



JUNE 1990

ISSUE 26

## *THE FACES OF MEDIAWEST\*CON X*

Here is a quick peek at some of the faces that were seen at this year's MediaWest\*Con...



The hard-cord Ford freaks: Barbara Anderson, Cypher, Rebecca Carey, Wanda Lybarger and Ye Olde Ed, Cheree Cargill.



Ming Wathne

Wanda Lybarger and  
Samia Martz





Raiders of the Lost Hilton--Susan Zahn, Barbara Anderson, and Irina Ozeroy

Carolyn Golledge and Karen Estabrook

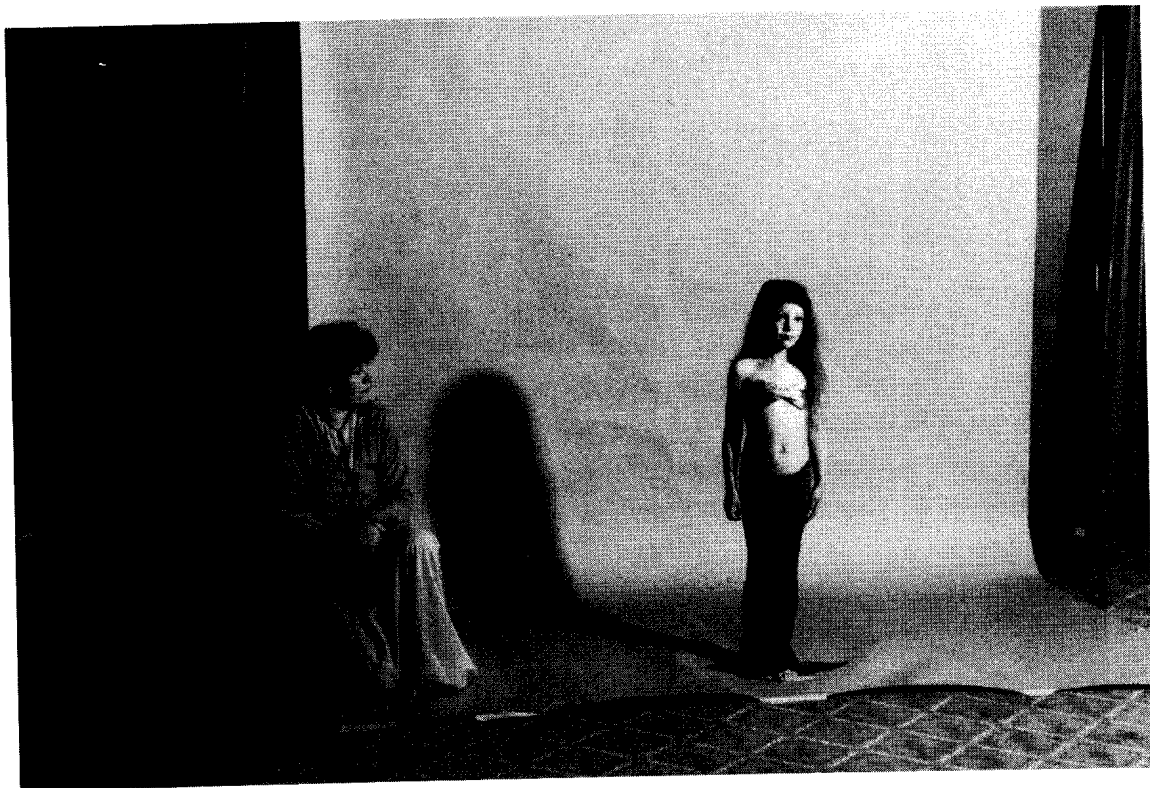


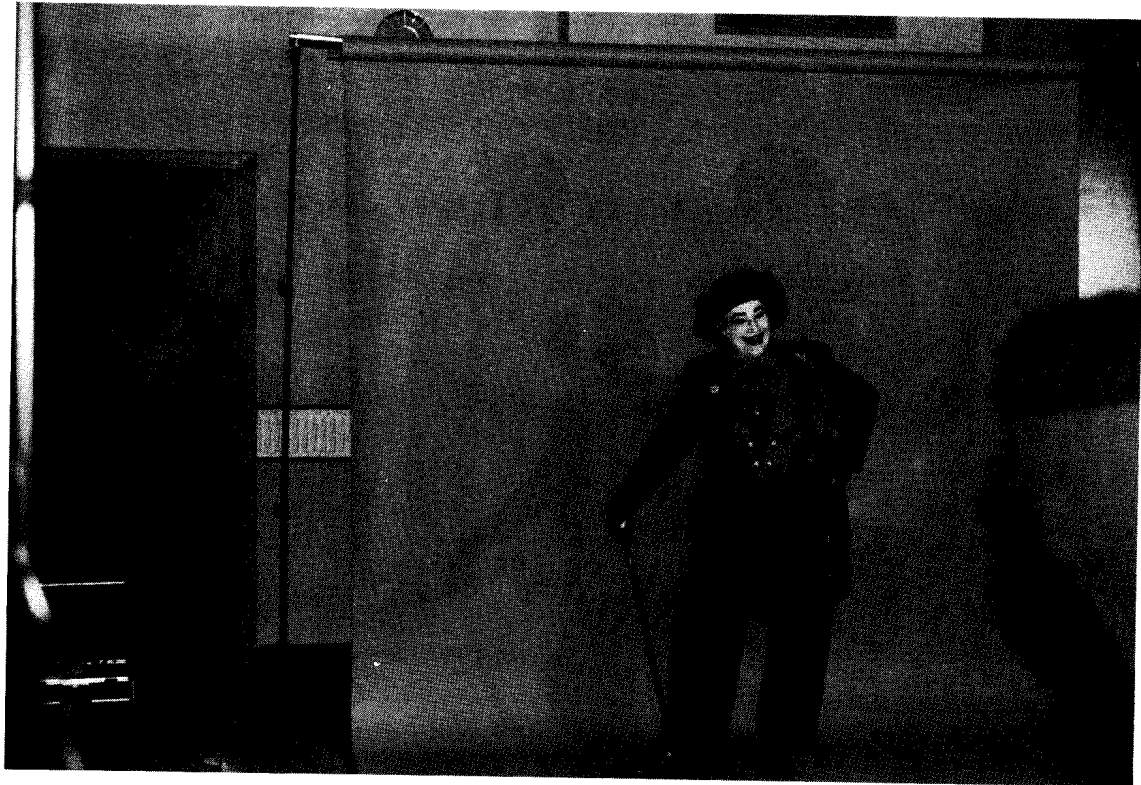
Some scenes from the costume contest...



Roberta Rogow and Winston Howlett -- the Klingon god and goddess of food and drink

Jeanine Hennig and daughter Bekah as the Little Mermaid





Melody Womack as the Joker

Sandy Williams, Janet Paderewski, and Laurie Shanahan







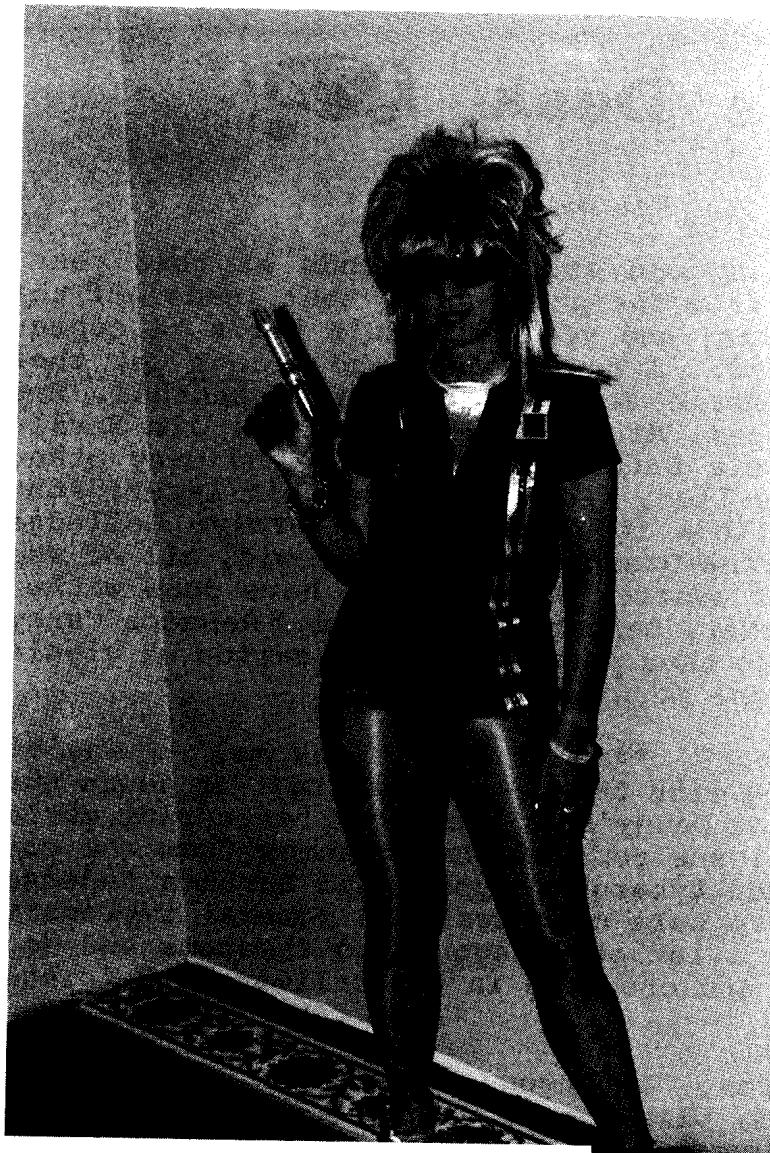
The annual blaster battle --  
MediaWest\*Con 47

Martynn and Ken Keisel are  
the two on the right--and  
a fervent congratulations to  
the two of them on the im-  
pending arrival of their first  
baby!

Wanda Lybarger



Barbara Anderson



Cypher



## Ed's Desk

It was great to see so many old and new friends at this year's MediaWest\*Con. As you can see from the photo essay that leads off this issue, I was busy with my Minolta, and yet I couldn't begin to capture all the good time and fun we had. A few friends who didn't get their picture taken -- Liz Sharpe, Annie Wortham and Leah Rosenthal, Rose Arnold, Lucy Carr, Carolyn Cooper, Mark and Melea Fisher, Jim Markle, Mary Urhausen, Becky Cope, Marcia Brin, Kathy Agel -- and many others who I waved to in passing and yelled, "Let's get together later!" then never managed to! Special hello's to Ming Wathne, Carolyn Golledge, Karen Estabrook, Susan Zahn, Irina Ozerney and Rose Arnold, all of whom I finally got to meet. And, of course, what would I have done without my roomies, Wanda Lybarger, Cypher, Barbara Anderson and Rebecca Carey? And, yeah, guys, I am going to do that particular publication we giggled into creation at 2:00 o'clock one morning!

What all went on at the con? \*\*ack\*\* Don't ask me! I was too busy running around and visiting with friends and eating! It seems that the whole con was spent either at Denny's or the hotel restaurant eating and yakking! You see in this issue some of the costumes from the costume contest--and those of Wanda Lybarger, Cypher and Barbara Anderson weren't even entered! They were hall costumes!! A general impression of the con was that there were a lot of Klingons and Phantoms and dogs and sword fighting in the yard and crowding in the hallways and friends everywhere you turned!

I hope you enjoy the photos. If anyone would like to share some of their shots and/or anecdotes, please send them along! I'm sure we'd all love to hear about your adventures!

There have been changes in my life since I returned from MWC. The temp assignment that was so intriguing and which I liked so much ended abruptly on May 16 when my agent and the client got into a major disagreement about her fees. At last word, they had decided to sue each other...sigh... So, I backed completely out of it and started looking for a new job--which I found and started on June 11. I'm now working for a mid-size law firm as their first and only word processing operator. I've been typing my fingers down to the bare bone but I am enjoying the new job. Everyone I've met so far has been nice and it looks like it's going to be a good place to work. I have my own office (with windows yet!) and I'm working in a great part of town--right across the freeway from two of the largest shopping centers in Dallas! (Oh, my, there go my credit limits again!) I was ready to return to full time work and it's nice to have a steady paycheck and some benefits again. Freelancing is great and I truly enjoyed it, but when you haven't had a job in three weeks and GMAC's got their hand out along with Mastercard and Visa and Sears and... Well, I've gnashed a few fingernails along the way.

Everybody have a great summer!



## BULLETIN BOARD

Lisa Thomas  
7606 Lady Street  
Charleston Heights, SC 29420

NOTICE: Anyone who sent subscription orders, submissions or information requests to Barbara Gardner for HIBERNATION SICKNESS since June 1989 and received no acknowledgement should contact me. Barbara is no longer with HS and there has been some confusion over just which orders have been filled between the time she left and when a new co-editor was found.

\* \* \*

Ming Wathne  
437 Via Roma  
Santa Barbara, CA 93110

I want to let everyone know that the Library is still in business, but only by the skin of our teeth. The recent wildfires in the mountains outside Santa Barbara nearly took our house. Fortunately, we got out safely and the fire stopped just short of our home. I grabbed the records to the Library on our way out the door. It will be a little while before the Library gets into full operation again, but I wanted to assure everyone that we're still in business!

\* \* \*

Cheree Cargill  
457 Meadowhill Drive  
Garland, TX 75043

Due to the pressures of a new job (one with more typing than I anticipated) and in getting TREMOR #5 and SE#26 out at the same time, I've decided to take a little vacation. So, I'm going to cancel the September issue of SE and go for a mid-autumn issue instead. Please change the deadline date for #27 from August 15 to October 1. That will let us all enjoy our summer, get our fall schedules started and give my aching fingers a rest! See you in October!

\* \* \*

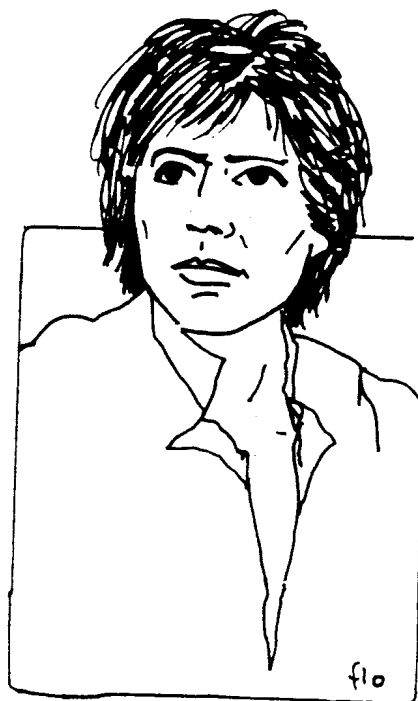
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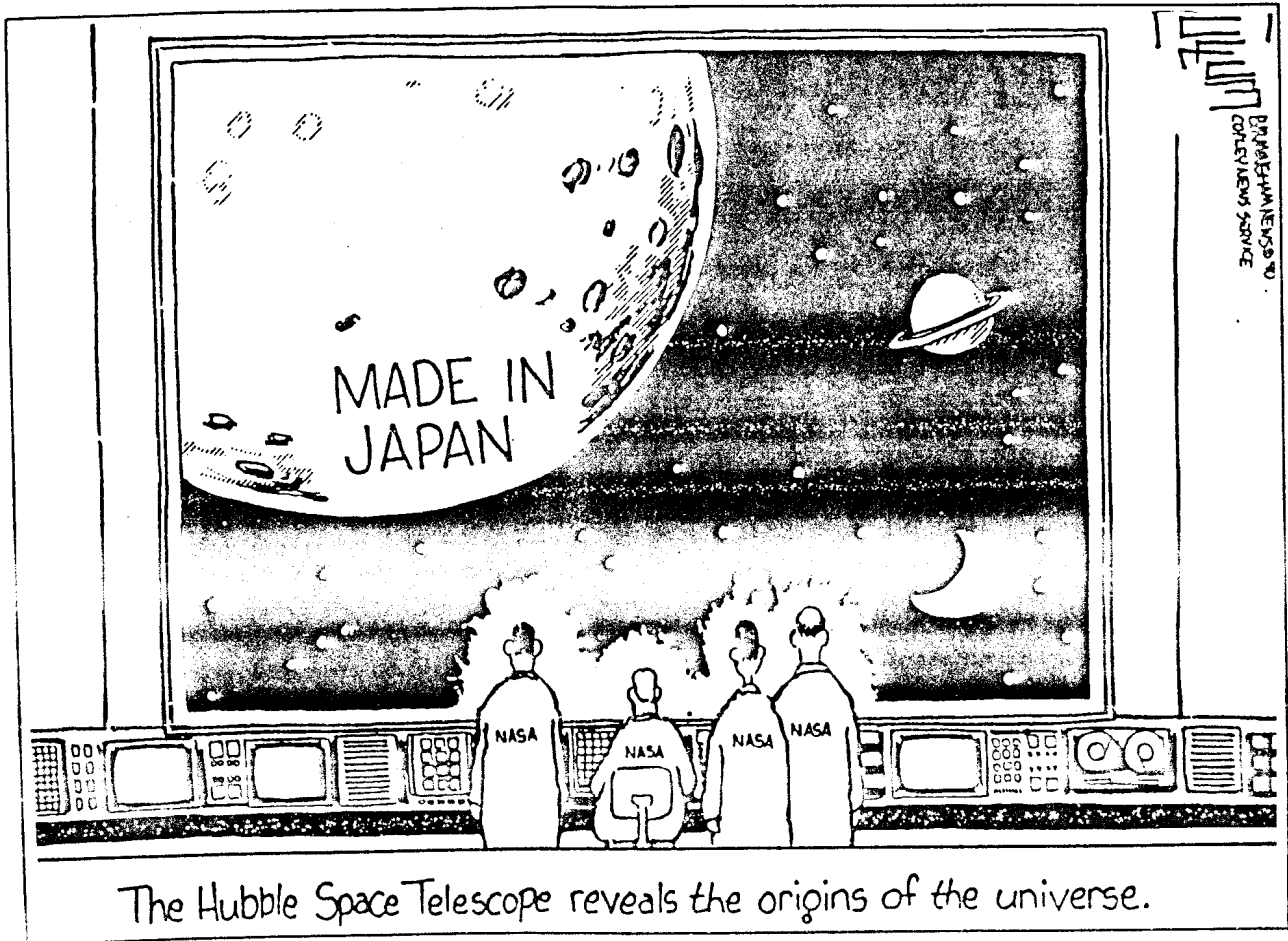
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Thanks to Carol Peters, Barbara Anderson and everyone else who sent clippings. Rose Arnold has requested that dates and sources be supplied with all clippings. Excellent idea! Also, might I ask that anyone sending clippings write their initials on the clippings to help me keep better track of credits? When I'm doing layout, the clippings tend to get dumped into one big pile and I lose track of who sends what. Thanks!





## Rapper barred from using Skywalker stage name

LOS ANGELES (AP) — Rapper Luther Campbell of 2 Live Crew was barred from using the stage name Luke Skywalker pending the outcome of a federal trademark suit that claims the name belongs to Lucasfilm Ltd.

U.S. District Judge James Ideman ruled Wednesday that Campbell's use of the name has "created and will continue to create a likelihood of confusion with plaintiff's trademark" movie character Luke Skywalker.

Lucasfilm earlier filed a \$300 million trademark infringement suit, arguing during a March hearing that

the singer, known for his profanity-laced lyrics, had soiled the image of its "Star Wars" movie character.

The lawsuit said the character Luke Skywalker, the youthful hero of the "Star Wars" movie trilogy, has a "highly moral, wholesome aspect."

Lucasfilm lawyer Charles Shephard said the judge's order will remain in effect until the legal issues are resolved. He predicted a trial was at least six months away.

Campbell, 29, is the leader of 2 Live Crew and the group's record label, Luke Skywalker Records.

JAMES HAMILTON/REUTERS

**Q** In "Indiana Jones and the Last Crusade" there's a story about the scar on Indy's chin. How did Harrison Ford really get that scar?

Alex Serpa, Las Vegas

The movie version shows Indy getting the scar as a daredevil Boy Scout, who nicks his chin with a whip while fending off a charging lion. Alas, real life is more prosaic; a teenage Ford got the scar from an automobile accident. Watch for the famous scar this fall in *Presumed Innocent*, with Ford as a prosecuting attorney charged with murder.

... In July, Mike Nichols directs Harrison Ford in Paramount's *Regarding Henry*, the story of a hateful yuppie who comes to his senses after he gets shot in the head. ...

# George Lucas Sues Rap Musician Over Trademark Name

By CHUCK PHILIPS

**L**uther Campbell, leader of the Miami-based rap group 2 Live Crew, is under fire again. His record company, Skyywalker Records Inc., is now the target of a \$300-million federal trademark infringement and unfair competition lawsuit filed by Lucasfilm Ltd., George Lucas' Marin County-based film company.

Filed in U.S. District Court in Los Angeles on Tuesday, the suit claims Campbell, by using Luke Skyywalker as the name of his record company and as his stage name without permission, is engaging in unfair competition and infringing on a licensed trademark owned by Lucas. Luke Skywalker is the fictional hero of Lucas' blockbuster "Star Wars" trilogy.

"It's damaging when anybody uses your trademark without your permission. It dilutes the value of the trademark and confuses the public," said Lucasfilm attorney Bertram Fields. "But in this case, it's particularly bad, because of the kind of lyrics that are being associated with the name. These lyrics are the type that many people disapprove of, the kind of lyrics that are completely antithetical to the character of Luke Skywalker, who is supposed to be a clean-cut, moral young man."

In recent months, Campbell's company has been at the center of a series of legal battles. Recent rulings by district court judges in Florida's Lee, Broward and Sarasota counties declared 2 Live Crew's sexually explicit "As Nasty as They Wanna Be" album obscene and banned its sales. A call in February for an obscenity and racketeering investigation against his record label by Florida Gov. Bob Martinez led to stores throughout the state pulling his group's million-selling album.

2 Live Crew's lyrics have been denounced as pornographic by media watchdog organizations such as the Rev. Donald Wildmon's Tupelo, Miss.-based American Family Assn. and Dr. James Dobson's Pomona-based Focus on the Family. They have also been cited as a source of concern by legislators who are sponsoring or intend to sponsor record labeling proposals in 15 states.

Fields said that although Lucasfilm first warned Campbell to stop using the trademark name in 1987, the recent controversy, which he says has generated a barrage of confused complaints from "Star Wars" fans, caused the company to take action.

"Because Lucasfilm puts out records and they use the Luke Skywalker trademark, people are confused and believe that somehow this guy is associated with Lucasfilm," Fields said. "This is not a free speech issue. Mr. Campbell is free to put out whatever kind of records he wants, as long as they are not under a Lucasfilm name."

"The trade name is worth hundreds of millions of dollars in licensing and the confusion could be very damaging to the company, so we have to make it clear that he cannot go on using Luke Skyywalker as a name."

The lawsuit asks that the defendants' "conduct be enjoined so that the distinctive quality of plaintiff's

trademark of Luke Skywalker will not be impaired."

Campbell, on tour in Canada, could not be reached for comment, but Allen Jacobi, Skyywalker Records Inc.'s attorney, called the lawsuit "outrageous."

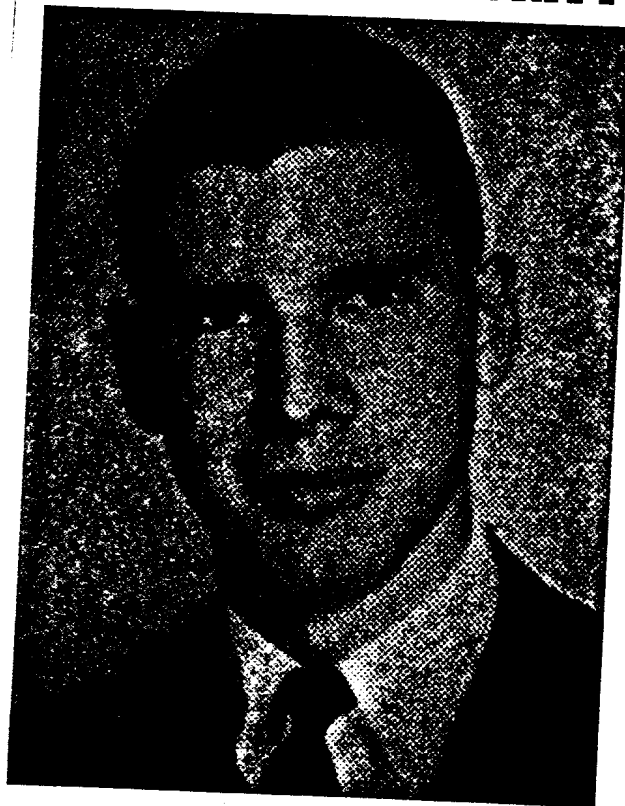
"I cannot imagine anyone confusing the rap artist Luke Skyywalker with the movie character," Jacobi said. "I have not had the opportunity to review a copy of

the lawsuit yet, but I don't see how it can have any real merit."

Jacobi maintains that after Lucasfilm warned Campbell in 1987 to stop using the name, the rap entrepreneur's former attorney advised him to alter the spelling of his stage name to distinguish it from the movie character's name. Campbell complied by adding a second Y, and assumed that the matter was finished, Jacobi said.

"The size of the suit is ridiculous," Jacobi said. "I'm afraid this may end up resulting in a massive countersuit."

## WHO IS THIS CELEBRITY?



MAINE TOWNSHIP HIGH EAST '60  
PARK RIDGE, ILLINOIS

□□□□□□□□ □□□□

President, Social Science Club; gymnastics team; radio station; Model Railroad Club; Boys Club representative; class council representative; variety show

## SLIPSTREAM ★★★

Bob Peck, Bill Paxton, Kitty Aldridge, Mark Hamill, Ben Kingsley, F. Murray Abraham. Directed by Steven M. Lisberger. Rated PG-13. 1989. (MCEG/Virgin tape, 92 min., Hi-Fi stereo, DS, \$79.95, now available)

BY GREGORY P. FAGAN

What's this? Darth Vader's son sandwiched between Oscar-winning heavy-



Future shock: Aldridge, Hamill.

weights Abraham and Kingsley? And produced by the same team that made *Star Wars*? "How," a sci-fi fan might ask, "could I have missed this in the theaters?" Well, forget about the business concerns that kept this ambitious sleeper off the big

Gregory P. Fagan is editor of *World Screen News* and a video columnist for *Playboy* magazine.

72 VIDEO REVIEW

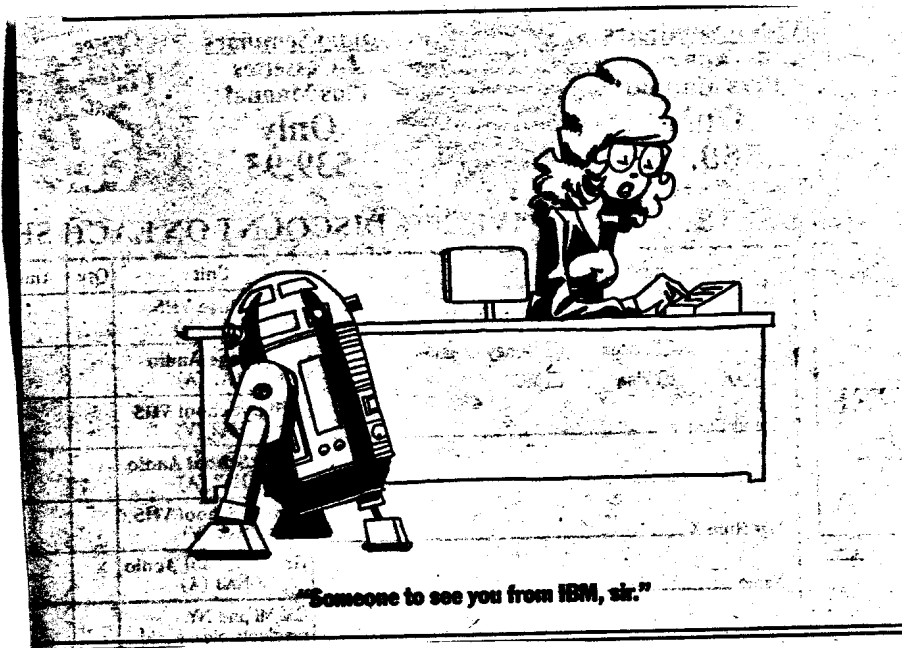
screen (even such '80s classics as *Brazil* and *Blade Runner* had lackluster box-office runs) and give it a chance on video.

Even on a 26-inch set, *Slipstream* succeeds in the same way as those Terry Gilliam and Ridley Scott pictures did. It creates a hypothetical world that both engages and disorients the viewer. Nothing—setting, plot, characters—is clearly drawn in the traditional American style. Suffice it to say that it's the future. WWII appears to have left the world in a neo-Wild West state, and everybody's much more cynical.

If you can't get too wrapped up in whether cowboy Paxton or bounty hunter Hamill (looking so much like an old Richard Basehart it's scary) will eventually deliver prisoner Peck to the authorities, you can always appreciate the lavish F/X. The Kingsley and Abraham cameos also add a degree of so-that's-where-they-are-now charm to the proceedings. *Brazil* it's not, but fantasy fans fond of work from fertile minds will still find ample entertainment here.

## TV & VIDEO

**Video Deal:** The image of the home-video business as a dog-eat-dog jungle full of combative companies is changing. An unprecedented instance of cooperation between two of the biggest companies—Paramount and Warner—was announced recently. They're jointly financing a 30-second TV ad promoting sales of Paramount's "Indiana Jones and the Last Crusade" and Warner's "Lethal Weapon 2"—both available at \$24.98. The commercial, now in 17 markets, features clips from both action films. Both movies have been in the top three on Billboard's rental chart for the last few weeks.



## Original 'Runner'

Concerning Michael Wilmington's capsule review of "Blade Runner" in the May 6 list of special screenings:

I agree with Wilmington's criticism of "the tough-guy narration and a tacked-on happy ending" in the version of "Blade Runner" that has been seen by millions since 1982. But had he attended last Sunday's screening at the Cineplex Odeon Fairfax, he would have been happy to be proven wrong, I believe.



Tough guy  
Harrison Ford

Somewhere, the exhibitor obtained a print of what looked to be the director's cut of the film.

It was obviously an audience test print, as it had no titles, and only half of the music was finished. But it had no "tough-guy narration" by Harrison Ford, no "tacked-on happy ending," and it was perfect.

Warners had cut all that was important out of this film, apparently trying to make it a "Star Wars." A film about a sociopath who develops a sense of mercy and, in dying, passes it to the hero with no conscience was made into a movie about tall buildings and flying cars.

Warners should come clean and release a director's cut of this film, if only on home video. Until it does, it will be denying the

world a potential classic.

**BRUCE WRIGHT**  
Rancho Palos Verdes

*Cineplex Odeon Corp. confirmed that the special print (70 millimeter) shown in its Classic Film Festival was the cut of director Ridley Scott and that it differed from the released version. A company spokesman said the publicity material for the screening was sent out before this was known.*

## OFF THE LEASH

By W.B. Park



Unlike the escapes of his famous cousin Indiana, Ohio Jones' getaways didn't always solve the problem.

## First Rudin pic to roll for Par

By WILL TUSHER

Hollywood's Scott Rudin Prods. kicking off its exclusive 2-year feature pact at Paramount with Mike Nichols' "Regarding Henry," has four more pictures in development there — and is tending pre-Paramount deals at Orion, Universal, Disney, Columbia and Morgan Creek.

Even if Rudin holds to his targeted 2-pictures-a-year pace at Paramount, his product lineup appears certain to take him well beyond the agreement's cutoff point.

The former 20th Century Fox production president has lined up a Paramount coproduction with Michael J. Fox' Snowback Prods. — also pacted with Paramount — to do "Tell Me All About It," in which Fox will portray Chicago Sun-Times' advice-to-the-lovelorn columnist Jeffrey Zaslow.

Jim and John Thomas, who scripted "The Predator," are writing the screenplay for "Executive De-

cision," a military highjacking story.

Rudin has assigned David Rabe to do the screen adaptation of a previously announced acquisition, the John Grisham book "The Firm."

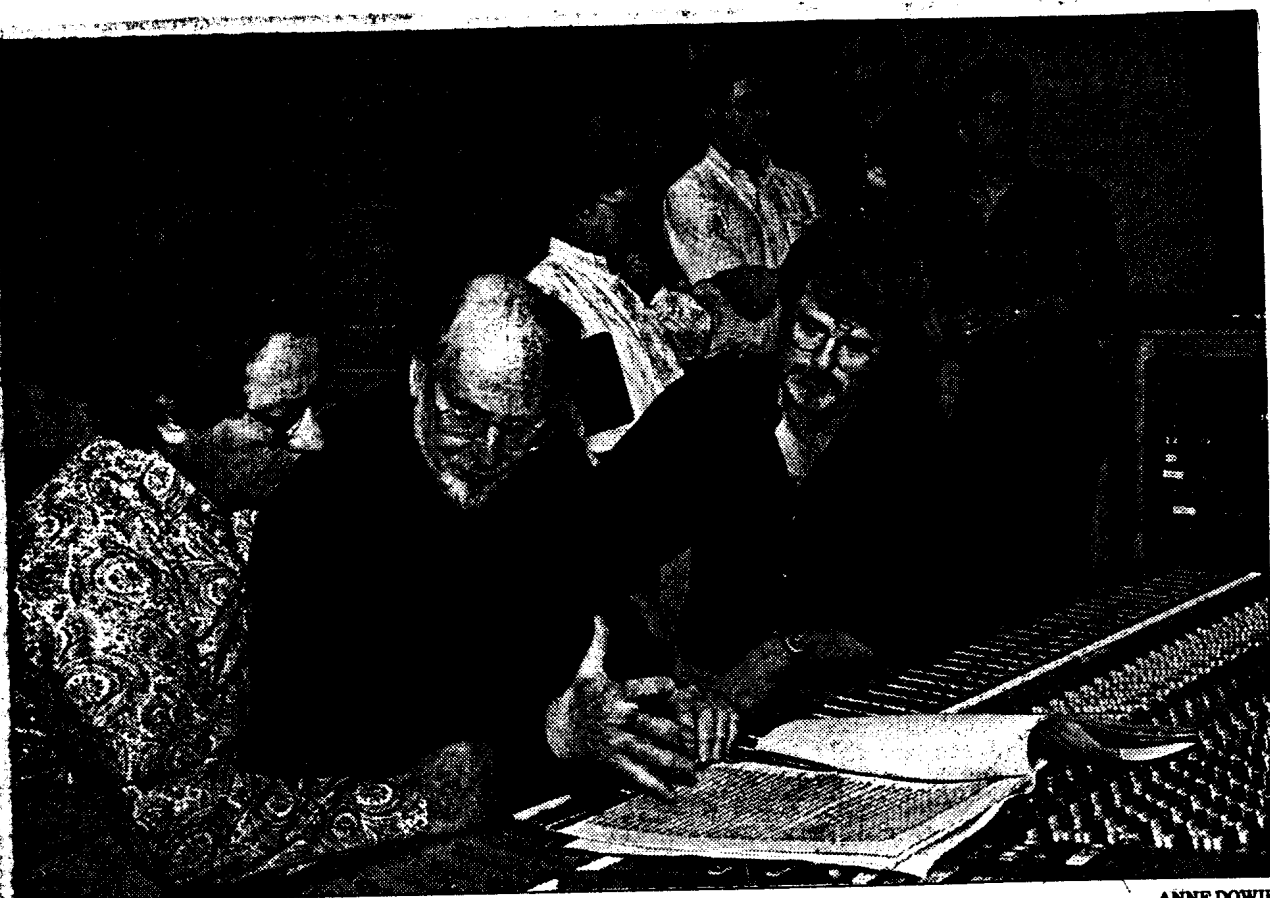
Bruce Robinson, who wrote "The Killing Fields," will make his major-studio directorial bow in an original work he is scripting. Robinson also wrote and directed "Withnail And I" and "How To Get Ahead In Advertising."

Rudin has four pre-Paramount properties at Disney, four at Columbia, two at Orion and one at Universal. His Paramount agreement allows him to follow through on previous commitments.

He also is producing two plays, David Rabe's "Those The River Keeps" and the musical version of "Hairspray."

Annette Bening has been signed to star with Harrison Ford in the \$25-million "Regarding Henry." Bening starred in "Valmont" and "The Grifters."





ANNE DOWIE

From left, producer Thomas Z. Shepard, John Williams, George Lucas go over the score of "Star Wars."

## 'Star Wars' Scores Go Digital at Lucas' Skywalker Ranch

**Music:** John Williams leads a hand-picked ensemble of 95 Northern California musicians through a new recording of selections from the blockbuster film trilogy.

By MARTHA GROVES  
TIMES STAFF WRITER

**N**ICASIO, Calif.—The force was definitely with John Williams and George Lucas this week.

Thirteen years after film maker Lucas first pitted Luke Skywalker, Princess Leia and Han Solo against Darth Vader, he invited his favorite movie composer to his sumptuous 3,000-acre Skywalker Ranch in the rolling hills of Marin County for a two-day "Star Wars" taping session.

Williams, about to enter his 11th year as conductor of the Boston Symphony, briskly and congenially led a hand-picked ensemble of 95

Northern California musicians through the recording of 13 selections from the blockbuster film trilogy.

The resulting compact disc, the first digital recording of "Star Wars" tracks, is scheduled to be released by Sony Classical Productions this fall.

For Williams, 58, less press-shy than the reclusive Lucas, the project is particularly poignant. The original "Star Wars" sound track, recorded in 1977 at the defunct Denham Studios' Anvil scoring stage near London, won the composer one of his four Oscars.

According to Williams, it was when Lucas learned that the British studio would be torn down that he got the idea to build his own world-class facility, over the objections of underlings who deemed it too ambitious and expensive.

Untold millions of dollars later, Williams and the Skywalker Symphony, as the collection of freelance musicians is called, reaped the benefits Monday and Tuesday as the sounds of "Princess Leia's Theme" and other melodies reverberated through the 30-foot-high space.

"It's a treat to see George's dream be realized," Williams said during a lunch break, pointing out the state-of-the-art "mixing" console and the studio's undulating mauve walls and ceiling, where panels can be shifted to change the acoustics.

Indeed, the gaggle of performers, engineers and production people imported for the session agreed that Lucas, a legendary big thinker, and the studio's designer, Tomlinson Holman (also the developer of the THX "The Audience Is Listening" movie-theater sound system), had outdone themselves.

"This is no doubt one of the finest studios in the world," said Mark Genfan, an engineer with Sony Classical Productions in New York. Even so, Sony brought in its own sophisticated recording equipment, including a machine that records 48 separate tracks on a half-inch tape.

At midday, producer Thomas Z. Shepard said with a disappointed sigh that the project would wrap up by late afternoon, absolutely on schedule and too speedily to suit him.

"I'd like to stay here a month," said Shepard, who flew in from New York and was one of the lucky ones staying on the premises. "I've never yearned for inefficiency so much."

Skywalker Ranch, headquarters of Lucasfilm Ltd., covers nearly 3,000 of Lucas' 4,700 bucolic acres, of which 95% has been permanently dedicated to open space.

The main offices are in what appears to be a large white Victorian mansion, with big front porch, gingerbread trim, leaded glass doors and redwood paneling. Although the place looks fit for a king, no one lives full-time on the ranch. But during the day, the ranch is home to about 150 employees who work in post-production, licensing and other of Lucas' busy divisions.

The 2-year-old recording studio—which has been used by such diverse performers as Bobby McFerrin, Huey Lewis & the News, the Grateful Dead and the American Baroque Ensemble—is housed down the road in the brick and wood Tech Building. It was built to look like a winery, complete with fledgling vineyard, and faces an artificial lake where ducks and egrets splash. Lucas installed the lake for fire protection; the

ranch has its own firefighting squad and two shiny red firetrucks.

Lucas has scattered throughout the buildings an impressive collection of French movie posters, paintings by such artists as Norman Rockwell and Maxfield Parrish and memorabilia from his movies, including a model of Yoda, the wise Jedi master who taught Luke Skywalker how to use "the force" to advantage.

The "Star Wars" taping was a reunion for the Skywalker Symphony, which was first assembled from various Bay Area groups for Linda Ronstadt's Grammy Award-winning album "Cry Like a Rainstorm—Howl Like the Wind."

Williams, who lives with his wife, Samantha, in Westwood when he is not touring with the Boston Pops, said he was impressed with the orchestra's skill. "We're rehearsing on the spot," said the composer, dressed casually in black pullover, gray slacks and running shoes. "It's going very well."

In addition to "Star Wars," "The Empire Strikes Back" and "Return of the Jedi," Williams and Lucas

have worked together on the "Indiana Jones" trilogy directed by Steven Spielberg, another longtime Williams associate ("Jaws," "Close Encounters of the Third Kind," "E.T.").

Lucas was executive producer of last year's "Indiana Jones and the Last Crusade," for which Williams' music has been nominated for an Oscar. (The prolific Williams, who spends about three months on each score, is also up for an Academy Award Monday for "Born on the Fourth of July.")

*Times researcher Norma Kaufman contributed to this story.*

Live Crew, alleging the singer has tarnished the clean-cut image of the similarly named "Star Wars" movie hero.

2 Live Crew's latest album, "As Nasty as They Wanna Be," has been banned in two Florida counties because of its sexually explicit lyrics.

The \$300 million federal lawsuit filed this week in Los Angeles charges Skywalker, 29, whose real name is Luther Campbell, and Luke Skywalker Records Inc. with trademark infringement, dilution, unfair competition and unjust enrichment.

### Lucasfilm sues rapper

Lucasfilm Inc. is suing rapper Luke Skywalker of the group 2

### POP/ROCK

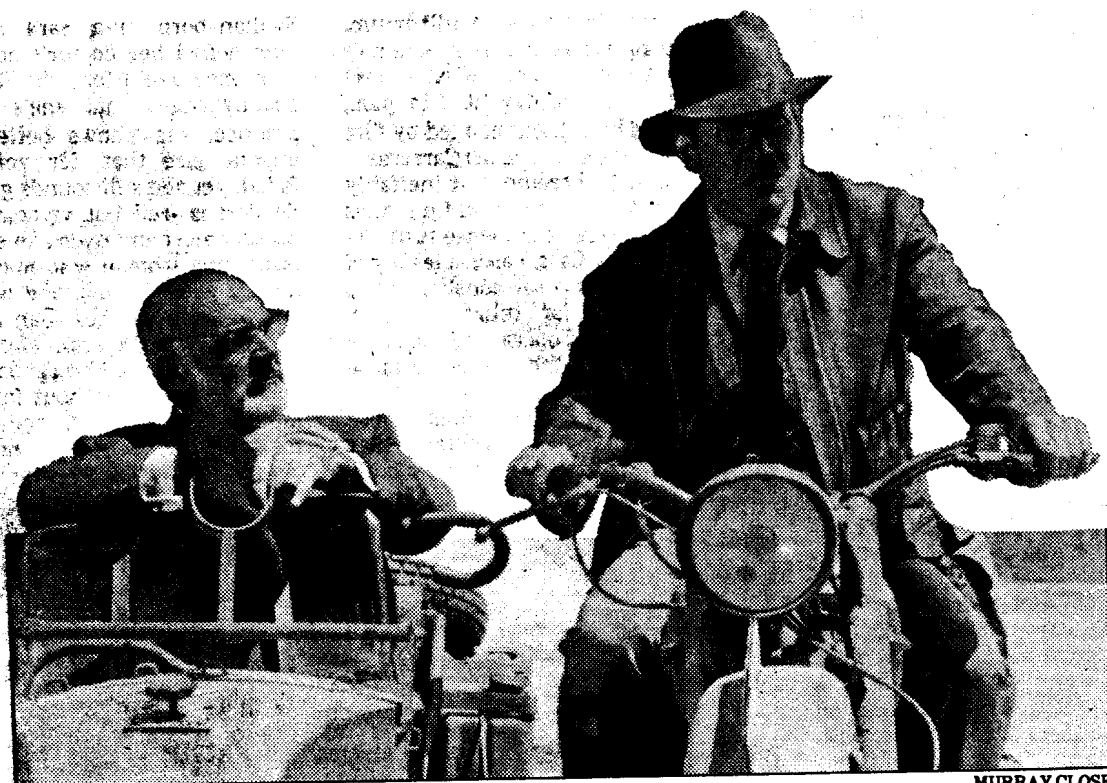
**Luke Skywalker Loses His Name:** A Los Angeles federal judge has temporarily barred the lead singer of controversial rap group 2 Live Crew from using the name Luke Skywalker, finding that director George Lucas is the "trademark" owner of the name, which was based on the hero in the "Star Wars" films. The order by U.S. District Judge James Ideman will remain in effect pending the outcome of a lawsuit in the case. Ideman also found that the music group's use of sexually explicit lyrics could "dilute the distinctive quality" of the Lucas trademark.



Skywalker



**Harrison Ford**  
The work boots, the pickup truck, the ol' dawg—the ever-so-normal superstar.



MURRAY CLOSE

Sean Connery, Harrison Ford in "Indiana Jones and the Last Crusade": A distinctive vroom.

## Let's Hear It for Sound Effects

■ **Film:** The tricky business of sound is so essential to a film's success that the academy has been handing out Oscars for best sound since 1929.

By DONNA ROSENTHAL

**F**ive Nazi soldiers rev their motorcycles, roaring and screeching around twisting roads. Dust whirls as they pursue Indiana Jones and his father. Our hero knocks an oncoming Nazi off his bike and the riderless motorcycle crashes into two others. Next, Indy jams the wheel of another motorcycle, sending the Nazi flying. That chase scene in "Indiana Jones and the Last Crusade" was recorded without sound, except for some dialogue. The final sound track was recorded after the filming was finished.

In fact, in most action movies today, almost all of the original sound is replaced. Most of what we hear in theaters is carefully arranged by sound technicians, working in a studio after the film has been shot and edited.

This is tricky collaboration, and so essential to the overall filmmaking experience that the Academy of Motion Pictures Arts and Sciences has been handing out Oscars for the best sound work since 1929. But after all those years, few people understand how sound is recorded and manipulated for movies, or recognize when they're hearing something special.

### THE OSCARS *Sound Editing*

■ One in a series

What is it about "Black Rain," "Born on the Fourth of July," "The Abyss," "Indiana Jones and the Last Crusade" and "Glory" that earned their sound teams Oscar nominations from their peers in the sound branch of the academy? What is it about "Indiana Jones," "Black Rain" and "Lethal Weapon 2" that has them competing with each other for best sound effects editing? And what is the difference between the two categories?

A picture can have hundreds of sound tracks

with more than 40 sound technicians involved. These craftspeople cover up an actor's laryngitis, make a lion's growl more menacing, and capture the crunch of soldiers' feet on sand.

Sound people doubt whether many of the 4,800 academy voters are any better judges of good sound than average moviegoers. When winners in these categories are being announced Monday night, there will be as many refrigerator doors opening per capita in Beverly Hills as anywhere else. But who doubts the importance of good sound in a movie, especially now that consumers' ears are CD-tuned and take perfection for granted?

The Oscars for sound are usually awarded to four people that nobody outside the business has ever heard of: the location mixer in charge of the sound track that is recorded during the actual shooting of a film, and the three technicians who "mix" the location track with dubbed dialogue, sound effects and music in a studio.

The Oscar for best sound effects editing goes to the supervising sound editor on a

film, the person hired by producers to oversee the overall sound operation. The supervising sound editor hires the location sound team and the post-production crew that collects sound effects (a door closing, a bird chirping, a nose breaking) and rerecords actors' lines in a studio.

There is overlapping work in sound and sound effects editing and even people in the business often find the Oscar category distinctions confusing. Essentially, there are two crews—the one on location and the one gathering effects in post-production—supplying sound to the three-person mixing crew in the studio. As one veteran sound man said, the mixing crew is the “chef” on the job, mixing ingredients and baking a sound “cake.”

“When you bite into it,” says Mark Berger, who won Oscars for his mixing work on “Apocalypse Now” and “Amadeus,” “it should be a lovely cake with all the ingredients in perfect harmony.”

Berger emphasized how hard the rerecording mixers work to make the sound invisible.

“If people notice something doesn't sound right, then the bubble of illusion bursts and people realize it's all fake.”

“The power of sound is in its invisibility,” said Walter Murch, who also won an Oscar for “Apocalypse Now.” “If it's overt and becomes the focus of things, it loses its power. That's why there's an in-built weakness asking 4,000-plus members of academy to decide what is best sound and sound effects editing. If it's the best sound job, voters shouldn't notice it.”

The award for sound effects editing is given only in years when members of the academy's sound branch think there was a sufficient number of worthy contenders. Sound effects are important to all movies, and sometimes, the subtlest effects are the most effective.

“Adding that one simple sound effect which gives the scene a subtle emotional impact without the audience being aware of the manipulation—that's where the challenge lies,” says Oscar-winner Richard Beggs, who will be work-

ing on the sound mixing of “The Godfather, Part III” when it finishes filming this spring.

But these sound experts acknowledged that loudness does get the academy's attention. This year's slate of sound nominees are action pictures with busy tracks filled with gunshots, explosions, car and motorcycle chases. Subtler efforts, as usual, were ignored.

The dialogue film like “Driving Miss Daisy,” is very understated in sound, isn't showy and doesn't attract attention,” says Berger.

Even though it may be a pleasure to listen to, a film like “Daisy” wouldn't normally be considered the best sound. . . . While films

## ‘Power of sound is in its invisibility. If it's overt and becomes the focus of things, it loses its power.’

WALTER MURCH,  
“Apocalypse Now” sound editor

like “Glory” allow for big, loud sound, you can only pour so much sound into “Daisy” before it gets in the way.”

The best sound award can reflect exemplary effort, but sometimes it is gratuitously handed to a picture

because it won best everything else—the “coattail effect,” says Murch. “When a film seems to be getting a lot of other nominations, even if academy members can't remember the sound, they tend to check the box.”

Which of this year's crop of nominees impress their colleagues? The sound effects in “Born on the Fourth of July,” when Tom Cruise is fired upon by the Viet Cong, sounded authentic and were nicely choreographed, said Richard Hymns. “We hear the throbbing blades of a helicopter, explosions, machine gun fire, a very ‘Apocalypse Now’ type of sound.”

“Black Rain,” which was nominated in both sound categories, opens with Michael Douglas and a street kid racing motorcycles. “The excellent sound communicates the visual excitement,” said Hymns. “The revving motorcycles sounds made the race seem faster than it really was. Isolating the sounds of each motorcycle—the screaming gear changes, slowing and skidding at the right moment—gave each bike a distinctive sound. That's difficult.”

Sound can help keep a story clear. The Nazi motorcycles in “Indiana Jones” were made to sound different from Ford and Connery's motorcycle and side car.

“The good guys and bad guys are given distinctive sounding motorcycles, that sound larger than life, just like the Indiana Jones character,” explained Hymns. “That helps the audience from getting confused about what's happening.”

“Effects and music can help drive the emotional structure of the movie forward and make it like an ‘E’ ride,” said Jay Boekelheid, who won the best sound effects award for “The Right Stuff.” “In loud, exciting genre melodramas, variety and intensity of sound can enhance the emotional involvement of the audience.”

Both “Indiana Jones” and “Lethal Weapon 2” are huge sound effects movies, with well thought-

out and well-mixed sounds of explosions, shooting and chasing, Boekelheid said. “In one scene in ‘Lethal Weapon 2,’ Mel Gibson pulls a house off its foundation with

his pickup truck. The truck straining, wood cracking, explosions, the sounds of the house sliding off the foundation—all increase the vicarious thrill of both triumph and excitement.”

Yet, neither film uses sound to break much new ground, said Boekelheid, who referred to both pictures as “money machine sequels” and “clichéd American action movies.” Both sequels demand sound effects similar to their predecessor movies, otherwise audiences would be disappointed.

“The Abyss” presented sound problems that were different from those of the other best sound nominees.

“When you're trying to sell something patently unreal instead of replicating sounds of shots and car chases, you have a real challenge,” said Boekelheid. “The Abyss” sound was difficult because much of the movie takes place in unreal situations—under water—which the sound people had to make real.

“You don't hear very much when you're deep under water. With relatively slender means, they used score and sound effects to invent mood and support the supernatural element. I believed in the water creature.”

Veteran sound editor David Bartlett said “Glory” had a fascinating sound track that mixed overpowering Civil War pyrotech-

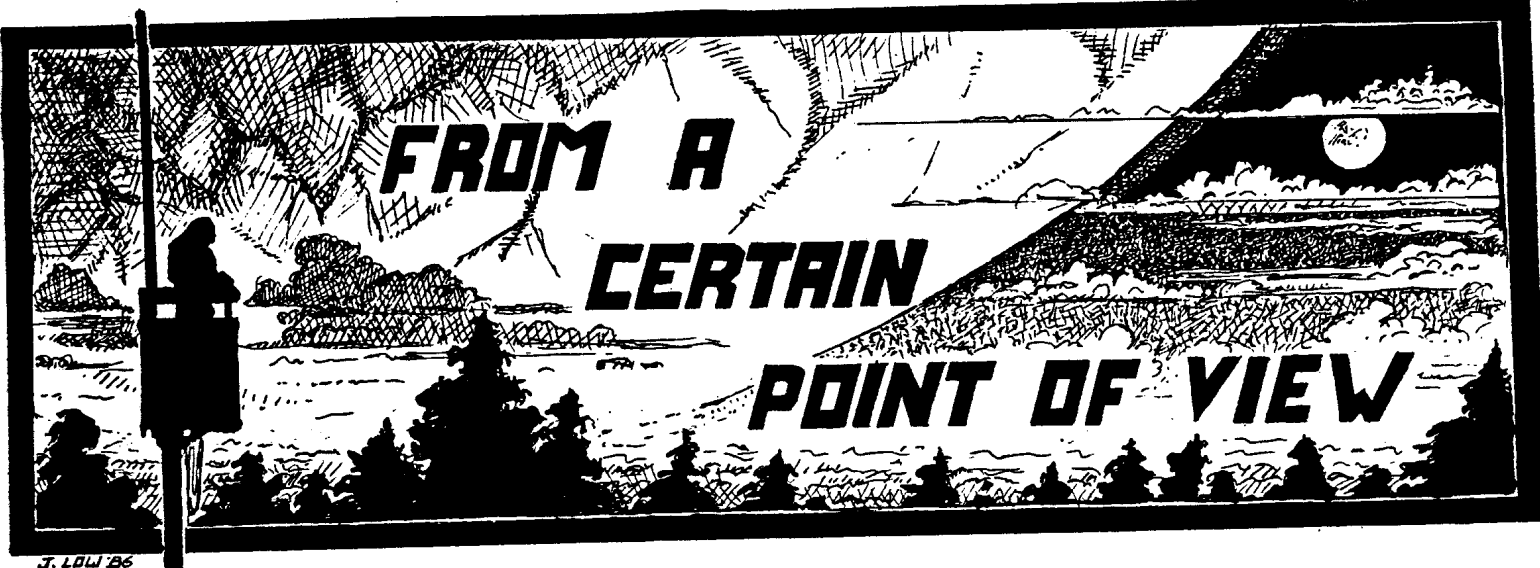
tics in a way that did not interfere with the film's music or dialogue.

“On screen you saw the firing and off screen, you heard the battle raging,” Bartlett said. “It was cut and mixed delicately and tastefully so it didn't conflict with the drama. They got the rifles of the period and made them sound even more dramatic than they do in real life.”

As for predicting which film would win, the sound experts said it's anybody's guess.

“There's often no rhyme or reason for the best sound award,” said Beggs, adding that people have an undeveloped, narrow idea about what good sound is.

“Our culture is aurally illiterate,” he said. “We don't really use our hearing to the same degree we use our eyes.”



Melanie Guttierrez  
6017 West End Blvd.  
New Orleans, LA 70124-1933

Greetings to all! I'll begin by doing what I suggested others do regarding SW fiction read. I'll offer my opinion on A NEW CHALLENGE. Thanks to the remarkable generosity of Cheree, I've read three zines I may never have seen otherwise. LEGENDS OF LIGHT was not as Luke oriented as I had expected, but a few things in it were memorable..."Solo's Choice" by Janice Bratton was one of the best written Solo stories I've come across. Normally, if a story centers on the irascible Corellian, I skip it until I've read any Luke based fiction in the zine. Since that doesn't take very long with most zines (the small number I've read), it was a real surprise to come across a Solo story that was so enjoyable. Han's character was dynamic and very believable as he handled the news of the high price placed on his head by Jabba by retreating into his superficial "loner" persona. There are some great confrontation scenes between Han and Chewie and the Wook's dialogue is handled just right, both in content and presentation. All the dialogue moves naturally and sounds just as it should for each character. Best of all, Luke is treated with the respect and depth of character he deserves. Great art by J. R. Dunster complemented the story perfectly.

"Truce" by Carol Mularski was a very good story explaining Leia's distrust of Lando after their escape from Bespin. "Requiem" by Chris Brown was a sensitive, moving insight into the thoughts of Anakin Skywalker as he is welcomed into the Force; and Pat Nussman's "Command Decision" was a memorable account of the very

complex thought processes of Leia Organa, the woman. Very powerful, Pat. I, for one, am sorry you are no longer writing for SW fandom.

Now, A NEW CHALLENGE... This is the first "big" novel I've read so my expectations may be much higher than those of a more experienced reader of fan fic. ANC was very well written but suffered, IMO, from a pessimistic viewpoint of post-JEDI politics. Although Han and Leia's twin sons are interesting personalities, they are a little too predictable. One thing that particularly irked me, as a Luke fan, was the presentation of the Master Jedi as being "old", worn, almost listless and pessimistic from the outset. What was worse, Luke in ANC thinks of himself as an "old man". Twenty years after JEDI, Han only has a few grey hairs and lines on his face; Luke is afflicted by age even though he is at least 10 years younger than Solo!

If I hadn't perceived a bias toward Han almost from the beginning of ANC, I may have enjoyed the story more. The pacing was brisk and my interest was sustained throughout. I, personally, couldn't see the Alliance turning on Luke and Leia as it did in ANC, but, since there was a sequel, the author may have justified that plot element later.

One story I've read lately which proved to be an unexpected, pleasant surprise was "Shimmer" by L. A. Carr. All Luke fans should read this one! It's a sweet, touching story with a surprise ending that, despite the fact that I considered it a bit too cross-universe, was written so deftly that I smiled. This story is one of the few I've read that gave me that same uplifted feeling first felt at the end of ANH.

Now that I've taken my own advice and reviewed what I've been reading, on to other



topics...

Cheree — Thanks for the address for the SW calendar. I just hope they're still available this late in the year.

Catherine Churko: To fully explain why I don't believe Luke could have been killed by "Pruneface Palpie" would take a LOT of space and more time than I have now to document precedents in mythology and philosophy. To state my reasons simply—there can only be balance; Light cannot eliminate Dark, nor can the opposite occur. Luke was Light's champion, Palpatine was Darkness'. Symbolically, perhaps literally within the mythology of that galaxy, Luke and Palpatine personified those eternal opposites. Maggie's excellent article elaborates on why there can be no triumph of one over the other.

Now I'm not saying Luke cannot be physically killed, but I contend that Palpatine's attack on the newly announced (and ONLY) Jedi—Vader was still his at that point—was a spiritual, psychic attack. There was certainly NO evidence of physical damage during, or after, Luke was zapped! Death is obviously NOT the end of a fully professed Jedi's soul. Eventually, sure, Luke's body would have died, but wouldn't Palpatine have wanted the TOTAL, FINAL destruction of his spirit? Perhaps the secret to a Jedi's passage to a higher plane of continued existence is the ability, and time, to prepare for death. Yoda had years to prepare, Ben took those few enigmatic seconds; Luke DEFIED Palpatine, DARED him to do his worst. Did he think he could just walk out of the throne room, or did he KNOW that the worst that could happen would be a winner-take-all standoff that would "force" Vader to prove him right or wrong at last?

Your question, as you can see, leads to more questions... Were the Jedi massacred only because one of their own would have known that the only way to "kill" them utterly would be to surprise them before they could defend themselves spiritually? Can "evil" rip a soul away from the Light? No, it must be seduced, it must WANT the dark power, crave it. A soul, particularly a Jedi, must participate in its own downfall. Luke wasn't participating when he was writhing (...and sooo well, too!) on the floor. Luke called it right when he told Palpatine his "overconfidence..." was his weakness. By attacking Luke, the Emperor sought to overcome the most basic of rules, one he'd

used to his own advantage in the past. If there's ONE absolute in the SW storyline, it's that a Jedi MUST participate in his/her own downfall.

Palpatine was doomed to fall from the start. Remember his "...only together can we turn him..."? When were he and Vader of a same mind about Luke? Vader had his own agenda and it wasn't "pro" Palpatine! IMO, Luke had the upper hand the moment he walked into that throne room. It just took him a while to realize it. Palpatine reacted in the classic manner of a cornered animal—he attacked blindly, in fury, and the Jedi, following his religious teachings, fell back!

I will believe, until Lucas' official version proves otherwise, that Vader was the tie-breaker and only Vader could have killed Luke just as only Anakin could have killed Palpatine.

Finally, Pat Nussman, I would read about other characters in the SW universe, if they contributed to the SW storyline and its characters in a logical way. Trouble is, a lot of imagination is channeled toward "alter ego" type characters, mostly painful to read. Why? When there are so many peripheral characters necessary in a galaxy at war? The stories I could tell about the 100+ characters juggled in my upcoming novel!

Outta time so I'll say "vaya con Dios" till next issue.

Walk the sky!

## PSYCHIC ASSISTANCE

Barbara Brayton  
1550 Sherman #303  
Denver, CO 80203

April 27, 1990

That article about Harrison sampling all those desserts was great! I can just see that. What a clever way to show your appreciation without being a pest.

I am semi-planning to attend MediaWest next year in order to meet and talk to people whose zines I've bought or stories I've read. It seems like everyone is there.

Pat Nussman: Thank you for the tip on MIAMI VICE. I've found a couple of good zines, but nothing yet by Roxanne.

Carolyn Golledge: You may be right that Luke was giving Han a little psychic assistance while he was imprisoned, to keep him from losing his grip. It just shows how caring Luke is, to do that when his own burdens were so heavy.

Matthew Whitney: The Imperial Senate would be exactly like the Colorado State Legislature!

Looking back, I would have preferred B&B end with Catherine and Vincent living happily ever after; unrealistic maybe, but I have read excellent fan fic where it works. I do wonder why Gabriel's original reason for kidnapping Catherine (the notebook) was never explored, or Gabriel's background.

Mary Urhausen: Yes! I love Walter Farley's books still. And some of the illustrating in the first editions is outstanding.

I was frantic after last November's tornado in Hunstville, Alabama, because my folks live there. When I finally got hold of them the next day, they couldn't understand why I was so upset. They were out playing golf!

Catherine Churko: Where, oh, where can I get CYCLE OF FIRE? OUT OF THE CRADLE is good, too.

I read the same info on ROTJ in CFQ. I could have killed those guys!

I want to second Cheree's comments on Mary Jean Holmes and SHADOWSTAR. It really is an excellent zine, with something for everyone. I just got caught up on two years' worth and they were really good. She does good Ghostbusters, as well as SW.

Probably everyone has heard that Lucas says he will begin work on the first trilogy in six or seven years. I don't even want to think that far ahead; it's too depressing to think about how old I will be.

Congratulations to Harrison and Melissa on their impending second child!

Bye, for now—



Marti Schuller  
415 S.E. Annette  
Lee's Summit, MO 64063

April 20, 1990

Hello, again. By the time this is in print, MWC will have come and gone. I trust all who were able to attend had a marvelous time. I look forward to hearing the Fan Q results.

As I write this, we are experiencing one of the slowest arrivals of spring I can recall in two decades. While I barely tolerate extreme heat, I do long for warmer temps and, above all, sunshine. I would never survive Dagobah's perpetual grayness, I'm afraid.

A brief comment on Maggie Nowakowska's lead article, "Meeting Darkness on the Path." I found this piece interesting and well-presented. For as long as I can remember, and with no one specifically pointing it out to me that I can recall, I've known that human beings are formed of contradictions. We all have the capacity for good and evil, love and hate, strength and weakness, masculinity and femininity, etc. No one I've ever known has not faced evil in their lives, in one form or another. Their individual reactions have varied as widely as their personalities and backgrounds. I feel that accepting these facets of ourselves is essential to leading a balanced life and it is only in denial that a person has to conquer their negative feelings in every regard, however. Some circumstances so deeply affect a person that he/she reacts with a strong anger or hatred that cannot be squelched, regardless of all the logic and reason in the universe. Only if that person allows that one feeling to overshadow the other aspects of their life are they "imbalanced" and unable to achieve inner peace. In other words, yes, I can feel genuine anger toward one part of my life without it ruining the rest of it.

Oops, I didn't mean to climb on my opinion box, but I guess I needed to get this off my chest. Thanks for the forum and thanks, Maggie, for the good article.

Cheree, Cheree, Cheree. By now I hope you and your family have left illness behind for several months, at least. Your job assignment sounds like a screenplay, but must be quite interesting. I was sorry I couldn't attend MWC because I'd really like to meet you. Another

year, perhaps.

Pat Nussman: I couldn't agree with you more about fan fiction needing more ordinary activity. I understand the need to pace a story, of course, but it does seem we overlook the necessity to incorporate the routine into our writings. I'm as guilty as everyone else.

In answer to your question concerning whether fans will read stories that don't center around the main characters, I'd say yes, but with reservations. I always read all "Luke stories" first and then read the rest of the zine. In the case of a multi-media zine, I do sometimes skip stories on subjects I have no firsthand acquaintance with, BLAKE'S 7, for example. (We don't get the show here on the moon.) One of the finest stories I've recently had the pleasure to read was by Catriona Campbell in SHADOWSTAR. It's titled "The Forgotten" and is superb. It doesn't deal with the central characters, though they are skillfully there on the edge of the plot. Her people do ordinary things and still succeed in making the reader care about them. If anyone else has read this story, I'm sure they know what I mean. (I'd also appreciate any input anyone can offer. Treena is going through a rough time now and could use the encouragement.) Basically, though, I think most fans buy zines to read about their favorites. Realistically, the bookstores are full of cheaper purchases about new characters. To be successful, a zine will probably always have to stick to about 90% fan fiction built around the main stars.

Melanie Guttierrez: Thanks so much for your early input on "Acceptance." Your comment did puzzle me a moment, until I read the rest of the paragraph. I'll thank you now for your art on my behalf and also thank Z. P. Florian. Even though this was an honest mistake on your part, Cheree, I feel flattered to have two good artists involved with my story. I hope no one's feelings were hurt because, as I said, I feel very fortunate.

Carolyn Golledge: So good to see you back in SE! I appreciate your confidence in whatever talent I may possess and your best wishes for my professional attempts. You know how I thrive on the support I get from my friends since I get none, zilch, nada from my family. Thanks again and welcome back.

Cheryl Pryor: Father in tights under his robes? Quite an image. Unfortunately, we'll never know. I can't say I blame Roy Dotrice

for shunning questions about his part in that Cheech and Chong film.

Matthew Whitney: Yes, you succeeded in making me feel even older. Thank you so much. While you're at it, "why don't you give me a nice paper cut and pour lemon juice on it?"

Re your question about the role of the Other. For me, it's always meant hope. In what form, I've never been 100% certain, but hope is the one thing we must never lose and Yoda seems to be implying so much. Perhaps the Other simply could mean that the Jedi are not extinct. I think I kind of like that idea.

Maggie Nowakowska: I'm so glad we agree that Anakin chose his own path. I didn't always see him so clearly, but Veronica Wilson opened my eyes, even to convincing me that Vader could be an intriguing, complex character with his own sex appeal. She was right, of course, but I was blinded by Luke's light. What can I say? The quote from the DHAMNAPADA was fabulous! It truly sums up my philosophy on life.

Tim Blaes: I'm not sure most fans are in fandom to learn. To meet interesting people who share in our passions, yes, but to learn? Granted, we seem to learn anyway, but I don't think we start out with that in mind. I love fandom because of the friends I've made through it, the way it's opened and widened my world and for the creative outlet it's given me. Yes, my life is fuller because of it, but I'm not sure I'd call it a "state of mind". I do think fans, in general, are more expressive, more out-going, and definitely more fun-loving people, though.

Mary Urhausen: I still feel that SW fandom needs its own awards, but since no one seems to be stepping forward to volunteer (see, we're saner than most think), the Fan Q's are all we have. Unfortunately, only a few understand the awards or what they mean to the nominees and winners. I've attended only one MWC and still do not have a clear picture of the nomination process. I know non-attendees can nominate for a nominal fee, but is that fee per nomination, per category, etc.? I didn't even know the deadline until it was too late this year. Plus, besides nominating, can non-attendees vote on the final nominees? How? If MWC or individual editors would spell out the rules simply and enclose a sample ballot in every zine, I honestly feel the process would be more equal, as well as more fair. I know the year I attended

(which Walden's doesn't carry) from mail order but, if you can't spend a lot of money, I'd go for the Imperial Sourcebook, the SW Sourcebook and all the Galaxy Guides.

There's a new GG out called "Scoundrel's Luck" and it's a Solo adventure. You read a section then decide what he should do next and then read that particular section. I had great fun with that.

Pat: No, you're not weird. I love to read stories about SW with created characters. I especially like Samia Martz' Jeni Petterson stories that run in WOOKIEE COMMODE. I didn't realize it at first but a story I'm working on revolves around a created character.

Re: using the RPG—of course, the films are canon, but I enjoy the wealth of information they provide whether it might be canon or made up. There has to be some truth to them considering how closely George monitors everything. Some of it is quite humorous to read. They have ads for joining the Imperial Service and for different ships. Jabba owned the Holiday Towers on Cloud City and you can even plan that exciting vacation to CC with a full itinerary. And they provide great story ideas.

Marti: Here's another vote for ALIEN NATION. It's on right before ST:ING and so I settle down to watch both of them and have come to enjoy it a lot.

Melanie G.: You're quite right. There is some disagreement on my part. Sure, Han had some of the fire knocked out of him. Han came very close to dying. I think it brought reality quite close to home. He has faced death hundreds of times. Smuggling is a dangerous business but his "luck" has gotten him through. He'd joke and bluff his way through it but this was it. The carbon freeze had never been used on living beings before. What were the odds he'd make it back? When faced with those odds, it takes something out of you.

We see him regain some of that old spark when he and Chewie try to take out the speeder bike riders on Endor.

Giving up Leia without a fight? I don't know about that. Expressing love and commitment was new to Han. He loved Leia enough to do whatever it took to make her happy and, if it was Luke, so be it. If Luke wasn't her brother and Leia decided it was Luke she wanted, I'd bet Han would stew awhile and then decide to go after her himself.

I know Han wanted to go with his beloved

Falcon and lead the Alliance Fleet, but how do we know he didn't decide to volunteer for the ground mission because Leia was considering going there? We know she comes forward in the debriefing room but, if she had expressed interest in going planetside to Madine, would Han want to be separated from the Princess? I don't think so. He'd want to be there to protect her. That's why he volunteered—a commitment to his love, to accept a commission and lead the ground assault. It was just as dangerous as the battle in space. And since he wasn't going up there, then giving his ship to Lando showed just how much influence his friends had on him. He was starting to trust others.

If Han had taken the Falcon, Luke and Leia might have decided to go with him and having all three leaders up there would've been a waste of command abilities. I think Han turned out pretty good, IMO.

Melanie R.: I have also heard about Paul Michael Glaser and his family. I have been a long time fan of his since his STARKY AND HUTCH days. My prayers are with them.

Carolyn: I'm glad to see I'm not the only one who loves lots of snow. The more snow the better!

Cheryl: No news yet on Sandra Durham's all SW convention. It's supposed to be in June or July. I would've thought to have heard something by now. ((Ed: From what I've heard from some sources involved, there were a lot of creative differences on the con committee and I frankly wouldn't hold my breath for the con to come about.))

I haven't had a chance to make Vader's saber yet but this is what I was planning to do. I bought a wooden dowel rod (it's three feet long and I only need it about a 1/2 inch or so, but I have plenty in case of mistakes) for the saber handle. I was going to whittle the middle a little (I made a rhyme!) to make it have the saber shape. Then I got some long red pipe cleaners. I was going to twist 2 or 3 around each other then trim the sides towards the top to make it more pointed. I hope it works.

I'd love to find more of the 12 inch SW dolls but I haven't been to a flea market this year. Hopefully in the next few weeks. I'll keep an eye open for 2 Obi-Wans.

Matthew: The Jody Lyn Nye books, DRAGON-FIRE and DRAGONHARPER are cross-roads adventure