



MARCH 1987

ISSUE #15

# Star Tours

Melanie Rawn

I'm still in shock, but I'm going to try to describe what happened to me today at Disneyland. To express it succinctly, I have been to the STAR WARS universe.

I accompanied my cousin, her husband, and their two kids (ages 2 and 4) to the Magic Kingdom in Anaheim on what was basically the spur of the moment. After the Jungle Cruise, the Haunted Mansion, Bear Country Jamboree, and assorted other rides, cousin and kidlets went on another ride while cousin's husband and I went on Space Mountain and the Materhorn. (Cousin loathes roller coasters; so do I, except when they don't look like roller coasters.)

"Captain Eo" is quite near the exit to Space Mountain. Cousin's husband returned to wife and rug rats while I checked out the movie. Holy Special FX! On the way back from this, I saw that the boarding was still up around what used to be the Monsanto "Trip Through Inner Space" or whatever it was called--the one where you go through a snowflake to the water molecule. This area is now something called "Star Tours"--George Lucas' SW ride. People were going in. I glimpsed Threepio nattering away at Artoo and asked one of the guides what was going on in there. "Preview of the ride," quoth he, by which I thought he meant that the waiting area had been finished and everyone could walk through it, but that the main ride wasn't yet open for business. It's scheduled to open in early January 1987. I stood in line, figuring that I'd soak up a little atmosphere and take a look at the stills or whatever they had to publicize how great the ride was going to be ("Be sure to be here in January for the gala opening of 'Star Tours!'").

In the first "staging area" are Threepio and Artoo, scolding and wheeping as usual. But there's something else--a huge screen advertising the various tours one can book. You can schedule a trip to

"Scenic Tatooine", where you'll visit the galactic zoo (it seems to be Jabba's old palace, which offended me deeply, considering the use to which I put the place in my novels!) before having a drink at the Mos Eisley Cantina to rub shoulders--or snouts, or tentacles, or whatever--with various underworld scum and villainy. Then there's an ad for a ski vacation on Hoth, which also offers a fabulous tour of the ice caves where strange creatures hang out (or hang Jedi Knights out to dry, one of the two...). There are two packages to Endor: the first is a general vacation at the Ewok Village, and the second is the "Endor Honeymoon"--seven days and nights in a quaint and secluded hut. All these are illustrated with clips from the films--and in the case of Hoth, scenes of skiers heading off down rather precipitous mountain slopes (outtakes from the recreational activities of the EMPIRE film crew, no doubt). Aside from all this, there are electronic headline-writers streaming along beneath--cautions to be sure your droids have proper ownership certification, departure and arrival schedules, and the pertinent information that droids will be available for porter service at the baggage claim area once you have reached your destination. To top it all off, a couple of the announcements are printed across these screens in Greedo's language--and some of the messages over the loudspeakers are in Ewokese.

Local color? Damnbetcha! By the time I got into the second "staging area", I was looking around for the Falcon.

The second area is the back room, with loading conveyors--there's a fix-it droid working on the defective little red unit the Jawas tried to sell to Owen Lars--this fix-it model is listening to a ghetto blaster. Other droids are around as well, and all sorts of strange things are being carried overhead, presumably to the loading bays (I caught

myself looking for anything labelled with a familiar name...). A control droid sits in a booth yelling at the fix-it droid to get a move on: "Where are you today--in a galaxy far, far away?" This second area is the nuts and bolts of the universe--quite literally, because metal boxes of same are lying all over the floor. For all I know, of course, some of them were hydrospanners. I figured I'd get to see next the blurbs about how terrific the ride was going to be. Wrong.

#### I WENT ON THE RIDE.

There's a schematic of the ship--sort of a shuttle thing, seating 40 people in 5 rows. You don't see the whole ship from the outside--but you're certain that's what you'll be getting into through the airlock doors in front of you. TV screens overhead give a brief lecture on how to sit down and fasten your seat belt: you'll need it. The filmed demonstration is populated with a Wookiee, many Ewoks, and some guy in a white desert suit (no, I didn't get a close enough look to know for sure. But as a friend pointed out, couldn't they afford him!).

The doors open, you file in, sit down, and fasten the seat belt. In front of you is a movie screen, about the size of those in multi-cinemas. To the right front is a smaller TV screen. Threepio comes on, welcomes you aboard, and says he's sure you'll enjoy your trip. "This is probably your first flight," this worthy announces. "Well, it's my first flight, too."

You're supposed to be going to Endor (whether or not on the Honeymoon, they do not say--although certain fantasies do come instantly to mind). The big screen comes to life--the viewport through the front of the ship. You're looking at the inside of the hangar bay. The ship starts up--and the cabin shakes. As you feel the thing accelerate, you have a hell of a time remembering that this is a box moved solely by hydraulics. There's no track, no "ride" in the sense of the Matterhorn or Space Mountain. Pretty soon you stop trying to remember this at all--because the illusion has taken over completely. Your captain has missed his turn through the hangar and is heading toward a closed bay door.

Through it and down--head first--then the retros fire and the ship is righted, just in time to slither through an open hatch into space. Stars--oh, the stars!

Do you remember the first time you ever saw SW? Do you remember the stunning effect of the Falcon's leap into hyperspace? This is the piece of film you get--only it becomes so much more than that, because there's that acceleration again. You are making the jump to lightspeed!

Right into a field of comets. Remember the asteroid field? This is the same thing, only with huge blocks of gorgeously crystallized ice. Around,

over, between--and through, with the ship rocking and jolting as you're hit--and straight into one of the crystals, bursting through a thin sheet of ice on the other side of the hole--

Right into a starscape that includes three gargantuan Star Destroyers. These behemoths have spotted you--someone comes on the TV screen to the right and tells you to get the hell out of here, there's a battle going on. Your captain yelps that you're caught in a tractor beam--and the trip is indeed suddenly and frighteningly smooth as you're drawn inexorably up into a terrifying open maw of a hangar bay. (Up until this point--and again soon after--you have needed that seat belt!)

But the Rebels are there and all at once you're free--though admittedly in the middle of the promised battle. X-wings, TIE fighters, explosions, your craft caroming around like cork in a bottle--until you swing around and head straight for the Death Star.

I must admit that by this time, I was babbling, and what came out of my mouth was, "Goddamit, Skywalker--I thought you blew this thing up!" Nobody heard me--at least, nobody commented at the time. I was probably just echoing everybody else's thoughts out loud...

Remember the trench sequence? You get this one, too--complete with bouncing off the walls, up and down to avoid fire, and through an explosion directly ahead of you.

Another lightspeed jump; incredible. At this point I was semi-comatose. I'm sure there was more to the trip, but the next thing I remember is coming in for a landing in an orbiting spaceport. Quite frankly, I didn't care what it was orbiting.

The doors opened, and we were all supposed to unfasten our seat belts and get out. Piece of cake--except that fingers and hands were not functional, mainly because brains were not functional. My stomach, however, was. Emphatically. I do not get motion sickness. I got motion sickness.

Everybody else was having similar difficulties. Not for nothing do they have a cautionary sign before boarding, to the effect that pregnant women, people with heart or back problems, or those subject to tossing their luncheon should not attempt this journey. Space rookies... I'll do better next time, Luke, I promise. But my knees were still shaky fifteen minutes later.

Cousin, cousin's husband, and kidlets did not understand why I was so glazed of eye and slack of jaw. But I'm positive that you do.

With all the times I've been there in my imagination and through the process of writing stories, I've now been there for real. I know what it feels like to make the jump to hyperspace; I've seen the Death Star; I've visited the place.

Is it any wonder I'm still in shock?



# SE LIVES!

Well, things have gone up and down and around since last issue when I announced that this would be the last issue of SE for a while. Things are still rather up in the air at the moment, but I think I may have things worked out so that I won't have to put SE on hold for the summer. I've decided to do an issue for late summer/early fall. I will be able to handle that, I think, without the long gap between issues.

Therefore, the deadline for the next issue will be July 1, with the zine itself coming out in late August or early September. After that, the next issue will be back on schedule for December, with the deadline for that one November 1. I should be back at work in September and SE will be back on track.

It had been planned that Jeanine Hennig would take over for the summer, but unexpected complications arose, so I've chosen to do it this way. It's a compromise, I know, but hopefully everyone will understand that sometimes fandom has to take a second place to new babies and jobs and all, and that this will be satisfactory. Onward...

Gradually, over the past few issues, many of us have strayed off the main topic into divergent subjects that really have nothing to do with SW. I have mulled this over and have decided to ask everyone to please stay within the general vicinity of SW. I'd like to hear how everyone feels about discussing things like comic books, non-science fiction movies, what the SW actors are doing now, etc. It often makes for good conversation, but does it belong in a SW zine? Let's hear opinions. However, I do feel that political and religious diatribes (of which I myself am guilty) have no place in a SW letterzine, unless they are specifically related to STAR WARS! These have gotten out of hand of late, so, if you launch into one in your LoC, prepare to have it cut, unless you can show that it has direct relation to SW. Be forewarned!

I'd also like to issue a plea for more articles and zine and con reviews. They have dwindled down to nearly nothing over the past year. Come on, folks--I know you're reading those zines, because you're talking about them in your LoCs! Let's have some reviews on them. It doesn't have to be NEW YORK TIMES calibre and don't feel that you aren't "qualified." A review is only a personal opinion, after all. And let's see some of those great ideas you're coming up with expanded into short articles!

Again, I want to apologize for any tardiness on my part in answering mail, sending orders or getting zines out. This has been a rather traumatic year for me and fandom had to be put completely out to pasture while I resolved things in my personal life.

My father-in-law was found to have cancer late last fall and took a turn for the worse just before Christmas. He was hospitalized for three weeks, then passed away on January 8th. It was a very taxing experience for the whole family, though we are thankful that he didn't linger on for weeks or months, dying by degrees.

Then, in early February, I was assaulted and robbed outside a fast food place here in Garland.

I've been working with the police and have now identified him from mug shots. A warrant is out for his arrest.

I wasn't hurt, but the stress did bring on premature contractions. I had to go into the hospital the next day for a couple of hours so they could monitor the baby and get the contractions stopped. Everything showed fine with the baby and there appeared to be no further complications from the incident.

During all this, my PC at home decided that it was an excellent time to commit suicide, which it did, taking the main memory board, one drive, my backup DOS disks and a program disk with it! It spent nearly two weeks in the shop being totally rebuilt...and costing me an exorbitant amount of money in the process. But now I've got what amounts to a brand new computer, plus an up-graded word processing program that does a lot of neat things I haven't begun to explore yet. A word to the wise--invest in a service contract, even if you never use it! Murphy's Law will assure that you'll need it if you don't have it!

I am now in the late stages of pregnancy. We've started our childbirth preparedness classes ("slow breath...slow breath..."), which are interesting, even if you do have two dozen front-heavy ladies and their husbands down on the floor making fools of themselves. We've also got the nursery mostly done, though not finished. I feel like a beached whale most of the time now and am experiencing the swelling and pains that are common at this stage. My doctor has ordered me to get more rest and stay off my feet, or he will confine me to bed for the duration! I'm trying to be good, but it's hard when there are so many things you need to do in your everyday life! Anyway, I hope that things will continue to progress smoothly and, come next issue, I'll be able to run a picture of our new little spacer and his/her proud mommy.

You will notice in the Marketplace that I've placed an ad soliciting contributions for CHOICE PARTS #2. This may seem contradictory to the fact that I've put TREMOR #4 on indefinite hold and, in fact, sent back the manuscripts that I had already received on it. Actually, I decided to return those stories that I had for TF#4 because I'd already held them for some time and didn't think it was fair to the authors to sit on them any longer. I will be doing TF#4, but am not ready yet to start working on it. CP#2 will be out on a "whenever I get it done" schedule but I feel able to start taking stories for it now. I hope to put out the call again for TF#4 this fall. I'll have to see how much time and energy I have after the baby comes. You'll see an announcement to that fact in SE, once I feel up to it again. And thanks so much to all those who wrote to say how much they'd miss seeing TF this year and for all the compliments! You do a zine editor's heart good!

I'll miss seeing you all at MediaWest this year, but please send me con reports and pictures! I'm sure all those others who couldn't attend will love seeing what went on this year!

# NOTES

FROM:

Ruth Scott  
PO Box 694  
San Bruno, CA 94066

I've run into a problem with the Star Fund for Harrison Ford and wanted to tell you about it because you've always been so supportive of the effort. Pat McQueeney, Harrison's manager, wanted to clarify that the fund was started solely by Becky Novak and I and that no way was she soliciting funds for it, to make it clear that it was a fan effort. I don't know why she felt it was necessary but nevertheless she wrote to Joann Emerson of ROGUE'S GALLERY, stating that the idea was mine. Joann evidently printed it, with or without comment.

Anyway, the feedback has been totally negative. I have always claimed Pat McQueeney has known about the Star Fund, which she does, and the Walk of Fame Committee notified both she and I when Harrison's nomination was accepted on July 8, 1985, and that there was no objection from Pat concerning the effort to obtain a star for Harrison. There still is no objection from Pat. She simply doesn't want anyone to think she's soliciting funds for it, because Harrison wouldn't approve of her doing that. She wants the star to come totally from his fans.

Anyway, people have written to me asking for their money to be returned, some of them stating that they believe I've spent it on Lord knows what, rather than the fund. I'm sending refunds back, of course, with a copy of the notification of acceptance and, as much as I can, ignoring the personal slander.

Joann will not let me make any statement in her publication, so I am left high and dry. All I ever wanted to do was honor Harrison with a star that he has earned and deserved. I still feel Harrison deserves it and, though it is meaning all this nasty mail, I am not giving up, no matter how much people pull out. I know there have to be others out there who want this for him as much as I do, especially after his brilliant performance in MOSQUITO COAST.

One gal has had the nerve to write me and tell me how glad she was that the Star Fund has ended, and she had talked to Renee Willis, Harrison's secretary, on the phone, telling her what a wonderful idea it was when the Star Fund got started!

Anyway, I wanted you to know what all the flak is about in case you get questions. The fund drive will have not and will not stop until I have the \$3000 and write the check to the Walk of Fame Committee for the full amount.

FROM:

Rose Arnold  
325 N. Perry Pkwy.  
Oregon, WI 53575

TO ALL HARRISON FORD FANS:

As you may or may not know, ROGUE'S GALLERY, the HF newszine, abruptly ceased publication in late December. I don't want to see it die, so am trying to find someone crazy enough to publish something similar. I don't have the time, talent, taste, know-how or strength to do it myself. I do have the news content (reviews, interviews, photos, commentary, etc.) for at least 3 issues, plus enthusiasm, obsession, opinions and money to help someone else get started.

SASE me if you're willing to do the hands on work, subscribe, and/or contribute articles, art, LoCs, fiction, whatever. Any suggestions for a name?

THINK ABOUT IT!

Ed: I have received a note from Rose saying that Cynthia L. Smith will be publishing this material. For more information, write either Rose or:

C. L. Smith  
31 Lincoln Ave.  
Lansdale, PA 19446

From:

Cheree Cargill  
457 Meadowhill Drive  
Garland, TX 75043

I am issuing a last call on back issues of SOUTHERN ENCLAVE. Cut-off date for ordering back issues will be June 1, 1987. After that date, they're going in the trash. They've been piling up in my living room for three years now and it's time to clean house! Issues 4 through 14 are currently available for \$2.00 each.

## FORCED OUT

Comic book buyers have succeeded where Darth Vader failed.

Because of sagging sales, Lucasfilm and Marvel Comics Group agreed to "suspend" publication of its Star Wars comic book. No. 107, which just hit the stands, is the last—for now.

According to a Marvel official, the monthly comic wasn't doing big-enough box office—especially with no new "Star Wars" film to bolster sales. ("Return of the Jedi" was released three years ago.)

"The book was not terminated," stressed a Lucasfilm spokesman with hope burning eternal. "We're just putting it on hiatus until the next film is released."

The next film? "We hope so," he said, adding in reference to George Lucas, "There's only one man who can make that decision and he's not talking."

Mention of another "Star Wars" film brought this retort from Marvel: "If there's another movie, we'll be publishing tomorrow morning."

In the interim, "Star Wars" is being replaced by the child-oriented "Ewoks" and "Droids," bi-monthly books that deal with light adventures and moral messages about family life and ecology.

—From Daniel Perez

## SEND IN THE CLONES!

OK, George Lucas, what's it gonna be? Is "Star Wars 4" gonna go?

At mid-week we asked a rep for Lucasfilm, who said, "I don't know where these rumors get started. At present, it's just not on the boards."

But a few days earlier, at the opening ceremonies for his Star Tours attraction at Disneyland, Lucas was asked about it by one of our friends and declared, "I want to finish the cycle. I intend to get down to it once I've cleared my present schedule. It's still there, and I'd really like to do it."

In fact, Cinefantastique, the sci-fi/fantasy/horror magazine, says in its latest issue that production will begin this year on "The Clone Wars"—a.k.a. "Star Wars 4"—with filming set for Kenya, Morocco and Switzerland. According to the magazine, the storyline's all about the young Obi-Wan Kenobi and the young Darth Vader.

—From Pat H. Broeske

## It was a dark and stormy night . . .

■ A HIGH school French teacher has won a bad writing contest named after a 19th Century author whose worst work was made popular by Snoopy, the cartoon beagle.

"The bone-chilling scream split the warm summer night in two, the first half being before the scream when it was fairly balmy and calm and pleasant, the second half still balmy and quite pleasant for those who hadn't heard the scream at all, but not calm or balmy or even very nice for those who did hear the scream, discounting the little period of time during the actual scream itself when your ears might have been hearing it but your brain wasn't reacting yet to let you know," wrote Patricia Presutti of Lewiston, New York.

The contest, begun five years ago in San Jose, California, to get students to take a playful approach to writing, was named after Lord Edward Bulwer-Lytton, whose novel *Paul Clifford* begins: "It was a dark and stormy night . . ."

The line is often seen in Charles Schulz's cartoon strip *Peanuts*, with Snoopy atop his dog house pounding out the seven words on a typewriter.

## ON THE MARK

THE NEWSLETTER FOR MARK HAMILL FANS



J  
E  
D  
I Each issue includes current news on the career of Mark Hamill, exclusive photographs, artwork, JEDI and Star Wars news, cartoons, a letters column, and much more.

ON THE MARK is published quarterly. \$5.00/year. All back issues available. Make checks to: Lisa Cowan. Mail to: ON THE MARK, P.O. BOX 5276, ORANGE, CA 92667, USA

Editor and Publisher:

Cheree T. Cargill  
457 Meadowhill Drive  
Garland, TX 75043

Subscription Price: \$4.00 single issue,  
\$12.00/3 issues or \$16.00/year.

Please specify issue starting number. Back issues #4-14 available for \$2.00 each. SE#1-3 are sold out.

Deadline for #16 -- July 1, 1987

SOUTHERN ENCLAVE is a non-profit amateur publication, is published quarterly by Falcon Press and is (c) 1987 by Cheree T. Cargill. This copyright is in no way intended to infringe on any legally existing copyrights held by any person or corporate entity. All rights revert to the originator upon publication. Opinions expressed herein are those of the speaker and not necessarily those of SE. SE takes no responsibility for any product or service advertised in the Mos Eisley Marketplace or in any insert or flyer presented in this zine.



DON TORME

Disneyland's Mickey Mouse welcomes "Star Wars" figure C3PO as George Lucas' new ride "Star Tours" opens in Tomorrowland.

## SPECIAL EFFECTS TAKE FLIGHT IN 'STAR TOURS'

CHARLES SOLOMON

**'S**tar Tours," the new ride that opened Friday at Disneyland, is as close as you can come to flying the Millennium Falcon. And it's the one place in Southern California where you won't hear the ads for it.

A cross between a roller-coaster ride and a science-fiction movie, "Star Tours" features characters, vehicles and even scenes from George Lucas' "Star Wars" trilogy: It's the first time a Disneyland attraction has used imagery from a non-Disney film.

The ride has been the subject of a media campaign designed to make Neil Armstrong's moon walk seem

like a neighborhood stroll. Probably nothing could live up to those ecstatic ads, but if you can forget the hype and take the ride on its own terms—as the crowd did at Thursday night's press preview—it can be a lot of fun.

R2D2 and the fussy C3PO preside over a simulated space port. Broadcast messages (in English and Ewok) spoof the standard airport announcements: "Attention please. All droids leaving the system must be cleared by customs control; proof of ownership is required of all droid passengers." An unctuous announcer hawks tour packages to

*Please see 'STAR TOURS,' Page 12*

*Continued from Page 1*

various planets, from the films, including a ski tour of Hoth. Chewbacca the Wookie turns up in a film explaining how to fasten the seatbelts. We see the future, and it has many of the day-to-day problems of the present.

After passing through "Droid-nostics," a robot repair station run by wisecracking machines, visitors arrive at a Starspeeder, a flight simulator fitted out to resemble the passenger compartment of a small space ship. (It should have been modeled after the Millennium Falcon—so many fans have dreamed of piloting that disreputable crate.) Great care went into every detail: The artificial heating ducts have simulated stains, to give the impression of long wear.

The announced destination of the tour is the Moon of Endor, the planetoid inhabited by the fuzzy little Ewoks in "The Return of the Jedi." Endor seems like the perfect subject for an old-fashioned Disneyland ride of motorized cars moving past dioramas of cute little automaton Ewoks. But Lucas wanted to play against the traditional, "safe" image of Disneyland rides, so navigator R2D2 and the addled pilot droid, RX-24, take their passengers on a very different journey.

RX all but crashes the ship through a repair bay door in a daredevil maneuver worthy of Han Solo, then inadvertently steers the ship on a crazy voyage through the chunks of ice that make up a comet. The motorized passenger compartment moves in conjunction with the images appearing on a movie screen to produce a heightened illusion of motion. The viewer feels the ship turn as he sees it happen, and the bouncing, twisting trip through the comet's core is as exhilarating as a bobsled run through an Imax film.

As soon as RX gets the Starspeeder out of the comet, he stumbles into a pitched space battle between the Rebel Alliance and the forces of the evil Empire. The ship jolts and bucks, darting amid the familiar X-Wing and Imperial TIE fighters. Pilots fire laser guns and ships explode just off the Starspeeder's bow. Science-fiction fans dream of this kind of experience.

The climax of the ride is a breakneck flight through the trench of the Death Star, similar to the one Luke Skywalker took at the end of "Star Wars," but seen from the co-pilot's seat. Ominous-looking machinery and gun turrets whip past at alarming speed. You may catch yourself ducking when the ship darts under the looming bulk of a huge mechanical bridge.

"Star Tours" suggests a new approach to amusement-park rides, one that combines physical movement and motion-picture special-effects technology. The illusion of careening through space produced by the motions of the flight simulator intensifies Lucas' visual pyrotechnics. Watching a cassette of "Star Wars" from a stable living room couch will seem much tamer after "Star Tours."

# OUTTAKES

## THE SEQUEL

### SHOT DOWN

We checked with Lucasfilm about those rumors that George Lucas would take the fourth "Star Wars" film to Universal to heal wounds created by "Howard the Duck." Lucasfilm not only denied them but tried to distance itself from the fowl floperoo.

"There's not a feather of truth to that rumor," said a spokeswoman. "There isn't even a fourth 'Star Wars' film in the making. I mean, we're not even in the writing stages."

Besides, Lucasfilm didn't have "that much" to do with "Howard." "George really just lent his name to it for Willard Huyck [co-writer/director] and Gloria Katz [co-writer]. Lucasfilm did the special effects. Other than that, it wasn't really our film."

A Universal rep seemed surprised by the buzz—"News to me—though he certainly owes us one, doesn't he?" But a spokesman for 20th Century Fox—distributor of the initial "Star Wars" trilo-

ogy, said its lawyers were right to find out if Fox has first refusal on future "Star Wars" sagas, but all we got was: "Fox respectfully declines comment on the matter."

Meanwhile, we got the status of three Lucasfilm projects: "Willow," which Ron Howard will direct, is still in pre-production; a script is being written for the third Indy Jones pic, and "Tucker," the Francis Coppola project about the Tucker automobile, is in the "conceptual" stage.

—From Pat H. Broeske

# The SWzine Library

Donated by Maureen Garrett for the enjoyment of all fans  
and for the preservation of the creativity that is the heart of fandom

— NOW PLAYING —

## SW Fanzines: The First 10 Years

Remember ALDERAAN, the original SW letterzine? Ever seen GUARDIAN 2, KESSEL RUN 3, or PEGASUS 5? The SWzine Lending Library has permission to circulate these and many more classic SW fanzines on a non-profit basis for a limited time only.

For more information on which zines are available and how you can borrow copies of these zines, please send a self-addressed, stamped envelope (SASE) to the SWzine Lending Library at the address below.

☆ 2330 Federal Ave. East / Seattle, WA 98102

# Marvin KAYE'S *N<sup>th</sup> Dimension*

## AVE ATQUE VALE, LUKE SKYWALKER

Six sweltering Manhattan summers ago, I went to an air-conditioned East Side movie theatre to see the sequel to *Star Wars*, but before George Lucas could cool me off with his mercifully contraseasonal opening on the ice planet of Hoth, he unwittingly managed to puzzle me by beginning with a post-title legend:

### EPISODE V: THE EMPIRE STRIKES BACK

*Episode V?* I wondered. *If it's the first sequel, why isn't it Episode II?* The question niggled at the back of my mind during the entire picture and for another three days until I mentioned it to my friend Pat LoBrutto, Doubleday's peerless science-fiction editor, who explained that Lucas had decided to turn *Star Wars* into a nine-part epic. (In true revisionist spirit, the filmmaker soon altered the opening crawl of his earlier film to read:

### Episode IV A New Hope

Back then in 1980, Lucas' boundless energy may have convinced him that he had worlds enough and time in which to build them, but I didn't think he'd carry out his grandiose scheme. The mere arithmetic was staggering: three years to make and release each picture, which meant that the final chapter would not be done until—appropriately—2001. I suspected that long before then, a maturer Lucas would change his mind about devoting more than twenty years of his life and career to a project conceived in his youth. Well, in 1986, Lucas is still a big kid (Howard the Duck?), but certain statements he made in 1983 when *Return of the Jedi* was released indicate he has indeed wearied of his long-ago-far-away galaxy. Since then, three years have elapsed and not only is there no new *Star Wars* film, but Marvel Comics Group recently stopped publishing its *Star Wars* title with issue #107,

even though they left at least one important plot line unresolved.

If all this means we really have seen the end of the saga, I'm not at all glad to be right. Mea culpa, I'm a *Star Wars* junkie; I've seen the films several times and own virtually all of the comic books—and yet I've got a low tolerance for comic-mentality science-fantasy, so why am I so hooked on *Star Wars*? Partly because the cast is personable and partly because the films are so well done, with superb special effects and meticulous attention to breathtaking movement in and through the frames. But mainly because I admire Lucas' sincere attempt to fashion myths a bit deeper than the usual mental bubblegum, and without the pomp and pretension that often accompanies "message" science-fantasy like *The Search for Spock* or *2010*. Granted, Luke and Ben's quasi-religious Force is at root as old-fashioned a concept as Arthur C. Clarke's monolithic protectorate or

John Boorman's worship of "natural" death in *Zardoz*, but Lucas is wise enough never to convert his likable pragmatist, Han Solo, who, somewhat in the manner of Congreve's Mirabell, does not stoop to profess his love for Leia—until he sees her holding a blaster that will blaze them both out of a tight spot.

Some people dislike the morality-play aspects of the second and third films, but to me, the series improved as the plot grew darker. More than once, I've wondered whether Lucas planned it that way from the first, or whether he came up with his thematic twists after success showed him there was a market to be exploited. Recently, I watched all three films back to back to see whether I could decide, but I still can't make up my mind. There's a scene in "A New Hope" when Luke's ersatz aunt and uncle discuss their ward's future. Uncle Owen says he's afraid there's too much of Luke's father in the boy, a remark which takes on a sinister new significance after seeing "Empire", but

in the original context, it simply means that Owen wants Luke to stay home (where there's no place like) and behave as a sensible young farmer should. Later, Ben Kenobi scoffs at Luke's unwillingness to leave his home planet to rescue the princess: "That's your uncle talking", a reference so casually linked to what we already know about Owen that I question whether his earlier "too-much-like-his-father" remark had any double significance until Lucas put it there retroactively. Not that it matters whether the filmmaker knew where he was going from the start or instead, enriched his material after the need arose for a sequel. When one watches the three movies in consecutive order, they blend into a single integrated story in three megachapters. "Empire" expands and deepens "A New Hope" and the opening of "Jedi" flows seamlessly and inevitable out of the final moments of "Empire".

I once considered "Empire" the weakest of the three films, but when it is seen in context, it emerges as a well-constructed bridge that subtly sets up the audience for "Jedi". There is a moment near the end of "Empire" that gains greatly in retrospect. Earlier in the film, Darth Vader killed certain of his subordinates for failing to apprehend the rebels, but towards the close of the picture, Vader's latest appointee flinches in fearful expectation as his master watches Luke escaping in the Millennium Falcon. The audience logically expects Vader to commit yet another murder, but instead and somewhat puzzlingly, he merely walks away. This is actually a turning-point; it paves the way for Vader's confrontation in "Jedi" with the Emperor, who instructs his tool to continue his search for "young Skywalker". Vader stares at the Emperor with a strangely equivocal and chilling look (no mean feat through that breath mask). This same subtle moment in "Empire" also

sets up the scene fairly far into "Jedi" when Luke claims he has sensed good still remaining in the Dark Lord. He is, of course, referring to the ned of "Empire" when he and Vader communicated telepathically just before the Millennium Falcon finally jumped to light speed.

After I watched the three films, I reread "Fall of the Republic", the story treatment for the unfilmed episode #3 that showed up some time ago in convention huckster rooms. It explains some interesting prequel-ish matters, such as the way Anakin Skywalker became Darth Vader and the last-minute rescue of the infants Luke and Leia and their concealment in safe homes—did you know that Uncle Owen was really Ben Kenobi's brother? It also raises several new questions: for instance, why is a younger Tarkin (Peter Cushing in the film) afraid of Vader when in *Star Wars* he is clearly able to control the Dark Lord? But the main thing that "Fall of the Republic" reveals is an absence of surprise. There's not much point in going back and showing how things got the way they were at the outset of "A New Hope" because Lucas already provided us with all of the necessary exposition; everything else is just an interesting set of footnotes, like the appendices of "Lord of the Rings". *Star Wars'* first three episodes, no matter how enlightening they might be, still lead up to very familiar events. In my book, that's known as dramatic anticlimax.

But what happens *AFTER* the Rebellion succeeds? Did the Emperor really burn to a

crisp, or was it a sorcerer's trick and will he, like Sauron, go to some secret place and rebuild his evil powers? Let's see, if Lucas begins right now, Episodes VII through IX would only tie him up till 1995 . . .

How about it George? —Marvin Kaye

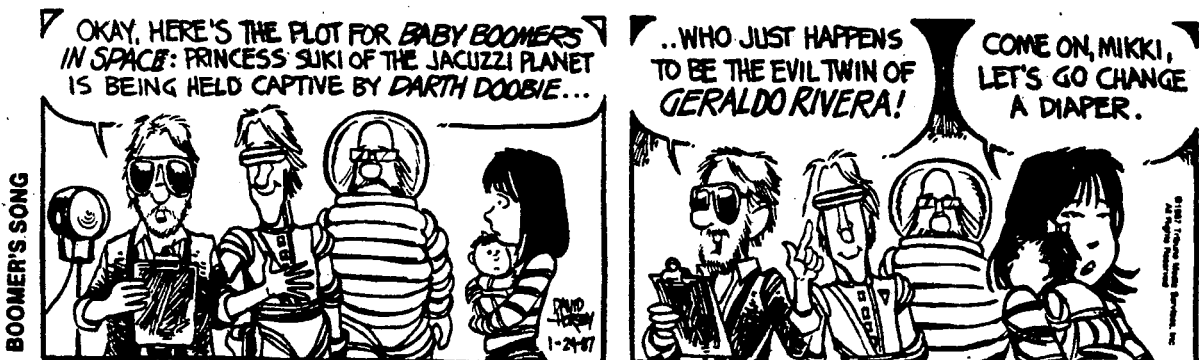
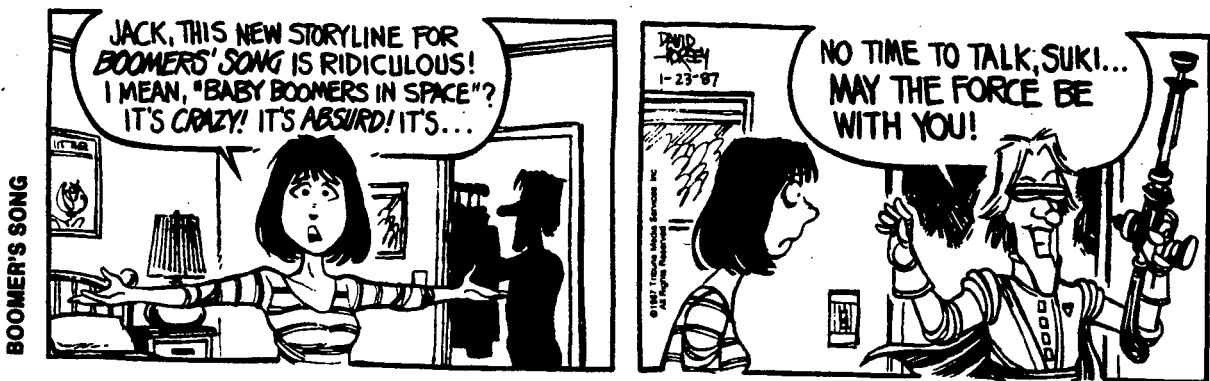


**ALERT! ALERT! ALERT! ALERT! ALERT! ALERT! ALERT! ALERT!**

STARLOG & Creation Conventions, in association with Lucas-film, will celebrate STAR WARS' 10th Anniversary with a convention on May 23, 24 & 25, 1987 at the Stouffer Concourse Hotel, 5400 W. Century Blvd., Los Angeles. Rooms are a flat \$75 per day. For reservations and ticket information: write Creation/STAR WARS  
249-04 Hillside Avenue  
Bellerose, NY 11426

This comes straight from Kerry O'Quinn of STARLOG. We haven't much time to prepare. Make your plans and SPREAD THE WORD!! May the Force be with us!

*Sandra K. Durham*



# George Lucas finds no stars in the financing wars for a big movie

By Bob Thomas  
The Associated Press

ANAHEIM, Calif. — Would you believe that a George Lucas movie project could be turned down by all the major film companies?

Yes, it seems impossible that the creator of five of the top eight moneymaking films in history could be rejected by Hollywood studios. That was one of the matters he revealed in an interview during his recent visit to open his "Star Tours" attraction at Disneyland.

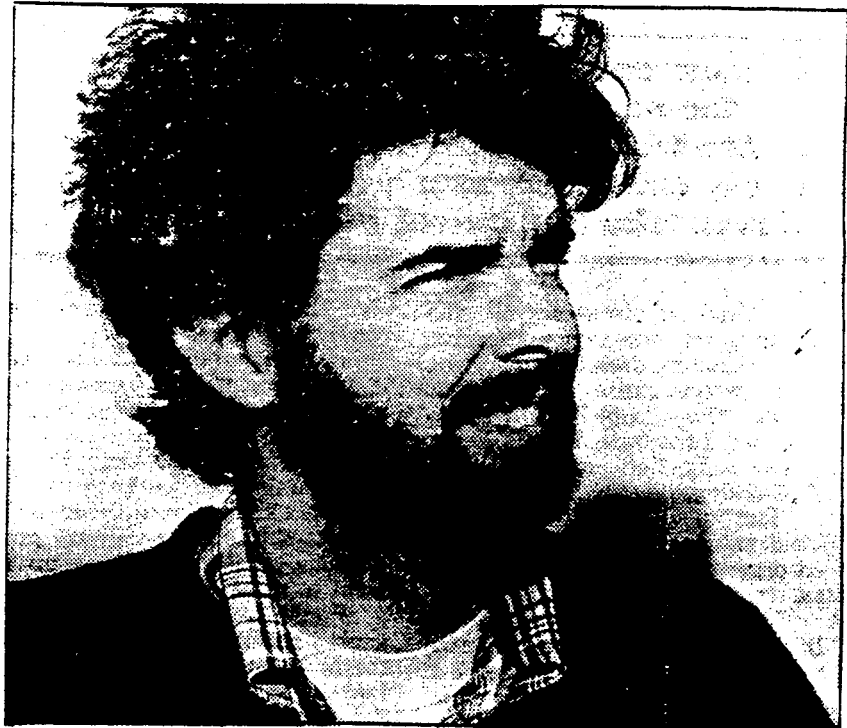
"I have a movie I want to do and I've tried it on all the studios," said Lucas. "I was turned down by all of them. It's expensive, and they got scared as soon as they heard the \$30 million cost. They weren't interested.

"I worry about these gray flannel types who are running the studios nowadays. The only thing they care about is money. I ask them, 'What are you going to do with all that money?' Myself, I put all of my money into my company and my ranch up north. What good is money is you don't build something with it?"

So the creator of "Star Wars" turned to other sources and says he's nearing a deal for financing.

Lucas also expressed concern about today's film economics: "You make a movie for \$30 million, and then they put their overhead on it, then prints and advertising, and you find that you've got a \$60 million cost to get back. It's madness."

With his slight build, trim, prematurely gray beard and shy manner, George Lucas hardly seems the mogul type. Nor is he willing to play that role, despite more than \$1 billion worth of



George Lucas, the creator of "Star Wars," is trying to put together a deal for a \$30 million movie, but the major studios aren't interested.

tickets sold for his "Star Wars" and "Indiana Jones" films.

He's been offered posts as production head at various studios, including the Walt Disney Co., his partner in the "Captain EO" and "Star Tours" attractions

at Disneyland.

"I helped advise the new owners in their purchase," said Lucas, referring to the Bass family of Texas, who acquired 25 percent of Walt Disney Productions two years ago. "I also helped them select their new management team. They wanted me to be head of production, but I declined. I'd rather make films instead of being an administrator."

Lucas, 42, has followed an independent course almost from the beginning of his film career. After his first experimental film, "THX 1138," he converted memories of his boyhood in Modesto, Calif., into "American Graffiti." Then he dreamed up "Star Wars," which was rejected by Universal because of its \$8.5 million budget (it cost a million more). 20th Century-Fox agreed to finance the film, and history was made.

"One of the reasons I made 'Star Wars' was because nobody at that time was making films for young people," he remarked, as he had coffee and a roll on a bench in Tomorrowland. "The movies of the 1970s were either cynical and adult, or they were too childish.

"I wanted to make a film that was both intelligent and fantastic. I've always believed that kids are much smarter than older people think. Fortunately, 'Star Wars' was able to appeal to adults as well as children."

The Lucas touch failed last summer with "Howard the Duck." He made no attempt to dodge the uncomfortable subject.

"A duck from outer space worked as a comic book, it didn't work as a movie," he said. "If I had it to do over, I'd do it again. Look — making movies is like a sporting event: Playing the game is the best part. You put all your effort into it, and sometimes you'll be successful, sometimes the public won't connect."

However, he said, "Howard the Duck" has been a hit in Europe and Japan and will eventually earn back the \$32 million production cost.

Will the "Star Wars" saga continue?

"Perhaps someday," said the filmmaker, who had initially

planned nine films in the space epic. "The trouble is that they require a three- or four-year commitment on my part, and I can't do anything else. When I oversee a film, the commitment is much less."

But he is definitely doing another "Indiana Jones" movie with Harrison Ford.

Leave it to Linda Ronstadt, though, to come up with one of the year's most interesting romances, taking up with producer-director George Lucas after he split from his wife, film editor Marcia Lucas. After California governor Jerry Brown, writer Pete Hamill and songwriter J. D. Souther, Ronstadt found in Lucas another reclusive personality to match her own. And with multimillions coming in from nearly a score of hot-selling records, Linda need not fear that George would think she just loved him for his *Star Wars* millions (not to mention a few more of his nickels from *Raiders of the Lost Ark* and *Indiana Jones and the Temple of Doom*).

Speaking of those megahits, they all have something in common besides Lucas: Harrison Ford. And if Linda had been looking for a hermit, he would not have been a bad choice. Ford has been so successful in avoiding publicity—especially about his private life—that in a recent national poll, only one out of five people knew who he was. He was left out of this layout, in fact, because there just weren't suitable photos available.

Ford's zealous passion for privacy, unfortunately, is fraught with danger, mainly because it leaves the field open for people like us to speculate. Maybe he's secretly androgynous. Maybe he once posed nude or, even worse, appeared partially clothed on Alice Zook's video tape out there in Bartonville.

If so, it's certainly easy to understand why the high school-gym girls might have been crushed when the tape was seized by their elders. But they probably got over it soon enough. After all, they still had the Olympics to look forward to.

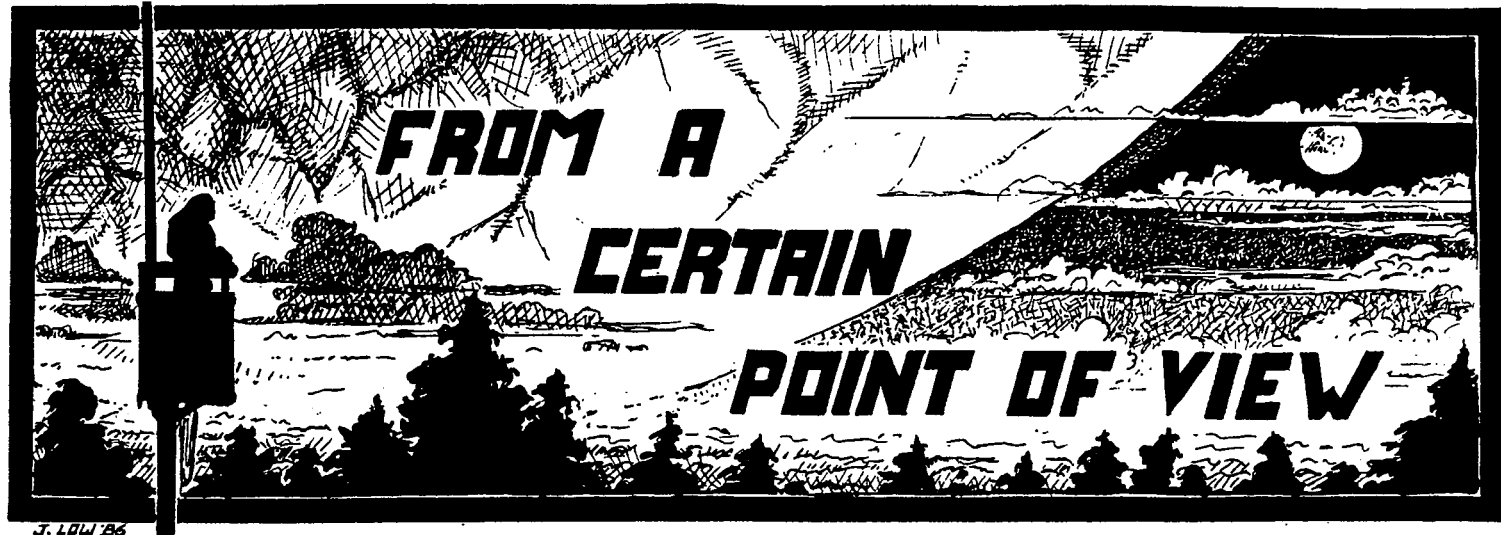


## LETTER INDEX

Tim Blaes .....	23
Barbara Brayton .....	15
B. J. Evans .....	29
Vonnie Fleming .....	25
Barbara Gardner .....	18
Carolyn Golledge .....	28
P. J. LaVasseur .....	15
Michelle Malkin .....	12
Cynthia Manship .....	27
Maggie Nowakowska .....	29
Carole Regine .....	21
Sally Smith .....	15
Lisa Thomas .....	22
Mary Urhausen .....	19
Lin S. Ward .....	14
Ming Wathne .....	13
Matthew Whitney .....	17

## ART CREDITS

Judith Low -- mastheads  
 Carol Peters -- 14, 31  
 Cheree Cargill -- 16, 28



Michelle Malkin  
1410 Tyson Avenue, 2nd Floor  
Philadelphia, PA 19111

Is this really the last issue of SOUTHERN ENCLAVE, Cheree? I sure hope not. I can understand your wanting to take a well-deserved break from the pressures of zine editing (especially to have a baby!), but hope that when things slow down again for you that you decide to return to putting out SE. I'll certainly miss it, if you don't. One fact is an absolute, though. Your health is more important than any zine, so I'll back up any decision you decide to make. You've done one hell of a lot for SW fandom and I thank you for it. ((Ed: Thanks, Mickey! As you can see from my editorial, Jenni Hennig will be taking over SE for a while, then I'll be back as soon as possible.))

**Gail Small:** Good point about each fan writer owning their own version of whichever movie character they write about. Just as we all have our own interpretations of what we are watching on the screen, we can't help but write our stories to fit that interpretation (unless we are deliberately changing things for a really alternate universe story).

**Matthew Whitney:** The term "fen" has never bothered me, though I am very curious as to its origin. I wonder if it was a typo somewhere that became the accepted fannish word for the plural of fan, such as what happened with the word "filksong" which was simply a typo for "folksong" in a convention booklet years ago. About the only fannish word that bugs me is "sci-fi" which was created by Forrest J. Ackerman because he didn't like "sf." Well, Forrie, I do like sf, and only use sci-fi to describe grade Z sf movies such as "Plan Nine From Outer Space"! Actually, I've heard other fen pronounce sci-fi as "skiffy" when used in this way. I approve of that whole-heartedly.

**Jenni:** Burnout. Ah, yes, I remember it well. I've been going through a bit of that myself over the past several months. Even missed having a letter in the last issue (SE#13). That's the first time that's happened since the very first issue, I think. We burnout victims have to stick together. Welcome back!

I don't really think that fandom is split anymore into smaller fandoms than it ever was before. Even back in the ST days, there were several fandoms in existence. We SW fen are probably just more conscious of this now, because there are more of the so-called media fandoms than before. Personally, I'm all for this. Being in more than one fan-

dom, while rather expensive sometimes (depending on how involved you are) does have a tendency to keep you from becoming tired with any one fandom (at least in my own experience) as fast as you might if that one was your only interest. In fact, I was suffering from serious SW burnout over this past year, but found that becoming involved in BLAKE'S 7 fandom has helped to reawaken my interest in SW! And that, I imagine, will keep me from getting tired of B7. And, of course, there is always Elfquest, Pern, Darkover, ST, Indiana Jones, Sherlock Holmes, Doctor Who and any well-written slash stories I can get my grubby hands on! SW was never a gigantic fandom, but it will probably go on existing very nicely along with all the other fandoms that have existed or come into existence since SW did.

Speaking of "a duck doin' it with a human", have you ever read any of Leah Rosenthal's and Annie Wortham's Bizarro 7 stories? They are an absolute scream. (And if that doesn't make people sit up and wonder what the heck's going on in B7 fandom, I don't know what will.)

**Mary Urhausen:** I don't think that SW fen were so much complaining about Lucas having the SW characters out of character in ROTJ as they were about his going backwards with their characterization. In ANH, the SW characters were little more than representatives of particular character types. In TESB, Han, Luke and Leia became fully fleshed-out people. In ROTJ, Lucas tried (and pretty much succeeded, in my opinion) to turn them back into character types again, rather than people. If Lucas had insisted on sticking to character types throughout the entire series, this complaint would not have existed and TESB would not have been nearly as good as it was.

**Carole Regine:** Out of all the personal opinions of the reasons why people write "get 'em" stories, yours was the one that struck the proper note with me--that the author is trying to show her/his ideas about how the hurtie's loyalty, courage and ethics will stand up under terrific stress. I also agree that some writers have a tendency to get carried away with the suffering and/or tortures involved. The SW Showcase zine of 10 these many years ago was a prime example of this with poor Han being put through excruciating torture in graphic detail. Blah, yuk! I've also noticed that the same people who have heart attacks over any sex at all being in a fan story have no compunctions about putting their favorite fictional characters through the tortures of the damned. I wonder what a psychologist would make of that little gem of knowledge.

**Kerri Smithling:** The BNF who snubbed my friend was not the same one who snubbed you. Yours was

from the East Coast and hers from the Midwest. The odd thing about this one was that she was supposed to give my friend some artwork from an artist who had asked her to pass it on to her. I had to get it for her, since this person refused to speak to her even to give her the artwork! I have yet to figure that out.

Sandi Jones: If Vader had defeated Palpatine and taken over, I wouldn't have made any bets on the length of Luke's lifespan from that point on. Unless, of course, Dear Old Dad planned to keep Sonny in cold sleep until he knew his own death was imminent. There is always the possibility that with Palpatine gone, Vader could have figured out how to heal his body and lived a long, evil life. If Vader had managed to turn Luke to the Dark Side, Luke would have been too much of a threat for Vader to keep around--either someone would have come along to turn him back to the Light Side or he would have tried to take over himself.

Chris Callahan: I never could understand the attitude most women have about age. I'm going to be 40 in a few months, and I tell everyone that I think of it as an accomplishment to be proud of. For anyone, male or female, to live to the age of forty in the polluted air, stress from job (or lack of job), tensions from plain old everyday life plus horrendous headlines, takes all kinds of fortitude--both mental and physical. I, for one, am not going to pay any attention to age prejudices left over from an earlier time in which women had to look younger than they were in order to snare a husband due to lack of self-support training.

Hmmm, I seem to be ending this letter with a bit of my own soapbox. Gotta watch that stuff. Well, not really. Anyway, good luck in your future, Cheree, and thank you for fourteen great issues of SOUTHERN ENCLAVE.

## ALTERNATE UNIVERSES

Ming Wathne  
437 Via Roma  
Santa Barbara, CA 93110

January 11, 1987

Am sorry to hear about the hold on SE, but can well understand your position. Good fortune and luck to you.

Gail Small: C3PO's silver leg was an optical illusion. This info directly from 3PO himself one year ago at Equicon.

Also think I ought to introduce your Eleanor to my Blue Beauty (the '63 Studebaker version of the Millennium Falcon).

As far as talking about betrayal, both Ben and Yoda were between a rock and a hard place. Vader had to be destroyed. Unfortunately, the only warrior available happened to be Vader's son. If the Dark Lord had never told Luke about the relationship, what then? He would only have known he destroyed a villain. Yoda's "told you he did; unexpected is this" would indicate they never expected the Dark Lord to know of Luke, let alone acknowledge

him. What they did was not nice, but they were desperate, they were wagering one unknown relationship against a universe.

Matthew Whitney: "Fen" sounds like something that crawled out of a swamp.

Appreciate your comment on my comment about clones. Firstly, I do not think the white shells were clones. Old Bantha Breath Palpatine had to be a fairly astute politician to get control of the Republic Senate. One thing he would not do would be to reactivate the clone process. It would be the one sure way to solidify the rebellion. Besides which he had a ready-made supply of homeless, lost and abandoned children on the many devastated worlds. In the name of humanity (ahem), he had only to sweep them into camps, give them basic food, shelter, basic education and Imperial indoctrination and, bingo--Storm Troopers all in the name of humanity.

Jeanine Hennig: I am thinking! First of all, I think you must clarify mainstream. Do you refer to the time from the beginning of ANH to the end of ROTJ? If so, Carolyn Golledge has done a wonderful job with her "Flicker of Light," "Bespinn Pledge", and "A Debt Paid". The time elements fit beautifully into the mainstream and they were entirely logical happenings. They could have been filmed in sequence with JEDI and been entirely believable. On the other hand, there is a very young Luke and a droid story, Carolyn Cooper's "Nothing Ever Happens", which could be part of the mainstream but which takes place quite a few years before ANH. This last was definitely not an alternate universe, just an early story of Luke's life in mainstream. There are also some fine Vader stories by Hines-Stroede which could fit into the mainstream, depending on how you interpret the term.

I also like to see new characters developed in the mainstream, as long as they don't take over. I can't say I like any of the stories that use the "Hi, Luke/Goodbye, Luke" as an excuse to develop completely different story lines and characters, and then call them SW. I can enjoy most of the alternate universe materials if they are reasonable divergents (some Dark Side stories, etc.).

Maggie Nowakowska: About the adoption bit and Leia's name. Some adoptees never think of themselves as being adopted. They are simply part of a family and use the name as a natural born member. Others somehow can never get passed the adoption syndrome. I think Leia was in the first group. She was simply an Organa.

Carolyn Golledge: Vader did have a spy in Jabba's court--Boba Fett. Fett was just not fast enough in reacting to the rescue attempt. Vader somehow kept underestimating Luke's abilities.

As for the use of the two terms "turn on" and "activate", I tend to think in pictures. The lightsaber is a parallel to an electric dimmer switch. You must push the button to get the power to the switch, but you must turn the knob to get light. The Jedi got the light by the use of the Force.

Regarding mind links, I agree distance was a deciding factor. Only emotion could be felt at distances. Luke felt Han's pain and he knew where he was, but he didn't know what was happening to him.

Carole Regine: Add my hint-hint, to Carolyn, to yours.

Barbara Gardner: No, Vader was not a master earlier. Remember, he told Kenobi, "I am the master, now!" Glad you had a chance to hear the SW trilogy. It took me three stores and a special

order to get my copy.

And where do I find "Ebony Fire"?

Bev Clark: Fans opinionated? Really!

As for the paragraphs and print-size and etc., Bev, some of us are lucky if we get the paper in the typer straight. After that, it's hope and pray.

Margie Abadie: Entire cultures can be wiped out when they become too civilized to react in kind to barbaric practices. It can be a very hard choice for a civilized people.

Sally Smith: If you hear anything about that SW con, please let me know--please please please.

And now, Sally, you were obviously looking at maps and charts, etc. Believe me they have nothing to do with the real position of Santa Barbara (ask Pat Easley). SB is a state of mind. As for going to LA, YOU HAVE GOT TO BE KIDDING. The last trip we made had 7 passengers in a 5-passenger Mercedes-Benz, with sleeping bags, hot coffee and sf costumes for all seven. Naturally, we took turns breathing and kept the windows closed on the passenger side in case some of the Pacific tide decided to visit the mountains on the other side of the causeway we call a freeway strip.

Tim Blaes: There is going to be not one, but two, pilots for the new ST: THE NEXT GENERATION. They will pick the best of the two for the premiere. D. C. Fontana will be involved, so will David Gerrold. The plan is not to sell to the networks but to individual stations, thereby keeping better control. Information was presented as Los-Con.

As for the Harrison "Big Tipper", the waitress (I certainly would not call her a lady, more like a bi--well, are we a family zine?--tch), just shows you can never trust a blackmailer, or the people who write about them.

Oops. About the SW parody at Confederation, there is a very good cross universe story in one of the older zines like this, a bit more serious and minus Miss Piggy, but a very good story.

Kerri Smithline: The exact truth--your interpretation is correct.

Now to answer your question. Yoda said, "All ways in motion is the future." Specific things happen. R2 is programmed. If he had not been picked up by the Jawas, he would have reached Ben. Ben would have picked up Luke (it was time the kid knew at least part of the truth). We go to Mos Eisley and we are back on the track. The variation on certain points are enormous. Of one thing I am certain--Vader at that time did not know he had a son or, if he suspected, he did not associate it with the kid from Tatooine.

Sandi Jones: No aliens in Imperial ranks. It was probably very basic. Catering to the life needs of various species would be both time consuming and expensive. Instead, with a whole galaxy to choose from, just pick from those that fit a specific mold.

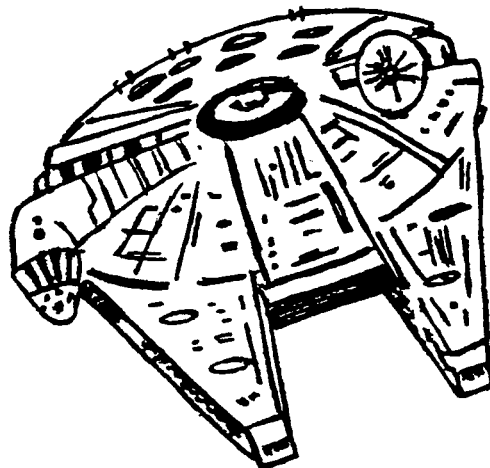
Lisa Thomas: God of the Universe, I wish I had heard that commercial.

Chris Callahan: Red bra and purple garter belt --love it. At least, it is not that Gods-be-damned WHITE.

Pat Easley: The SW album--would you believe three at this point? Santa Barbara is still lovely and still has "Fiesta."

And now the gripe session--please, all you Enclave members, and fanzine group members, etc. Us isolated ones need your letters. Since we don't have personal contact, we need them to know SW is still alive.

Thanks again, Cheree, for a fine zine and go in peace with the Force.



Lin S. Ward  
1703 Heritage Hill Drive  
Richmond, VA 23233

January 10, 1987

What wonderful news about the baby! My hopes and prayers go with you! It's good to hear that you're taking good care of yourself and I'll look forward to hearing a happy announcement this spring!

The demise of SE is a crushing blow--can't tell you all how much I'll miss our discussion. I just can't believe there will be no more stimulating SW comments to read every three months \*sob\*, but it's been a great three years.

Gail Small: I'm happy to say that there seem to be many fewer stories about rescuing "that stupid oaf Jedi" since ROTJ came out. I was getting tired of them, too.

The premise of BEYOND TIME AND SPACE sounds fascinating. It would make a great fantasy, even if one doesn't buy it. I'll have to watch for the book.

Cheree: Agree with your comment on the Empire's trying to centralize control, which would cause a chain reaction of revolutions as the Empire's control spread--Wow, what a story!

Matthew Whitney: Great idea that the Jedi from "Glitterland" (ha, ha, Mary!) can't interact with the physical world. There must be some limitations on their abilities, or they'd have done more to stop the Emperor.

What drove me away from writing in school was finding that no matter how hard I tried, my work got torn apart. But even then, my real nemesis wasn't English class, it was MATH! Argghhh! Your college prof sounds neat!

Carole Regine: Your suggestion that Yoda and Ben have been arguing for 20 years over women's, and specifically Leia's, Force abilities is a clever idea for characterization--sounds like a fun story idea! Don't think we've seen Ben interact with a female character, so it's possible that he might have harbored such prejudices without our seeing it on film.

Barbara Gardner: My favorite illo in REVENGE OF THE SITH is the composite of Luke, Leia and the entire family. I wish she'd sell some stationery decorated with those illos!

Bev Clark: I think you've hit Luke's vehicle preferences on the nose! Insightful comments about the sensei relationship. It sounds like something Vader would pull.

Margie Abadie: I love your idea about seeing all the Jedi "sparkling" into the picture behind Ben, Yoda and Anakin. Yes, maybe memory is the key to communicating with the Other Side. Or, perhaps you have to have a strong emotional tie to the people you want to reach?

Sally Smith: Oh, boy, a SW con? What an exciting idea! I hope more info surfaces on this one!

Tim Blaes: I enjoy THE REAL GHOSTBUSTERS, too, and feel it's very reminiscent of the comedy in the movie.

I remember seeing Vader move that glass, too. Was this bit cut from the videotape?

(Cheree, your Hitler cartoon sounds hilarious!)

((Ed: If I can dredge it up from the stuff I've saved over the years, I'll run it. I remember cutting it out of a magazine--I think it was the old SATURDAY EVENING POST--sometime in the 60's.))

Interesting comments about ghosts. The mass-mind idea is fun--maybe one of the qualities of a master would be the ability to tap the mass-mind? (Kind of like the Recorders do in the GANDALARA books?)

The SW parody really sounds entertaining; will it show up in a zine somewhere, do you know?

Your remarks to Vonnie Fleming about "/" zines make me wonder how it is that men relate differently to each other in a loving relationship than women relate to each other in like circumstances. I've also always wondered why people need and enjoy these types of relationship stories. As far as I'm concerned, people may read and write whatever they enjoy; I just think it would be interesting to analyze why these stories are so satisfying to some of us, in the same way that we all discussed "get" stories in the last ish of SE.

Kerri Smithline: Your idea that Vader planned the whole trilogy is a new one to me! Yes, he could've offed Leia on the blockade runner, but didn't he see her as a way to find the Rebel base?

If L & L's mother was only having an affair with Vader, and it turned into a big scandal, it might be a cause of DV's bitterness, and part of the reason why nobody ever told Luke much about her!

Yes, maybe Force-strength is gender-related. Which thought carries me to wondering whether it might also be something that doesn't surface until puberty (the way that Darkovan children have "threshold sickness" before achieving their full telepathic abilities). Imagine the confusion of trying to keep all the symptoms of various species straight! Not to mention each student's personal "body clock"!

Tarkin did look diabolically smug when he blew up Alderaan--if he was thinking, "now, no one will ever know the real story", it would explain the wild glitter in his eyes! Another great story idea!

Sandi Jones: Enjoyed your speculations about Force ability being released by a catalyst. In the Darkover books, some people develop their talents naturally and gradually, and others are opened to their talent in a big burst, by a "catalyst telepath"; maybe it's the same with Force talent?

Will you be bringing your Luke doll to MWC this year?

The SW calendar is just great! A neat idea, beautifully executed! Don't know why it hasn't been done before!

Lisa Thomas: Thank you for the address of

IBOJK. That "ad" on Hit Music sounds hilarious!

Chris Callahan: Hey, "over the hill" is a state of mind! I hear there's a T-shirt out that says, "It's never too late to have a happy childhood", which is my feeling exactly!

Everybody, it's been great! Hope to see you at cons or in other zines! Keep in touch!

## JUST A NOTE

Sally Smith  
38725 Lexington St. #247  
Fremont, CA 94536

January 25, 1987

No time for a real letter, just a note to say I'll miss all the fun and excitement of SE. But best of luck to Cheree, Randy and the future fan!

Let's everyone do try and keep in touch.

See you all at MediaWest--and may the Force be with us all!

## SWAN SONG

Barbara Brayton  
1550 Sherman #303  
Denver, CO 80203

P. J. LaVasseur  
1650 Wabash  
Denver, CO 80220

January 25, 1987

Hi! Here is our swan song.

FROM BARB:

Gail Small: I'm inclined to agree with you in that I can take almost anything in a story as long as there is a "happy ending" or something even remotely resembling it. As long as nobody dies or goes crazy, I can handle it. Good point about Luke being rescued all the time. Sometimes he's not given enough credit for being able to get himself out of trouble, or keep out of it in the first place.

Jeanine Hennig: Well, I think fandom is sort of on hold at the moment. A lot of people who were involved early on have dropped out, but others have replaced them. My interest certainly remains, but I can understand why people might want to move on. To all those who are still printing SW zines, as long as you do, I'll continue to read them. I don't feel stories have deteriorated in quality, at least not those I've read.

As to whether fandom is splintering, it seems to me it's always been somewhat fragmented, with everyone having their favorite characters, Imperials vs. Rebels, etc. To tell the truth, I feel somewhat out of touch with what is going on in fandom, because I don't have as much contact with other fans as I would like. For instance, I've never been to MediaWest, but I'm about to remedy that.

I could go on forever about why I like certain authors or stories, but that would probably put everyone to sleep. You probably know that already, if you got my LoC for FAR REALMS #8! Just generally speaking, it's the little details about a story that I notice, bits of humor, or descriptive passages. If they are really good, I can see them in my mind's eye. Just the overall mood of the story, how the characters are drawn, determines whether I like it usually.

More kudos to Ellen Randolph! I just read A NEW CHALLENGE and REVENGE OF THE SITH back to back and am just slightly beside myself. They were fabulous, just extraordinary.

Carolyn Golledge: So you've reformed, eh? In what upcoming story do I get to see the "new" you?

Mary Urhausen: Hi, yourself! Thanks for your comments on "get" stories. I agree, it would be nice to see characters express their feelings without being on their deathbeds. By the way, I appreciate all the comment on this subject. Even the "psychobabble" was helpful!

Sandra Necchi: Was any effort made to make people aware of the African famine before the story finally broke here?

OK, I can accept your argument that the media should not pretend objectivity if it is not, in fact, objective. Assuming it might wish to be, how would it go about that? Also, I wonder what alternative US media you would recommend? I only wish I had the time and resources to travel as widely as you have done.

I agree with you about fundamentalist churches in Central America. But we should then address the question of involvement by all churches and what form it should take. I also agree that many Americans know little of what is going on in the world, and worse, don't care.

Lastly, it's been stimulating and enlightening discussing politics with you! Seriously, I think it's amazing that in this most volatile of subjects (right up there with religion), we've managed to find some common ground.

Sandi Jones: In regard to Han's realization when Leia tells him Luke is her brother (and I love those rapid changes of expression), (1) he realizes Luke is not a rival for Leia's affections, and therefore (2) he doesn't have to give her up, a prospect that made him totally miserable just minutes before.

Your comment on "get" stories is well taken, and sort of ties in with what Mary Urhausen said.

Chris Callahan: The problem with textbooks is that they try so hard to avoid offending anyone that they end up offending everyone. Maybe that's why they are so boring on top of that.

Well, this is the end for me (sniffle, sniffle). It's been fun; if anyone wishes to correspond with me, please feel free to do so.

FROM PAM:

Matthew Whitney: Another good trilogy is Dragonlance Chronicles. I'd recommend the first set for background and characters. I thought Hickman and Weiss' second trilogy was the best effort, coming very close to Tolkien and Kurtz. The second

set is Dragonlance Legends, which I had a difficult time putting down.

Jeanine Hennig: I'm not sure there really is a demise of SW fandom. There still are a lot of SW zines out there (more than I can read, let alone afford to buy). I also see new names pop up in both zines and letterzines. Is it possible that SW fans have expanded their interest in SF/F, therefore the concentration isn't as noticeable? In other words, those fans are still there but not focusing solely on SW? I know this is true in my case. I was an SF/F fan long before SW hit.

The demise of good stories? No, not that I've noticed. I still see a mix of bad, mediocre and good. Could it be you saw this as a result of burnout? I know I get very critical when I suffer burnout.

I've been annoyed over the attitudes of some "straight" SF fans for some time. Just because media tends more toward characterization and "opera" doesn't mean it can't be enjoyable. I've read some straight SF that I got very tired of very fast. When an author has to explain every little gadget and every function of every concept then it's time to say enough fiction. A good SF story should take science concepts as a matter of fact, something the characters take for granted. An explanation of a scientific concept should be left for the appendix or notes pages. ((Ed: That's exactly what I love about vintage Heinlein. His stories were written as if the reader knew intimately the world in which the story was set. He didn't have to tell you that the inside of a spacesuit smelled like dirty socks --you byghod knew it to begin with!))

Something I remember from an SF club discussion might be of interest to you. A lot of straight SF fans in the club say they don't mentally visualize a written story. For them, the story is in abstract only. The media fans say they visualize a written story. It's an intriguing difference, I think.

Don't knock Tamlin too hard, Jeanine. He's a good Mary Sue.

Carolyn Golledge: Thank you for the language lesson, Carolyn. You're right, burrawang and etta long sound much more exotic than humble native palm tree and drinking place. I'll add my praise for DUNDEE. It's not only fun, it asks some hard questions.

Margie Abadie: Interesting idea about only being able to see those long gone that one personally knew. Reminds me of what Hal Mayne does in FINAL ENCYCLOPEDIA. His teachers live in his memory, therefore he can see and talk to them even though they are dead.

Sally Smith: I got all three ST films for Christmas. I had no squashing, but a lot of off screen action. Six of one, half a dozen of the other, I guess.

Tim Blaes: It gets better, Tim. McIntyre used every cliché and then some in the novelization of THE VOYAGE HOME.

Hey, did we get the Under the Wire Award? Bye! ((Ed: Not hardly! Keep reading!))

