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ISSUE 28

## HOW TO DO A ZINE

by Mary Urhausen and Cheree Cargill

**Mary:** I'm tempted to be facetious and say: Just take a big roll of hundred dollar bills, stick them up a bodily orifice, and set them on fire...this would be cheaper and considerably less stressful to your body than putting out a zine! But then I realize that Fiorenzo is looking for a genuine answer.

From our credits page, you might be led to believe that a cast of thousands puts out THE WOOKIEE COMMODE; but basically it's just Samia and me. We both receive submissions, and we have to agree on them before we will accept them. Samia does most of the editing and typing (she's the one with the relevant degree and the PC); but I usually do several of the stories in each issue. I also take care of most of the art: contacting artists, begging and groveling, screaming about deadlines, etc. I take care of getting the color covers done, and getting art screened if necessary. Since we have our printer do all the collating and binding, neither one of us has to do that kind of grunt work. I do the grunt work of handling all the orders and actually mailing out zines. I also usually do the fliers, answer all SASEs, and put out ads in other zines. You may have also noticed that I'm usually the one who gets in hot water over controversial issues, like the "clone wars"! I wouldn't have it any other way.

**Cheree:** I second Mary's motion about the hundred dollar bills. It's true. I have fond memories of the first zine I ever did--a little STAR TREK zine called TAL-SHAYA which ran about 50 pages (non-reduced) and which cost me about \$200 to have printed. A TREMOR IN THE FORCE #5 ran about 250 pages (most of it reduced) and cost me nearly \$4,000 when all was said and done, including the cost for the color cover and postage. I find that cost totally ridiculous and plan to scale TF back to something we can all afford.

Like Mary, I've had my printer do the collating and binding, simply because I hate doing grunt work. However, the price I'm paying for that service isn't worth it. So, I've just purchased an Ibidco binding machine and will go back to doing the sweat equity myself. (Well, hey, a collating party can be lots of fun!)

But, to address Fiorenzo's request in a constructive manner, let me go through the paces on "How To Do a Zine"...and, hopefully, how to keep the expenses within reason.

### I. Deciding to do a Zine

Deciding to do a zine is usually more a matter of the heart than the head. In fact, the brain is usually in neutral when the heart

announces, "Hey, I think I'll do a zine!" And, once the heart has the reins firmly in hand, there's little the head can do about it.

By the time the decision is made, the would-be editor probably knows what sort of zine s/he is going to do—STAR WARS, general media, sf, etc. Since A TREMOR IN THE FORCE is a SW zine, we'll use that as an example. Many editors further narrow the category down—a Luke zine, a Han zine, a Vader zine, or just a general, all-purpose SW zine. TF is the latter; I like all the characters (although I admittedly lean toward the Corellian persuasion), and TF reflects my enjoyment of reading a variety of stories.

Next, you'll probably want to come up with a title, if you haven't already. Titles can be plucked out of thin air, relate to a character, show preference for one side or another, or come from a snatch of dialogue. My zine's title came from a phrase used by Darth Vader in ANH. Vader: "Obi-Wan is here; the Force is with him." Tarkin: "Obi-Wan here? What makes you so certain?" Vader: "A tremor in the Force." When I heard that, a little bell went off in my head and I immediately knew that's what I would call my zine.

## II. Getting Contributions

Unless you are an incredibly prolific and multi-talented writer, artist and editor (like Mary Jean Holmes or Jeanine Hennig, for example), it's a pretty good bet that you won't be able to turn out a hundred-plus pages of fiction, illustrate it and then coordinate it together into a zine. Some people do, but the results, with a few remarkable exceptions (see above), are...um...not very good.

If you are a member of a fan group, you might have access to a number of writers and an equal number of artists to illustrate their stories. Of course, then, the editor can get into the trap of being forced to either print really crappy stories and/or art for friendship's sake, or into the equally painful task of telling a friend that their stuff sucks. Sometimes the editor will tread a middle ground and just tell his/her conscience to shut up about it.

If you do not have a circle of talented friends or want to bring in contributions from outside sources, the best bet is to create a preliminary flyer for your zine, stating what

type of stories you are looking for, when your projected deadline/publication date is, any story requirements you might have (typed, double spaced, etc.), and then write to people you would like to see published in your zine. Ask them to spread the word that you are looking for contributions.

## III. Advertising Your Zine

Unless your zine is to be solely for the contributors and/or members of your fangroup, you will want to make sure that you sell all the copies you print. If you are able to attend conventions and work a dealer's table, you have a market there, but most zines are sold through the mail.

Advertising is mainly a matter of Getting the Word Out. Once your zine is in production or finished, you will want to advertise to bring in as many orders as possible. One good way to do that is to print up flyers and mail them to everyone whose address you can lay hands on that you think might buy your zine. Take or send your flyers to conventions, too. Most will have a flyer table for just that purpose. Some have "orphan zine" tables for editors who can't attend and the con committee will agent your zines for a small percentage.

The other major way to advertise your zine is to utilize other fan publications, particularly newsletters or adzines such as DATAZINE or FYI ZINE. Prepare several versions of your ad—classified-type line ads for zines such as SOUTHERN ENCLAVE that offer an ad section, small display type ads for publications that might be able to run those (be prepared to pay for these, though; many publications charge to run display ads), full-page flyers for the big zines, etc. Always SASE the editor and request specifications for running an ad in their zine. Offer to trade ads with other editors; most are just as anxious to advertise their zines as you are and we all have slightly different market areas that we're eager to tap!

## IV. Creating the Fanzine

Now we get down to the nitty-gritty--creating the fanzine! This is simultaneously the most fun and the most frustrating part of doing a zine. Fun, because you will have a blast watching all those miscellaneous pieces of paper come together into a work of art; frus-

trating, because you'll get so sick of late nights typing up endless stories and having your fingers stuck together with rubber cement and tearing your hair out over lost orders, that you'll wonder why in the world you ever wanted to do a zine in the first place! But don't be surprised if you're already planning your next issue as soon as the first one comes back from the printers!

This is the core of "how to do a zine" and is also the most difficult to answer. No two editors do their zines exactly alike. Basically, it's a question of taking the text and art and combining them into a pleasing format, printing a number of copies, and binding the pages together. American zines are usually the product of one or two, sometimes three, editors. Rarely is there an editorial committee, with tasks assigned out and an editor-in-chief overseeing the final product. Most American editors want total control over their zines.

When the editor has enough material (and that depends on the size of zine she wants) and has the art in hand, it's time to begin the fascinating and frustrating process of putting the zine together. The biggest job is typing up the stories and it is here that the editor will generally most readily accept help.

Long ago and far away, zines were typed up on anything handy. I did early issues on a \$10 garage sale Royal electric with the space bar rigged with a rubber band. When that wore out, I did an issue or two on a little Smith-Corona manual. From there I advanced to the IBM Selectric at work, sneaking my typing in between actual work. When I began working on genuine word processing and computer systems, my zine production went right along and all my zines since about 1980 have been produced that way.

Computers have proved to be the handiest things since sliced bread, as far as zine editors are concerned. A story can be typed long before the art comes in, proofed, corrected, formatted, re-formatted, sized up or down--until the editor is satisfied with the look and placement of the material. With the advent of laser printers, typeset-look zines are becoming commonplace.

All this should not discourage would-be editors from the simpler forms of zine production. All it really takes to do a zine is a typewriter, a gluestick or bottle of rubber cement, a xerox machine and a stapler. Those are the basic elements.

As the editor gains experience, it will be easier to judge on placement of illos within the story, working with presstype and border tape or clipart for visual appeal, the best order in which to arrange the stories, etc. Don't be discouraged if your first zine doesn't look like a long time zine. When I compare my first zine, TAL-SHAYA #1 (done in 1972) with A TREMOR IN THE FORCE #5 (done in 1990), the difference is obvious--the result of nearly 20 years' experience.

## V. Printing, Collating and Binding

Before you begin typing up your zine, you should consider what method of reproduction and binding you will use.

In the olden days of zine production, the manuscripts were generally typed on mimeograph or ditto stencils and cranked off on the office and basement mimeo machine. During the mid-70's, most editors turned to offset printing as the best way to produce zines. The vast majority of zines are still printed in this manner and typing and layout are geared toward this type of reproduction. In the 80's, photocopying improved to the point of rivaling offset printing and many editors turned to the cheaper photocopying process for reproduction.

Color photocopies and 4-color printing have added new dimensions to zine production in the past few years. Of course, the more bells and whistles that editors have added over the years, the higher has climbed the cost for their zines.

Binding adds still more cost--especially if you choose to have the zine perfect bound (that is, with a wrap-around cover glued at the spine). Most editors opt for GBC type binding, the plastic spiral binding that is so prevalent. If the editor can afford to buy a binding machine, it will pay for itself with the production of one good sized issue. GBC binding is one of the neatest and most professional types of binding a zine. If the issue is not over 100 pages, however, a heavy duty stapler will serve you quite nicely.

If you have the money to spare, your printer will collate and bind your zines for you. If you're on a limited budget, then you're stuck with the grunt work. The most fun solution is to throw a collating party--invite in all your friends, provide the munchies (but make everyone wash their hands before the col-

lating starts!), throw on some music and get to work! Collaters get a freebie copy of the zine for helping out.

## VI. Finances and Other Matters

Ah, the big question! Where, oh, where will I get the money to do my zine?? If you're independently wealthy, then you can skip this portion and go straight into producing your zine. The rest of you, read on.

First of all, the one big rule in zine production that you should grave on your heart in letters of gold is: **PREPARE TO TAKE A FINANCIAL LOSS ON YOUR ZINE!** Do not expect to make any money on your zine. Unless you are a total crook, you will end up financing part of the costs out of your own pocket.

The facts of life, boys and girls, is that we're using copyrighted and trademarked characters and we use them with the tacit approval and/or tolerance of their creators. That approval and/or tolerance hinges on our ethical use of those characters and on our not making a profit. Anyone caught making a profit will find the Wrath of Lucas on them like a mynock on a power cable.

Therefore, you must price your zine so that expenses are covered (bearing in mind that there is a limit to what the traffic will bear) but that there is darned little, if anything, left over. 99% of the time, you will find yourself dipping into your own pocket.

In order to calculate what you should charge for your zine, estimate the final production costs (this generally includes only the printing costs--not paper, rubber cement, labor, etc.), add on postage (check the post office on this), divide by the number of copies you are printing, and you will have a rough estimate on what to charge. I would suggest adding a little bit more on per issue, because you are bound to come out short and the closer you can come to covering your costs, the better.

When you are near to printing, you can begin to solicit pre-publication deposits. Send out another round of flyers, this time announcing your intention to accept orders, and ask for \$5.00 or \$10.00 and a SASE for notification. Keep careful records!!! If there is a second rule to grave on your heart, this is it! Nothing makes people madder or will make

your name anathema faster than taking people's money and then sending them nothing in return because you've lost any record that they sent you money in the first place! If you're hopelessly inept at this rudimentary business of bookkeeping, then find someone who isn't and entrust them with the job! But DO IT!

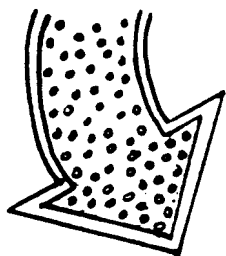
Not every editor takes pre-orders, but most do for the simple reason that they need the money the pre-orders bring in to begin printing up the zine. This will also give you a cushion until you can figure up exact costs and a final price. Once the zine is ready or very nearly finished and you know your final price, send out a notice to those who pre-ordered, letting them know their balance due. Send out yet another round of flyers, this time with the final price.

You will probably not sell more than half of your print run at first, and that's only if you have a pretty large following. It's at this point that you'll find yourself dipping into your own finances. But, in the long run, your zine will probably pay for itself and you can either reimburse your expenses or put the sale money towards the next issue.

I mentioned copyrights earlier and you will find that it is wise to copyright your zine. The far, far majority of zine editors use a common law copyright, which is perfectly legal, but which is not listed with the Library of Congress. This simply consists of running a copyright notice in your zine, generally with a disclaimer that it is an amateur publication, not for profit and not intended to infringe on any other legally existing copyrights. I don't know of any instance in which a zine editor has been taken to court or in which the common law copyright has been forced to stand up in litigation. In the unlikely event you ever find yourself in this situation, get yourself a good lawyer! But don't lose any sleep over it. As I said, I've never heard of a zine editor getting sued by the copyright holder.

I hope all this has not intimidated any would-be editor out there from tackling the wonderful chore of doing a zine. It's really not all that hard and we all really play it by ear. As I said elsewhere in this issue, if you can type, xerox and staple, you can do a zine! Now--let's get those typewriters humming and best of luck to you all!

# THIS



# is

# Hibernation Sickness



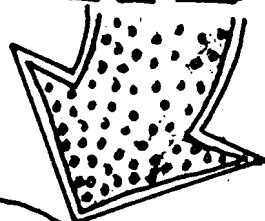
AN ALL STAR WARS-ALL THE TIME

▼ ▼ ▼ FANZINE ▼ ▼ ▼

ART, SHORT STORIES, POETRY,  
SERIALS, EWOK RECIPES, LUNACY...

# THIS

# is



YOUR BRAIN  
WITH

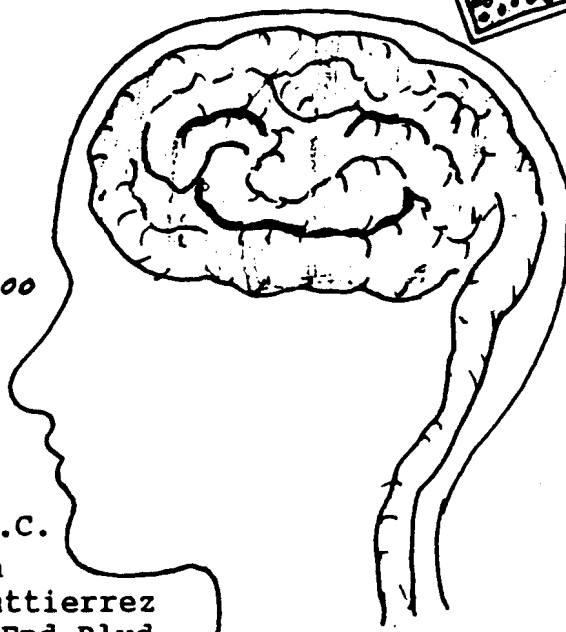
*Hibernation Sickness...*

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## BULLETIN BOARD

The Fanzine Library if trying to locate T. R. de Maiffe, editor of CHILDREN OF THE SITH. Can anyone help? Also, need to get in touch with the editors of ERMINE VIOLIN. Contact Ming Wathne, 437 Via Roma, Santa Barbara, CA 93110.



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# Ed's Desk

Abject apologies are due for the lateness of this issue. Real Life has been playing a major factor in my life this whole first quarter of the year. I have been so swamped at work that I've barely had a chance to look up (I've been working at a medium sized law firm since June of 1990). Since about Thanksgiving, I had been debating whether I wanted to go back to free lancing or stay on here, and I finally decided to quit full-time work so that I could have more time for myself and the family. So, I turned in my resignation January 11. However, five other people quit the same week, including the secretary to the two big bosses. (Word had it around the office that everyone was p.o.'ed about the small raises and Christmas bonuses.) Since I had been working overflow and had filled in at this desk before, I was moved in as interim secretary for the managing partner and the head of the litigation dept. My last day was supposed to be Jan. 31, but they couldn't find anyone they liked to fill this position. I volunteered to stay on a bit longer (since Maker knows I could use another paycheck or two!), leaving it open-ended. Then, the first week in February, they came to the conclusion that they liked me better than anyone they'd interviewed, so the managing partner asked me if I would consider staying on as their secretary. I gave it some thought and agreed to give it a try.

The desk I inherited was a complete mess. My predecessor had left about two years' worth of filing (don't ask me how she got any work done; no one in the office has figured it out, either!). So, I've been playing catch-up and have managed to at least get the filing down mostly to a daily basis. I've also decided that I'm not cut out to be a secretary; I'm a word processor and transcriptionist by nature and that's what I enjoy the most. I'm still hoping to be able to go back freelance very soon and right now I'm just going from paycheck to paycheck, so maybe by next issue there'll be some news to pass along.

During all this turmoil at work, there was

a very virulent respiratory ailment going around the office and I caught it three times!! The last time, in mid-Feb. caused me to miss work for a whole week. My doctor diagnosed it as asthmatic bronchitis, bordering on pneumonia. He put me on an antibiotic, a decongestant and an inhaler, but it just wouldn't clear up. I finally went to a diagnostician and internal medicine specialist at Baylor University Medical Center in Dallas who added an asthma inhaler which seemed to do the trick. It cleared up pretty fast after I started using that. But I was sick and weak and coughing my lungs up for a long time and have only just now begun to really get my strength back. Whew! Then, just as I was well over that, my spring hay fever hit, so I've been battling congestion and sneezing and sinus headaches. I'm tired of being sick! Yuck! Where can I trade this body in on a new one?

The weekend of March 15-17, Laura Virgil and I went down to Houston for Revelcon. It was really a nice little con, sort of like a baby version of MediaWest, with under 200 people in attendance. I had a dealer's table and sold some zines, got to meet some folks I'd only corresponded with, visited with some old chums I hadn't seen in a while, and generally had a pleasant weekend. Revelcon was an adults only con and there was a variety of fandoms represented in the dealer's room—ST in its various permutations (original, movies, Next Gen, and slash), B7, Beauty & the Beast, War of the Worlds, mixed media, cop shows, Man from UNCLE, Professionals, Phantom of the Opera, Robin Hood, and of course SW. There was also fantasy (dragons and unicorns) and a very nice gentleman with all Egyptian items.

The art show was very well done with many, many nice pieces of art. Some of the artists represented included Karen River, Frank and Barbara Fister-Liltz, Leah Rosenthal, and many people I didn't know but who exhibited a great deal of talent! It rivaled the MediaWest art show in quality, if not in quantity.

I didn't get to attend any of the panels

since I was working my table, but one particularly well-attended and appreciated panel was "Media Sluts--Women with No Standards". Judging from the loud laughter and applause coming from the room, it was indeed lively! I understand that the unofficial mascot of Revelcon was passed around--a PLAYGIRL spread of a gentleman known as "Horst the Horse". Ahem--sorry I missed that! Other panels included "When You Care Enough to Torture the Very Best, or If We Love Them So Much, Why Do We Do What We Do To Our Guys"; "What Did You Think of My Story"--how to give constructive criticism when receiving zine submissions; and "Dueling Captains"--the differences between Kirk and Picard.

Other con activities included a Friday night birthday party, a performance by the Cat Boxe Theater (an itinerant acting troupe who often performs at Renaissance fairs), a costume contest, a charity auction benefiting the AIDS Foundation of Houston, and a Sunday morning breakfast buffet and art auction. It was a very enjoyable weekend and I look forward to attending again next year. If you've interested, send a SASE to Candace Pulleine, P. O. Box 980744, Houston, Texas 77098-0744.

Anyway, those are the main reasons you are getting this issue of SE so late.

This is a great issue! I'm very happy that my editorial in the last issue generated so much commentary! There are 38 pages of LoCs in this issue. Everyone had lots to say about the subject. I foresee a real upsurge in SW fandom this spring and I hope it sparks some new stories and zines. In fact, there already are three new zines on the horizon--Ming Wathne's BRIGHT CENTER OF THE UNIVERSE, Melanie Gutterrie's ANOTHER SKY, and Susan Deborah Smith's CHRONICLES OF THE HOUSE OF ALDERAAN. See ads for all three zines in the Marketplace.

I'm really looking forward to MWC, as always. One of the highlights this year is going to be the SOUTHERN ENCLAVE/STAR WARS get-together. It's probably going to be on Sunday night from about 8 to 12, opposite the art auction. I'm making arrangements with Lori Chapek-Carleton to get a panel room. Since we'll be relatively near the auction, someone can keep an ear cocked for numbers, etc., and people can run back and forth easily. I'm not limiting the party to only SE readers, but to any SW fan who wants to attend. I want to encourage all the SW fans to come join us and

see if we can't get this fandom out of its doldrums! Watch for signs at MediaWest announcing the final location and time!

By the way, if you haven't ordered your SE t-shirt, do so right away! I must have all the orders in by April 15 in order to assure that they'll be printed up in time to bring to the con! Plan on wearing yours to the party! A flyer is located elsewhere in this issue.

In other news, I decided to bite the bullet and buy an Iridco binding machine. Over the next few months, I plan to start reprinting my old, out-of-print zines in limited runs. Watch for flyers announcing which ones are available.

Thanks to Melanie Guttierrez for calling with the news that the first of the new SW books will be available in late March or April. To be called HEIR TO THE EMPIRE by Timothy Zahn, it will be in hardback and probably priced at \$19.95. It's a big book (350 pp.) and is apparently an official, Lucasfilm-sanctioned Third Trilogy story! Does this mean Lucas isn't doing the last three movies after all? Did he ever really plan to? I don't know since I haven't seen the book yet, but we should all know soon!

Speaking of books, don't miss Melanie Rawn's newest book, STRONGHOLD, out in hardback from DAW Books. It's the first in a new trilogy that continues the story begun in her first three books and it is a gut-wrencher! Also available is THE TENTH CLASS, Karen Ripley's sequel to her first book, PRISONER OF DREAMS. It's a fast moving story that's hard to put down. It's available from Del Rey Books in paperback.

Finally, here are some pictures of various SE'ers and my latest portrait of Katy. She will be four years old on April 30 and is growing up so fast that I feel dizzy most of the time (I know, I know--I'm dizzy most of the time, anyway). Can you believe that this is the little baby whose picture appeared in SE such a short time ago? She's turning into a proper Second Generation Fan, too. Her favorites are ST:TNG, Ghostbusters, and "Mariana Jones" (that's what she calls Indy), as well as a number of old movies--the original KING KONG and THE WIZARD OF OZ are two she likes a lot. Of course, she has seen the SW trilogy and she likes Luke and his green lightsaber the most!

See you all in Lansing!!



(above) Katy at 3-1/2;  
February 1991



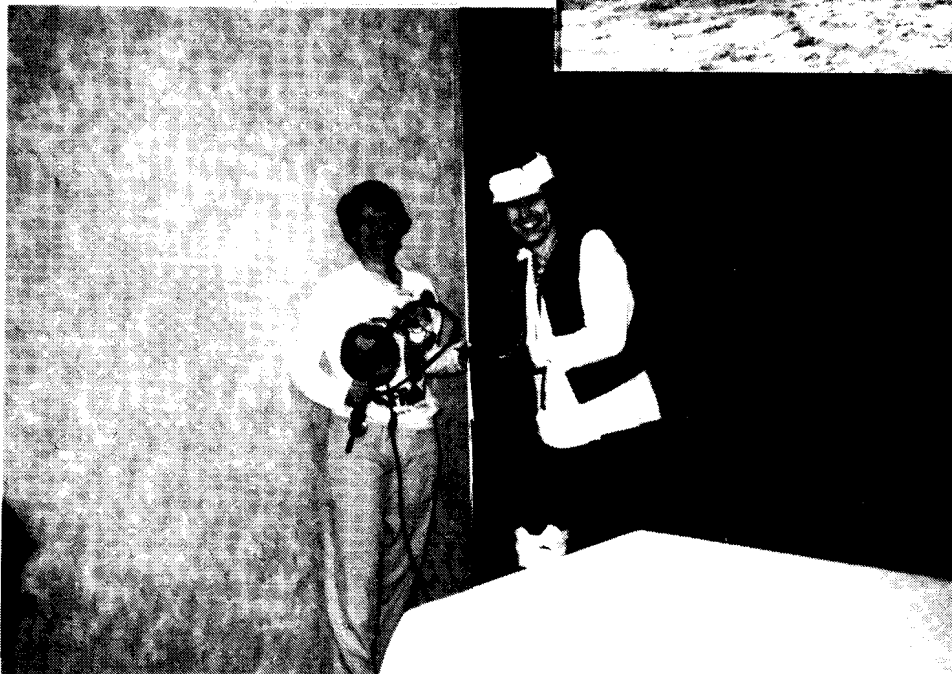
(below and right) Z. P. Florian's  
dolls



Dianne Smith and her  
pony cart.



Mary Urhausen's "babies" --  
Rosie (almost), Gypsy  
and Sadie



Carolyn Colledge and  
Ken Keisel from the  
hurt/comfort panel at  
MediaWest 1990 (Ken is  
portraying all the injuries  
Carolyn has done to Han  
in her stories)

# JEDI gives students new way to learn science

By WILL SCHERMERHORN

Staff writer

Using a computer and an information-packed compact disc, Cyndi Judd can pinpoint anyplace in the continental United States and find out important geophysical information.

She's chosen points on and near the San Andreas Fault in California for a project she's working on at Patrick Henry High School. Miss Judd hopes to find a relationship between the severity of earthquakes and the force of gravity at specific points.

She has Judy Upchurch to thank for having the equipment and CDs to do her project.

Miss Upchurch, science lead teacher specialist for Hanover County and an earth-science teacher at Patrick Henry, was one of 20 teachers chosen from across the nation to participate in a workshop held last summer in Reston. She also was one of two area teachers to attend the conference. Jo Ann Mulvany, a teacher at Mills E. Godwin High School in Henrico County, also was there.

In addition to getting to meet with scientists, the teachers were given a computer and several CDs to use at their schools. The equipment is not actually

theirs, but if they move to a different school, the equipment goes with them, Mrs. Mulvany said.

The teachers met with scientists to develop a curriculum using compact discs. The CDs contain data gathered by scientists from a variety of fields. The workshop was sponsored by the U. S. Geological Survey, the National Aeronautics and Space Administration, the National Oceanic and Atmospheric Administration and the Smithsonian Institution.

The project to put real data in the hands of teachers is called JEDI, short for Joint Educational Initiative. And Jedi knights were an all-but-van-

ished order of warriors in the "Star Wars" movies.

Mrs. Mulvany intends to use the computer and CDs in her classes next semester. The use of the scientific data marks an important improvement in how students learn about science, she said.

Rather than reading about scientific principles in a textbook, students can come up with ways to probe what they think might be true. With the raw data on the CDs, they have everything they need to test their theories and find answers.

"It lets kids do science, and that's what it's all

about," Mrs. Mulvany said.

Miss Judd, a 16-year-old senior, is the first student in Hanover to use the equipment. Performing scientific research is one requirement of her advanced chemistry class, she said.

"My uncle is infamous for asking, 'What is gravity?'" Miss Judd explained. She hopes to have a more complete answer for her uncle, Drew Koontz of Ashland, by the time her complete project is due in January.

One afternoon last week, she sat at the computer and displayed a section of California. The screen showed the elevation of the land,

longitude and latitude lines and black dots representing earthquakes of a certain magnitude. When she positioned a cross-hair cursor over a dot, information on its precise elevation and gravity measurements appeared.

She'll chart the earthquake magnitude and gravity measurements for the last 20 or more years to see if there is a relationship between the two.

Miss Judd's sister, Lisa, a ninth-grader, plans to use the computer and CDs to see if there's a relationship between heat flow inside the Earth and occurrences of earthquakes. Another ninth-grader, Josh Loving, will study possible causes of

holes in the ozone layer.

The data on the CDs is real and the students could possibly make an important discovery, Miss Upchurch said. A scientist using some of the same CDs discovered a new satellite hidden in the rings around one of the outer planets earlier this year, she said.

There's information and images from the Voyager mission through the outer planets, images of the Antarctic ice mass, data on ozone readings from all over the Earth and much more, she said.

"I can't wait to get going and get more kids involved in the classroom."

Henrico/Hanover Plus, a community news section of the Richmond (Va.) Times-Dispatch and the Richmond News Leader, December 12/13/1990

THANKS TO:

Carol Peters  
Maggie Nowakowska  
Debbie Kittle  
Lin Ward and  
Chris Graham for  
clippings thistime.

Yes, Virginia, there is a Saddam Hussein, just as surely as there was an Adolf Hitler, a Joseph Stalin, a Genghis Khan or even a Darth Vader...



LA TIMES

MONTGOMERY COUNTY JOURNAL

**"STAR WARS" NEWS:** Those of you who have tried to buy one of the three movies in the "Star Wars" trilogy have been frustrated for the past two years, unless you got lucky and found a copy on a video store shelf. The films have been unavailable to retailers since 1988.

But in October CBS/Fox Home Video will make the films available again, this time at reduced prices. The three tapes can be purchased as a set for \$59.95 or individually at \$19.95.

In case you have forgotten, the three films are "Star Wars," "The Empire Strikes Back" and "Return of the Jedi." Also available is "From Star Wars to Jedi: The Making of a Saga," a documentary on the production of the films. It will sell for \$9.95.



**The trilogy lives on:** All three of the "Star Wars" films following the adventures of Luke (Mark Hamill), Princess Leia (Carrie Fisher), Chewbacca and Han Solo (Harrison Ford) will be available for \$59.95 (the set) in October.

**FROM** **LOOKING**  
**OUT:** "I'm looking at myself as a film person, not a low-budget satire or journalism."

That's the attitude on other projects which he and his cousin/writing partner **Eric Johnson** have in the works are part of the former Luke Skywalker's effort to put fresh life into his career.

"I could use some better luck in choosing films," admits the actor, whose last three big-screen ventures haven't helped him regain his status as a major star. Hamill's futuristic "Slipstream" of 1989 was seen theatrically abroad, but only made video release in the United States. His "Midnight Ride," with Cannon Films should be out by now, he says — but doesn't know if it will ever come off the shelf. Hamill completed Vidmark's "Black Magic Woman" last summer, and has heard that it's getting its European release within a few months, but has heard nothing

about a US unveiling.

Hamill will be getting fresh exposure via a special guesting on the Feb. 7 segment of "Flash," and with a role in ABC's upcoming "Earth Angel" telefilm.

He says, "I'm realistic. I know I'm not burning down the box-office marquees. But I'm a good actor and I feel like my time will come again."



**Hamill:** Luke needs a boost.

LA TIMES

## MOVIES

**Spielberg Scammed:** An aspiring actor was scheduled to be arraigned Tuesday on charges that he ran up a \$7,500 tab for champagne, gourmet dinners and limousine rides and had the bills sent to Steven Spielberg. David Bojorquez, 29, faces eight counts of felony grand theft for allegedly telling various merchants that he worked for the movie director and producer and that Spielberg's company, Amblin Entertainment, would pay the bills. When those bills came to the company, employees contacted police, who arrested Bojorquez last Friday.



**Williams**

**Cast in Stone:** Sid Grauman used to invite movie stars to put their signatures and hand and footprints in cement squares outside his Chinese Theater in Hollywood. Now the owners of the three-theater Baldwin Hills Entertainment Complex are continuing the tradition. On Saturday at 1 p.m., they are staging a second annual "Path to Success" celebration, during which Billy Dee Williams, Marla Gibbs, Madge Sinclair and Beah Richards will receive engraved brass stars and will put their names and feet in cement blocks on the theater plaza, at 3741 S. La Brea Ave. The actors will join Louis Gossett Jr., Pam Grier and the late Marvin Gaye, who received commemorative blocks last year.

LA TIMES

**Postcards From the Tube:** Carrie Fisher, who chronicled the bellicose relationship of a mother and daughter in the novel



**Fisher**

"Postcards From the Edge," is producing a comedy television series starring her mother, Debbie Reynolds. Fisher will produce the still-untitled series through her own production company, Debbie Reynolds will star as a grandmother involved in the lives of her daughter and granddaughter. Janis Hirsch, who co-produced "Anything but Love," will be executive producer. CBS has committed to buying at least six shows. "Postcards From the Edge" was published in 1987. Fisher, who starred in the "Star Wars" trilogy, also wrote the screenplay for the 1990 film, which starred Meryl Streep as a drug-addicted actress and Shirley MacLaine as her alcoholic mother.

LA TIMES

**DOUBLING THE PLEASURE:** Carrie Fisher and Bridget Fonda are from the one-for-me and one-for-you school of shopping. They were spotted in Prada, a Beverly Hills boutique, where Fisher bought a handbag for her mom, Debbie Reynolds, as well as one for herself. Fonda shopped for her dad, Peter, picking out a black travel bag; she also bought a black cashmere shawl.

## NATIONAL INQUIRER

### ★ ★ ★ George Lucas' two daugh-

ters came home sobbing to the "Star Wars" director that they'd found their cat mashed flat by a car — so he rushed to a pet shop and bought a look-alike to ease their heartbreak. But next a.m. what came meowing at the door but the girls' ORIGINAL cat! Turned out the flattened feline was someone else's.

**Q** Harrison Ford recently won libel damages in five figures when an English magazine admitted it had published lies about him. What lies were printed?—V.L., Santa Barbara, Calif.

**A** That Ford "behaved in an inconsiderate and arrogant manner on the set of 'Indiana Jones and the Last Crusade,'" that "Ford's cowardice on the set was regarded with contempt by the stunt men," that Ford was a wimp and that his current marriage was experiencing stormy seas. The publication admitted in court that there was no truth in any of these allegations about the actor, agreed to pay damages and legal costs.



Don't call him "wimp": Ford with Alison Doody in *Crusade*

LA TIMES 11-1-90

**Lucas Victory:** A Canadian judge has ruled in favor of George Lucas in a lawsuit over the film "Return of the Jedi," saying the filmmaker and creator of the "Star Wars" trilogy did not infringe upon the copyright of a script by a Canadian writer. The ruling, made Friday, comes after five years of litigation over the origin of the Ewok characters that appeared in "The Return of the Jedi," the third film in the trilogy. Canadian Federal Court Judge W. Andrew MacKay ruled against plaintiff Dean Preston, who charged that Lucas had appropriated the fuzzy animal-like characters from his script "Space Pets," which he submitted to 20th Century Fox in 1978.

LA TIMES 9-29-90

**Call Him a Coward? No Way!** Actor Harrison Ford, who played the tough-guy hero in the Indiana Jones films, accepted substantial undisclosed libel damages Thursday from a British newspaper which alleged he was a coward. Ford's lawyer, Michael Skrein, told a London court that the News of the World published an article in December, 1988, that alleged Ford behaved in an inconsiderate and arrogant manner on the set of "Indiana Jones and the Last Crusade," and contemptuous stunt men regarded him as a coward. The Sunday newspaper also accused Ford of causing a serious accident in which people were injured.



Ford

## A real Flash in the pan

Mark Hamill really has his heart in his Feb. 7 guest stint as The Trickster supervillain on CBS's *The Flash*. The "Star Wars" hero has been a comic-book collector for 20 years (he recently sold, along with two partners, an \$80,000 Detective Comics issue No. 27, which introduced Batman), and *The Flash* is one of his favorites. So when the series debuted, Hamill's agents looked into prospects of his playing The Trickster—a psychopathic criminal who takes on multiple personalities and disguises. It was a no-go for months, then Hamill (above, right) got word that *The Flash* creative team of Danny Bilson and Paul De Meo wanted to meet with him. "I thought I was going to have to pitch them



on using the character," he says. "so I went to comic-book stores and found every story that involved him." He also wrote four Trickster storylines to take to the meeting. It turned out the producers "not only already had a script for The Trickster—they had a shooting date and were offering me the job," he says. "I tried to keep a poker face... I'm supposed to be an adult, after all. But inside I was going, 'I get a Trickster-mobile!' " And, finally, "I'm the one who gets to do those great supervillain lines. In 'Star Wars,' Shakespearean actors did wonderful lines about plans for invasions, and thwarting opponents — while I was saying, 'Golly! They're following us!' "

DESERT SUN (Ca.) 12-29-90

**FROM THE INSIDE LOOKING OUT:** George Lucas is in the midst of rewriting his "Red Tales" big-screen project — about the Tuskegee Airmen, the first black air squadron in World War II — for Thomas Carter to direct.

**TOUGH DUTY:** The natives at

## SPECIAL NOTICE

THE CORELLIAN ARCHIVES HAS JUST BEEN INFORMED IT HAS BEEN NOMINATED TO JOIN THE RESEARCH LIBRARIES INTERESTED IN FANDOM. WE WOULD BE IN THE 1991 LISTING ALONG WITH SUCH LIBRARIES AS THE LIBRARY OF CONGRESS, THE SMITHSONIAN LIBRARY, THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES, THE WALT DISNEY ARCHIVES, 3 CALIFORNIA UNIVERSATY AND SEVERAL OTHER STATE AND INTERNATIONAL LIBRARIES.

IN THE FUTURE THE LIBRARY WILL HAVE 2 FUNCTIONS. THE CIRCULATION OF FAN ZINES IN THE LENDING LIBRARY, AND A RESEARCH SECTION THAT WILL BE BY APPOINTMENT ONLY, AND WILL COVER OTHER MATERIAL AS WELL. EDITORS AND AUTHORS ARE MOST URGENTLY ASKED TO CONTRIBUTE TO THIS SECTION, AS BACK UP SAFETY STORAGE, AND SPECIAL INFORMATION REVIEW.

WE ARE ON OUR WAY TO A NATIONAL FAN ZINE LIBRARY!!!!

DALLAS MORNING NEWS

**STAR POWER:** Kevin Costner, Lloyd Bridges, Goldie Hawn, Harrison Ford and Jane Fonda are among the Hollywood stars pumping money into the sweeping "Big Green" environmental initiative on California's November ballot. Proposition 128 would phase out the use of pesticides known to cause cancer, eliminate use of gases that damage the ozone layer and forbid the cutting of old redwoods. Opponents say it would fail to clean the environment while driving up food and energy costs.

# Out-of-this-world radio waits for call from E.T.

## The Associated Press

The search for alien civilizations in space expanded to cover the entire sky as a new radio receiver started running in Argentina on Friday, the anniversary of Columbus' discovery of the new world.

"Today represents the opening up of half of the universe to the search by the human species for extraterrestrial intelligence," said astronomer Carl Sagan, president of the Planetary Society.

The Pasadena-based Planetary Society, which advocates space exploration, financed the supercomputer-controlled radio receiver and signal analyzer with \$150,000 raised from its 125,000 members in more than 100 nations.

The 8.4-million-channel receiver, about the size of two large refrigerators, is called

Megachannel Extraterrestrial Assay II, or META II. It is located at Argentina's Institute of Radioastronomy, 30 miles southeast of Buenos Aires.

More than 50 limited searches — virtually all of them from the Northern Hemisphere — have been conducted since the 1960s. Nothing has been heard so far.

The META receivers listen to radio frequencies around what scientists call the "water hole." They are frequencies emitted naturally by the breakdown products of water: hydrogen, the most abundant element in the universe, and hydroxyl, made of one oxygen and one hydrogen atom. Water has one oxygen and two hydrogen atoms.

Astronomers believe that like animals gathering to drink, intelligent aliens would pick the "water hole" as a way to contact other civilizations.

DALLAS MORNING NEWS 3-12-91

## sequel



Nichelle Nichols is to return in "Star Trek VI."

**BEAM THEM UP AGAIN:** A few more details are emerging about the new Star Trek movie. It will be titled "Star Trek VI: The Undiscovered Country" and it starts filming this month with all the original stars: Leonard Nimoy, William Shatner, DeForest Kelly, James Doohan, Walter Koenig, Nichelle Nichols and George Takei. Everyone's being very secretive about the script. But it contains Alaska footage and is designed to tie in with "Star Trek: The Next Generation," the syndicated television show.

INSIDER

## Soaps

By Michael Logan

## Big-screen comedy spoofs soaps

Now we know why *All My Children*'s Susan Lucci (Erica) never wins a Best Actress Emmy. Because Celeste Talbert has eight! As played by Sally Field in the upcoming feature-film comedy "Soapdish," Celeste is the queen of daytime—yet she's so desperate for attention she hangs out at shopping malls. Costarring are Kevin Kline, as an actor whose character got decapitated but returned to the show anyway, Robert Downey Jr., as a sleazebag producer, Whoopi Goldberg (below), as a head writer who keeps getting re-written, Carrie Fisher

(right), as an oversexed casting director, and Garry Marshall, as a programming executive who will try *anything* for an extra Nielsen point.

Real-life soap stars Finola Hughes (Anna on ABC's *General Hospital*) and Stephen Nichols (formerly Patch on NBC's *Days of Our Lives*) will appear in cameos to add authenticity. And it's a good thing. The lead characters in this movie bear no resemblance to any soap folk we know. And if you believe that, we have some real estate in the Everglades...



E.J. Camp/Outline

COSMOPOLITAN 10-90

## Carrie Fisher on adapting Postcards

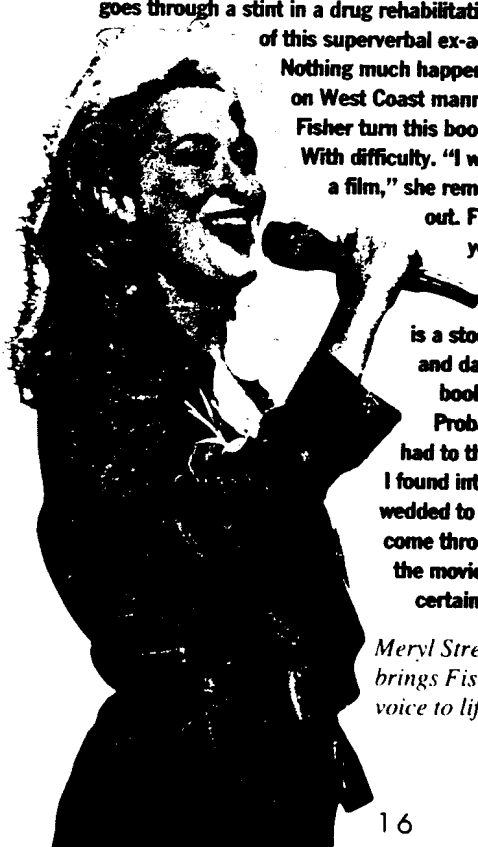
CARRIE FISHER'S FIRST NOVEL, *POSTCARDS FROM THE EDGE*, WON US OVER with her smart-ass voice. "Maybe I shouldn't have given the guy who pumped my stomach my phone number, but who cares?" is how it begins. The protagonist goes through a stint in a drug rehabilitation clinic, then the rest of the book is vignettes of this superverbally ex-addict suffering the vagaries of Hollywood.

Nothing much happens. It's Fisher's deft wordplay and deadpan take on West Coast manners that keep the pages turning. So how did Fisher turn this book—more about attitude than plot—into a movie? With difficulty. "I went through about six drafts before it resembled a film," she remembers. "We basically had to throw the book

out. Film has its own laws. If a studio is going to finance your movie, you have to develop a story that's in conventional screenplay terms—with three acts and a conflict that's resolved." The result is a story about an ongoing struggle between a mother and daughter—something that's not a part of the book. Are people who loved the book disappointed? Probably, says Fisher. "I was disappointed that I had to throw out so much of the drug clinic ravings, which I found interesting. But at a certain point you can't be wedded to anything you've written." The essential Fisher does come through in the dialogue. "They could barely score the movie, everyone's talking so much," she says. "At a certain point, we contemplated doing a voice-over.

Meryl Streep brings Fisher's voice to life.

But a voice-over is typically someone looking back on a situation with perspective. With wisdom. The character in *Postcards* didn't have either."



## STAR WARS

ACTION FIGURES TOYS  
MODELS & LOTS MOREWORLDS LOWEST  
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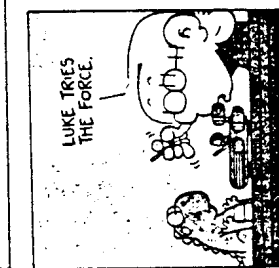
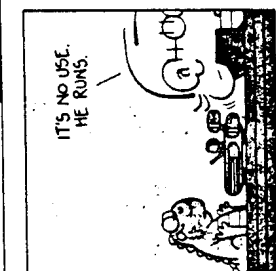
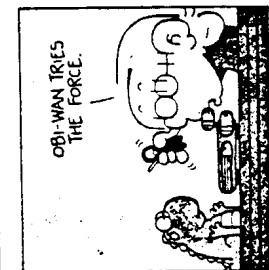
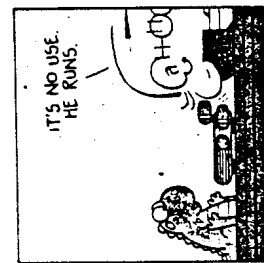
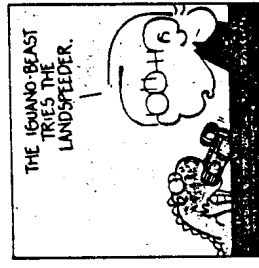
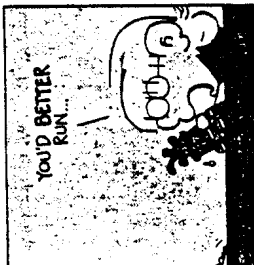
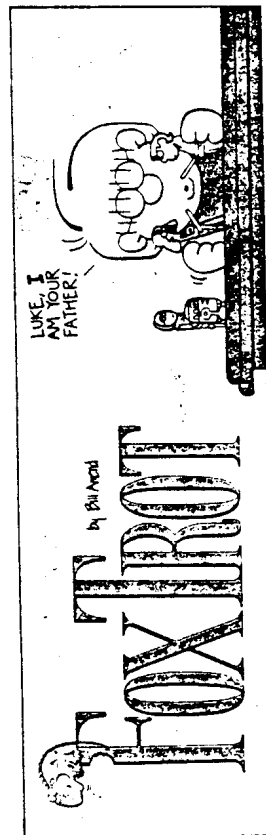
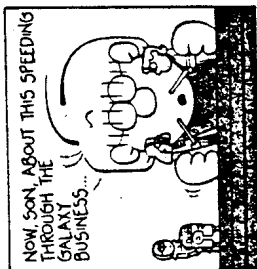
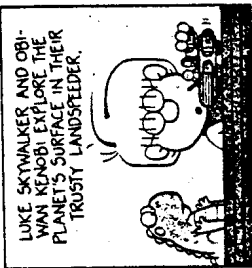
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# FOXROT

by Ben Aron



by Jim Meddick

## ROBOTMAN



In the endless quest for new television ideas, film-maker George Lucas has pirated a computer game and turned it into a TV series.

The new comedy show "Maniac Mansion" from Lucasfilm Ltd. Television is user-friendly (just log on your TV set and punch in The Family Channel). It's based on the computer game "Maniac Mansion" from Lucasfilm Ltd. Games. And next month "Maniac Mansion" will become a game from Nintendo.

"It all sounded a little sketchy to me at first," admitted executive producer Eugene Levy, best known for his work with the Canadian-based "SCTV" comedy series.

But, despite its genesis as a commercial venture to cash in on a computer game, "Maniac Mansion" is a strikingly uncommercial TV series. It's a stylized, sharp-edged comedy that's a bit like David Lynch on helium. The series avoids the standard sitcom laugh track and relies on the droll humor of its mostly "SCTV" cast for laughs.

"You can't ask for a title that screams more wacky and zany than 'Maniac Mansion.' So we took the series in the opposite direction," Levy explained.

In the series, Joe Flaherty stars as Dr. Fred Edison, a well-intentioned third-generation inventor who lives with his wife (Deborah Theaker) and quirky family in a Frank Lloyd Wright-style home, where he fiddles with the powers of a meteor buried under his basement laboratory. Flaherty's misguided experiments have left his 4-year-old son (George Buza) a hulking 250-pound brute and Uncle Harry (John Hemphill) a genetically altered, wisecracking housefly.

"I made a decision before doing this show that I was going to try and avoid doing stuff that's commercial," Flaherty said, "because when you fall on your face doing that, it's just plain embarrassing, and there's nothing to save your rear. I'd rather do something you can get behind, so if it flops you were at least trying. It's not like, 'Well, gee, it was a great idea. Suzanne Somers was the mother and I, I . . .'"

The award-winning "Maniac Mansion" computer game that launched the TV show was de-



Joe Flaherty is inventor Dr. Fred Edison in "Maniac Mansion," a new comedy based on a computer game on Family Channel, Friday, 7 p.m.

## The First Floppy-Disk Sitcom

**George Lucas and 'SCTV' Alums Turn a Computer Game Into a Comedy for Family Channel**

**BY DANIEL CERONE  
Times Staff Writer**

scribed by one reviewer as a "cross between 'The Rocky Horror Picture Show' and 'The Addams Family.'" The game asks all good users to come to the aid of a pretty cheerleader who is at risk of having her "pretty brains sucked out" by a lunatic scientist holding her captive in his Victorian mansion, where weird things started happening after it was struck by a meteorite.

"It was never the intention that the game would be spun off into anything," co-executive producer Barry Jossen of Lucasfilm Ltd. Television said. "But we felt there were certain elements of the game that could be turned into a television series."

Levy, recruited by Lucasfilm and The Family Channel for his comedic talent, didn't completely agree. Still, he was inter-

ested in "Maniac Mansion" because it was shooting near his home in Toronto and he had about five months to kill before starting a film project with another "SCTV" alum, John Candy, this fall.

"The original treatment for the show was based on the look of the packaging of the computer game, which is a kind of Gothic, horror-monster mansion," Levy said. "I inquired as to how locked in we were to the original [show] bible, and they said, 'Look, you can do what you want.' That creative carte blanche is the reason I agreed to do the show."

All Levy and his "SCTV" team proposed to retain from the computer game was the title, the meteor and a gentler Dr. Fred. Lucas, who flew to Toronto for an early brainstorming session, stood behind Levy.

"Eugene Levy was responsible for creating the style of the show," said Lucas, who has maintained a hands-off approach on the series. "So when he asked me what I wanted, I said I want 'Maniac Mansion' to be as 'out there' as possible . . . . When people are flipping the channels, I want the show to feel so different that it makes them stop and take notice."

"That's something I really

took to heart," Levy confirmed.

There was still one catch, however. The Family Channel, formerly called the Christian Broadcasting Network, maintains a wholesome approach to programming. "Maniac Mansion" had to conform to standards and practices that forbid the promotion of such typical comedy targets as smoking, drinking, drugs and divorce.

"We didn't have a problem with that," Levy said. "I have kids myself and know what they can and can't watch. I wanted a show kids would gravitate toward in a big way without pandering to them, and parents would like for their own reasons."

"Maniac Mansion" is the boldest of a trio of new series—including the sitcom "Big Brother Jake" and the adventure series "The Return of the Black Stallion"—that marks The Family Channel's strongest effort yet in original programming. The cable network feels weekly series attract regular viewers, especially a George Lucas series based on a popular computer game.

"It's very much part of our strategy to develop shows that have promotable elements," said original programs vice president Terry Botwick. "We live in a multichannel environment. Any edge that we can get in having people notice and sample us is very important."

The cast and crew of "Maniac Mansion" are hoping people will like, or even understand, what they're trying to do. "We did references on 'SCTV' that were sort of arcane or outdated," Flaherty said. "I just did a ['Maniac Mansion'] episode where I was trying to wake up my son as the sandman, and I was doing it as comedian Jackie Leonard."

He started talking in a gruff voice. "I'd like to say, so they chose me to put you to sleep, but personally I don't think I'm the right person because my act is far too interesting. I'm dying here. Just yell when you like one of these jokes." Flaherty broke character and laughed. "I don't know if they'll even get it."

"Maniac Mansion" airs Fridays 7-7:30 p.m. and repeats Sundays 6-6:30 p.m., and Mondays 6:30-7 p.m. and 11-11:30 p.m. on The Family Channel (cable).

L. A. Times

If all actors let their "star" persona limit them, we would have missed out on great performances such as Harrison Ford's in "Witness" and Mary Tyler Moore's in "Ordinary People."

When star actors are discouraged from taking risks, many unfortunately resort to roles that are far beneath them.

What if all artists' careers were controlled by their fame? Picasso would have stayed in his blue period and the Beatles would have been fun-lovin' mop-tops who never gave us "Sgt. Pepper's Lonely Hearts Club Band."

Incidentally, I'm sorry I never got to see Bogie as Macbeth.

MOLLY RINGWALD  
Los Angeles

## PEOPLE



"It seems all we make lately are spin-offs from movies!"

L.A. Times

## Quibbles & Bits

... Special effects get hairier and hairier: Sources tell us that state-of-the-art Industrial Light & Magic has developed a traveling matte process that creates the illusion of hair to cover actors' bald spots. ILM isn't commenting.

# TKTS for THX

## How to keep up with the Indiana Joneses

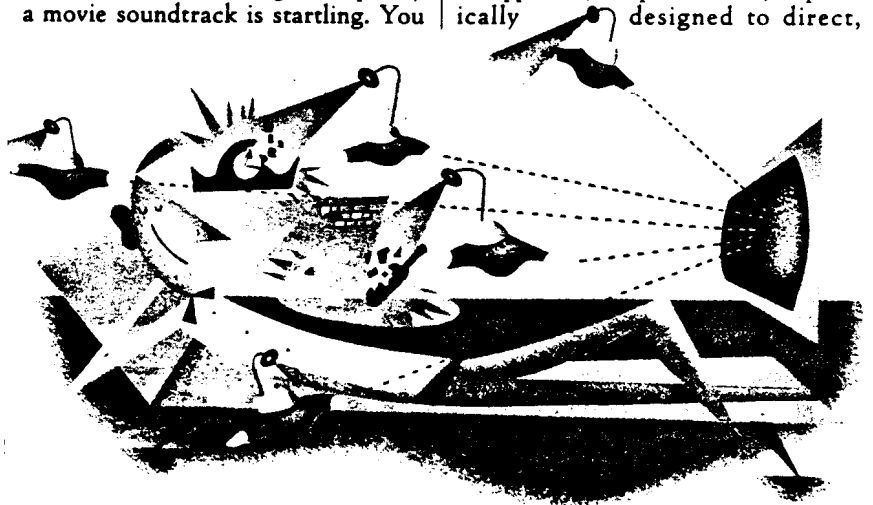
ONE OF THE FIRST THINGS you notice in the room is the hat tree. On its limbs are a familiar brown fedora, a leather jacket and a bullwhip. This is where Indiana Jones lives - in the home-entertainment room at Lucasfilm's sprawling Skywalker Ranch, in the hills of Marin County, north of San Francisco.

Your hosts are about to demonstrate how Lucasfilm's latest technological coup - the Home THX Audio System - can re-create in a small room precisely the same sounds heard by film editors. You settle in a soft leather sofa, facing a large projection screen. Your hosts turn on the laser-disc player, and you brace yourself.

The sensation of being enveloped by a movie soundtrack is startling. You

studio. The new Home THX Audio System does the same thing - which is principally what distinguishes it from other high-end surround-sound home systems now on the market.

Augmenting Dolby Surround technology, THX can put any entertainment room in the same league with the top 500 movie theaters in the country. Of course, it is a bit expensive - about \$16,000 will do the trick. For that, videophiles get six loudspeakers (three front and two side, or "surround," speakers and one subwoofer), three amplifiers, the THX controller unit and - what the hell - a large-screen, rear-projection television monitor. The surround speakers radiate sound front and back to enhance space perception. All the apparatus, except the screen, is specifically designed to direct,



duck when Luke Skywalker ducks, then you hear the sizzling swath of a light saber pass over your head. When a tank fires at Indy, you feel the force of its recoil on one side of the room and the impact of its explosion on the other - the sofa itself shakes. Dialogue follows the actors and actresses across the screen, bullets whiz past your ears, and the sound of the breeze actually swirls through the room.

The release of a number of Dolby-stereo feature films in 1976, followed by the tremendous success of George Lucas's *Star Wars* in 1977, first drew attention to the possibilities of realistic motion-picture sound. Since then, moviegoers have developed a taste for theaters with sound systems as sophisticated as the soundtracks they play.

Not surprisingly, the whiz kids at Lucasfilm developed a theater design and electronic system called THX to re-create for theater audiences what is heard by the sound editor in the movie

bounce, diffuse and vibrate sound according to THX specs.

No matter where the viewer is in the room, the sound is balanced; high and low frequencies are separated and directed to the appropriate amplifiers and speakers. The direct sound from the front speakers is matched to the deflected sounds of the surround speakers. THX improves surround sound by adding a center channel for a real, not illusory, fifth speaker. In addition to contributing to better channel separation, clear movement of sounds between the speakers and better noise reduction, the systems' center channel directs attention to dialogue on the screen.

Oh, yes - hit a button and the Home THX Audio System becomes an audiophile-quality stereo rig.

Lucasfilm licenses THX technology to the manufacturers Lexicon, Matsushita and Snell Acoustics, which are now beginning to deliver the system to dealers across the country. - MARK HAZARD OSMUN

ROLLING STONE 1-10-91

# FROM SOAPSTAR TO SUPERSTAR

## MARK HAMILL

**WHO:** MARK HAMILL.  
**What:** Kent Murray, "General Hospital"  
**When:** 1972-73

**The Story:** The boyish Hamill, etched forever in everything from films to dolls as the indomitable Luke Skywalker of *Star Wars* fame, found his mega success only a few short years after a rather uninspired nine months (51 episodes, to be exact) as heroine Jessie's teen nephewward. Brought in on the cusp of the roller coaster soap's fame, Hamill, and his soap sister, "Carol," were introduced to attract a younger viewing audience. Unfortunately, the only thing this soap gambit did was to attract the young couple to each other. Although the soap took a



Mark Hamill went on to fame as Luke Skywalker in *Star Wars*.

By Marnie Winston-Macauley



Prior to his movie success, Hamill, shown here with then-*GH* co-star Sharon DeBord (ex-Sharon Pinkham, R.N.), briefly toiled in soapland.

temporary nosedive, Hamill's young co-star, Anne Wyndham, became the future star's first love. Fortunately, both the soap and the young actor (who once had the honor of being fired from jobs as a copy boy and a hamburger slinger), skyrocketed to

near meteoric (literally) heights in the late '70s. However, his early television and soap days fail to raise fond memories for the California-born son of a naval officer. "Doing soaps is like acting in a giant vat of Vaseline. The material is absurd, but

where else does an actor really work out now?" he once said. Hamill also admitted feeling guilty working in TV, "working in things I wouldn't watch in a million years." No wonder the hunk is affectionately known to friends as "motor-mouth!" ★

SOAP OPERA WEEKLY 39

### SUBURBAN COWGIRLS By Janet Alfieri and Ed Colley

