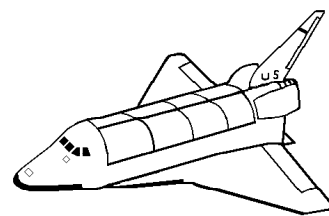


The



SHUTTLE  
February 2004

*The Next NASFA Meeting will be 21 February  
2004 at the Regular Time and Location*

*Con†Stellation XXIII ConCom Meeting at Mike  
Kennedy's House 2P Sunday 7 March 2004*

### 🔔 Oyez, Oyez 🔔

The next **NASFA meeting** will be **21 February 2004** 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 a discussion of sf/fantasy books that you believe would make a good movie. (Note that books that have been made into movies — even truly bad or non-representative movies — do *not* qualify.) Come prepared with casting decisions if you can. (Alas, the club is *not* thinking of bankrolling your production ;-)

The February **after-the-meeting meeting** will be at Mike Kennedy's house — 7907 Charlotte Dr., Huntsville. We need volunteers for future ATMMs.

The first Con†Stellation XXIII: Delphinus **concom meeting** will be at Mike Kennedy's house 2P Sunday 7 March 2004. Future concom meetings are tentatively scheduled for the Sunday after the first Saturday each month.

### Super Man Passes

Julius "Julie" Schwartz died Sunday 8 February 2004, at the age of 88, in New York's Winthrop Hospital from complications of pneumonia.

Julie's career, both professional and fannish was hugely multifaceted. He was one of the earliest fanzine publishers. He is credited by DC Comics, where he was most recently Editor Emeritus, as the architect of the Silver Age — revitalizing many old characters (including Superman) as well as launching new ones. He started the first literary agency specializing in science fiction.

Con†Stellation was honored to have Julie as a guest twice, as GoH at Con†Stellation VI (1987) and as "Super" GoH at Con†Stellation XII (1993).

The family has requested that, in lieu of flowers, donations be made to the Julius Schwartz Scholarship Fund c/o DC Comics, 1700 Broadway, NY NY 10019.

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**Deadline for the March 2004 issue of *The NASFA Shuttle* is Friday, 5 March 2004.**



fall.” He offered to put a free ad for Con†Stellation in the site’s convention calendar, and listed the details he would need to set up the ad.

Dean Gibbs sent an email about the Cult TV Expo in Chicago, scheduled for March 20–21, 2004. The expo celebrates Battlestar Galactica, and features actors from the show, including Richard Hatch, Laurette Spang, Anne Lockhart, and Sarah Rush. For more information, go to <dg-promotions.5u.com/galactica.htm>.

#### CONVENTION BUSINESS

A date for Delphinus has been settled: October 15–17, 2004. Concom meetings will probably be starting next month. Mike has heard nothing about guests.

The hit counts for the various club web sites were read. The Con†Stellation web site received 695 visitors in December, and the NASFA web site received 162 visitors in the same time period.

#### ANNOUNCEMENTS

Russell McNutt announced that the local Star Trek club has a new president, Henry Vaughn.

Everyone attending had a nice Christmas.

Karen was furred by a shedding robot cat.

The meeting was adjourned at 6:53:40P. The program was “show and tell” — neat sf/fantasy gifts we received over the holidays. The rather quiet After-The-Meeting Meeting was held at Mia Smith’s house, after she graciously volunteered.

## Movie Review: The Lord of the Rings Trilogy and *The Return of the King*

by David O. Miller

*“The world is changed. I feel it in the water... I feel it in the earth... I smell it in the air... Much that once was, is lost...”*

Much that once was, is lost indeed.

So, we come at last to the end of all things. Three films that, like all three books, put together, make a whole. But what do we have? Do we have three cinematic masterpieces that faithfully preserve Tolkien’s written word? Or do we have a three film series that is ground breaking in it’s scope yet falls far short of Tolkien’s original visionary story? Or worse, do we just have three bad movies?

The day after seeing *The Return of the King* I e-mailed several friends writing: “It’s intense, beautifully realized, and stays true to the plot and spirit of the book. After all of the grumbling I’ve had over the last two movies I can safely say that Jackson nails this one. I have never before seen a movie with the visual scope that this film has. It’s truly remarkable.”

Upon reflection I think I understand why I wrote that. I realize that the previous two movies jaded me to expect the worst from this one and so I went into the theater with low expectations. I remember thinking that, if Peter Jackson just stayed pretty much on course with the story, the beauty of the tale would shine through and we might hope for a great movie. I found that I was pleasantly surprised that he did just that, only altering the story in arguably minor ways. *The Return of the King* is a truly wonderful film and a visual feast for your eyes. Once the movie starts it doesn’t let up in it’s intensity until the One Ring is finally destroyed in the fires of Mount Doom. The last 20 minutes of the film slows down considerably but I do not

consider this a fault. This is, after all, part three of one very long movie and Jackson closes the trilogy with much deserved, extended goodbyes from all of his cast.

These three movies taken as a whole are a modern epic of ground-breaking vision. The films have elaborate panoramic settings, lavish costumes, action on a massive scale, truly imaginative special effects, and a very large cast of gifted actors all accompanied by Jackson’s wonderful direction. The thought occurred to me recently that *The Return of the King* is the “type” of film that D. W. Griffith and Cecil B. DeMille would have loved to make if the technology had been present back in the early days of film. I can’t help but compare Minas Tirith to the Babylonian sequence with it’s massive sets in D. W. Griffith’s 1916 *Intolerance*. *The Return of the King* is movie showmanship at it’s very best.

I found that watching the third film was more like experiencing a theme park ride than viewing a motion picture. And I mean that in a good way. Jackson takes the visuals and the effects to completely new heights. I can honestly say I have never seen anything like the visuals in this film. (And that includes the digital effects in the latest two *Star Wars* movies.) While watching *The Return of the King* I really marveled at just how far movie magic has come in our digital age. There are really no boundaries as to what you can show in film given the creative talent to do so.

Being so emotionally attached to these characters for most of my adult life, I found myself really being pulled into the story this third time around. Only once before had Jackson made me feel like I had traveled to Middle Earth (during the visual realization of *Hobbiton*) and this time around I felt that I had been transported to Minas Tirith and witnessed the battle before its gates. I really enjoyed the way the Paths of the Dead were brought to the screen as well as the “look” of Minas Morgul. And I really found myself anticipating Eowyn’s fight with the Lord of the Nazgul. This was a thrilling ride of a motion picture, I had my ticket and I enjoyed the ride. The work of all of the artists, set designers, costume designers, weapon makers etc. on these three films is also to be praised. The look that they created for Middle Earth is truly amazing. I predict that this time around, Hollywood will take notice of this cinematic achievement and we’ll see *The Return of the King* win the Academy Award for Best Picture.

However...

At the beginning of all three films it mentions in the credits that the movies are only “based” on the writings of J. R. R. Tolkien. They are not adaptations of the books. When I first heard this fact four years ago, I only slightly comprehended what this would eventually mean. As many of you know, I am a devotee of Tolkien’s books, a “keeper of the tome” so to speak. I dare say you would be hard pressed to find another work of speculative fiction that rises above it. It is a beautifully crafted tale that operates on so many different levels and would take pages of analysis to fully describe. So, when Peter Jackson set out to “base” a movie on this book I should have seen the trouble brewing on the horizon.

In 1987, the BBC produced a thirteen hour radio “adaptation” of *The Lord of the Rings*, complete with sound effects and music. (Interestingly enough, Ian Holm performed the voice of Frodo.) As you listen to this massive radio drama you can literally follow along in the book and read the dialog along with the characters. I cannot recommend it highly enough. If you listen to it at night with a fire in the fireplace it will take you away to Middle Earth. Why does it do that? Because it preserves much of what Tolkien was writing about.

Jackson's movies, however, do not give me that feeling. To me these movies, no matter how good they are, have always felt like a substitute — one very inferior to the original vision. I recently picked up my copy of *The Lord of the Rings* and started rereading some of the pivotal scenes. It quickly became apparent to me that no matter how good these movies are visually, they are still no match for the written passages. The dialogue and the plot in the films have been altered dramatically, reduced and simplified to move the story along and to allow modern audiences to understand them. "Much that once was is lost" indeed.

I've read much in the past three years about the difficulty of translating this book to film. I know of course, that literature and film are two completely different ways to tell a story. However, Tolkien's son Christopher, who is the "literary protector" of his father's works, has said, "My own position is that *The Lord of the Rings* is peculiarly unsuitable to transformation into visual dramatic form." I agree with Christopher. Peter Jackson has not transformed the story into film, he has manipulated it into a modern sword-and-sorcery epic. It contains the same characters and the same basic plot as the original literature, but it is really not a true visualization of Tolkien's Middle-earth.

Why do I think it is so difficult to translate Tolkien's written word to the silver screen? Three reasons. The first is the sheer size and complexity of Tolkien's work. To do this story justice in any visual medium would require a 20-hour miniseries. That of course is just not feasible.

The second reason is the need by the filmmakers to make any shortened version of the story understandable to anyone who has not read the books. Once you start taking away parts of the story to shorten it you have to start reinventing the story to cover what you shortened in the first place. This was so very apparent in the ways the second movie had to deviate from the book.

The third reason has everything to do with the written word verses the visual media of film. An example might suffice. Take the Bridge of Khazad-dum. This chapter is less than 500 words long but to show it visually takes a lot of film time. If you think about it, most of Tolkien's battle descriptions are pretty quick reads. But to show those battle sequences quickly on screen would be to cheat the audience of their visual impact. In most cases the simplest things on the written page became the longest and hardest things to show visually. This enlargement of the visual sequences necessitated a trimming of the quieter moments of dialogue and also truncating the story. Thus all three movies turn into visually exciting action adventure films "based" on the story rather than literate "adaptations" of the books. And, interestingly enough, to begin to put back in unused dialogue the filmmakers have had to resort to "extended DVD" versions of the films to try to recapture what was lost (and to make more money on DVD sales of course).

But did Jackson have to go this route? Could he have produced three commercially viable films that stayed truer to the literature? I think so. I can easily imagine a more intelligent movie that stays true to the story with most (but not all) of the visuals still intact. What the filmmakers really needed was a better "adaptation." It's here that I fault the writers, Jackson, and New Line Cinema. In their desire to create a revenue-making product, they really never fully understood the potential of what they were doing and the tremendous fan base that these books have. These movies really did not need to be embellished the way they were to bring in theater patrons' dollars, nor did they need to be "glamorized" (or "movieized"

if you will) with extended action-adventure sequences to make them more to the tastes and expectations of modern movie going audiences. The story would have done fine without the alterations.

A lot has been written about Jackson's dedication to the making of these movies. The attention to detail, the years of planning, the construction of sets, and the creation of the digital creatures. All of this is truly remarkable, but none of it can compensate for what was altered, what was lost. I have become so weary of hearing about what a fan Jackson is of these books. If so, why on earth did he give us, at the expense of character development and dialog time, unnecessary scenes of warg attacks, Legolas killing a *Star Wars*-like Oliphant, collapsing staircases in Khazad-dum, etc.? And why did he give me mirth-filled moments with Merry and Pippin rather than characters who change dramatically after viewing the horrors of war? And what happened to Gimli's character throughout all three films? And the servant relationship that Sam has to Frodo? And don't get me started about Faramir. And what happened to Saruman and the Scouring of the Shire? I also hated Frodo telling Sam to "go home" in *Return of the King*. And what about... oh forget it, I could go on for pages. The point is did all of these changes help the story? Or did they hinder it? Is Jackson saying that Tolkien is not good enough and he had to alter his story? Or does Jackson feel justified to alter the story because it makes a better movie? And if so, did his alterations indeed make the story better, or did they just "dumb" it down? You, dear reader, will have to answer these questions for yourself.

I just finished listening to the director and writer's comments on the extended version of *The Two Towers* and it's been very enlightening. They (now) almost apologize for the way they deviated so much from the original story and the way they changed the character of Faramir and if they had to do it all over again, they might not have done it the way they did. Makes me feel vindicated in a small way. If you have the extended DVD, you should listen to the special feature that talks about translating the book to a film script. They do have very good points as to why they altered the story so drastically in the second film. I have a minor in film-making (which makes me a dangerous non-expert of course) and I do understand the problems of adapting an original work to the screen. I really got the sense from listening to them that Jackson and his writers regretted some of their alterations. They made decisions while shooting the film and then they had to live with those decisions two or three years later as they began to edit the films together. Apparently the script was a work in progress throughout most of the shoot. And with a lot of his time being taken up with the creation of the "look" of Middle-earth, I think Jackson was flying by the seat of his pants while shooting these movies. Many times he had to bring actors back for so called "pick ups" years after principle photography had been completed. He was still writing his shooting script after he had finished shooting!

I also came away with the impression that Peter Jackson is very much a film fan when it comes to film technique and film story telling. You'll find a lot of movie clichés in all three *Lord of the Rings* films if you look for them. For example he looked to the 1964 movie *Zulu* starring Michael Caine for most of his inspiration for the battle of Helm's Deep including the detachment of elves showing up at the last minute to help out. This is pure movie cliché. (To site a few more examples we have Aragorn coming back from the dead in the second film and Frodo hanging from the edge of the Cracks of Doom in the third film.) If only we could have had fewer clichés and more

story.

So in conclusion...

Here again at the end of all things I feel that Tolkien's opus is now somehow, at least for the moment, tainted. Jackson has taken my copy of Tolkien's story, borrowed it for a while, and given it back to me with the pages torn, the binding coming apart and, somehow, not quite itself. That doesn't mean that I dislike these movies as movies, it just means they're not the Tolkien that I've read and had hoped to see on the silver screen. I always liked what Roger Ebert had to say in his review of *The Two Towers*: "To do what he has done in this film must have been awesomely difficult, and he deserves applause, but to remain true to Tolkien would have been more difficult, and braver." I definitely wish Jackson could have been braver.

Therefore, as with the previous two films, Jackson once again tears me in two directions. I lament the loss of the tale but at the same time I marvel at the scope and the visuals of his movies. One could say I have a love/hate relationship with these three films. Taken in their own right we have three wonderful films that will be looked upon in the future as milestones of cinema. In fact they already are. But the heart of Tolkien seems to be missing. As Gollum might say, "Precious, my precious, they took away my precious..."

One could hope that the films will encourage many to pick up the books and get an appreciation for what could have been. Alas, many people will not. They will watch the films and get a distorted "Cliffs Notes" version of the story. Afterwards they will go out and rent *Conan the Barbarian* for more sword and sorcery action.

My biggest regret is that I will not live long enough to see the remake. Maybe future audiences will someday

marvel at the depth of the Professor's story in movie theaters across the world while watching a faithful adaptation. Or possibly as a *Masterpiece Theater* 20-hour dramatization on television. Alas, by the time that happens I will have diminished and passed away to the West.

Oh well. If they make it, maybe they'll get *The Hobbit* right.

Postscript: I went to bed last night and woke up on a different planet! A fantasy film, that needs repeating, a *Fantasy Film* won the best dramatic picture of the year at the Golden Globes last night. After all of these years of having this genre looked down upon by so many "normal" people, this branch of literature/film finally gets the recognition it deserves. Hell, we knew this stuff was good all along. It's absolutely great to see the "rest of the world" finally take note. Now, when *The Return of the King* wins the Oscar for best picture, I'll probably believe I've been transported to a different universe!

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## Butterflies in my Stomach

a Movie Review  
by Mike Kennedy

*The Butterfly Effect*, rated R, Starring Ashton Kutcher, Amy Smart, Ethan Suplee, et al., Directed and Written by Eric Bress and J. Mackye Gruber, Produced by Chris Bender, A. J. Dix, Jason Goldberg, et al., New Line Cinema, 113 minutes

Most people have at least one thing in their life that they wish had turned out different. That's certainly true for me. In *The Butterfly Effect* college student Evan Treborn (played by Ashton Kutcher in his first leading dramatic role) discovers that he can change those things. He also discovers cause and (side)effect. In short, the butterfly effect.

I found myself drawn to this movie by the trailer, which was both a good and a bad thing. It's good in that it was compellingly intense, enough so to get me into the theater on the opening weekend, which isn't an easy thing to do. It's bad in that all too often trailers mislead. Well, at least I was fully aware that no full-length movie can sustain the intensity of a trailer. And then there's the fact that this is a first movie for both directors, with a cast of mostly little-known actors. Would I be disappointed?

Certainly the critics were not particularly enamored of *Butterfly* and let that be known, a few quite savagely. At least one strain of the criticism — that the narrative was too complex ("cluttered" as one critic put it) — shouldn't phase most of the *Shuttle's* readers; I trust that after the multi-thousand page stories many of you have read that a 2-hour movie couldn't possibly be too "cluttered" to follow, as long as the narrative is reasonably self-consistent. Other critical complaints — like the number of implausibilities in the plot (discounting the movie's version of time travel) — are more substantial. Certainly there are holes in the plot, things that bother one on close observation.

The public has been a bit kinder than the critics, with about \$50 million in gross receipts through the first four weekends. While that's certainly not boffo box office by modern standards, *Butterfly* had a fairly small budget (reported at \$13 million) and so will likely do alright financially.

As the movie develops, we quickly find out that Evan is the survivor of a rather traumatic childhood, one that included a number of blackouts. During that period, a therapist had Evan keep a diary, and it's that multi-volume tome that becomes the key to rediscovering his past and discovering how to change it. The way the blackout periods from his past interweave with contemporary Evan will probably seem quite familiar to most sf fans, though I suspect it baffled at least some of the critics.

It's probably worth mentioning that, while *Butterfly* is certainly not a "special effects movie," the fx it does have (including the sound effects) are used, in my opinion, quite, um, effectively. With only a bit of suspension of disbelief, one can feel drawn in right along with Evan as he revisits the past — and one can feel the pain right along with him as years of new memories are almost instantly formed when he returns. Evan, it seems, remembers both how things used to be and how the world is after his reshaping, while everyone around him changes and no longer remembers how things were before his intervention.

*Butterfly* was clearly meant to be a showcase for Ashton Kutcher, who is best known for his role in long-running TV comedy *That 70's Show* (1998-present), for several broad



comedy movies including *Dude, Where's My Car?* (2000) and *Just Married* (2003), and for MTV's *Punk'd*. Though he's had lesser roles in dramatic movies (e.g., *Reindeer Games* (2000)), I suspect that Kutcher saw this as a potential "breakout" role. Reportedly, his position as executive producer on the movie was taken in large part to keep a measure of control over the creative direction of the movie, and to alleviate his nervousness about working with unproven directors. Clearly he saw it as important to his career.

Given the modest response of both the public and the critics, *Butterfly* may not prove to be the breakout that Kutcher may have wanted. (Maybe if he hadn't had that damn silly wispy beard...) But neither is the movie in any sense a disaster (except according to a few critics). Even some of the critics that rate it poorly mention that *Butterfly* has aspirations. It tries to be — and probably could have been — a better movie than it is. Aspirations do count for something when so few movies even try to be more than a way to sell popcorn. Meanwhile, I believe that Kutcher does turn in a credible performance in a credible movie — one that, despite its flaws, is well worth seeing.



And speaking of performances, several of the other players should be mentioned. For instance, keep an eye on Amy Smart as Kayleigh Miller. Much of Evan's desire to change the past springs from his childhood relationship with Kayleigh. That part must have been rather difficult to play as Kayleigh changes the most in the various incarnations of Evan's present. Ms Smart does a nice job in the role(s). Also, Ethan Suplee's role as roommate Thumper was nicely played, and most of the child actors that played various ages of Evan, Kayleigh, and the other kids from Evan's past did a good job.

As I intimated above, at a very basic level I understand the desire to change the past. Perhaps it's fortunate both that I lack that ability, and that I lack insight into just what past events I might change to attempt to change the present in some desired way. Certainly many of Evan's changes make some things drastically worse even as they make some things better. If you are one to insist on a pat, happy ending to Evan's tale, don't go see *The Butterfly Effect*. If you tend to take a more nuanced look at life-as-seen-through-movies, I suspect you will enjoy it. Don't go expecting to see a classic-for-the-ages, but do go expecting to see a movie that *does* manage to maintain a surprising intensity throughout the story. Even with four movies in large, nationwide openings this coming weekend, you should still be able to catch *The Butterfly Effect* at a multiplex. If for some reason you can't part with the matinee price, I suppose you can always wait for the DVD (I'll probably buy one), but I recommend the big screen for the full experience. Overall rating: 2.5/4

## RotK Fares Well in Runup to Oscars

*The Lord of the Rings: Return of the King* has been faring quite well in the runup to the Academy Awards, if not quite batting 1000. Wins have included:

- Golden Globe Awards: Best Original Song – Motion

- Picture, Best Original Score – Motion Picture, Best Director – Motion Picture, and Best Motion Picture – Drama
- BAFTAs: Best Picture, Cinematography, Adapted Screenplay, Special Effects, and Film of the Year (the last of these is voted by the public)
- Critics' Choice Awards: Best Composer, Best Acting Ensemble, Best Picture, and Best Director
- Chicago Film Critics' Awards: Best Picture, Best Director, and Best Original Score
- Director's Guild of America: Best Director
- Producer's Guild of America: Darryl F. Zanuck Producer of the Year Award
- Grammy Awards: Score Soundtrack Album for a Motion Picture, Television, or Other Visual Media

*RotK's* losses to date have included the London Film Critics' Circle (Best Film to *Master and Commander: The Far Side of the World*) and the American Society of Cinematographers (top honors to *Seabiscuit*).

Still to be decided are the Screen Actors Guild Awards (to be announced 22 February) and the Oscars themselves (to be announced 29 February). *RotK* snagged a SAG nomination for Outstanding Performance by the Cast of a Theatrical Motion Picture. It also received a startling 11 Oscar noms, for Art Direction, Costume Design, Film Editing, Makeup, Musical Score, Best Song, Sound, Visual Effects, Adapted Screenplay, Directing, and Best Picture. Other genre films in Oscar contention include *Finding Nemo* (4 nominations), *Brother Bear* (1), and *Pirates of the Caribbean: The Curse of the Black Pearl* (5).

## Awards Roundup

As usual, there is a lot of action in the sf/fantasy/horror awards arena. Here's a roundup of the latest.

### NEBULA AWARDS FINAL BALLOT

The Science Fiction and Fantasy Writers of America (SFWA) has released the final ballot for this year's Nebula Awards. Winners will be announced at the Nebula Awards banquet in Seattle, WA, Saturday 17 April 2004. The nominees are:

#### NOVEL

- Chindi*, Jack McDevitt (Ace)
- Diplomatic Immunity*, Lois McMaster Bujold (Baen)
- Light Music*, Kathleen Ann Goonan (Eos)
- The Mount*, Carol Emshwiller (Small Beer Press)
- The Salt Roads*, Nalo Hopkinson (Warner)
- The Speed of Dark*, Elizabeth Moon (Ballantine)

#### NOVELLA

- "Breathmoss," Ian R. MacLeod (*Asimov's* May 2002)
- Coraline*, Neil Gaiman (HarperCollins)
- "The Empress of Mars," Kage Baker (*Asimov's* July 2003)
- "The Potter of Bones," Eleanor Arnason (*Asimov's* September 2002)
- "Stories for Men," John Kessel (*Asimov's* October/November 2002)

#### NOVELETTE

- "0wnz0red," Cory Doctorow (*Salon* August 2002)
- "The Empire of Ice Cream," Jeffrey Ford (*Sci Fiction* 02.26.03)
- "The Mask of the Rex," Richard Bowes (*F&SF* May 2002)
- "Of a Sweet Slow Dance in the Wake of Temporary Dogs," Adam-Troy Castro (*Imaginings*)
- "The Wages of Syntax," Ray Vukceвич (*Sci Fiction* 10.16.02)

## SHORT STORY

- "The Brief History of the Dead," Kevin Brockmeier (*The New Yorker* 8 September 2003)  
"Goodbye to All That," Harlan Ellison (*McSweeney's Mammoth Treasury of Thrilling Tales*)  
"Grandma," Carol Emshwiller (*F&SF* March 2002)  
"Knapsack Poems," Eleanor Arnason (*Asimov's* May 2002)  
"Lambing Season," Molly Gloss (*Asimov's* July 2002)  
"The Last of the O-Forms," James Van Pelt (*Asimov's* September 2002)  
"What I Didn't See," Karen Joy Fowler (*Sci Fiction* 07.10.02)

## SCRIPT

- Finding Nemo*, Andrew Stanton, Bob Peterson, and David Reynolds  
*Futurama: "Where No Fan Has Gone Before,"* David A. Goodman  
*The Lord of the Rings: The Two Towers*, Fran Walsh, Philippa Boyens, Stephen Sinclair, and Peter Jackson  
*Minority Report*, Scott Frank and Jon Cohen  
*Spirited Away*, Hayao Miyazaki, Cindy Davis Hewitt, and Donald H. Hewitt

## ARTHUR C. CLARKE AWARD SHORTLIST

The shortlist for the 2004 Arthur C. Clarke Award has been announced. The Clarke Award is given annually to the best science fiction novel which has its first British publication during the previous calendar year. The award is chosen by jury. The nominees are:

- Coalescent*, Stephen Baxter (Gollancz)  
*Darwin's Children*, Greg Bear (HarperCollins)  
*Pattern Recognition*, William Gibson (Viking)  
*Midnight Lamp*, Gwyneth Jones (Gollancz)  
*Quicksilver*, Neal Stephenson (Heinemann)  
*Maul*, Tricia Sullivan (Orbit)

## BRITISH SCIENCE FICTION AWARDS NOMS

The BSFA Awards are presented annually, based on a vote of British Science Fiction Association members plus (usually) members of the British national SF convention (Eastercon). The awards will be presented on Sunday 11 April 2004 during Eastercon. Nominations for the 2003 awards are:

### BEST NOVEL

- Pattern Recognition*, William Gibson (Viking)  
*Felaheen*, Jon Courtenay Grimwood (Earthlight)  
*Midnight Lamp*, Gwyneth Jones (Gollancz SF)  
*Absolution Gap*, Alastair Reynolds (Gollancz SF)  
*Natural History*, Justina Robson (Macmillan)  
*Maul*, Tricia Sullivan (Orbit)

### BEST SHORT FICTION

- "Dear Abbey," Terry Bisson (PS Publishing)  
"The Wolves in the Walls," Neil Gaiman and Dave McKean (Bloomsbury Children's Books)  
"Entangled Eyes are Smiling," John Meaney (*Interzone* 190, July/August 2003)  
"Birth Days," Geoff Ryman (*Interzone* 188, April 2003)  
"Nightfall," Charles Stross (*Asimov's*, April 2003)

### BEST ARTWORK

- Cover, *Scores: Reviews 1993-2003* (John Clute), Judith Clute (Beacon Publications)  
Cover, *Predator's Gold* (Philip Reeve), David Frankland (Scholastic)  
Cover, *Maul* (Tricia Sullivan), Lee Gibbons (Orbit)  
Cover, *The True Knowledge of Ken MacLeod* (Andrew M Butler and Farah Mendlesohn, eds.), Colin Odell (SF Foundation)  
Cover, *Natural History* (Justina Robson), Steve Stone (Macmil-

lan)

## BEST NON-FICTION

- "Nothing is Written: Politics, Ideology and the Burden of History in the Fall Revolution Quartet," John H. Arnold and Andy Wood  
"The Profession of Science Fiction #58: Mapping the Territory," Mike Ashley  
"Reading Science Fiction," Farah Mendlesohn  
"A Sick Mind," Cheryl Morgan  
*Hitchhiker: A Biography of Douglas Adams*, M. J. Simpson (Hodder & Stoughton)

## INTERNATIONAL HORROR GUILD AWARDS

The IHG Awards (now in their tenth year) are based on public recommendations with final selections by a jury. They recognize achievements in the field of Horror and Dark Fantasy. This year there were two recipients for the annual Living Legend Award, Stephen King and Everett F. Bleiler. Additionally, Jack Cady was recognized with a posthumous Special Award. The nominees for the other 2003 awards are:

### NOVEL

- The Good House*, Tananarive Due (Atria)  
*The Dark Tower V: Wolves of the Calla*, Stephen King (Donald M. Grant; Scribner)  
*The Night Country*, Stewart O'Nan (Farrar Straus & Giroux)  
*Crawlers*, John Shirley (Del Rey)  
*lostboy lostgirl*, Peter Straub (Random House)  
*The Book of Days*, Steve Rasnic Tem (Subterranean Press)

### FIRST NOVEL

- The Etched City*, K. J. Bishop (Prime Books)  
*Jinn*, Matthew B. J. Delaney (St. Martin's)  
*Tropic of Night*, Michael Gruber (William Morrow)  
*The Dante Club*, Matthew Pearl (Random House)  
*Echo & Narcissus*, Mark Siegal (Aardwolf Press)  
*Veniss Underground*, Jeff VanderMeer (Prime Books)

### COLLECTION

- Told by the Dead*, Ramsey Campbell (PS Publishing)  
*Bibliomancy*, Elizabeth Hand (PS Publishing)  
*The Two Sams: Ghost Stories*, Glen Hirshberg (Carroll & Graf)  
*GRRM: A RRetropective*, George R. R. Martin (Subterranean Press)  
*The Dreams of Cardinal Vittorini*, Reggie Oliver (Haunted River)  
*More Tomorrow & Other Stories*, Michael Marshall Smith (Earthling Publications)

### ANTHOLOGY

- Gathering the Bones*, Ramsey Campbell, Jack Dann, and Dennis Etchison, eds. (HarperCollins-Voyager; Tor)  
*Southern Blood: New Australian Tales of the Supernatural*, Bill Congreve, ed. (Sandglass Enterprises)  
*The Dark: New Ghost Stories*, Ellen Datlow, ed. (Tor)  
*By Moonlight Only*, Stephen Jones, ed. (PS Publishing)  
*Borderlands 5*, Elizabeth and Thomas Monteleone, eds. (Borderlands)  
*The Thackery T. Lambshead Pocket Guide to Eccentric & Discredited Diseases*, Jeff VanderMeer and Mark Roberts, eds. (Night Shade Books)

### LONG FICTION

- "The Time That Time Forgot," Jack Cady (*Ghosts of Yesterday*)  
*Rape: A Love Story*, Joyce Carol Oates (Carroll & Graf)  
*Rock Breaks Scissors Cut*, David Schow (Subterranean Press)  
*Louisiana Breakdown*, Lucius Shepard (Golden Gryphon)  
*Floater*, Lucius Shepard (PS Publishing)

### MEDIUM FICTION

- “**The Census Taker**,” Dale Bailey (*The Resurrection Man’s Legacy and Other Stories*)  
“**Dancing Men**,” Glen Hirshberg (*The Dark*)  
“**Vandoise and the Bone Monster**,” Alex Irvine (*F&SF*, January 2003)  
“**The Last Horror Show**,” David Prill (*Dating Secrets of the Dead*)  
“**La Sentinelle**,” Lucy Sussex (*Southern Blood*)

### SHORT FICTION

- “**Old Virginia**,” Laird Barron (*F&SF*, February 2003)  
“**The Trentino Kid**,” Jeffery Ford (*The Dark*)  
“**With Acknowledgments to Sun Tzu**,” Brian Hodge (*The Third Alternative* #33)  
“**Cell Call**,” Marc Laidlaw (*By Moonlight Only*)  
“**The Bereavement Photographer**,” Steve Rasnic Tem (*13 Horrors*)  
“**The Goddess of Cruelty**,” Thomas Tessier (*Cemetery Dance* #46)  
“**The Mezzotint**,” Lisa Tuttle (*Gathering the Bones*)

### PERIODICAL

- All Hallows: The Journal of the Ghost Story Society* (The Ghost Story Society)  
*Cemetery Dance* (Cemetery Dance Publications)  
*The Magazine of Fantasy & Science Fiction* (Spilogale, Inc.)  
*The Third Alternative* (TTA Press)  
*Video Watchdog* (Video Watchdog)

### ILLUSTRATED NARRATIVE

- Endless Nights: The Sandman, Book II*, words by Neil Gaiman, art by Glenn Fabry, Milo Manara, et al. (DC/Vertigo)  
*The Wolves in the Walls*, words by Neil Gaiman; art by Dave McKean  
*The League of Extraordinary Gentlemen, Volume II*, words by Alan Moore; art by Kevin O’Neil (DC)  
*Dark Days* (miniseries), words by Steve Niles; art by Ben Templesmith (IDW)  
*The Goon*, Issues 1–4, words and art by Eric Powell (Dark Horse)

### NONFICTION

- H. P. Lovecraft: Selected Letters to Alfred Galpin*, S. T. Joshi and David E. Schultz, eds. (Hippocampus Press)  
*The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America*, Erik Larson (Crown)  
*Hollywood’s Stephen King*, Tony Magistrale (Palgrave Macmillan)  
*Heroes & Monsters: The Unofficial Companion to the League of Extraordinary Gentlemen*, Jess Nevins (Monkeybrain)  
*The Selected Letters of Clark Ashton Smith*, David E. Schultz and Scott Connors, eds. (Arkham House)

### ART

- Caniglia  
“**Edward Miller**” (AKA Les Edwards)  
Todd Schorr

Dave McKean

Bernie Wrightson

### FILM

- 28 Days Later*, directed by Danny Boyle, screenplay by Alex Garland  
*Bubba Ho-Tep*, directed by Don Coscarelli, screenplay by Don Coscarelli, based on a story by Joe R. Lansdale  
*Identity*, directed by James Mangold, screenplay by Michael Cooney  
*Monster*, directed by Patty Jenkins, screenplay by Patty Jenkins  
*Mystic River*, directed by Clint Eastwood, screenplay by Brian

Helgeland, based on a novel by Dennis Lehane  
*Spider*, directed by David Cronenberg, screenplay by Patrick McGrath, based on his novel

### TELEVISION

- Angel*, created by Joss Whedon (WB)  
*Carnivale*, created by Daniel Knauf (HBO)  
*Dead Like Me*, created by Bryan Fuller (Showtime)  
*Six Feet Under*, created by Alan Bell (HBO)  
*The Dead Zone*, created by Michael Piller and Shawn Piller (SciFi)

### SATURN AWARD NOMINATIONS

The Academy of Science Fiction, Fantasy & Horror Films has announced the nominations for the 30<sup>th</sup> annual Saturn Awards. These awards honor the best in genre film, television, and home entertainment.

Nominations cover a huge list of categories, more than there is room for in the *Shuttle*. For the complete list see their web site at <[www.saturnawards.org/san30.html](http://www.saturnawards.org/san30.html)>.

## Golden Raspberry Awards “Overlook” Genre

The Golden Raspberry Awards — presented annually to “honor” the worst movies of the year — often justly include many sf/fantasy movies among their nominees. This year, however, relatively few genre films have been “honored.”

Among arguably genre films, *The Cat in the Hat* blew others out of the water with nominations for Worst Picture, Worst Actor (Mike Myers), Worst Supporting Actor (Alec Baldwin), Worst Supporting Actress (Kelly Preston), Worst Screen Couple (Mike Myers and *either* Thing One or Thing Two), Worst Director (Bo Welch), Worst Screenplay (Alec Berg, David Mandel, and Jeff Schaffer), and Worst Excuse for an Actual Movie (a new category “honoring” a movie that is all concept and no content). Even with such a stellar list of nominations, *Cat’s* 8 noms fell short of non-genre *Gigli*, which copped 9.

Other vaguely genre films with nominations include *Daredevil* (Ben Affleck for one third of his Worst Actor nod), *Laura Croft II* (Angelina Jolie for half her Worst Actress “honor”), *Spy Kids 3-D* (Sylvester Stallone’s Worst Supporting Actor nod), and *Matrix II and III* (for directors the Wachowski brothers).

The 24<sup>th</sup> annual Razzies will be presented at a self-described low-budget ceremony at 12:30P (central time) on Saturday 28 February — the day before their “big brother” the Oscars. Look for further information at <[www.razzies.com](http://www.razzies.com)>.





# Letters of Comment

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

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Canada M9C 2B2

26 December 2003

I've got the December *Shuttle* here... it is Boxing Day here, which means it's a holiday. (Besides, a day to recover from Christmas Day is most welcome.) And then, there's the weekend... this has been great. We've had a great Christmas, with a few gifts and some decadent chocolates, and we hope yours has been just as good, if not better. I'll write a quick loc on this issue, and hope I'm not too tired for coherence.

Yvonne's birthday was on December 19<sup>th</sup>, and I took her out to her favorite restaurant, Moose Winooski's. It's a chain restaurant here, but there's just a few of them, and it feels like eating out at the cottage. If anyone knows what the Muskoka region of central Ontario is like, you may have an idea of what it's like. The rafters are full of canoes, oars, fishing tackle, outboard motors, and old Coleman stoves. The tables are covered with old surveyor's maps of the province, and most of the signs have bad puns about moose. We were in Mississauga, or should I say Moosesissauga, and we were wished a Merry Christmoose. Eating at Moose's is fun, if not just plain silly.

More adventures of PED... is this Dragon in a gaming dungeon? Naglfar is almost an anagram of Gandalf, by the way... There was a large Tolkien convention in Toronto in mid-December... was anyone from this area up here? 2000 in attendance, a huge success. Lots of hobbits and elves, and even a dwarf. It was a very good time. We saw *Return of the King* the first night it was in release... marvelous, and not a dry eye in the house. I couldn't wish for a better finish to the series. We'll be off to see it again shortly.

My letter... I've never really been a fan of the Doctor either... used to be when you referred to the Good Doctor, you had to specify whether you meant Who or Asimov. Just showing my age... I've seen the full run of *Scream of the Shalka* on the BBC Cult website, and it was actually fairly good. Richard E. Grant provides the voice of this rather cadaverous-looking Doctor, and he may have the inside track into becoming that Doctor should all the rumours about the show being revived be true. If you go to the BBC Cult website and hear Grant's voice, you may remember it from a strange little cartoon series called *Captain Star*. Grant provided the voice for the title character.

Time to go... Happy New Year, everyone! May we all have a good 2004... it has to be better than 2003.

[I'm glad your holidays — and Yvonne's birthday — went well. PED is taking a break from publishing his adventures this issue, being busy with "affairs of state" according to his latest missive. I don't think I ever heard Dr. Who referred to as "the Good Doctor" — to me that was always Asimov. -ED]

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

Sheryl Birkhead

8 January 2004

25509 Jonnie Court  
Gaithersburg MD 20882

Happy New Year.

Congrats to the GUFF winner. Being the recipient of *any* fan fund is a great honor!

RSN I need to get on the wait list for *Two Towers* — so I'll be only *one* film behind. my sister went to see *Return of the King* on opening day and couldn't say enough glowing things about it — yeah, it goes on the list, too.

Remind all your readership to start thinking about Hugo nominations — it's time to at least get into the right frame of mind!

I actually did my first real inking in 3 years — and panicked after I'd done the pencil sketch and had *no* idea where I'd put all my pens. It took 2.5 hours to locate things — I want to hear what the recipient fanned has to say of the results.

Hope 2004 is a truly fannish year!

[Speaking of *Return of the King*, you'll find a review of the entire 3-movie arc elsewhere in this issue. I imagine that *RotK* will figure into a few Hugo nominating ballots this year, eh? -ED]

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

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22 January 2004

Many thanks for the newest *Shuttle* for January. I have finally found some more work, but that work doesn't start until Monday, so I have a couple of days to either lounge about and watch the tube, or get down to catching up with assorted fanzines. Guess what I decided?

Thanks for the awards news... fandom has so many to hand out. As for conventions coming up, I may soon have news about the 2004 World Mystery Convention which will be held in October in Toronto. If you liked Torcon, and you're a mystery/detective story reader, come on back up this year for Bouchercon 35! Yvonne and I have come aboard to run their autograph room.

Greetings to the headachy PED! I would think you'd be bored in the human world; affairs there are so mundane. Fancying a spinach salad these days?

It's a thin issue, so there's not much to say. I am hopeful that more fanac can be starting up soon. The temperatures are pretty cold, as low as -30C, not including the wind chill. That's when you believe the bears have the right idea in hibernation. Wake me when it's spring!

Take care, all, and see you nextish.

[Yeah, the first of the year tends to be a little slow — last month's issue was pretty typical in size for a January *Shuttle*. Thanks for the invitation to Bouchercon, but I'll have to give it a miss. Other than the occasional TV show (say, *Pirot* on A&E) I've never gone in a lot for mysteries — and October is a very busy time of the year. The end/beginning of the government fiscal year usually hots things up at work and of course Con†Stellation is in October (15–17 this year). -ED]



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