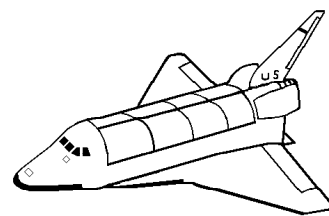


The



SHUTTLE
August 2002

*The Next NASFA Meeting will be the Cookout
on 10 August 2002 at Russell McNutt's House*

*The Next Con†Stellation ConCom Meeting will be
15 August 2002 at Randy Cleary's House*

August Con†Stellation ConCom Meeting Set

The next Con†Stellation XXI will be Thursday 15 August 2002 at 6:30P at Randy Cleary's house — 138 Bibb Drive in Madison. This is an eating meeting, with the eating starting at 6:30 and the meeting proper following. The food theme is "purple." Call Randy at 256-772-3826 for directions.

Worldcon Reporters Sought

Your intrepid *Shuttle* editor will unfortunately not be attending ConJosé over the Labor Day weekend. We'd like to track down a few of our readers who *do* plan to attend to send in both factual data and your own impressions of this year's Worldcon. Interested parties can email reports to <nasfa.shuttle@con-stellation.org> or <mikek999@earthlink.net>. If you don't have email access, contact Mike Kennedy at 256-883-5922 to make other arrangements. The more the merrier!

🔔 Oyez, Oyez 🔔

The next NASFA meeting will be the more-or-less **annual NASFA cookout/picnic on 10 August 2002**. It will be at **Russell McNutt's house and pool** with the gathering **starting at 2P**. Note that this is a **week earlier** than the usual meeting date.

Russell's address is 902 Drake Avenue SE in Huntsville. From the Parkway, take Drake eastbound past Whitesburg Drive. Continue on Drake up and over the hill. Russell's house is on the right, just before you get to Randolph School. The house has a U-shaped drive so you have two shots at turning in. Call Russell at 256-650-3195 for more complete directions.

Due to the picnic, there will be no program or after-the-meeting meeting in August. We do need ATMM volunteers for future months. We also need donations for the more-or-less annual NASFA auction in November.

Inside this issue...

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Deadline for the September 2002 issue of *The NASFA Shuttle* is Friday, 6 September 2002.

NASFA Receivables

by Randy B. Cleary
with additional reviews by Mike Kennedy

Here are the latest zines received by NASFA.

ASFA Future Times, Volume 5, Number 7, July 2002; Jayne Rogers, Atlanta Science Fiction Society, P. O. Box 98308, Atlanta GA 30359-2008 — This 6-page club zine features a cover by Charles Keegan and an illo by Brad Foster. There are articles about John Ringo (recent speaker at the club), a review of *Smallville*, the TV show, and a personal account of a meeting with H. R. Giger. Also enclosed was a flyer for Dragon*Con.

De Profundis, 353, May 2002; Marty Cantor, c/o The Los Angeles Science Fantasy Society, 11513 Burbank Boulevard, North Hollywood CA 91601; <www.lasfs.org> — A crowded club calendar and lots of meeting minutes shared space with almost 3 pages of short remembrances of Bruce Pelz in this 10-page clubzine. [MDK]

De Profundis, 354, June 2002; Marty Cantor, c/o The Los Angeles Science Fantasy Society, 11513 Burbank Boulevard, North Hollywood CA 91601; <www.lasfs.org> — This 20-page club zine is the Bruce Pelz Memorial Issue. Bruce Pelz passed away on May 9th, 2002. About 10 pages are dedicated to remembrances of him.

Derogatory Reference, 99; Arthur D. Hlavaty, 206 Valentine Street, Yonkers NY 10704-1814; 914-965-4861; <hlavaty@panix.com> — This personal zine is 8 pages, has a cover by Mercy Van Vlack, and reports on Lunacon, ICFA, and Mincon.

Memphen, Issues 279, June 2002; Greg Bridges, The Memphis Science Fiction Association, P. O. Box 820534, Memphis TN 38182-0534; 901-664-6730; <3bridges@charter.net> — A nice Tom Foster cover fronted 6 pages containing mostly club news (including a long look back at the first Memphis con in 1972) and LoCs. [MDK]

OASFiS Event Horizon, Volume 15, Number 1, Issue 179, June 2002; Leslie R. Hammes, The Orlando Area Science-Fiction Society, P. O. Box 940992, Maitland FL 32794-0992; 407-263-5822 — This four-page zine was dominated by a list of the 2002 Hugo nominees. [MDK]

OASFiS Event Horizon, Volume 15, Number 2, Issue 180, July 2002; Leslie R. Hammes, The Orlando Area Science-Fiction Society, P. O. Box 940992, Maitland FL 32794-0992; 407-263-5822 — This club zine consists of four sparse pages, including one for a press release for *Growing Young* by Dean S. Warren.

SFSFS Shuttle, 148, July/August 2002; South Florida Science Fiction Society, P. O. Box 70143, Fort Lauderdale FL 33307-0143; <sfsfs.org> — This club zine is 10 pages, has a cover by Sheryl Birkhead, and club and other news.

Southern Fandom Confederation Bulletin, Volume 7, Number 13, June 2002; R. B. Cleary, 138 Bibb Drive, Madison AL 35758-1064; <rbcleary@bellsouth.net>; <www.southernfandom.com>; 205-833-8635 — This is Julie Wall's last issue, and is one of her best. It is 22 pages, with a cover by Teddy Harvia, club news and reports, Nebula Award Winners, Hugo Nominees, Convention reports (Chattacon, ConCave, MidSouthCon, and Kubla Khan), Convention Listings, Fanzine Listings, and Letters of Comment. Note that there is a new editor and address for submissions. Julie's stewardship will be missed.

Everyone Has to be Somewhen

book review by Mike Kennedy

Somewhere in Time, by Richard Matheson, Tor Books, January 1999, Trade Paperback, \$13.95, ISBN 0-312-86886-3 (originally published as *Bid Time Return*, 1975, Viking)

Under my oversized, long-haired, red- (and, now, gray-) bearded exterior beats the heart of a true romantic. As witness, take the fact that 1980's *Somewhere in Time* has long been one of my favorite movies. Yes, I know, it's shameless in the way it manipulates the viewer. Yes, I know, it's overly sentimental. Yes, I know, the fantasy-time-travel aspect is thinly drawn. But I just *love* watching the love developing between Richard Collier (played by Christopher Reeve) and Elise McKenna (played by Jane Seymour). And I cry every time at the heart-rending ending, sappy as it may be.

Yet somehow I never realized that there was a novel out there on which the screenplay was based. *Bid Time Return* (the original title) was published in 1975 and won the 1976 World Fantasy Award in the novel category. It's among numerous Richard Matheson works (which also include *I Am Legend*, *The Shrinking Man*, *What Dreams May Come*, and *Hell House*) to be adapted for the silver screen.

When I *did* recently realize the book existed — and discovered there was still a version in print, albeit not under the original title — I immediately called BookMark and ordered it. Now I almost wish I hadn't.

I'm sorry if that sounds harsh, but this is a case where the movie was better than the book. It's not a case of the story lines differing (in fact the movie plot rather faithfully follows the novel). Nor was I put off overly much by the structure of the book — with the first-person narrative of the fictional Richard Collier being wrapped by a "disclaimer" written by his equally fictional brother Robert. (Which claimed that the manuscript was in Richard's effects and cast doubt on Richard's belief that it was a true account of traveling back in time to meet Elise, with whose picture he had fallen in love.)

Nope, the problem is that in the book I *don't like Richard*. In a first-person account it is apparently important to me (something I hadn't particularly noticed before) that I be sympathetic in at least some sense with the protagonist. The writing is intensely introspective. There's nothing wrong with that — I at least *try* to be introspective myself. But Richard is such a, what, um, such a *twit*.

I put this book down several times, usually for just a few days, when Richard's dithering self-doubt got to be too much. I recently finished it while on a business trip, this time starting back after a long break. Fortunately I was past the worst of the gibbering, though Collier still missed few opportunities to either doubt himself or to doubt Elise's feelings. Or to make stupid blunders of various sorts.

Not that the book didn't have highlights. I wish I had the space here (and solid legal footing) to reproduce the first letter Elise wrote Richard, more than two-thirds of the way through the book. The intensity of her feelings for him, developed in a very short span of time I hasten to add, shows so strongly that even the least romantic person would be moved. (Of course, I don't know why someone like that would be reading this book in the first place.)

I really can't recommend *Somewhere in Time* (the book),

except perhaps to people who (like me) really loved *Some-where in Time* (the movie). I am not at all sorry I read the book, but only because I now know something more about the movie.



art by Sheryl Birkhead

Awards News Roundup

Herewith a wrapup of some of the latest awards news in the sf/fantasy field.

CHESLEY AWARD NOMINEES

The nominees for the 17th annual Association of Science Fiction and Fantasy Artists (ASFA) awards have been announced. The Chesleys, named for the great astronomical artist, Chesley Bonestell, recognize individual works and achievements during a given year, in this case calendar year 2001.

Art works and achievements by non-ASFA members are eligible for the Chesley awards, but you must be a regular, life, or associate ASFA member to vote. The awards will be presented at ConJosé, the 60th World Science Fiction Convention (29 August–2 September 2002, San José CA). Further information on ASFA and the Chesleys can be found at <www.asfa-art.org>. The 2001 nominees are:

Best Cover Illustration: Hardback Book

- Bob Eggleton for *Dragon Society* by Lawrence Watt-Evans (Tor, December 2001)
- Donato Giancola for *Ashling* by Isobelle Carmody (Tor, September 2001)
- Don Maitz for *Kingdoms of Light* by Alan Dean Foster (Warner Aspect, February 2001)
- Keith Parkinson for *The Pillars of Creation* by Terry Goodkind (Tor, November 2001)
- Michael Whelan for *Otherland: Sea of Silver Light* by Tad Williams (DAW, April 2001)

Best Cover Illustration: Paperback Book

- Leo and Diane Dillon for *Lirael* by Garth Nix (Allen & Unwin, March 2001)

Bob Eggleton for *Forge of the Elders* by L. Neil Smith (Baen, April 2001)

Donato Giancola for *The Hobbit* by J. R. R. Tolkien, Charles Dickson, Sean Deming, and David Wenzel (Ballantine Del Rey, June 2001)

John Jude Palencar for *The Bone Doll's Twin* by Lynn Flewelling (Bantam Spectra, October 2001)

Stephen Youll for *The Way of the Rose* by Valery Leith (Bantam Spectra, September 2001)

Best Cover Illustration: Magazine

James C. Christensen for *The Leading Edge* #49, April 2001

Bob Eggleton for *Analog*, July/August 2001

James Gurney for *F&SF*, February 2001

Jael for *Science Fiction Chronicle*, July 2001

Todd Lockwood for *Dragon* #284, June 2001

Best Interior Illustration

David Cherry for *The World of Shannara* by Terry Brooks and Teresa Patterson (Ballantine Del Rey, 2001)

Kinuko Y. Craft for *The Adventures of Tom Thumb* by Marianne Mayer (Sea Star Books, November 2001)

Tom Kidd for *The War of the Worlds* by H. G. Wells (Books of Wonder, 2001)

Don Maitz for *The Dreamthief's Daughter* by Michael Moorcock (American Fantasy, March 2001)

Ruth Sanderson for *The Golden Mare, the Firebird, & the Magic Ring* by Ruth Sanderson (Little Brown & Co., 2001)

Best Color Work: Unpublished

Jael for *Floue*

Omar Rayyan for *Felis Nocturnus*

Anne Sudworth for *The Snow Tree*

Michael Whelan for *Lumen 6.2*

Lawrence Allen Williams for *Titania*

Best Monochrome Work: Unpublished

Colleen Doran for *The Six Swans*

Daniel Horne for *Arcadia Study*

Tom Kidd for *The Faeries of Spellcaster*

Nick Stathopoulos for *Dragon Study #1*

Hicaru Tanaka for *Knight in Gray*

Best Three-Dimensional Art

Wendy Froud for *Narnia's Friend*

Johnna Klukas for *Hall of the Mountain King*

Sandra Lira for *XT-793*

Clayburn Moore for *Fathom*

Lisa Snellings Clark for *Flying Blind*

Best Gaming-Related Illustration

Donato Giancola for *Shivan Dragon* (card art for Magic: Seventh Edition)

Todd Lockwood for *Lord of the Iron Fortress* (Dungeons & Dragons module cover)

William O'Connor for *Respite* (card art for Legend of the Five Rings)

r. k. post for *Lightning Angel* (card art for Magic: Apocalypse Expansion)

Ruth Thompson for *Hackmaster: The Player's Book* (Wizards of the Coast/Lucas Film Books)

Best Product Illustration

David Cherry for *Poseidon* (Ad and Poster art for Age of Mythology)

Kinuko Y. Craft for *Das Valkyrie* (Poster for The Dallas Opera)

James C. Christensen for *Faery Tales* (fine art print for The Greenwich Workshop)

Keith Parkinson for *Shadows of Luclin* (Everquest Box Art)

Matthew Stawicki for *Magic Invasion* (Wizards of the Coast Advertisement)

Best Art Director

Jim Baen for Baen Books
Paul Barnett for Paper Tiger Books
Irene Gallo for Tor Books
Don Puckey for Warner Aspect
Ron Spears for Wizards of the Coast

Award for Contribution to ASFA

Holly Bird for redesign and art direction of *ASFA Quarterly*
Todd Lockwood, Jon Schindehette, and WotC for layout and production of 2001 Chesley Ballot
Morgana for hosting ASFA suite at Philadelphia SF Worldcon
Lynn Perkins for chairmanship of 2001 Chesley awards
Geoffrey Surrence for ASFA webpage redesign and management

Award for Artistic Achievement

Kinuko Y. Craft
Donato Giancola
John Howe
Michael Kaluta
Real Musgrave

LOCUS AWARDS

The 2002 Locus Awards were presented Friday evening 5 July 2002 at Westercon in Los Angeles. The awards are given to winners in *Locus* magazine's annual poll. Complete Locus Poll results will appear in the August issue of the magazine. You can also get further information online at <www.locusmag.com>. This year's winners are:

SF Novel *Passage*, Connie Willis (Bantam)
Fantasy Novel *American Gods*, Neil Gaiman (Morrow)
First Novel *Kushiel's Dart*, Jacqueline Carey (Tor)
Novella "The Finder," Ursula K. Le Guin
(*Tales from Earthsea*, Harcourt)
Novelette "Hell Is the Absence of God," Ted Chiang
(*Starlight 3*, Tor)
Short Story "The Bones of the Earth," Ursula K. Le Guin
(*Tales from Earthsea*, Harcourt)
Collection *Tales from Earthsea*, Ursula K. Le Guin
(Harcourt)
Anthology *The Year's Best Science Fiction: Eighteenth Annual Collection*, Gardner Dozois, ed. (St. Martin's)
Nonfiction *Being Gardner Dozois*, Michael Swanwick
(Old Earth Books)
Art Book *Spectrum 8: The Best in Contemporary Fantastic Art*, Cathy Fenner and Arnie Fenner, eds.
(Underwood Books)
Editor Gardner Dozois
Magazine *The Magazine of Fantasy & Science Fiction*
Book Publisher Tor
Artist Michael Whelan

CAMPBELL AND STURGEON WINNERS

Jack Williamson's *Terraforming Earth* and Robert Charles Wilson's *The Chronoliths* (both Tor) tied for this year's John W. Campbell Memorial Award for the best science fiction novel of 2001. Andy Duncan's "The Chief Designer" (published in *Asimov's*, June 2001) won the Theodore Sturgeon Award for the best short sf of the year.

The awards were presented Friday evening 5 July 2002 at the University of Kansas during the Campbell Conference Awards ceremony for the Center for the Study of Science Fiction. At the same event, Donald A. Wollheim, James Blish, Samuel R. Delany, and Michael Moorcock were inducted into the Science Fiction and Fantasy Hall of Fame.

PRIX TOUR EIFFEL WINNER

This year's Prix Tour Eiffel (Eiffel Tower Prize) for best sf/fantasy novel was won by David Gemmell, for *Légende* (*Legend*, 1984). The award, presented at a ceremony in Paris on 14 June 2002, is sponsored by the Société Nouvelle d'Exploitation de la Tour Eiffel, the company that maintains and operates the Eiffel Tower. The award includes a cash prize of 15,000 euros. Winners alternate each year between novels by Francophone authors, and translations from other languages.

SIR JULIUS VOGEL WINNERS

The 2002 Sir Julius Vogel Awards (for New Zealand sf/fantasy) were recently presented. The winners were:

Best Novel *First Hunter*, by Dale Elvy
(2001, HarperCollins)
Best Short Story "The Good Earth," by Peter Friend
Dramatic Presentation — Long Form *Lord of the Rings: The Fellowship of the Ring*, screenplay by Peter Jackson, Fran Walsh, and Phillipa Boyens
Best New Talent Dale Elvy
Best Fan Writing Alan Robson
<homepages.paradise.net.nz/triffid/>
Best Fanzine *Phoenixine*, edited by Laurie Fleming
Best Fan Art Nick Kim <www.strange-matter.com>
Services to Fandom Norman Cates and the SFFANZ discussion group, for their work in setting up SFFANZ and the Sir Julius Vogel Awards
Services to SF and F Peter Jackson, Fran Walsh, and Phillipa Boyens, for their masterpiece work of *Lord of the Rings: The Fellowship of the Ring*
Two other categories (Dramatic Presentation — Short Form and Best Collected Work) were not awarded because there was only one nominee.

PRISM AWARD WINNERS

The Prism Awards (for sf/fantasy romance novels) are given by the Futuristic, Fantasy, and Paranormal Chapter of Romance Writers of America. The 2002 winners (for works published in 2001) were recently announced in association with the RWA national conference in Denver.

Best of the Best

Across a Moonswept Moor, by Julie Moffett

Time Travel

First Place *Across a Moonswept Moor*, by Julie Moffett
Second Place *The Enchantment*, by Pam Binder
Third Place *The Pleasure Master*, by Nina Bangs

Futuristic

First Place *Scouts Progress*, by Sharon Lee and Steve Miller
Second Place *Local Custom*, by Sharon Lee and Steve Miller
Third Place *The Star Prince*, by Susan Grant

Fantasy

First Place *Goddess By Mistake*, by P. C. Cast
Second Place *Shadow in Starlight*, by Shannah Biondine
Third Place *Buttercup Baby*, by Karen Fox

Dark Paranormal

First Place *Danegeld*, by Susan Squires
Second Place *Secret of the Wolf*, by Sue Krinard
Third Place *Rapture in Moonlight*, by Rosemary Laurey

Light Paranormal

First Place *Just West of Heaven*, by Kathleen Kane
Second Place *Seven Rings Binding*, by Catherine Snodgrass
Third Place *Hearts Across Forever*, by Mary-Montague Sikes

CARNEGIE MEDAL

This year's Carnegie Medal (for best children's book) was won by Terry Pratchett, for *The Amazing Maurice and His Educated Rodents*, a humorous young adult novel set in his "Discworld" universe. This has been widely called Pratchett's first mainstream literary award, despite his status as one of Britain's bestselling authors. The award includes a cash prize of £5,000, and has been previously won by Philip Pullman, Peter Dickinson, Richard Adams, and C. S. Lewis, among others. The *BBC Report* quoted Pratchett as saying "I'm totally delighted and genuinely shocked," adding that he would have bet £1,000 that he would not win. "I'm especially pleased because *Maurice* isn't just fantasy but funny fantasy, too. It's nice to see humour taken seriously."

The Independent further quotes Pratchett (from his acceptance speech) as saying "Fantasy is more than wizards. For instance, this book is about rats that are intelligent. But it is also about the even more fantastic idea that humans are capable of intelligence as well. Fantasy isn't just about wizards and silly wands. It's about seeing the world from new directions." Both *The Independent* and *The Guardian* report further remarks from Pratchett about global politics, and the difficulty fantasy writers have in receiving recognition, especially from "high-minded librarians, editors and teachers, especially in the US, [who have] patronised and disparaged his work."

SPECTRUM AWARDS FINALISTS

The 2002 Spectrum Awards will be presented to the best science fiction, fantasy, or horror works (in various categories) originally released in North America during 2001 with significant positive gay, lesbian, bisexual, or transgender content. The finalists in the various categories are:

Novel

Bouncing Off the Moon, by David Gerrold (Tor)
Dreamer, by Steven Harper (Roc)
The Ghost Sister, by Liz Williams (Bantam)
The Kappa Child, by Hiromi Goto (Red Deer Press)
Kushiel's Dart, by Jacqueline Carey (Tor)
A Paradigm of Earth, by Candace Jane Dorsey (Tor)
Point of Dreams, by Melissa Scott and Lisa Barnett (Tor)
The Song of the Earth, by Hugh Nissenson (Algonquin Books)

Short Fiction

"The Anthvoke," by Steve Berman (*Strange Horizons*, and *Trysts* (Lethe Press))
"The Devil and Mrs. Faust," by Ian Phillips (*See Dick Deconstruct* (Attagirl Press))
"If On A Moonlit Night," by M. Shayne Bell (*Realms of Fantasy*, December 2001)
"Kindred," by Alexis Glynn Latner (*Bending the Landscape: Horror* (Overlook))
"Love On A Stick," by Carrie Richerson (*Bending the Landscape: Horror* (Overlook))
"Passing," by Mark Tiedemann (*Bending the Landscape: Horror* (Overlook))
"Shiomah's Land," by Nisi Shawl (*Asimov's*, March 2001)
"Soul of Light," by Catherine Asaro (*Sextopia* (Cirlet Press))
"Triangle," by Ellen Klages (*Bending the Landscape: Horror* (Overlook))

Other Work

Bending the Landscape: Horror, anthology, edited by Nicola Griffith and Stephen Pagel (Overlook Press)
Buffy The Vampire Slayer, television series, Joss Whedon (WB/UPN/Fox/Joss Whedon)
Charm School #4, comic, Elizabeth Watasin (Slave Labor)
Codename: Knockout #0-#6, comic, Robert Rodi (DC/Ver-

tigo Comics)

Green Lantern #137 and #140, comic, Judd Winnick (DC Comics)

Sextopia, anthology, edited by Cecilia Tan (Cirlet Press)

Trysts, collection, by Steve Berman (Lethe Press)

X-Force #117-118, comic (Marvel Comics)

No Need for a John!

Part 18 of No Need for a Dragon!

by PieEyedDragon

Alarms of every description assail me as I break up out of subspace and wrap my little "present" around the base of Tsunami's tree in the Jurai Royal Tree Gardens. *That* will start shutting off the flow of Jurai power from the Source to the various descendant Arboreal ships and their operators. Tsunami Herself will also be indirectly affected by the threat to her primary locus in the physical world. Except possibly for Sasami (with her "direct" connection) *all* of the Juraian personal force fields, lighthawk wings, and Royal Guardians will immediately start to weaken.

I'm dealing the cards *now*, King Azusa! I'll *see* your ships and *raise* you one planet-buster: 80 Gigatons!

I'll stand-off from the planet for a while, and observe developments. Soon enough, I shall return to Earth for dinner: *Princess Ayeka!*

— O — O — O —

"Hey, Grandpa. Are you starting to dye your hair?"

"What do you mean, Tenchi?"

"It's not as gray as usual."

"Really?"

"Katsuhito" had been feeling something vaguely wrong all morning. He visits the men's bath and checks his "disguise." It was darker. The illusion of physical age was failing. He was beginning to look like Crown Princess Ayeka's half-brother, again.

— O — O — O —

Ayeka: "Leave Tenchi Alone!"

Ryoko: "No! He's *mine!*"

A and R: "Grrrrrr!"

(Tenchi ducks. Same argument, time for energy bolts; again.)

Wham! Wham! *Wham!*

Ryoko: "What's the matter your Highness? Tired? You can do better... than... that?"

Ayeka's bolt had gone nowhere near Ryoko's defenses. But Ayeka was now across the room, on the floor, with a bloody nose and burns on her face. Her force field had been weaker than ever.

Ryoko: "Time to change batteries?"

Tenchi half-expects to see Ryo-Oki come marching across the room, banging on a drum.

— O — O — O —

Kiyone jumps out of her seat and shuts off the message alarm klaxon. She opens the connection to GP Headquarters and receives the news with growing dread. Then grimly sets course for Earth to deliver the news.

— O — O — O —

"So that's it. The King has ordered everything that can still fly into space, loaded with everyone who can fit onboard. Other ships are reluctantly coming in to take on more. Most are staying away. The nearer colonies are preparing to receive the

refugees.”

“What about my parents, Kiyone?” asked Ayeka.

(slowly) “The King is staying in the palace, whatever befalls. The Queens are staying with him. The King urges *all* of his descendants to immediately scatter lest the entire Royal line be wiped out.”

(Sasami runs out, crying, and collapses near the shrine.)

“No, Mommy, *no!* Don’t stay! Make Daddy leave! Auntie Funaho can help you! Washuu says the dragon is just sick, and maybe we can stop him. With a little bit of help!”

Ryo-Oki, with ears dragging, nuzzles Sasami; then hears a small noise and starts hissing!

Princess Sasami looks up through streaming eyes, and sees a little square of red paper; fluttering against the shrine. It starts to bend, forming a neat fold. Again and again and again and again. Folding and unfolding, touched by no hands. Finally, it is still. A sign? But what does it mean? She picks up the little paper bird and goes looking for Tenchi’s grandfather.

— O — O — O —

The grandfather is considering several grim choices, when Sasami enters with a puzzled look on her tear-stained face. “When did you learn to do oragami, Sasami. That is a beautiful crane.”

Sasami tells him the bird’s origin, and he starts to consider it. The kami was obviously trying to tell them something. Paper cranes? There was an old story about such. He writes something on a notepad, and gives it to Sasami. “Give this to Tenchi and tell him we need these *yesterday!* *Everyone* is going to learn a new craft!”

Sasami runs out. Something to *do!*

— O — O — O —

Grandfather: The formula calls for one thousand paper cranes. Washuu says her scans indicated that the dragon is insane from great pain. Does everyone understand?

Mihoshi: I understand about folding paper. It sounds like fun. But why is your hair turning dark?

Ayeka: But why would it come here?

Washuu: Because we have the right bait!

Kiyone: Bait?

Tenchi: Bait??

Ryoko (laughing): Dragon Bait!

Crown Princess Ayeka (confused): And just why are all of you staring at *me!*

— O — O — O —

“But what can I possibly do, Polly. I’m no knight to go slaying a dragon, even if I were 30 years younger?”

“*No! Not kill!* In the dream, they weren’t trying to kill, but catch. The beast is sick and they are trying to curb it’s rampage. But they fail and... destruction falls upon all. You saw the wild things that protect my house. They do so because I protect *them*. The wild places are shrinking every day. This other *wild thing* needs help, too.”

“Can one man make a difference?”

“Always. There are things twelve can do, that eleven cannot.”

“But...”

“I’ve cured your arthritis, John. I owed you that. You *can* play.”

“But...”

“The road is long, I’ll lend you the strength of my legs.”

“But...”

“I brought gold for such things as plane tickets. You’ll need a travel agent, and new shoes, and travelers checks, and a passport and visa. The paper barriers will take longer to

breach than the actual trip.”

“But...”

“Asheville. Then Atlanta or DC. Then north over the pole to Tokyo. You should start walking from there. God will send friends, if only you set out to do what you can, and put your feet on the path.”

“But...”

“And I will lend you the Gift of Tongues. You can understand and speak to any and all. You may also read signs in other languages. For the different personal customs, you’ll just have to keep sharp and do your best.”

“But...”

“I’ll stay here and look out for Evadare, if she’ll have me.”

“But...”

“She’s right, John. You know it. It’s always been your calling. I’ll be all right. I expect Polly and I can talk for a month without saying the same thing twice.”

“But...”

“*What!*”

“I have to go to the outhouse!”

[some of the above characters are property of Frances Wellman, from her late husband: Manly Wade Wellman]



No Need for a Pilgrim!

Part 19 of No Need for a Dragon!

by PieEyedDragon

(The War Council)

Washuu: “He had three chunks. The first one wiped Kagato. The second is threatening Jurai. We’ve *got* to get the third away from him here. Also, he’s dragging that wormhole around like an extension power cord. He’s drawing all the energy he needs thru that, from the supernova that killed his former body. Mihoshi, Kiyone, and Tsunami will be disguised to look like Ayeka, to present a confusion of targets.

I’ll pull his plug by closing that wormhole, and then Ryo-Oki will tractor the rock up out of range (hopefully) while Tsunami holds him down. Her ten light hawk wings will still be at full power, and should suffice.

Then I’ll zap his head with this supercharged sleep ray. Sasami, Tenchi, and grandpa will launch the paper cranes. Ryoko will keep them levitated and fluttering. Noboyuki will keep the cameras recording. The kami will then be softening-up this looney dragon.”

— O — O — O —

Kiyone: (on high guard, spots the dragon entering the system) “He’s here, Washuu. It’s almost showtime. Are you ready?” Washuu: “Is he coming straight in?” Kiyone: “He’s trying to sneak in by ducking thru the asteroids. But my main sensors are set for dragonite and I see it quite plainly.” Washuu: “Come on down, then, and join the other “Princess Ayekas.”

— O — O — O —

I step off in the Sol system asteroid belt, looking for raw

material. Finding a convenient chunk of nickel-iron, I set to work on my last dragonite rock, codenamed “Alvin.” With *fire* and *power* I mold it to the shape I desire. Then I vaporize part of the asteroid and let it condense over my work, like spray paint. I chop-up a chunk of the asteroid for a use I’ll have later.

— O — O — O —

The bus moves along. It took the performers to visit Mt. Fuji, and now it takes them southwest to Mt. Aso for the music festival. The Paisley’s are taking a nap. Claire Lynch has a painful slipped disk. She is discussing old folk songs with Jim Heffernan, when something catches her eye: “Yumiko, please ask the driver to pull over.” (The interpreter moves forward.)

JH: What’s the matter, Claire. Your back?

CL: It’ll do, Jim. I told you I never could remember all the words to “Fire On The Mountain.” But I’ve seen that guitar before, I think. If that hitchhiker’s name is “John,” he can probably sing it, backwards! The bigger story would be: what’s he doing in the middle of Japan! Did Charlie Nagatani invite him?

JH: *That* John? The only chance I ever got to hear him, I had to miss because of a funeral!

CL: Go out and see if it is him, and invite him to ride with us!

— O — O — O —

The sky is overcast, the crew around the shrine are getting edgy. The first sign of the dragon’s presence arrives: ten wooden crates hit the ground and burst open, dumping various varieties of hot peppers. They are followed by a similar crate of whole ginger root. Ayeka realizes what these culinary signs portend, and starts to tremble. A darkness passes overhead and is gone, then back again. Without visible wings, the Great *Wyrms* descends slowly. It clasps a large rock with its rear legs. The forelegs are holding a huge, bubbling cauldron of... *Jalapeno Cheese Sauce!* It sets the cauldron down next to the rock.

Dragon: “Tennnnchieee, I’m Hooo-ome!”

Washuu triggers her first device, and the peculiar distortion around the dragon’s tail fades abruptly, with a loud *snap*-ing noise. Ten lighthawk wings pin the dragon’s legs, tail, neck, and body.

Ryo-Okii springs upward, transforming into starship mode, a beam reaches down and the rock springs up from beside the dragon to follow, up and thru the overcast.

Chibi Washuu A: “That was *great*, Washuu!”

Chibi Washuu B: “You were *brilliant*, Washuu!”

Washuu: “*Now!* Phase *two!* The cranes! Hey! I’m still reading *dragonite!*”

Dragon: “Is that your best, Washuu? Strip Poker? Your pair of Queens are no match for my pair of *ones!*”

Chibi Washuu A/B: “*Wa-Shuu, Wa-Shuu; sucker!*” They stick their hands into Washuu’s ears, and now she, too, is under dragon-power control!

Gotcha!

Washuu re-targets the sleep ray, and blasts Tsunami!

The lighthawk wings fade away from the dragon.

Ryoko: (powering up an energy blast) “Oh, Shi...” as the telepathic connection from Washuu spreads the dragon’s control to her, too!

The dragon goes “Whufff!” and masses of falling paper cranes, red and white and gold, flare-up in yellow flames and are gone!

The kami: (“Payato! What..”)

Dragon: (“Can you not see it, oh former master? I am *master*, now!”)

Kiyone runs at the dragon’s side with a force-lance, but the dragon knocks her down with his tail, and steps on her.

Dragon: “I won’t be needing a skewer, Kiyone, thank you. I’ll dip my food into the bubbling sauce directly.” (taps the cauldron) “My dragonite, in this shape, keeps it nice and *hot!* But you’ll have to wait and be dessert, Ayeka. I hope you don’t mind if I have two goddesses for the main course, instead!” (reaching for Tsunami, as Washuu is drawn toward him.)

Grandpa sees a stranger entering from the path, and thinks “Oh Great! No need for pilgrims! We forgot to hang out the sign!”

The stranger sits down, and starts strumming on a guitar, and singing.

“You liked to play with fire.

Pirate, that’s what you’d do.

But someone else got burned.

Kagato, it wasn’t you.

You blasted mama inside-out,

and poisoned myself blue.

I made it home, alive;

before I died there, too.”

— O — O — O —

“Sssoooo I am become *deathhhhhh!* Thhhe desstroyer ovfff...”

— O — O — O —

The dragon hears pure notes, plucked from silver strings. A strange voice singing a flattering song. He pauses. Dragons love flattery, and riddles. How can this man know my story?

Mihoshi sees the plan fall to ruin. “We’re all gonna die!” she moans. She hears... music? Curious, she crosses to the other side to see.

“Now I’ve come back, as a different dragon.

Bigger, meaner, stronger ‘cause of you.

You killed my ma, but you ain’t braggin’.

I trashed your starship *Souja*, and bit your leg in two.

Have a nice death, I’m catchin’ up with you.”

Mihoshi: “Who’s that old man? What’s..” now seeing the dragon’s foot.

“*Ki-yo-ne!*” she screams and, berserk, runs to her feebly-struggling partner. “*Get off her!*” she wails, grasping clawed toes, and lifting.

The dragon’s foot begins to rise.

Dragon: “Hey! How are you doing that?” the head snakes around to examine this nuisance. He stares into the eyes of a dragon, framed by blond hair. Eyes that he has seen before: in lakes and mirrors! “Oh.”

A curious object, buried in Mihoshi’s hair, now delivers its payload. The dragon’s aura, greenish-red, alters to green-gold as the missing part of his soul rejoins the others; cooling, tempering, fulfilling.

Healing. (My three parts are neat. *Water* makes me complete!)

And millennia of reptilian memories not hers, flow from the chosen vessel and take their proper place in a larger head.

Dragon: “I knew I could count on you, Mihoshi. Even though my rebirth went horribly wrong for a while. You may let go, now.” Reaching gently down, he touches Kiyone with healing.

Grandpa (to pilgrim): (in English) “You are a fortuitous visitor. Who are you?”

Pilgrim: (in Japanese, or English, or Juraian) “Just call me, John. So it goes: ‘Twas Beauty filled the Beast!”

[some of the above characters are property of Frances Wellman, from her late husband: Manly Wade Wellman]

Letters of Comment

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

Lloyd Penney
<penneys@netcom.ca>
1706-24 Eva Road
Etobicoke ON
Canada M9C 2B2

24 July 2002

Thanks for the notification that the July 2002 *Shuttle* was placed on the website. I've printed it up, and because everyone's deadlines are tight, here's a quick loc.

Congratulations to Randy Cleary on becoming the new SFC president. I hope he's got some ideas as to who will replace Julie Wall as the *Bulletin* editor. (By the way, Mike, thanks for asking Randy to get in touch with me. He did, and we've got things going artwise.)

I can tell I'm getting old when I can't get all that excited by a *Star Wars* movie. I remember 1977, and how exciting it was to see that new movie titled *Star Wars* again and again and again... I am older now, and I saw Episode 1 once. And Episode 2 once as well. Both are beautiful eye candy, and advance the story, such as we can understand it. Episode 3 should be interesting, but I doubt the enthusiasm will ever return, at least, not for me. I'd like to see if George Lucas can connect the complexity of Episode 3 together with the 25-year-old simplicity of Episode 4. And now, to throw the fox into the henhouse, I'll propose that perhaps about five years after Episode 3, Lucas should do an Episode 7. It will follow the life, fall and rise of Luke Skywalker as he restores the Jedi to their place of leadership in galactic life, and leads the New Republic. Comments? Brickbats?

My letter... our local conventions did very well this year, with Ad Astra attracting about 750, Animé North getting about 3500, and Toronto Trek got 3200. I'd like nothing better than to come to a Southern convention, but money never allows. Last time I was down South was at the 1988 Worldcon in New Orleans.

My con calendar takes [a] vacation for a while. We can't afford to go to ConJosé, so our next convention is the movable fanzine convention Ditto, which will be in Toronto this year in October. A major convention we'll be working on is the 2004 Bouchercon, or WorldMystery Convention, which will also be held in Toronto. No website yet, but keep looking if mysteries are your forté.

And that's about all for now... take care all, and enjoy that long, hot summer. We sure are. The Pope's in Toronto for World Youth Day, traffic is snarled, and I can't wait for the weekend...

[As I type this, the web version of last month's *Shuttle* has a glitch in it; one of the pictures did not make it through the various translation processes leaving a blank spot in the DSC 40 montage. Perhaps that will be fixed by the time this issue joins it. I believe that Randy is planning to edit the *SFC Bulletin* himself, much as Julie and many of the SFC Presidents before her did. I know he is actively soliciting material. I'm happy enough that DSC is not a multi-thousand person con — it peaked many years ago at under 1000 and has declined enough that we were quite happy to be near 400 for DSC 40. I doubt many of the "traditional" DSC groups/cities would be interested in going for a con they expected to near 1000 attendees,

though there are some larger (mostly media) Southern cons that might step up to bid. RE Star Wars, my *vague* memory is that Lucas has disavowed any intention to make the third trilogy, but that memory is *quite vague*. -ED]

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

Sheryl Birkhead
25509 Jonnie Court
Gaithersburg MD 20882

24 July 2002

(Beautiful 60¢ stamp.)

Congratulations ~~and condolences~~ to Randy on becoming Prez!

I ignored the *Nothing to Fear* review, after seeing the *spoiler alert* (thanks!).

Ah yes — nice Rogues' Gallery of DSC photos (thanks, again, Randy).

As usual with the rest of the reviews everything of interest I probably can't afford. I went to Borders to get the Bujold (Miles) book, only to discover it is only as a hardback now — so it goes on hold until the pb puts in an appearance.

I'd offer the opinion that John Hertz doesn't make the Hugo ballot because of the audience his material has — it's primarily seen in apa-aimed sources. I'd say he needs to be seen by more... more frequently — and then let time do its thing.

I hope Lloyd updates us on the outcome of Toronto Trek 16.

Maybe (I still don't have the hang of this cyberspace stuff) I'll try to ship fillos via electrons.

(Okay — so Carlo's report was of DSC 40 — needed to ferret that out.)

I'd say from the spectrum of comments on the DSC that there was something for everyone, but not necessarily enough "somethings" for all. I may have missed it, but what was the registration? Just curious.

Well, I seem to have lost my Hugo ballot — and I haven't managed to read many of the nominations — better get cracking. I figure I'll have to locate that pesky Hugo PIN number and vote online — probably at the last possible moment — but I *will* vote. Hope all the readers of the *Shuttle* who are Worldcon members will have done likewise.

Hope to see Worldcon reports *Shuttleized* in a few months...

[Most of the DSC 40 photos in the last issue were of the Masquerade entrants and furnished by Mike Stone. There's another Mike Stone photo from DSC on page 2 of this issue — this one of con chair Sam Smith wearing his "Pointy-Haired Con Chair" getup. (I you're not familiar with the comic strip *Dilbert* this may not make a lot of sense to you.) I left out any further DSC coverage last issue to *try* to keep it under an ounce, but failed to do so as the 60¢ stamp you noted attests. Unfortunately my deadline and the size of this issue prevents any real report on DSC here too and it will be too late by next issue. Sigh. The attendance was a little under 400, which is quite good by stand-alone DSC standards. (Some recent DSCs have been larger but only if they are combined with an existing larger con.) We had two full tracks of programming and a few additional items planned. That's about as much as a con that size can support. The depth of our Worldcon coverage this year will depend on whether I get much response from my call for input (see page 1). I *should* be able to provide *some* coverage in any case by trolling the web and will do that even if no one sends in any personal reports. -ED]



P. O. Box 4857
Huntsville AL 35815-4857

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Comments, inquiries, and contributions of writing by email to: nasfa.shuttle@con-stellation.org — EDITORIAL ADDRESS (EMAIL)

Comments, inquiries, and contributions of writing by snailmail to: Mike Kennedy, 7907 Charlotte Drive SW,
Huntsville AL 35802-2841 — EDITORIAL ADDRESS (SNAILMAIL)

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