Hair. *A.I.* was nominated for Visual Effects.

SPECIFIC GUILD NOMINATIONS

The Screen Actor's Guild has announced nominations for this year's SAG Awards. The awards will be presented 10 March 2002 at the Los Angeles Shrine Exposition Center and televised on TNT at 7P (Central). Voting is by the approximately 98,000 members of the Guild.

Genre nominations are Ian McKellen (*LotR*) for Supporting Actor in a Motion Picture, the entire *LotR* cast for Ensemble Performance in a Motion Picture, and Anjelica Huston (*The Mists of Avalon*) for Actress in a Television Movie or Miniseries.

The Writers Guild of America has also announced their nominations, with *LotR* receiving a nod in the Adapted Screenplay category. Winners for both Original and Adapted Screenplay will be named in a ceremony taking place simultaneously in New York and Los Angeles 2 March 2002.

LotR TV Deals Set

With some details still to be set, the WB Network appears to have pulled off its biggest movie deal to date, snagging New Line Cinema's *Lord of the Rings: The Fellowship of the Ring* as well as the two forthcoming sequels.

Actually, the first TV play for *Fellowship* will be on the Starz pay TV network. The window for that will begin about a year after the theatrical release and continue for 18 months. That's followed by the 10-year window (starting in the fourth quarter of 2004) that WB will be sharing with Turner Broadcasting's TBS and TNT.

This deal is something of an insider's dream since Turner, WB, and New Line are all divisions of AOL Time Warner. It's not a penny-pincher's dream, however, since the total cost to

WB/Turner will be at least \$75 million and could go up to \$160 million (or more) depending on the total box-office gross of the three movies.

Harry Potter Video Slated

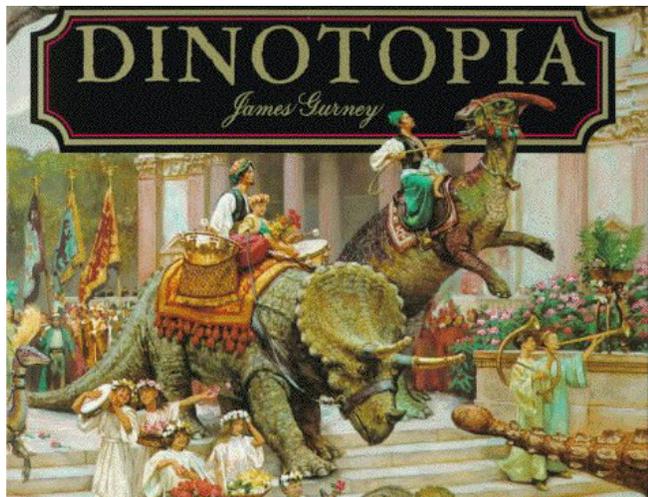
Harry Potter and the Sorcerer's Stone will launch on video 28 May 2002 with a \$25 million marketing campaign — the most lavish by far for Warner Home Video (WHV), the video arm of Warner Bros. WHV has been steering retailers, distributors, and media to its business-to-business Web site <www.whvdirect.com> for an announcement that begins with a video of producer David Heyman from the set of the second film, *The Chamber of Secrets*. “We believe we can make this the biggest video release ever,” he is quoted as saying.

WHV says its marketing campaign will reach 95% of kids 6–11 more than 15 times each. The studio will run ads for the DVD and VHS on five of the six major broadcast networks (excluding UPN), and cable channels including Cartoon Network, MTV, Nickelodeon, USA, ABC Family, and E! for a month beginning 16 May 2002.

The videocassette (\$24.99 MSRP) will feature five minutes of extra footage while the two-disc DVD set (\$26.99 MSRP) will offer “hours of extra material.” One of the extra scenes reportedly has the young wizards and witches having trouble with a spell that causes one of their classmate’s legs to lock together. Also included on the DVD will be interactive features such as a 360-degree self-guided tour of Hogwarts (including Gryffindor common room), the Great Hall, Harry’s room, and Hagrid’s hut — all of which can be controlled by the viewer’s remote. The DVD also includes interviews with Heyman and director Chris Columbus, a montage of quidditch matches, a guide on playing the game, and an introduction to the ghosts of Hogwarts.

Dinos Stomp Onto TV

James Gurney’s *Dinotopia* is morphing into another new form (or is it two forms?), this time on the small screen. ABC’s six-hour, \$85 million *Dinotopia* miniseries is slated to premiere in May 2002, directed by Marco Brambilla (*Demolition Man*).



The network is also developing a follow-on series. It will pick up where the storyline of the miniseries leaves off. ABC recently ordered 13 one-hour episodes of the series, which features a different cast from the miniseries. Principal photography on the series gets under way February 2002 in Budapest, and it may be ready to air as soon as midseason 2003.

No Need for a Chicken!

Part 12 of No Need for a Dragon!

by PieEyedDragon

They are long gone.

The moon sets, leaving the island in darkness.

One of the stars grows brighter, moving nearer. It is not an aircraft, but a thundering of rockets shakes the island as she returns, half-grown, to her place of rebirth.

She digs a hole in the sand. The old scorch marks are gone, but she can still smell them there, where I died.

I am squeezed out thru the birth canal she has made and, within the eggshell, I rest upon the beach.

Mom covers me with sand, and withdraws to the waters of the lagoon. Only her eyes above the waves, watching.

I am *fire*, quickest, rekindled by the nuclear energies of the stars.

I am *air*, pervasive, fluffed-up by the upper atmospheres of a dozen planets, and the cosmic winds.

The part of me that remained here where I died, feels the rest of me, and rises up from the inner earth, laden with great treasures of mana power. There was a hidden Tree of Jurai here. Tsunami had felt it. I sucked it dry. I also came across the remnants of a prehistoric god and assimilated those, too!

I am *earth*, strongest, and matter will affect matter and energy; touch, absorb, convert, be a matrix and a vessel for the rest.

AIR+EARTH+FIRE=FUSION!

We are, I am... incomplete.

I am, incipiently, three-fourths of a new dragon. My body and brain must grow, until I can restore the final part of me, which moves like Water.

[A note to readers: An illustrated version of *NNFAD* can be found on-line at the Huntsville Alabama Anime Society’s site <www.haas-online.net>. On the main web page select the Forum link, then under the “HAAS Central” heading select the Anime link, and finally select the link to No Need For A Dragon.]

No Need For Love, Wyrn!

Part 13 of No Need for a Dragon!

by PieEyedDragon

Gamera bellows her joy to the skies.

The egg she is watching, with her eyes.

Playing a song, with a dragonheart beat.

No salamander, I; yet you’ll feel the heat.

You’ll stare at my size; and my eyes, like pies!

My three parts are neat. Water makes me complete.

— O — O — O —

But, as my new body grows, the horrible *flaw* surfaces!
MOMMIEEEEE!

Gamera hears my psychic despair, and weeps.

It's getting cramped in this shell, but there's a big hole in my psyche. I'm not playing with a full deck. Missing an entire suit. All *fire* and *air* and *earth*! I am *chaos* with no love, no compassion. This island was powerful! I have *magic* in *spades*!

Who needs *water*? I need only one thing: to *kill*!

I *hurt*! Why did I have to *die*! Who did this?

Kagato.

My anger doubles and redoubles. Hunger feeds the fire. My eggshell starts glowing. The sand steams, then smokes.

Set your table, Kagato.

Hell is coming to breakfast!

The egg shatters!

An explosion rocks the beach, as something bright and hungry launches itself skyward. Mom would offer me her loving fire, but that's not for me! I want something with more edge, more raw power.

Above the atmosphere now, I spread my brand-new not-wings and start pumping. It's still there. The Wormhole, spewing hard radiation and stellar plasma. I fly right up to the central terminus and bask in the glow, soaking up energy like the starving hatchling that I am. I grow, and grow. I cover the hole and start drawing the entire output.

I want *more*! I look around. Far downstream are the rocks that came out with the old "me." One looks/feels/tastes unusually heavy. I flap out to look closer.

Dragonite! Aka Illyrion! Super-concentrated nuclear fuel!

I embrace the rock, and squeeze; bombarding it with free neutrons. It glows, then blazes like my desire!

I let it propel me back to the Wormhole. I can use this, too. I "grab" onto the Wormhole, and twist and pull; wrenching it free of its local anchorage. I wrap it around myself, like the twig-armor of a bagworm, and start scanning. My senses sweep deep space near and far.

There it is: the Souja!

I sink down into subspace and undulate toward my prey!

— O — O — O —

He is strong, and smart, and old. I am stronger. Not older, maybe smarter.

Use cunning: a prime attribute of dragonhood. "Softly, softly, catchee monkey." Study him. Select bait or distraction if necessary. Plan my attack.

— O — O — O —

Kagato is eating. His finger slips on a spot of gravy and he drops his favorite gravy-boat: a delicate, translucent porcelain reproduction of Souja. It breaks into three pieces which fall against the syrup pitcher. The pitcher, matching the gravy-service, is formed like his smiling face. The nose is broken off, and red syrup leaks out.

An awkward mess, cleared with scarcely a thought.

His dining room plays random mood music. A new selection starts out in slow cadence: A recent acquisition from Earth: "Dra-gons-in-the-deeep!"

Kagato is utterly rational. He spares no superstitious thought of "omens."

Any half-competent hedge-wizard would have been heading for the hills! Not that it would do them any good!

Letters of Comment

LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC-LOC

Harry Warner, Jr.
423 Summit Avenue
Hagerstown MD 21740

21 January 2002

Another issue of the *Shuttle* whose arrival would have been more welcome if it hadn't contained bad news. I'm very sorry to learn about the passing of Jack Haldeman, whom I knew only by his reputation. That reputation was a very good one.

I'm sure I'll see reviews of the movie version of *The Lord of the Rings* to repletion in fanzines during the coming months. But I'm not tired yet of reading about the film and I found interesting material in the contributions of both David K. Robinson and David O. Miller in this issue. And I see by the daily newspaper that this film adaptation remained at the top for box office receipts for four weeks, an unusual achievement in this era when a movie comes and goes from the top grossing films very rapidly. I will wait until it's available in prerecorded for home viewing or appears on television because I don't think I could endure three hours in a theater without a break. I believe the last time I saw a movie of that length in a movie house was *The Sound of Music* and for its Hagerstown showing, there was a ten-minute break halfway through when the lights went up and people were able to stretch their legs.

I'm glad both of your reviewers understand that a movie can't be a novel. Recently I watched again the old black-and-white movie based on *David Copperfield*. That sticks in my memory as perhaps the best film version of a major novel ever made. And yet it's a sort of snapshot movie: just a brief glimpse

at certain key moments in Dickens' story. In fact, this viewing of *DC* caused me to feel sorry for the first time about the expense and labor that went into almost all of those brief scenes. Most of them reproduced house interiors, street scenes, unspoiled landscapes, a shipwreck, and so on. Hundreds and hundreds of hours must have gone into the work of creating the settings and costumes that were seen for only six or eight minutes or so and then were destroyed for lack of future need. At least the Tolkien movies will have active and long lives, since they'll be released in every recorded form, re-released in theaters, released in different details on cassettes and DVD, brought back for tenth anniversary and twenty-fifth anniversary and so on, while poor *David Copperfield* turns up only about once a year on television.

Another person familiar at conventions besides Bill Rotsler recently got widespread exposure. Turner Classic Movies ran a series of restored short films from places other than Hollywood and among them was one by Ed Emshwiller, who used to show his experimental films at worldcons.

[I never actually like putting in obituaries, but sometimes one must do so. I met Jack Haldeman a very few times over the last 20 years; it was always a joy when I did. You can check the future TV plans for *LotR* in this issue — I expect the DVD/VHS release plans have been set but I haven't seen them yet. -ED]

POC-POC-POC-POC-POC-POC-POC-POC-POC-POC

Sheryl Birkhead
25509 Jonnie Court
Gaithersburg MD 20882

25 January 2002

Hi. The news of Jay's death was a shock. He was a very gentle soul and the easiest person to talk to.

Interesting to note that David Robinson gives both *Potter* and *LotR* the same rating. I'm still a bit ambivalent — both are [...] blockbusters — with *LotR* nosing into the lead. I suppose the asset of peripheral characterization (and numbers thereof) are an individual thing, but *LotR may*, again, nose out *Potter*. But [though] the number of such characters outnumbers those in *Potter* I'm not ready to concede it is better. For completeness of tale *Potter* wins. I am nether a Tolkien groupie nor a *Potter* devotee — I enjoyed both movies but would *not* have stood in line for either. Would I see both again? Yes but not until they hit the cheaper showings.

Hope your readers who are Worldcon members remember to nominate *and* to take advantage of all those blanks in each category (they are there for a reason — *use* them).

The tangram looks interesting. If I find a chunk of loose time I may do the cutting and see what I can construct. (Yeah, *RSN!*)

What was the menu for the January 19th pot luck?
Here's to another year...

[I haven't see *Harry Potter* — or read the books for that matter — so I can't profess to have an informed opinion on the relative merits of it versus *LotR*. I didn't take note of what people brought to the last con, but I recall chicken, some rather rare deli roast beef, and a beef noodle casserole. -ED]

EMOC-EMOC-EMOC-EMOC-EMOC-EMOC-EMOC

Lloyd Penney
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Canada M9C 2B2

28 January 2002

Greetings from southern Ontario! I was surfing at work, and by chance discovered the <con-stellation.org> website, and the .pdf versions of the *NASFA Shuttle*. This is one clubzine I've known about a long time, but never received. So, with the wonders of modern technology, I've got an office-

printed copy of Vol. 22, No. 1, and I'll attempt a letter of comment.

Jack Haldeman I didn't meet, but I've met Joe several times, and I think I met Barbara Delaplace in Vancouver last year. So many well-known names in the field have died lately. It's depressing, but we must get on with living, if others cannot. My condolences to Joe and the rest of the Haldemans.

I am probably one of about fourteen people who have not seen *Shrek*. I plan to remedy that, now that it's available on cassette. In the meantime, my favorite animated movie of the year has to be *Monsters, Inc.* I've enjoyed it even more than *Harry Potter* and *Lord of the Rings*. I understand that parts of *Fellowship of the Ring* simply couldn't go into the movie — Tom Bombadil would look awfully strange in today's homophobic society, and the hobbits' visit with him would not have significantly advanced the plot. Like David Miller, I don't think it's the best adaptation, but what was done was very good, and I think it will be a classic movie, probably ripe for a multi-billion dollar remake in 20 years or so.

The locol — my heavens, there's a Glicksohn in here, a rarity for any locol. Hi, Mike! And, Mr. Warner is here, too. Rare company. And with two locs from Sheryl Birkhead, I am hoping this locol is one I can break into. (If I break into it, does it set off an alarm?)

I have been receiving lots of .pdf zines lately, so I don't mind if I receive them and then print them out. (I might even less if I get to print them out at work.) Could I sign up for a regular subscription to the zine, and have my name added to the list of those who receive the .pdfs? I promise some response every time.

Time to sign off and say goodbye. Thank you for this issue, and I hope there'll be many more to come, with letters of comment for response. See you next issue.

[We've yet to work out details of how to get a PDF version to you, Lloyd. Sam Smith creates and posts that version on our web site, usually within a day or three of the time the paper version hits the mail. It depends on how busy his schedule is, though. I'll at least try to remember to send you an email after the PDF is posted online. -ED]



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