



DECEMBER 1988

ISSUE 20

Star Wars

and the Power of Myth



Maggie Nowakowska

"I've heard youngsters use some of George Lucas' terms---'the Force' and 'the dark side'...
It's a good sound teaching, I would say."

Joseph Campbell, THE POWER OF MYTH

In May and June of 1988, PBS ran a series of six interviews between Bill Moyers and the late Joseph Campbell. Since George Lucas has, time and again, stated that Campbell influenced him greatly in the making of SW, and with the appeal of having been filmed at Skywalker Ranch, the program would be interesting to SW fans even without the actual references to SW that do occur throughout the series.

After all the fannish discussion of SW as a myth, and all the articles and LoCs that have argued for one interpretation or another a la Campbell, watching THE POWER OF MYTH ("POM") interviews is much like reading a LoC, the final word, from Sensei Campbell himself.

Although there is one misattribution for all picky fans to relish, Moyers, as well as Campbell, is well enough versed in STAR WARS. In the introduction to POM, Moyers recalls a time he and Campbell sat down at Skywalker Ranch to watch all three movies. Afterwards, he cites Campbell's explanation of how Lucas "has put the newest and most powerful spin to the classic story of the hero,"

which is "...what Goethe said in *Faust* but which Lucas has dressed in modern idiom--the message that technology is not going to save us. Our computers, our tools, our machines are not enough. We have to rely on our intuition, our true being."

Just as in fandom, where people have questioned the supposed conflict between "following one's feelings" and rationality, Moyers also challenged Campbell on the subject, eliciting the explanation that learning to live heroically is not about denying reason, but rather about self-discovery. According to Campbell, "Luke Skywalker was never more rational than when he found within himself the resources of character to meet his destiny."

Also unlike common assumptions, our heroic journey through life is not about self-aggrandizement. "...the ultimate aim of the quest," says Campbell, "must be neither release nor ecstasy for oneself, but the wisdom and the power to serve others."

I almost--no, I did laugh out loud when I reached the part where Moyers and Campbell discuss Han. The echo of so many fannish out-and-out-fights sounds throughout the exchange which begins with a discussion of two ways the hero encounters a questing adventure, either by seeking it, or by falling into it. Either way, Campbell assures us that "...the adventure that the hero is ready for is the one he gets. The adventure is symbolically a manifestation of his character. Even the landscape and the conditions of the environment match his readiness."

Moyers immediately asks about Han, who begins as a mercenary and ends up as a hero. When Campbell acknowledges Han's role as hero, as someone who is willing to take the chance on sacrificing himself for another, Moyers wants to know if a hero can be created out of guilt, implying that Han became a hero simply because he felt guilty over leaving Luke behind.

Campbell lobs back with a paraphrase of the Kenobi observation fans love to hate: "It depends on what system of ideas you want to apply." Then he goes on to explain just how Han also walks the hero's way. "Solo was a very practical guy, at least as he thought of himself, a materialist. But he was a compassionate human being at the same time and didn't know it. The adventure evoked a quality of his character that he didn't know he possessed." Han may have fallen into his heroism, but it is heroism just the same; self-knowledge and self-realization are still the result. Han finds his "bliss" and follows it, which, according to Campbell, is enough.

*

The theme of SW has been argued for a decade, in professional as well as in fannish publications. Moyers quotes St. Paul, saying that seeing SW reminded him of the phrase, "'I wrestle against principalities and powers.'" That was two thousand years ago... Here in our modern technological myths we are still wrestling."

Campbell agrees. "Man should not submit to the powers from outside but command them. How to do it is the problem." That problem, Campbell feels, is what myths tackle. He goes on to discuss what he sees as the mythic thrust of STAR WARS. "It shows the state as a machine and asks, 'Is the machine going to crush humanity or serve humanity?' Humanity comes not from the machine but from the heart. What I see in STAR WARS is the same problem that Faust gives us: Mephistopheles, the machine man, can provide us with all the means, and is thus likely to determine the aims of life as well. But, of course, the characteristic of Faust, which makes him eligible to be saved, is that he seeks aims that are not those of the machine.

"Now, when Luke Skywalker unmask his father, he is taking off the machine role that the father has played. The father was the uniform. That is

power, the state role."

It's been a while since SW fandom has actively argued Vader's role in the Saga, although the reality of the Dark Lord's unmasking seems to have bothered fandom a great deal. Campbell, however, is no more concerned with the factual aspects of that revelation than he is with the "reality" of SW politics.

When Moyers observes that SW "...came along at a time when people needed to see in recognizable images the clash of good and evil...to be reminded of idealism, to see a romance based upon selflessness rather than selfishness," Campbell expands his thoughts on SW's presentation of the State and of Vader. "The fact that the evil power is not identified with any specific nation on this earth," he says, "means you've got an abstract power, which represents a principle, not a specific historical situation. The story has to do with an operation of principles, not of this nation against that. The monster masks that are put on people in STAR WARS represent the real monster force in the modern world. When the mask of Darth Vader is removed, you see an unformed man, one who has not developed as a human individual. What you see is a strange and pitiful sort of undifferentiated face."

And the significance of that face is that "Darth Vader has not developed his own humanity. He's a robot. He's a bureaucrat, living not in terms of himself but in terms of an imposed system. This is the threat to our lives that we all face today. Is the system going to flatten you out and deny you your humanity, or are you going to be able to make use of the system to the attainment of human purposes? How do you relate to the system so that you are not compulsively serving it? It doesn't help to try to change it to accord with your system of thought. The momentum of history behind it is too great for anything really significant to evolve from that kind of action. The thing to do is learn to live in your period of history as a human being. That's something else, and it can be done."

By doing what? Moyers asks.

"By holding to your own ideals for yourself and, like Luke Skywalker, rejecting the system's impersonal claims upon yourself," Campbell replies, returning with the question he sees SW asking: "Are you going to be a person of heart and humanity--because that's where the life is, from the heart--or are you going to do whatever seems to be required of you by what might be called 'intentional power'?" When Ben Kenobi says, 'May the Force be with you,' he's speaking of the power and energy of life, not of programmed political intentions.

"...the Force moves from within. But the force of the Empire is based on an intention to overcome and master. STAR WARS is not a simple morality play, it has to do with the powers of life as they are either fulfilled or broken and suppressed through the action of man."

*

Another favorite point in SW LoCs is the question of the hero's involvement with his own dark side. Campbell argues that the hero's descent into the dark side is "an example of mythic theme that is practically universal" and that it is necessary for the transformation of the hero, whether the descent is into the belly of a whale or the trash masher on the Death Star [carbon freeze seems another ideal candidate to me].

"Psychologically," Campbell explains, "the whale [trash masher, carbon freeze] represents the power of life locked in the unconscious... You see, the consciousness thinks it's running the show. But it's a secondary organ of a total human being, and it must not put itself in control. It must submit and serve the humanity of the body. When it does put itself in control, you get a man like Darth Vader in STAR WARS, the man who goes over to the consciously intentional side."

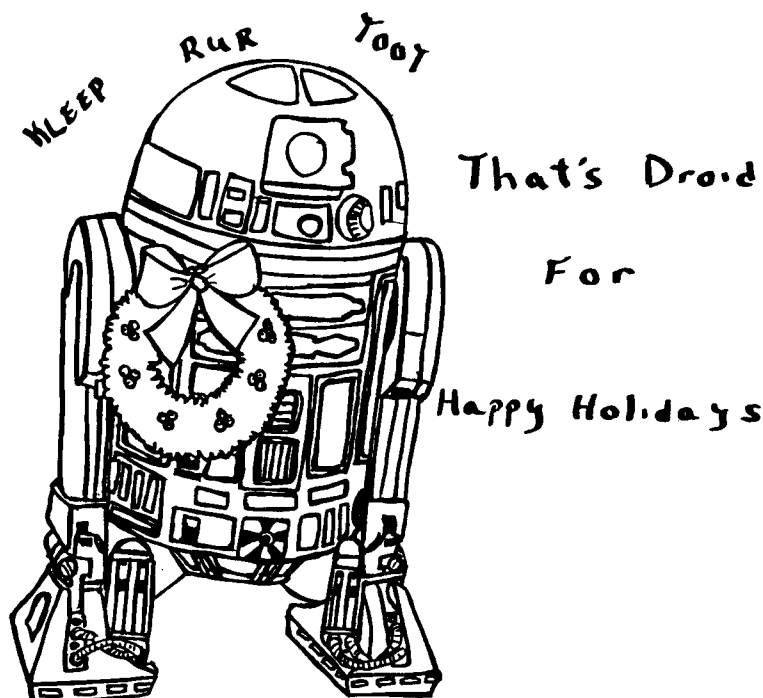
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There are other references to SW in THE POWER OF MYTH; these quotes are certainly expanded upon. What is apparent throughout the book, whether Campbell is discussing SW or the Holy Grail or the Upanishads, is that he ardently believes each and everyone of us has important lessons to learn from all the world's myths, and that the hero's journey is part of our lives and is our joy (or bliss, Campbell would describe it) to discover and travel.

"But I can hear someone saying," Moyers objects at one point, "'Well, that's all well and good for the imagination of a George Lucas or for the scholarship of a Joseph Campbell, but that isn't what happens in my life.'"

"You bet it is--" Campbell retorts with a smile and a bright look in his eye (on the show, of course, not in the book, although his personality certainly comes through clear enough for it in POM!) "...and if he doesn't recognize it, it may turn him into Darth Vader. If the person insists on a certain program and doesn't listen to the demand of his own heart, he's going to risk a schizophrenic crackup. Such a person has put himself off center."

If you missed the show, borrow a tape of it from a friend. If everyone in your circle missed it, buy the book or find it at the library. Much of what was touched on in the televised interviews is expanded in THE POWER OF MYTH, which is based on all 24 hours worth of interviews conducted by Moyers. If you're tried to read Campbell's other books and have felt daunted, don't worry. With its interview style, THE POWER OF MYTH is an excellent and accessible introduction to Campbell's lifework. (I also recommend that you pick up the handy paperback by Campbell called MYTHS WE LIVE BY, which is topical, contains his essay on the moon landing, and is eminently readable.)



Fan Q's

The 1988 Fan Q Awards was the largest in the history of MediaWest. Following the trend of the Fan Q's, this year's participation level was greater than in previous years, with one international winner (Carolyn Golledge of Australia) and several international nominees on the ballot. The Fan Q Awards recognize outstanding achievement in fanzines and are as follows:

STAR WARS zine:	WOOKIEE COMMODE #4, edited by Mary Urhausen and Samia Martz
SW writer/story:	"Sword of Sorrow/Sword of Hope" by Patricia D'Orazio
STAR TREK ZINE:	SHADOWS (ABODE OF STRIFE #6), edited by Bill Hupe
ST writer/story:	"The Daystrom Project" by Rick Endres
ST artist:	Gayle Feyrer
BLAKE'S 7 zine:	SOUTHERN SEVEN #2, edited by Ann Wortham
B7 writer/story:	"The Road to Hell" by Susan Lovett
B7 artist:	Susan Lovett
MAN FROM UNCLE zine:	THE CIRCLE OF STONES AFFAIR by Tami Mari Allen
MULTIMEDIA zine:	FLIP OF A COIN #10, edited by Paula Truelove and Jenny McAdams
ROBIN OF SHERWOOD zine:	Longbow #1, edited by Sue Rutherford and Sandy Williams
ROS writer/story:	"Herne's Children" by Jeanine Hennig
ROS artist (tie):	Jeanine Hennig and Jim Markel
SIMON AND SIMON zine:	BOOKENDS, edited by Catherine Schlein, Martha Crawford and Debi Barbich
S&S writer/story:	"Echoes of Terror, Book II" by Carlotta Vaughan and Regenia Morrocine
STARMAN writer/story:	"A Serious Talk with Dad" by Charles Lietwiler
SM artist:	Sandra L. Smith
GENERAL/MISC. ZINE:	BRITISH TAKEAWAY #2, edited by Kate Nuernberg (THE PROFESSIONALS)
Misc. writer/story:	"A New Meaning" by Carolyn Golledge (WITNESS)
Misc. artist:	Kate Nuernberg (THE PROFESSIONALS)
Misc. poet:	"Creiddlyed" by Jeanine Hennig (ROBIN OF SHERWOOD)
Misc. letterzine (tie):	QUARTERSTAFF, edited by Mary and Janet Schmidt (ROBIN OF SHERWOOD) and BLUE LIGHTS, edited by Christine Menefee (STARMAN)

Congratulations to all the winners! Anything published in the calendar year 1988 will be eligible for awards given at MediaWest*Con 9. Nominations are accepted from January 1, 1989 through April 1, 1989. SASE Cindy Fairbanks, 415 Charity Circle, #114, Lansing, MI 48917 for a copy of the history and rules, as well as a nominating ballot. She'll also welcome offers, ideas, and suggestions on how to most widely publicize the Fan Q Awards throughout the year.

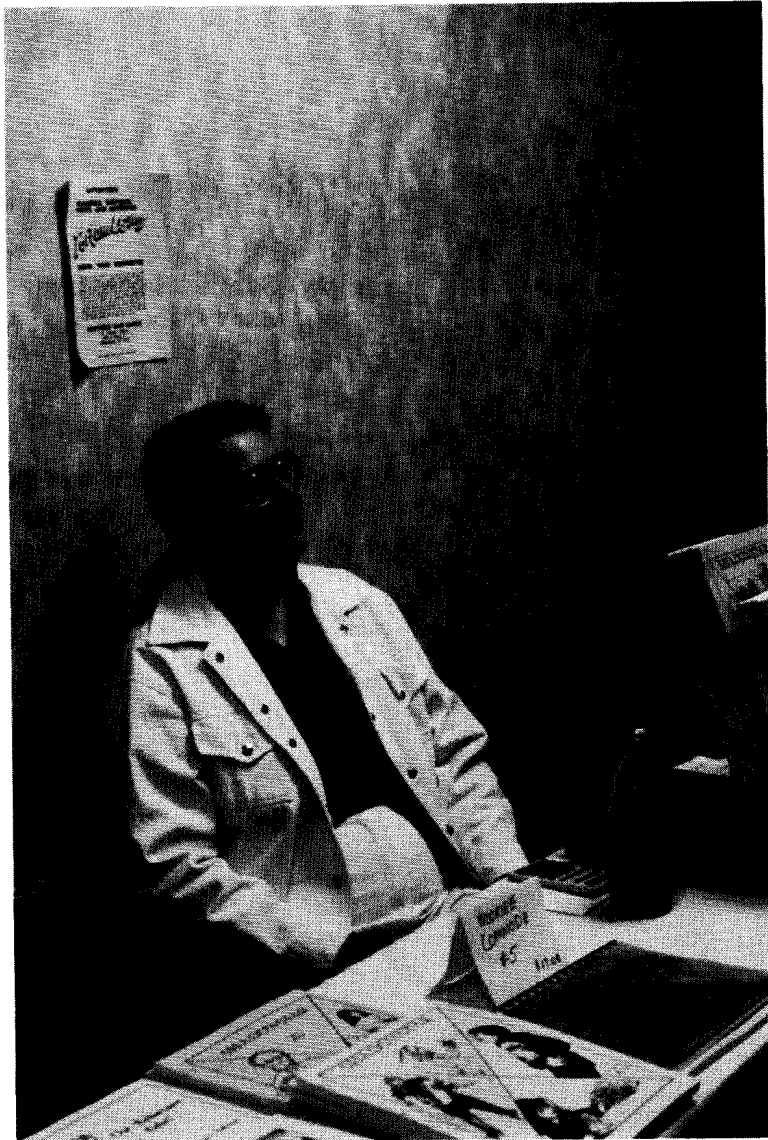
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457 Meadowhill Drive
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Deadline for #21 -- February 1, 1989

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MORE FACES FROM
MEDIWEST*CON 1988

Photos by Catherine Churko

(left) Mary Jean Holmes

(below) Patricia D'Orazio,
Sandi Jones and Marti Schuller

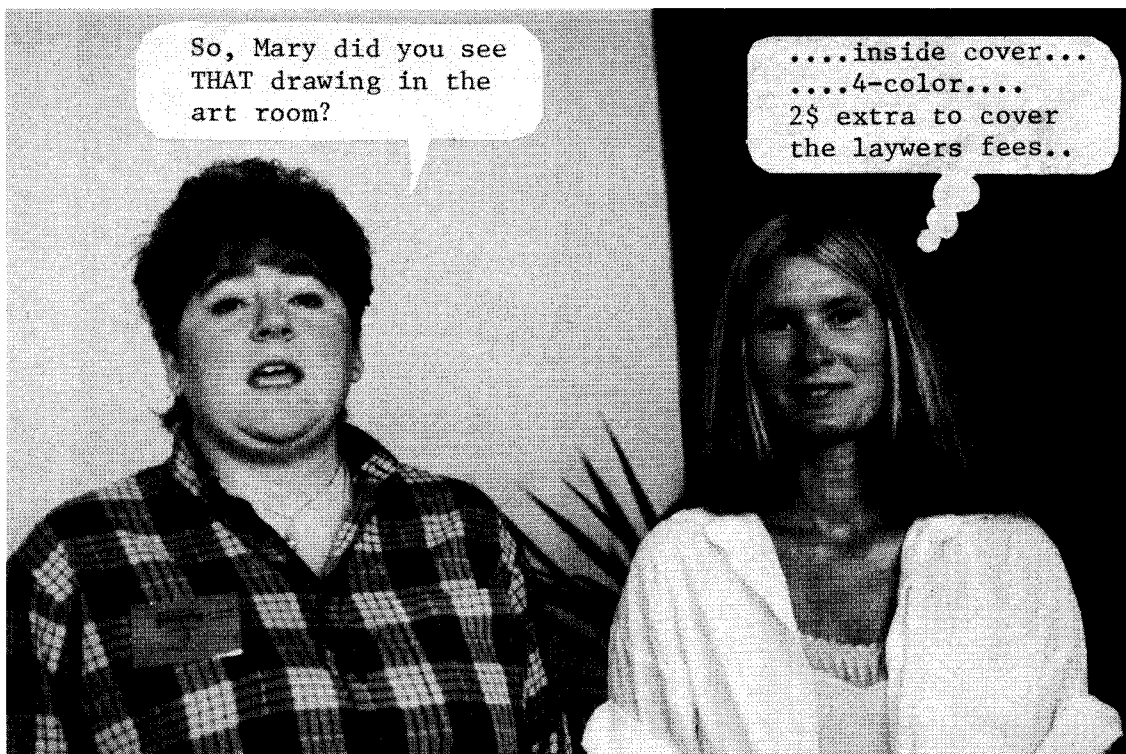




(left) Rebecca Carey

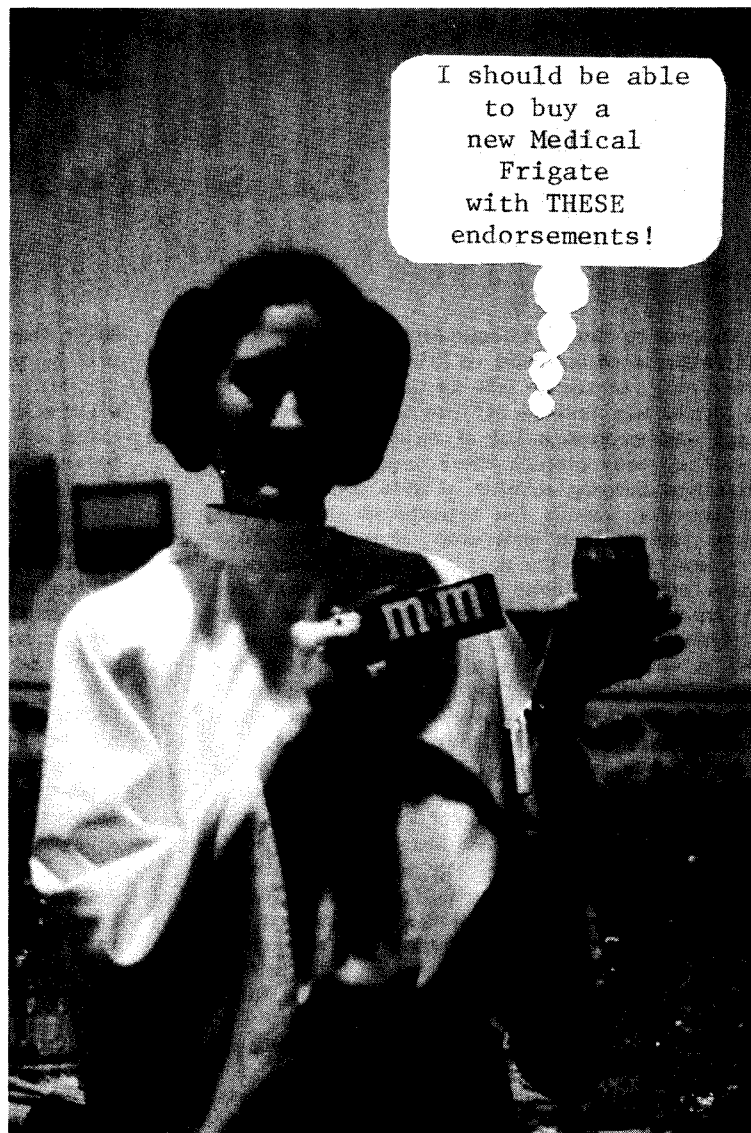
(below) Samia Marta and
Mary Urhausen

(captions by Catherine Churko)



(right) Melea Fisher

(below) Carolyn Golledge
and Wanda Lybarger





Ed's Desk



Welcome to the 20th issue of SOUTHERN ENCLAVE! It is rather mind-boggling to think that the little letterzine I started in 1984 to take up where JUNDLAND WASTES was leaving off should still be going strong! We've seen a lot of fans and issues and information pass through these pages. We've seen friendships burgeon outside of SE's pages; we've, unfortunately, seen a few friendships die because of hot topics that generated vehement opinions among some, but for the most part people have been amiable and open-minded and the discussions have been entertaining and informative. We've seen "old-timers" drift off to other fandoms or just plain gafiate, but there always seems to be new fans out there just waiting to jump on the bandwagon and thrilled to discover that they aren't the Last Living SW Fan in the World. Welcome all!

This issue we have a wonderful article from the amazing Maggie Nowakowska, who regularly competes with Bev Clark for the prize for Most Scholarly LoC in SE. And Catherine Churko has supplied us with a number of photos from this year's MediaWest. Thanks, Maggie and Catherine! Thanks, too, to all the people who send in clippings from around the country that keep us all informed on the careers and goings-on of those folks who brought us SW. It's gratifying to see them continuing with their successes.

A few words about various things, in no particular order...

Many times in the past I have received requests for information with the SASEs enclosed bearing meter marks, rather than stamps. Please be aware, folks, that the Post Office will not accept metered mail for return postage. Metered mail may ONLY be used on the day and in the city posted on the meter reading! So, I still have to put a stamp on it in order to return it to you!

Janet Madden writes with the news that Mark and Marilou Hamill are the proud parents of a baby daughter, born July 27, 1988. They named her Chelsea Elizabeth. Congratulations to the Hamill family!

To do a total 180 here (and now for something completely different), I have just finished reading a book that blew me totally through the wall -- COMMUNION by Whitley Strieber. I couldn't put it down, even though it scared the holy bejabbers out of me! My hair is still standing straight up and in the process of turning white! If anyone out there hasn't read it, run don't walk to the nearest bookstore and grab it now! But only, that is, if you don't mind having incidents in your past that you had totally forgotten come leaping back at you with terrifying new significance! This book will cause you to reexamine those recurring nightmares you had as a child, to reevaluate that funny feeling of being watched that you still get now and again, to try to remember if there are any strange little gaps in your memory that can't be filled in.

DON'T read it alone at night! But read it! You will believe that THEY are here!

And if you're interested in that subject, I will also recommend INTRUDERS by Budd Hopkins, which explores the theme even more. I have really become fascinated by this whole thing and am going to throw out an open question, just for my own curiosity: What's the strangest thing that ever happened to you? Do you have an odd UFO tale to relate? If you don't want to put it down in a LoC, please write me privately. I am genuine enthralled by this whole subject.

...and something not very pleasant that I feel should be addressed:

For over two years, Lynda Vandiver and Joyce Devine had xerox rights on A TREMOR IN THE FORCE #1 and #2 under the name "De-Van Press". I supplied them with professionally produced xerox masters in order that they would have clean copies to work from. The reprint rights were under informal agreement that the price charged was to include xerox costs, a percentage for Lynda and Joyce, and a percentage coming back to me. In all that time, I only received one check from them. I never knew what price they were charging for the reprints or how many were sold, and that is my fault for not taking care of my business matters with more diligence.

In June, while reading through the ads in the back of SOUTHERN LIGHTS #4, I was startled to come across a full-page announcement from De-Van Press that they had decided to stop offering xerox reprints and that the xerox masters of all the zines they had were FOR SALE! As I had never authorized such a sale of my xerox masters, I immediately fired off a letter to Lynda informing her of such and demanding that she cease and desist such sale and return the TREMOR masters to me.

I received a quick letter back from her in which she said that she and Joyce had decided not to sell the xerox masters after all, but she did not return the masters as I had requested.

All told, it took an exchange of correspondence between us and the threat of "action" from me, before the masters were finally returned in October. I have dropped her ads from SOUTHERN ENCLAVE and informed her that I will no longer run any ads for any of her zines. While I am not accusing Lynda Vandiver of zine piracy, something that is rampant throughout fandom at the moment, I feel compelled to warn readers of this so-called "zine sale". Be aware that NO ONE is authorized to offer xerox reprints of any of my zines except myself. If you come across anyone doing so, please inform me so that I might take action. Thanks!

Okay, onward to other things...

I apologize to all of you out there who are less than thrilled by this teeny-tiny type. I'm not thrilled with it either, but at present it's about the best I can do. My PC at home still lies

moribund, although I've got it working on a congenital idiot level. Finances this year have prevented my buying a new PC, as I had hoped to do. So, it's still quicker and easier to type and edit on my PC at work. I've got a nice Hewlett-Packard LaserJet II printer here, but unfortunately only two fonts to print with--regular Courier 10 and this itsy-bitsy type. Courier, though more readable, would turn SE into a full-sized zine and would be prohibitively expensive to reproduce and mail. I do try to keep the cost down to a reasonable level, so I hope you'll bear with me until such time as I am able to come up with a more readable typeface.

Katy is now 19 months old and growing like a weed (23 lbs. and 32" in height). Here are some photos to show you what a big girl she's turning into. She "talks" constantly and we are starting to decypher a number of words in the midst of the gibberish.

On November 16, she had surgery performed to remove her adenoids and to have pediatric eustachian tubes put into her ears. She has had fluid behind her eardrums for a number of months now and it was beginning to cause hearing loss in both ears. She came through the surgery just fine and is twice as energetic and happy as she ever was before. A post-surgery visit on December 5 showed that her ears are now clear and healthy.

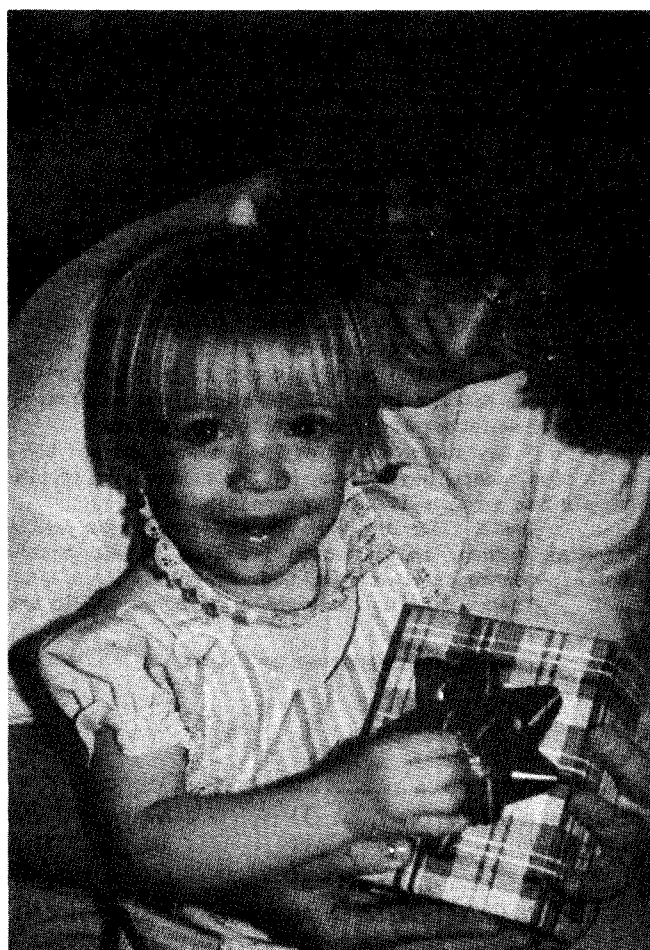
I want to thank everyone out there who has expressed friendship and support over the years. I truly appreciate all of you and continually look forward to your letters and comments in each issue. I am constantly amazed at the amount of thought that goes into the LoCs and at the love and joy that flows through SW fandom. The Force is truly with us all.

My best wishes to you all for a happy holiday season, no matter which ones you celebrate. Peace and joy to you all in the coming year.



(above) 15 months old, July 1988

(right) Cheree and Katy, 20 months old, Christmas, 1988



A Personal Statement

((EDITOR'S NOTE: This is in rebuttal to the personal comment published in SE#19 by Sandra Durham. As stated then, I do not know either of these ladies nor have any interest in participating in their quarrel. No further correspondence will be published from either on this matter.))

Kris Clark
2533 W. McKinley Sp. #101
Fresno, CA 93728

I am writing this to object to the ridiculous letter from Sandra Durham.

In 1987 I incurred a GREAT deal of trouble with Miss Durham when I wanted to join the Star Wars Fan Alliance.

The letter Miss Durham wrote made me laugh. It was full of lies. All it was was an attempt on her part to make excuses and cover up her badly managed club, badly written newsletter and badly handled business transactions.

Apparently, Miss Durham thinks I no longer have any proof to verify what I say. That just goes to show how intelligent she is.

I am enclosing copies of correspondence I received from Miss Durham and copies of parts of her badly written newsletter "Alliance Comlink". The publishers of SOUTHERN ENCLAVE have my heart-felt permission to read and print this evidence if they wish.

Here is a brief summary of events:

(1) In July of 1987, I sent Miss Durham a check for a subscription to the Star Wars Fan Alliance and for the club affiliation package.

The check I sent, for a total of \$15.00, was written in care of the club. To myself and other people I spoke to (I will not give out their names because that is privileged information) the subscription instructions were confusing.

(2) I lodged a complaint with Miss Durham because it took her a month and a half to return my check. She gave no concrete excuse for this. She said it was none of my business. Her delay caused problems with my checkbook. I had no problem with writing another check, but taking a month and a half to return the original without a suitable explanation was 100% wrong on Miss Durham's part.

(3) As I already mentioned I ordered the club affiliation package in my check, following the instructions I have enclosed. In Miss Durham's letter of 9-21-87, she talks about needing a club name for a certificate. As anyone who knows how to read English can read, NO WHERE in the instructions does it mention needing a club name. I repeat, NO WHERE!!!

(4) In her letter of 9-21-87, she told me I was the only person who wrote a check incorrectly. And yet, in her letter of 11-22-87, she says "a small number of checks." There is a big difference in it being something I alone did and "a small number."

As you can see, the letter printed from Miss Durham was her lame attempt to change the subject of my complaints and excuse herself.

I am not and never claimed to be a person who writes perfect letters. Besides, the content of my letters was not the issue. I had complaints concerning Miss Durham's handling of the club, my check, her badly written newsletter and the conflicting replies.

I may suggest to Miss Durham that she get her act together. If she chooses to treat people this way, with lies, confusing information and mishandling of other people's money, she should expect honest, intelligent people not to take it and do something about it.

Besides sending this information to the publishers of SOUTHERN ENCLAVE, I am sending a copy directly to Miss Durham, another club I belong to who received complaints about Miss Durham's club and a second correspondence to Lucasfilm, Ltd.

There is no way to deny what you do or did when someone has the evidence to prove it!!!

I N D E X

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CONSUMER COMMENTS

EQUAL SPACE WILL BE OFFERED FOR REPLY

From:

Ming Wathne
437 Via Roma
Santa Barbara, CA 93110

To Lynette Lichenstein and others regarding
Bev Lorenstein and PERFECT FUSION

Save your money and send a complaint to the Post Office. The lady (the reference is used only in politeness) will not answer. I sent a SASE in a CERTIFIED, RETURN RECEIPT REQUESTED envelope. It was signed for, therefore received, so the excuse that the letter was not received cannot be used. The person simply ignored my request and this was the third communication I had sent to her, and my SASE too--not a nice situation.

The last address I have on this person is 432 Fanshawe St. #9, Philadelphia, PA 19111. All copies of my letters and other materials are now in the hands of the post office, and I suggest any others who have had the same response DO THE SAME. If this is not a rip-off, the person has some tall explaining to do. If it is, I want restitution and I will do everything I can to get it. This type of behavior can be deadly to fandom. We do not need it and should do everything we can to stop it.

This is a communication I hated to write, but the facts are not nice and I think something should be done about it. By the way, this is long-standing. My check to this person is dated 1985, so I have really been very patient.

Does anyone out there know if there was ever a second issue of FANTASY FLIGHT? Or more to the point, if the 2nd and 3rd parts of Lisabeth Thomas' story "To Choose Your Own Path" was ever printed, and, if so, where, or failing that, does anyone have the lady's address? This story is a great example of why I hate continued stories. A simply beautiful start and then... Would be grateful for any help in this matter. The only info I have is that the lady was a "struggling" court reporter in the San Francisco Bay area around 1981. Thanks in advance.

New, Improved Indy

"It's been a rough week."

Harrison Ford was looking the worse for wear—a bloody scar on his left temple, bruised and raw knuckles, dust-covered tattered clothes. And, of course, that wretched hat. He was outside Set 6 at Elstree Studios, where the \$28-million "Indiana Jones and the Last Crusade" is in production, with Steven Spielberg again directing.

Ford tells us that this "Indy" has "a new dimension" thanks to Sean Connery, who's along as "dad" Henry Jones. Like son, he's a professor of archeology. With a battered hat!

"[Indy] is no longer a cardboard cut-out cavalier, but a real three-dimensional guy," Ford insists. "He has an important relationship with his father, and this gives him a background, a past, as well as a future."

Spielberg's up to his old tricks: There'll be another scene-stealing fight/chase, atop a runaway tank ("one of the hairiest stunts I've ever been involved in," said Ford)... a massive set piece—a temple of gold and silver—which will explode in the finale... and a big battle in which Ford, Connery and Denholm Elliott—who returns from Indy I—square off against armies of Nazis and Turks.

—From William Hall in London

Indiana Jones meets preservationists

DENVER (AP) — Indiana Jones has survived a close scrape with an archaeologist who objected to filming his next adventure inside the Mesa Verde cliff dwellings.

The regional office of the National Park Service has decided the filming would have no adverse impact on the spectacular, 700-year-

old mud-and-sandstone cliff city in southwestern Colorado, regional director Lorraine Mintzmyer said Wednesday.

That reversed the finding of the park's archaeologist, Jack Smith.

The ruling was sent to Colorado state historic preservation officer Barbara Sudler, who has no power

to veto the permit. However, her objections could stall the filming pending a review by the President's Council on Historic Preservation.

The Park Service's action was protested by Terri Martin, Rocky Mountain regional director of the National Parks and Conservation Association.

Madison, WI Capital Times Aug. 19, 1988

In Memoriam

Clifford D. Simak
1904-1988

Clifford D. Simak, whose career as a science fiction writer spanned six decades, died on April 25th, 1988. He had suffered from leukemia and emphysema for several years.

A young Simak published "The World of the Red Sun," in the December 1931 *Wonder Stories*. Isaac Asimov, then an 11-year-old fan, recalls it as one of his favorite stories; but after a few more efforts Simak dropped out of the field until 1938. Then, perhaps inspired by John W. Campbell's editorial policy at *Astounding*, he returned with new vigor—notably in his serialized "super-science" novel *The Cosmic Engineers*. But his work eventually showed a more thoughtful strain, particularly during the '40s in the series of stories eventually collected under the title *City*.

Simak's first love was journalism, and he worked for 36 years as news editor and science columnist for the Minneapolis *Star* until his retirement at age 72. Simak's fellow SFWA members recognized him as a Grand Master in 1976, while his 1980 short story, "Grotto of the Dancing Deer" won both the Hugo and Nebula. He also won Best Novel Hugos for *The Big Front Yard* in 1959, *Way Station* (also known as *Here Gather the Stars*) in 1963, and the International Fantasy Award for *City* in 1953.

Simak's friends spoke of him as a quiet, modest man, and his writing rarely strains for the spectacular effect. His simple, uncluttered style could be taken as a model by young writers. Most importantly, he was clearly a man who liked people—even the aliens in his stories often show a "human" side. Fortunately for all of us who love SF, he had a long time and ample opportunity to display the special nature of his talent.✕

Robert A. Heinlein
1907-1988

Robert A. Heinlein, perhaps the single most influential writer in modern SF, died in his sleep on Sunday, May 8, 1988. His remains were cremated and the ashes scattered at sea from the deck of a naval vessel, with full military honors.

The factual details of Heinlein's life and career are available in many standard reference books, but his impact on the field he entered in 1939, almost on a whim, is beyond easy summary. His early stories established new standards of fictional technique and logical extrapolation for his rivals to emulate. His success in "slick" magazines and hardcover books showed them the way to new prosperity. His choice as SFWA's first Grand Master, in 1974, surprised nobody; no other candidate was even considered.

A few days after Heinlein's death, Chris Mohney, of Birmingham, AL, sent us a poem written in his memory. Let it stand for the feelings of the millions of readers across the world to whom the loss of Heinlein was a personal loss.

And In His Hand: In Memory of Robert A. Heinlein

There he stood; storyteller,
talespinner, timeweaver,
In his eyes were bright and glorious
dawns, and joyful tears of
tomorrow,
In his arms was humanity, sheltered
and nurtured, gently prodded
to grow,
At his feet was a cradle, laden with
dreams and promises,
And in his hand...and in his hand...
And in his hand...was a star...✕

Grim Grams

"Willow's" ticket sales—\$43 million at latest report—have to be considered disappointing considering the \$35 million mega-budget and all the promo. But Lucasfilm has been buoying the spirits of the 30-plus licensee companies who paid dearly to churn out "Willow" merchandise with optimistic "Willowgrams" that we came across. Bulletin 20 espoused cheery thoughts like. . . .

□ "Strong word-of-mouth on 'Willow' will keep it playing steady against the intense competition now out there."

□ "We expect to do strong matinee business and to continue getting a piece of the market share for the rest of the summer."

□ While acknowledging that "Willow" is having problems in certain markets—notably the South and the Midwest—the Willowgram notes, "The South is always a difficult market to crack and we are trying to figure out the problem in the Midwest."

The Willowgram hails the current onslaught of 16 million boxes of Quaker Oats' Cap 'n Crunch cereal—carrying "Willow" plugs—mentioning that Quaker Oats will hype the tie-in with TV spots July 16-Aug. 16.

□

Meanwhile, "Willow" toys haven't been boffo, according to toy industry analyst Gary Jacobson of Kidder, Peabody & Co., who told us, "You want it in a word?" He emitted a raspberry!

Jacobson said that Tonka Toys—which has the master license for "Willow" toys—is expected to have sales "at the best, in the high single digits—maybe \$7 to \$8 million. Which is nothing to write home about. . . ."

Another toy industry rep said that "Who Framed Roger Rabbit"—with lotsa buzz and big box office—is "dominating the [merchandise] market."

—From Pat H. Broeske



Ford as
Indiana Jones

Even the legendary archeologist **Indiana Jones** gets a little professional flack once in a while. So when **George Lucas, Steven Spielberg, Harrison Ford** and company wanted to film some scenes of the latest Jones serial at Colorado's famous (and fragile) Mesa Verde cliff dwellings, park archeologist **Jack Smith** nixed the idea. Initially, that is. But Lucasfilm spokesman Don Levy said Wednesday that the regional office of the National Park Service—which employs Smith—has decided the filming would have no adverse impact on the ruins and can continue. The Park Service's action was protested by Terri Martin, Rocky Mountain regional director of the National Parks and Conservation Assn., who said: "We didn't set aside our great national park to be used as Hollywood stage sets."

Speaking of Lucasfilm, another shot has been fired in the **long-running land war** between the movie studio and Marin County officials and developers. At issue are Lucasfilm's plans to build a huge production complex near San Rafael. Local resistance to the idea has been stiff for months, and may get stiffer now that it's been announced that the complex will actually be 60% larger than originally estimated: 550,000 square feet for the 12-building complex of sound stages, studios, offices and an underground garage, rather than the original 350,000 square feet. Marin County Supervisor Robert Roumiguere said Wednesday the larger figure was "unbelievable."

And finally, it should be mentioned that **Martians are going to land** Saturday at Lucasfilm's present Marin County digs, **Skywalker Ranch**. But don't fret. Instead of being under siege, the ranch will be the site of the ultimate radio remake—a rewritten reprise of Orson Welles' legendary 1938 broadcast of "War of the Worlds." Lucas associate Randy Tom is producing, with Jason Robards in Welles' Prof. Pearson role. The new invasion will air Halloween night—as a 50-year tribute to the invasion spoof that scared the wits out of a large part of the country.

Doublespeak awards don't mince words

Associated Press

ST. LOUIS — From a plane crash described as an "uncontrolled contact with the ground" to a patient's death called a "diagnostic misadventure of a high magnitude," the nation's English teachers have recognized the year's worst "doublespeak."

"We're corrupting what language is supposed to do, and that's communicate," said William Lutz, who headed the public doublespeak committee of the National Council of Teachers of English.

First prize in the 1988 Doublespeak awards went to U.S. military officials for their explanations of the July 3 downing of an Iranian airliner by the USS Vincennes in the Persian Gulf.

Lutz said that both official reports and a news conference on the incident were filled with "the doublespeak of omission, distortion, contradiction and misdirection."

The report censored essential information and did not contain "something as basic and important as a map showing the course, over time, of the Vincennes, its sister ships, the Iranian airliner and the gunboats."

Even so, Secretary of Defense Frank Carlucci told the public, "We chose not to withhold anything," said Lutz.

An anonymous Reagan administration official captured second place for denying that the administration had covered up Honduran military officials' involvement in drug crimes.

The spokesman said: "It wasn't that there was a cover-up. It's just that people knew certain questions shouldn't be asked."

Third place went to Sen. Orrin Hatch, R-Utah, for his statement that "capital punishment is our society's recognition of the sanctity of human life."

The 5,000 workers at a Chrysler AMC plant may have thought a new "career alternative enhancement program" had an enticing ring to it — until they found out their plant was closing and they were out of jobs.

Though it was nearly impossible for him to pick a favorite doublespeak, Lutz said, a stockbroker's description of the October 1987 crash as a "fourth-quarter equity retreat" deserved recognition for "sheerchutzpah."

He also mentioned the U.S. Department of Agriculture's description of cows, pigs and chickens as "grain-consuming animal units."

In Philadelphia, doctors at a hospital later closed for gross mismanagement described one patient's death as a "diagnostic misadventure of a high magnitude."

RETURN OF THE JEDI

1983, USA

Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, Anthony Daniels, Peter Mayhew, Sebastian Shaw, Ian McDiarmid, Frank Oz, and various Ewoks. Directed by Richard Marquand. 132 min.



After the empire struck back, you demanded more, and got it. More effects, more monsters, more action—more of the original elements that make the *Star Wars* trilogy so popular. Chapter Three picks up with Hans Solo imprisoned on Carbonite, and his friends involved in a desperate rescue attempt. From the Jabba hut to the moons of Endor, Richard Marquand's self-effacing direction allows the actors and the aliens to shine in their simple but satisfying way. All the mysteries created in the first two films—what's between Hans and Leia or what's between Leia and Luke, and just what is the relationship between Luke and this Darth Vader?—find their obvious answers as the crosscutting three-way battle climax grinds the entire saga to a rightful and blessed end.

☆☆☆

Follow your bliss

The search for spirituality with Joseph Campbell

THE POWER OF MYTH

By Joseph Campbell with Bill Moyers,
edited by Betty Sue Flowers (Doubleday,
\$19.95 paperback)

By Lyman Grant

In the vegetarian restaurants in Austin where I have been reading this book, I have been astonished by the number of thin, healthy waitpersons who have nodded at the book and said something simple like, "That's a great book," or, "Campbell's fantastic, isn't he?"

"Yes, yes," I have to reply. Then I go back to my tofu spread sandwich, and the waitperson mellows his or her way back to the kitchen for a refill of my carrot juice.

At first these exchanges struck me as rather odd. After all, this book is a transcript of a lengthy conversation between the late Joseph Campbell and journalist Bill Moyers, not your typical best seller, especially in its format as a gorgeous but expensive paperback book. Neither Campbell nor Moyers seem to be your usual guide to the New Age; nor is Campbell your typical media intellectual. Although this book is related to the PBS series featuring Campbell and Moyers, Joseph Campbell is no Carl Sagan or Red Duke. Before his death last October, Joseph Campbell was a professor for 40 years of comparative mythology at Sarah Lawrence College, the kind of man who loves Sanskrit and *Finnegan's Wake*.

One thing I've realized, however, is that although I was ignorant of Campbell's work thousands of people had been "turned on" to his writings for decades. And more importantly, I realized that there are countless thousands, like me, who though ignorant of Campbell's work, have been struggling with the same questions about Man and Woman, God and Nature and all our places in this world. We've become disappointed with the usual alternatives: Christianity (whether reserved and respectful or loud and hateful), proud atheism and even cool intellectual agnosticism. We've been asking the questions that Joseph Campbell has been answering through his studies of mythology:



Bill Moyers

Where is God? and How does one live an authentic life in an inauthentic time?

I find it impossible to explain in a short space exactly why I feel as I do about Campbell and his ideas. It is not just the range of Campbell's knowledge and how in a matter of six pages in this text he will discuss *Proverbs*, the Greek myth of Leda and the Swan, the *Upanishads*, the Virgin Mary, Isis and Apuleius' *The Golden Ass*. And it is not only the breadth of topics discussed — the nature of the hero, the recurring images of virgin birth, resistance to temptation, death and resurrection, the importance of metaphor, the location of heaven, and so on. (In other words, the subject of this book is no less than the history of mankind's spiritual life.) Nor is it his ability to connect two seemingly unrelated ideas, as he does when he discusses the rise of the European idea of individualism and its connection to the troubadours and their concept of amor.

I think, however, I am most enthralled with the character of Joseph Campbell, the man. As with all great teachers, it is Joseph Campbell's being, his self, that magnetizes him for us. While so many professors make us agree with Am-



Joseph Campbell

brose Bierce that erudition is merely "dust shaken out of a book into an empty skull," in reading this book one feels the same exhilaration that one feels in reading Walt Whitman. Here is a man who has digested the world, found that God lives in him and in all of us, and looks upon the world with a profound compassion. In reading these conversations, one feels that Campbell legitimizes knowledge, spirituality and mankind. One ceases to believe that God is dead and that mankind was God's greatest blunder. What is more, it is presented in an honest, face-to-face, eye-to-eye, humor-filled conversation. Campbell's oft-repeated advice is to "follow your bliss," advice that he has obviously followed himself.

Although Joseph Campbell is the center of the book, something should be said of Bill Moyers, for this book is a triumph for him also.

At one point Moyers and Campbell discuss the journalist's role of being the person who educates himself in public. And to a certain extent this is true: On many occasions Moyers asks real questions, not just the usual rehearsed lead-ins. At one point Moyers even argues, "Not true — not true," missing Campbell's distinction between "Life and a life." Campbell believes that Life has no purpose other than to perpetuate it-

self, while an individual life has a purpose. But one must also admire Moyers for the breadth of his character, his compassion, his pursuit of joy and understanding that led him through one of the most fascinating conversations the public has had a chance to eavesdrop on.

Lyman Grant is writer and editor who teaches in the Austin Community College system.

QUIET ON THE SET: When 5-year-old **Dawn Downing** filmed *Willow* in England last summer (she played Mims), she was charmed by producer **George Lucas**, and vice versa. She was seated on his lap one day, serenading him with the song "Somewhere Out There" from *An American Tail*, when Lucas' girlfriend chimed in. "My song!" said Dawn, nudging Lucas so he would make his girlfriend stop. **Linda Ronstadt** sweetly obliged.

HOME TECH

Can 'Willow' Join the Christmas Video Race?

By TERRY ATKINSON

Where there's a "Willow" there's a way to break into the Christmas video race for big bucks, RCA/Columbia seems to think.

The company is trying to make it at least a *three*-video race for this season's rental trade with the summer hit "Willow." The adventure-fantasy, produced by George Lucas and directed by Ron Howard, will reach video stores Nov. 22.

Just how does RCA/Columbia expect its entry to compete with the season's two big leaders, "E.T. the Extra-Terrestrial" and "Cinderella"? By spending at least \$2 million on TV ads, and perhaps as much as \$3 million more on other forms of advertising, according to the trade publication Video Insider. That's more than the company has

ever spent to promote a videocassette.

No matter how much is laid out for its promotion, "Willow" isn't likely to be ordered by dealers in numbers anything like those racked up by Steven Spielberg's lovable creature from space and Disney's rags-to-riches fairy tale. One reason: RCA/Columbia opted for an \$89.95 tag on "Willow"—directing it at renters rather than buyers.

"E.T." and "Cinderella" seem beyond the reach of any other film this fall.

Dealers have ordered 4.3 million copies of "Cinderella" (released today) and 7.5 million units of Disney's entire 35-tape Christmas package (which includes previously released but price-reduced tapes). That translates to approximately \$100 million in gross revenue for Walt Disney Home Video.

But that's topped by MCA's blockbuster—for which more than 11 million orders have been placed by dealers.

The main impetus for all those orders comes from the bargain prices placed on "E.T." (\$24.95) and "Cinderella" (\$26.99 until the end of the year, \$29.95 thereafter). Both tapes are also backed by big TV ad campaigns.

One possible negative result of RCA/Columbia's pricing policy for "Willow" may be disappointment among Christmas gift shoppers. Attracted by all those TV ads for the video, many may stop by stores expecting a price tag similar to those for "E.T." and "Cinderella."

Of course, RCA/Columbia can cash in again on "Willow" next year, when its price will almost certainly drop to between \$20 and \$30.

"Fat Man and Little Boy," the story of the development of the atomic bomb at Los Alamos,

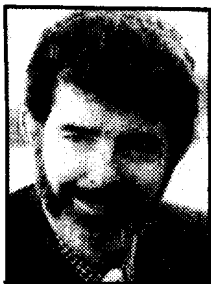
N.M., has moved from Warners to Paramount, to film in October. Director **Roland Joffe**, who co-wrote with **Bruce Robinson**, has offered the roles of J. Robert Oppenheimer to **Harrison Ford** and Col. Leslie Groves to **Paul Newman**.

Harrison Ford, with wife Melissa Mathison, didn't talk much. Sniffed one female guest, "He's nothing like Indiana Jones."



Arts and entertainment reports from *The Times*, national and international news services and the nation's press.

FIRST OFF . . .



Lucas

The saga of Britain's Elstree Studios continues. Just one day after the true identity of the buyer of Elstree became known—a consortium headed by British financier Peter Earl—producer **George Lucas**, who has worked often at the facility, said Thursday he is thinking of taking it off Earl's hands. Speaking during a break in the filming of the third "Indiana Jones" film at Elstree, Lucas said to Reuters: "If the people who have just bought it ended up having a hard time developing it, and they were looking for alternatives . . . I would be willing to buy at a reasonable price because I definitely would love to be able to continue making films here." Lucas tried to

buy Elstree three years ago, he said, adding, "I have made nine films over the last 12 years at Elstree, and we have spent well over £100 million [\$170 million]." Financially strapped Cannon Films previously owned the 62-year-old, 28-acre facility. According to industry reports, the studio is scheduled to be closed Oct. 28.

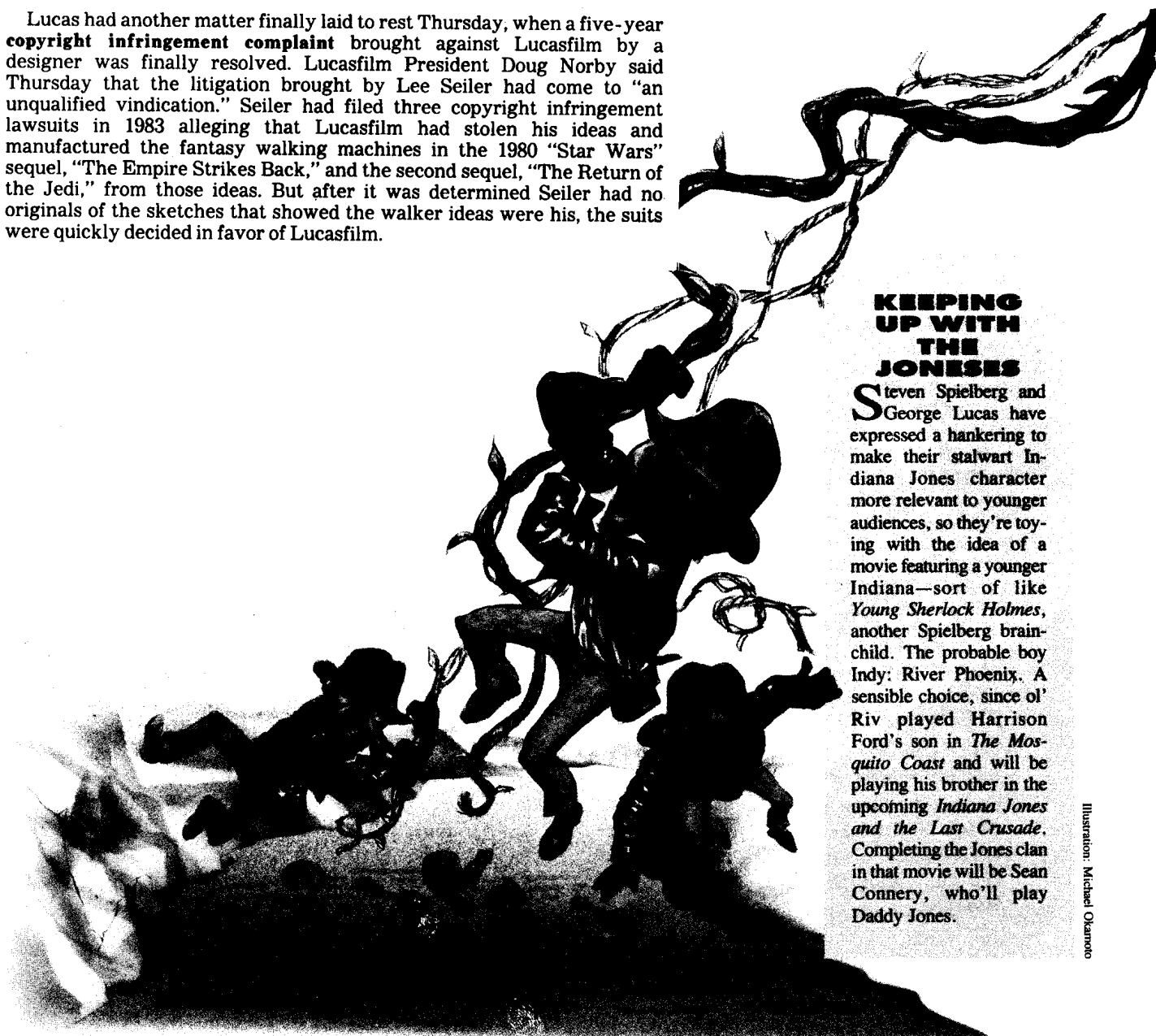
Lucas had another matter finally laid to rest Thursday, when a five-year **copyright infringement complaint** brought against Lucasfilm by a designer was finally resolved. Lucasfilm President Doug Norby said Thursday that the litigation brought by Lee Seiler had come to "an unqualified vindication." Seiler had filed three copyright infringement lawsuits in 1983 alleging that Lucasfilm had stolen his ideas and manufactured the fantasy walking machines in the 1980 "Star Wars" sequel, "The Empire Strikes Back," and the second sequel, "The Return of the Jedi," from those ideas. But after it was determined Seiler had no originals of the sketches that showed the walker ideas were his, the suits were quickly decided in favor of Lucasfilm.

*Another installment of eeew! How did they do it?! When a hassled Harrison Ford had to appear with a scab on his face for the 1982 sci-fi flick **Blade Runner**, Hollywood makeup pro Bob Westmore created the cut by using—would you believe?—**cornflakes!***

KEEPING UP WITH THE JONESES

Steven Spielberg and George Lucas have expressed a hankering to make their stalwart Indiana Jones character more relevant to younger audiences, so they're toying with the idea of a movie featuring a younger Indiana—sort of like *Young Sherlock Holmes*, another Spielberg brainchild. The probable boy Indy: River Phoenix. A sensible choice, since ol' Riv played Harrison Ford's son in *The Mosquito Coast* and will be playing his brother in the upcoming *Indiana Jones and the Last Crusade*. Completing the Jones clan in that movie will be Sean Connery, who'll play Daddy Jones.

Illustration: Michael Okamoto



Collision!

Paramount threw a press party for "Tucker"—but not everyone who was invited was "invited."

Of the 46 folks who attended the "Tucker" media junket last weekend at the Bel Age Hotel in West Hollywood (the film opens Aug. 12), only a dozen or so were given audiences with director Francis Coppola and producer George Lucas. And, *psst*, that was supposed to be a secret!

See, when the Paramount PR was first making arrangements, the *official* word was that Coppola and Lucas wouldn't be participating.

Those who would and did (a handful of reporters per room in hour sessions): Jeff Bridges (he plays car inventor Preston Tucker) Joan Allen (Mrs. Tucker) and Martin Landau (Tucker's mentor), pro-



George Lucas and Francis Coppola: A bit of hide-and-seek with the press corps.

ducer Fred Roos and John Tucker (the actual youngest son of Preston) and John's daughter, Cynthia.

Ah, but then came some additional phone calls . . .

By the day of the junket, certain press people had been selected for one-on-ones/one-on-twos (actually, Coppola and Lucas did most of their interviews together).

Among The Chosen: John Coulbourn, Toronto Sun; Howie Movshovitz, Denver Post; Joe Leydon, Houston Post; Tom Green, USA Today; Bob Strauss, Chicago Sun-Times-Philly Daily News; Bob Thomas, AP; Donna Rosenthal, the NY Daily News; Gene Siskel, Chi Tribune (he did Coppola by phone); Bill Cosford, Miami Herald; David Elliott, San Diego Union; Michael Sragow, S.F. Examiner.

Noted a press sheet, detailing the special interviews, "Many of the above journalists are syndicated, write for news wire services or are free-lance and are picked up regularly by various outlets in the U.S. and Canada."

Many also were advised by Paramount to be hush-hush: "We weren't supposed to tell the others," said one reporter. "They were whispering that the others would get jealous. You know how it is. Jealousy. And clamoring for stories. But the way this was done, well, it seemed so tacky."

But a lot of The Unchosen found out anyway. For one thing, Lucas' silver Tucker—which was parked in front of the hotel in the afternoon—was a dead giveaway for one reporter. "I saw it and thought, 'Wait a minute, they said those guys weren't going to be here.'"

The result: ruffled egos.

"Are you kidding? There are some extremely angry people. This was not the way a junket is normally handled," said a reporter. (The reporter asked for anonymity: "Paramount is known for blackballing certain press people from their screenings and interviews. I can't afford to have this happen.")

Actually, the whims/wishes/demands of some stars result in delicate dealings at a lot of press junkets. But it's the norm for those who do junkets to meet with all the press in attendance (usually in "round robin" sessions or press conferences). Afterward, certain "biggies" among the press might be granted additional one-on-one time.

"But to hide Francis away—when he is the movie? It just doesn't make sense," lamented one reporter who was bristling because she lost out. "Is this any way to sell a movie?"

We asked Paramount senior v.p. of publicity/promotion Diana Widom: "Look, we didn't intend to hurt anybody's feelings. We didn't deliberately set out to discriminate against anyone. It's just that Francis and George didn't have the time to talk with everyone. We made the best of the time we had."

"Anyway," she added, "I refuse to answer any more of your questions because (a) they're boring and (b) it's none of your business."

(She later issued a statement that "it is not Paramount's policy to discuss marketing plans in advance of a film's opening.")

Because both Coppola and Lucas are based in the Bay Area, access is a big deal to the S.F. Examiner and Chronicle newspapers.

But, explained Sragow, his Examiner was at first bypassed for an interview. Then came some pressure tactics: If the Examiner didn't get some in-person time, there would be no coverage of "Tucker," aside from the basic film review. Sragow wound up flying down to L.A. for a one-on-one with Lucas, he related. "We both admitted that this was a little silly. I mean, we were both from Northern California—but we had to meet in L.A."

The Chronicle—also initially bypassed—wasn't going to send anyone unless it also got a one-on-one. Then, some phone calls were made to Lucasfilm, which is producing "Tucker." "And the next thing I knew, I was up at Skywalker Ranch talking to both Lucas and Coppola," said Chron reporter Ed Guthmann.

(Coppola was late to the interview . . . due to car problems! No, not a Tucker. He'd been driving his son Roman's Porsche.)

□

Not so lucky was the Detroit Free-Press. "Francis Coppola was born in Detroit. And this is the automotive capital," said film critic Kathy Huffhines. "And I don't mind saying that I'm one of the only critics in the country who liked 'One From the Heart.'"

No matter: Huffhines wound up having to submit a written question to Coppola, via Lucasfilm. It was something about his days in Detroit.

"But I don't want to sound like this is sour grapes. Because I'm very grateful to Lucasfilm because I got a [written] response back. Which meant a lot to me—and my story."

"In fact, I used his response in my lead."

—From Pat H. Broeske

GEORGE LUCAS

Hot-rodding down the street of dreams

By Michael Sragow
San Francisco Examiner

George Lucas feels so strongly about "Tucker: The Man and His Dream" (opening Friday), the movie he's produced for his oldest movie-making friend and collaborator, director Francis Ford Coppola, that this legendarily shy and private mogul is actively helping publicize it. He's even displayed his own Tucker car — a car so streamlined that it was named the Torpedo, a car that in the movie symbolizes all good ideas thwarted by a corporate world

view.

Lucas was welcoming the chance to show that he and his company could do more than big-scale fantasies.

After all, Lucas has received substantial creative credit as a producer only for his work on fantasy and adventure films, from "Willow" (released in May) and the sublime "The Empire Strikes Back" to the ridiculous "Howard the Duck"; from the rip-roaring "Raiders of the Lost Ark" to the enervated "Labyrinth."

And although Lucas has been involved in previous fact-based projects, like Paul Schrader's "Mishima," about the life, death

and work of Japanese samurai-writer Yukio Mishima, and Haskell Wexler's pro-Sandinista melodrama, "Latino," his contributions were never played up as prominently as they have been during the production and promotion of "Tucker."

Lucas recognizes that his invisible-man status when it comes to "serious" films has something to

do with his reticence to depict the contemporary world. "When I do my films I deal very much with current philosophical and psychological issues that I think are very important. But I put them in a context that I find more interesting ...

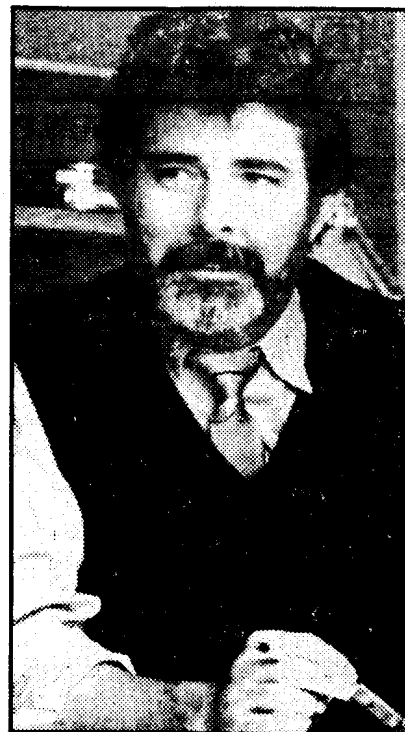
"The ideas that I deal with are universal and timeless, because they're ideas of the psyche more than of any physical reality." And the contexts that interest him tend to be mythic or fictional: "Film is a storytelling medium. It has its artistic presentation and its craft of storytelling, and that's what's interesting."

And Lucas was clearly interested in "Tucker." Indeed, "Tucker" seems like a natural for a Lucasfilm production. Lucas is the one whose existence revolved around cars; who first got serious about life as a teen-ager, after he was nearly killed in a car wreck in his home town of Modesto; who

often spoke about the exhilaration of turning a corner at high speed, and who immortalized the ritual of "cruising" (in the '50s, four-wheeled sense) in "American Graffiti."

However, "Tucker" was Coppola's dream project for years. The idea stuck in his mind when he was 8 years old, and he tried to turn it into a play when he was still at Hofstra University. At various times he conceived of it as his own "Citizen Kane," as a little-man-against-the-system Capra-like film, and even as a Brechtian musical.

"I can't even remember how long I've known about it," says Lucas. "I've known Francis for 20 years, and the project has always been mentioned and talked about." At long last, it was Lucas who used his clout and his own money to make Coppola's dream



"Tucker" may let George Lucas shed his invisible-man status when it comes to 'serious' films.

come true.

Still, Coppola has publicly said that Lucas had him "candy-apple it up," and that "Tucker" as it came out was not the movie the director might have made "at the height of my power."

"The truth of it is," Lucas responds, "Francis and I worked on the movie together, and he made the movie he wanted to make. We had two different points of view. A lot of the things came from him, and I'd say, 'Yes, this is a good idea, and no, that's not a good idea.' And we maneuvered into the position that we made the movie that we made."

"Who knows what it'd have been if he made the movie on his own? And who knows what it would have been if he'd have made it at the height of his powers, which was five or six years ago?"

"Francis' vision of things has a tendency to be slightly more esoteric; mine has a tendency to be very conventional. As a result, we work together. There was never any conflict."

Lucas defends his and Coppola's decision to turn the story of Preston Tucker, who in the post-World War II years made a miracle car but failed to get it on the market, into an upbeat fable of an American dreamer. And he avowed, that he, like Coppola, identifies with Tucker. Indeed, much of the publicity surrounding the film has paralleled Tucker's efforts to build an innovative car in Chicago with Coppola's struggle to establish American Zoetrope (in which Lucas was a partner) in San Francisco and his later attempt to establish Zoetrope Studios at the old Hollywood General Studios.

But Lucas also sees parallels to Lucasfilm: "Part of the problem I had with my organization is the same problem anyone has with that kind of organization — you get business types. Their job is to keep the bottom line intact. And when you're taking risks in movies it's a hugely risky business, you know we sort of have to do the impossible every single day as moviemakers; business people don't risk their whole concept to minimize risk.

"You can't minimize risk in moviemaking. It's like saying, 'We're going to minimize risk in gambling, or in wars.' You just have to win ... And even when you've won every single battle, every single day, you may turn around in the end and realize you didn't win the war.

"I've seen it from all different sides, the conflict between a more buttoned-down businessman type and a sort of more wild creative person. I've had that role in reverse with Francis. I've been the buttoned-down type, and he's been the wild creative person. And I've been the wild creative person and had somebody else be the buttoned-down type."

What appealed more than anything else to Lucas about "Tucker" was the central figure of an embattled creative force: "Tucker" is not about cars. It's about a man who comes up with an innovative idea. And in the end, the issue is not that Tucker (played by Jeff Bridges) or his car will live on, but that the ideas he came up with ... will go into the marketplace, even if someone else uses them, and society is better because of it.

"The other issue is how the system works ... The important lesson here is for creative people not to be beaten down by the system. The film could just as easily have been a very black and white, harsh thing about a man with a brilliant idea destroyed by the system. But that kind of idea doesn't really help our society much, because what it does is say to the young people coming up, or anybody that's been confronted with this, which is just about anyone, 'Well, it's a terrible world, and it's going to destroy

me, so why even try.' You know, 'What the hell, it's worthless, forget it. There's no justice.'

"This movie is a way of saying, 'Hey, what difference does it make whether you get destroyed, or embarrassed, or whatever. If you continue to have your creative spirit ... nobody has crushed you, and you must keep that spirit going, that's the human spirit.'"

When asked why the movie doesn't develop the suggestions of hucksterism in Tucker's character, Lucas conceded: "We didn't go out to make a deep, balanced study of the complicated issues. Life is not black and white. But that doesn't mean art can't be. Art is focusing on certain aspects of a situation that one wants to spotlight. You want to say, 'Look at these points.' You've got to be selective. You can't translate real life unfocused. It becomes a mish-mash if things aren't cut clean."

During the climactic courtroom scene, the movie's Tucker delivers a 20/20 foresight speech that predicts that Americans will end up buying their cars from their World War II enemies. Lucas defends the decision not to develop that theme more concretely: "We didn't want to make a film that was pointing fingers at the American automobile manufacturers and saying, 'You guys were all wrong.'"

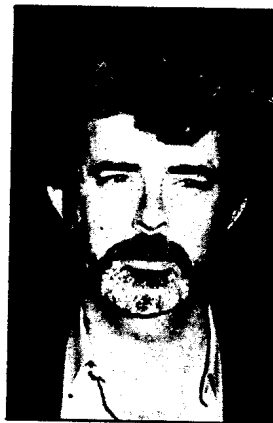
"Some of those people, including Henry Ford, actually helped Tucker. What we're trying to deal with, ultimately, as I say, is more abstract ideas. We didn't want to overwhelm the themes with this distorted kind of drama ... We could have made an expose of corruption in Detroit and Washington. But that isn't what we wanted to make the movie about."



A Time Consumer

None of that digital nonsense for Carrie Fisher. She bought an old-fashioned timepiece. "A romantic mantle clock, shaped like a house with little metal charms hanging from it," Fran Rissmiller, co-owner of New Stone Age Gallery, tells us. But it won't decorate Fisher's mantle. The clock, by Seattle artist

Heather Ramsey, was a present for someone else. For herself, the actress bought arrow-shaped pins decorated with stones.



Downie/Celebrity Photo

McGough/DRI

Sweet talk but no sweets for Lucas—or ring for Ronstadt

Q. Are singer Linda Ronstadt and movie producer George Lucas engaged or just fooling around? I know that Lucas has previously been married, but how about Ronstadt? Incidentally, are they both diabetics?—R.B.R., Scranton, Pa.

A. At this writing, Ronstadt, 42, and Lucas, 44, are seeing a good deal of each other but are not engaged. To date, Ronstadt has never been married, nor is she a diabetic. Lucas is.

Hollywood: River Phoenix looks like next 'Indiana'



Ford

Hot young River Phoenix leaves for Colorado on Aug. 26 — three days after his 18th birthday — to play Harrison Ford's brother in "Indiana Jones and the Last Crusader."

It'll be a small role for River — who played Ford's son in 1986's "Mosquito Coast" — but it's raising the question as to whether he's possibly being groomed to be the future Indiana Jones. After all, this is the third time around the track with that action character for 46-year-old Harrison.

Steven Spielberg and George Lucas aren't saying, of course, nor is Warner Bros. The studio, in fact, didn't even want it known that River is part of the picture — until it hits theaters next summer.

—George Lucas, who gave new life to the old Saturday matinee adventure serials, is Houston's choice to revitalize the aging Albert Thomas Convention Center into a \$50-million entertainment complex. "This is a city that is futuristic. The idea of 'Star Wars' in downtown Houston is something that I think will catch on," Mayor Kathy Whitmire said. Plans call for the city-owned property to be transformed into a complex featuring restaurants, nightclubs, movie theaters, a children's museum and specialty shops. Jon Jerde, whose Jerde Partnership designed the Westside Pavilion in West Los Angeles, will be the architectural designer.

—ANN CONNORS

FIRST OFF . . .

There's been another offer made for Elstree Studios, Britain's largest film lot, and the new suitors want to keep the studio operational. The Shield Group, a publicly held property firm, has teamed up with the Samuelson Group and the British Film and Television Producers Assn. to offer British financier Peter Earl and his Tranwood Earl bank £31 million (about \$53.7 million) to take Elstree and its 28-acre back lot off Earl's hands. Earl paid £20 million (about \$34 million) to Cannon Films Inc. in June for the Elstree property in suburban London. Earl has said he plans to develop the entire 28 acres, but the Shield-Samuelson consortium wants to keep Elstree going as a film studio and develop only its unused back lot—about 13 acres of what is regarded as prime real estate. A meeting between the two parties is expected to take place today. According to the Hollywood Reporter, Greater London officials are saying privately that they favor any deal that would keep Elstree working as a studio—an idea also strongly favored by American film makers such as Steven Spielberg and George Lucas.

Q. Is there a new Indiana Jones film?
—Michael VanGoethem
Green Bay, Wis.

A. *Indiana Jones and the Last Crusade* just finished filming in exotic locales and is due next summer. English star Alison Doody is the damsel in the last Jones outing for Harrison Ford, 46.

FIRST OFF . . .

The spirit deities of the Hopi Indians have succeeded where the National Park Service failed: Steven Spielberg, George Lucas, Harrison Ford and company have abandoned plans to shoot scenes of the new Indiana Jones film in fragile cliff dwellings at Colorado's Mesa Verde National Park. The park service's on-site archeologist had sought to prohibit filming in the ruins, fearing damage to the site, but supervisors overruled him last week and filming was set to continue. But actor Jon Voight intervened, according to Frank Marshall, one of the film's executive producers. Voight relayed the religious objections of Hopi tribal elders to Lucasfilm executives in Northern California, explaining the site's significance to the tribe. "[Voight] came over to set the record straight, to make sure that we knew this. We immediately took action on it. We feel we have to respect their heritage and ancestors, and thus we have elected not to shoot there," Marshall explained. Now Marshall says alternative locations are being scouted in Arizona.

ART CREDITS:

Judith Low -- mastheads

Carol Peters -- 3, 39

Melanie Guttierrez -- 27