

AUTUMN 1991

ISSUE 30

## STAR WARS--WHERE R U?

An interview with Timothy Zahn

Conducted by Ami Silberman  
Broadcast over USENET and Prodigy  
Submitted by Maggie Nowakowska

*Q. How did you get chosen for these books?  
I like your work but you haven't done  
anything media-related before.*

*A. I frankly don't know exactly how Bantam offered me the Star Wars books. Lou Aronica and LucasArts had negotiated the deal in secret during 1989, and when Bantam supplied a list of possible authors to LucasArts, my name was at top. My best guess is that Bantam simply thought that my style and particular writing strengths would mesh well with this particular kind of book. I first learned of the whole thing when my agent called out of the blue in early November to tell me of Bantam's offer. It sounded both challenging and fun, so I accepted.*

*Q. How much plot control does Lucasfilm exercise? Do they specify certain things that have to happen or cannot happen?*

*A: My original instructions from LucasArts consisted of exactly two rules: the books were to start 3-5 years after RETURN OF THE*

*JEDI and I couldn't use anyone who'd been explicitly killed off in the movies. Aside from that, I was given essentially a blank check to do what I wanted. A couple of other rules came in later after I'd submitted my outline, but they required only minor changes in the story itself. LucasArts has complete veto power over everything I do, of course, but so far they've allowed me pretty much a free hand. Which is not to say they're not keeping close watch on what I'm doing. They are!*

*Q: Have you ever met George Lucas?*

*A: No. All the contact I've had with LucasArts has been through a liaison. Lucas did read the original outline, but I don't know whether or not he's read the final novel.*

*Q: Are there titles/working titles chosen for the next two books? Who chooses the titles?*

*A: The titles for the next two books are (at least at present) DARK FORCE RISING and THE*

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LAST COMMAND. Technically, LucasArts has already okayed these titles, but I'm always willing to change them if someone comes up with something better. My preference for the first book was WILD CARD, but it was bounced on the grounds that it would have conflicted with Bantam's "Wild Cards" series. My next favorite title was THE EMPEROR'S HAND, which Bantam also didn't like. Lou Aronica (I think) came up with HEIR TO THE EMPIRE, which LucasArts accepted. So, at the moment, I'm two for three in the title department.

Q: *You make clear little details, such as the fact that lightsabers can be locked on. Did Lucasfilm provide you with background information on the STAR WARS universe? Or are you just trying to make things logical and consistent? Or both?*

A: The STAR WARS movies themselves are always my basic source of "real" knowledge. Supplementing that is a tremendous body of background material put together by West End Games over the years for their STAR WARS Roleplaying Games. The W.E.G. source books saved me from having to reinvent the wheel many times in writing HEIR; the Interdictor Cruiser, for one example, is one of their creations. What I didn't get from the movies (e.g., the lightsaber lock), I invented, always with an eye to consistency with the movies.

Q: *How big were the Death Stars? Han Solo says, "Size of a small moon," but that is rather vague. Is there any background information on that?*

A: The only information I have comes from the to-be-published DEATH STAR TECHNICAL JOURNAL from West End Games. The number they've come up with is a diameter of 120 km for the first Death Star. Please note, though, that the book has NOT yet been approved by LucasArts, so that number should be considered tentative, at best.

Q: *Are you able to answer the question, "Can you fly using the Force?" Obviously, large*

*objects like x-wings can be moved, yet the Emperor seems unable to save himself as he plunges down the shaft in RETURN OF THE JEDI.*

A: I don't believe true flight is possible via the Force. As best I can tell from the movies, the telekinetic power seemed to function like a long, extra-powerful arm, i.e., a Jedi could lift something at a distance as long as he himself was planted (reasonably) solidly on the ground or ship deck or whatever. The Force can also be used to enhance a Jedi's own physical abilities--recall all those world class jumps Luke did in both EMPIRE and JEDI--but in all those instances, it's clear that he is jumping and not flying. The final clincher for me (if you don't mind arguing in reverse) is the one which brought up this discussion in the first place: if the Emperor could fly out of the reactor shaft, he should have done so. (Why there was an uncovered reactor shaft in the Emperor's personal quarters, we won't get into right now.)

Q: *Speaking of the Emperor, do you think that it is possible for deceased users of the Dark Side of the Force to pop up as ghostly images and give advice to the surviving bad guys?*

A: My personal feeling is that the Emperor won't be back. (He won't be back in my books, anyway.) In DARK FORCE RISING, I'll be offering the suggestion that for a Jedi to stay in this world requires another Jedi or proto-Jedi to be near him at his death, to whom he then somehow "anchors" himself. This would fit with the fact that Ben Kenobi only seemed to appear near Luke, whereas otherwise he should have flitted about offering advice to any rebel who needed it, or at least ranging around the galaxy scouting out what the opposition was up to.

Q: *If movies 7, 8 and 9 of the STAR WARS series are made, will they have any relation or connection with your books? Alan Dean Foster wrote SPLINTER OF THE MIND'S EYE,*

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*but no mention of that book was made in the following movies.*

A: Since my books will form a more or less closed episode in the STAR WARS history, there will be no particular need for George Lucas to take them into account if/when he makes the last three movies. I figure the best I can reasonably hope for will be a passing reference or two to some of my characters or events as the movie characters go about their own, unrelated, business.

Q: *When are the next 2 books expected out?*

A: The current plan is to have the next two books come out in or around May 1992 and May 1993, though Bantam could change that schedule if they wanted to.

Q: *I heard that you sold the right to someone to have their name used in the book somewhere at auction, much as you did in DEADMAN SWITCH. Can you tell us where this happens?*

A: Two people bought their way into HEIR TO THE EMPIRE at a charity auction at Liberty-

Con in Chattanooga a couple of years ago. The first bid for the right to have his name appear, the second got to choose whether the first lived or died in the book. I went ahead and put both names in; the precise scene is probably pretty obvious. Incidentally, lest there be any misunderstanding here, please note that this was a charity auction, as was the DEADMAN SWITCH. I'm not personally making a dime off any of these auctions, nor would I ever want to. Frankly, the idea of an author selling spots in a book for his or her own profit strikes me as pretty tacky.

Q: *Any new BLACKCOLLAR books coming up?*

A: I still want to do a third BLACKCOLLAR book, sometime in the near future. However, with two more STAR WARS books ahead of it in the queue, plus three other books that Bantam had contracted for before the other deal came up, it's going to be a while before I can get to it.

Q: *What is the airspeed of an unladen swallow?*

A: African or European?

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Editor and Publisher:

Cheree T. Cargill  
457 Meadowhill Drive  
Garland, TX 75043

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# A SPECULATIVE FABLE

*by Mesarthim*

Once upon a time—not so very long ago—a people called Dreamers, who had lived all their lives at the very edge of a magnificent Sea they called Imagination, beheld on its horizon a compelling Vision.

Their eyes had not seen, nor their souls heard, anything so grand. The Vision awoke in the Dreamers a sense of wonder; it beckoned from the distance with its magic and promise. Having seen, the Dreamers were no longer content to wander along the shoreline of the great Sea, experiencing the beautiful Vision from afar. They wanted to live the vision, know it fully; but to do this the Dreamers knew they would have to cast themselves into the Sea of Imagination. A few had been a short distance out into its wide waters, but none as far as the Vision beckoned. All knew that it would take much work, for, although the Sea's nature was to touch each Dreamer differently, they were joined by a common goal—to become one with the Vision.

And so, the Dreamers worked together, building a strong ship they named "FanDom". Those Dreamers who knew the Sea instinctively became its Crew. Gladly they worked at the business of keeping the ship on course. On-board the ship as well were many Passengers—Dreamers who shared with the Crew a love of the Vision and the Sea. Without the expertise of the Crew, the Passengers agreed to support the ship's voyage with their money and enthusiasm.

Once the "FanDom" was out to Sea, the perspective afforded by the shoreline lost, a curious thing happened. The Vision seemed to emanate from everywhere at once; no direction was sure. Since any way could be correct, the ship's Crew and Passengers agreed to follow many different courses in turn. At times, the heading was determined by the Crew, at times by the Passengers, but all were content for the Vision led them on.

On and on the "FanDom" sailed. Years went by. There were periods of storm, when clouds obscured the Vision for a short time, and during those periods of darkness, some Dreamers vanished from the ship, never to be seen again.

In its years at Sea, the "FanDom" took the Dreamers to many new and exciting places, some peaceful and welcoming, others enticing but challenging. All were wonderful in their own way. Certain Dreamers, having seen the Vision more clearly upon one vista, chose to stay. In truth, although the Vision shone very brightly in some places, the unknown and the promise of exciting new experiences drove the "FanDom" from many ports. The Dreamers aboard her, admitting that there may be wonders to be found beyond the shoreline of such places, did not want to expend too much time or effort searching any one place. Somehow, they had begun to sense limits upon them; for, although the Sea was boundless, time, they reasoned, was not.

Thus, the purpose of the "FanDom's" voyage changed, slowly but surely, until the Crew and Passengers came to love the Sea more than the Vision. Destination became secondary, the voyage everything.

Time went on and the "FanDom", always touching different ports, took on new Dreamers. Each saw the Vision from a different perspective but hoped that the strong ship would take them to the magic and wonder that called to them. Who else but other Dreamers understood or knew the way?

Until they were aboard, those Dreamers had no way of knowing that those aboard the "FanDom" had become jaded. No longer were the Crew and Passengers separate; the lack of new Dreamers over the years had made it necessary for those aboard her to motivate themselves. All support, enthusiasm and impetus came from within. The Vision had become meaningless.

About this time, the general consensus was that there were no new places to discover, no

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unknown shorelines on the horizon. All had been seen before. The Dreamers' world had circled about them.

Now, some have said that the Sea turned against the Dreamers, others that the Dreamers had come to love the "FanDom" more than the Vision. Whatever the reason, all aboard the ship decided—through approval or silence—that the "FanDom", in order to remain at Sea, hold to a fixed and familiar course. A safe and enjoyable route was decided upon between well known ports favored by the most respected and influential Dreamers, for it was never said, but it was understood, that they had done (and continued to do) the true "work" of the "FanDom" and so should be heeded.

As the predictable route of the "FanDom" became known, fewer and fewer Dreamers sought to board her. Yet wanderlust was still in many. The limits of the Sea were acknowledged but still unfamiliar to those Dreamers left on shore. Even though the "FanDom" was on a pointless voyage in familiar waters, Dreamers continued to straggle aboard. Some hoped to turn the ship back out to Sea, others knew only that it was better to be aboard her than to remain forever on shore.

So they believed and so it was for some; but sadness grew among the Dreamers who still felt the warmth of the Vision in their hearts. It grew and spread until all aboard the "FanDom" carried it. It weighed their hearts and weakened their sight. "The Vision has deserted us!" they cried. It did little good for those who still saw it wavering in the distance to point toward the horizon. The "FanDom" sailed in a circle, never far from the familiar shoreline of Snugglers Bay, for only there were most of the Dreamers happy.

Nearly all of its lifeboats were away and the great ship's hull abused before her Dreamers sensed the Vision was still alive, if not for their eyes, then for those of the Dreamers who had sailed away in the "FanDom's" lifeboats.

In panic and fear, those aboard the "FanDom" looked to each other for answers. Some blamed the "Deserters" for sailing on. How many they had watched vanish on the horizon; and if they had not done harm to those struggling in the Sea, neither had the ship sailed

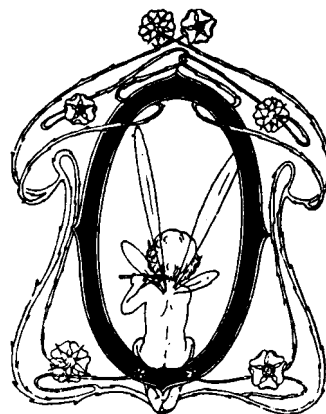
to their aid, for to follow would have meant leaving their well-loved Bay. How could they know how sad those Dreamers had been to leave the ship, how could they understand why so many would not return to the "FanDom" but chose another course far out to Sea?

Becalmed, a great sadness lay over the "FanDom" and its Dreamers. The Bay is still a fair place, but the Sea tugs at their hearts. Memories of less grand places that had been but briefly seen, and of the Vision they had focused on too narrowly, began to lap at the ship's worn hull.

The Sea itself would break the spell upon them, as it had many ships in ages past. Time would progress and tide recede and a ship too long near shore would be left upon the sand.

This fable does not end as others do. No more can be said of the Dreamers on their good ship. She can be seen from afar, by Dreamers in their smaller ships and those still longing to follow their hearts out to Sea. The Vision is seen differently by their eyes but its promise has not been dimmed by time. These Dreamers know the great ship is still sound; she need only turn her prow away from hypnotic shores. The Sea has changed, new winds blow gentle currents. If the "FanDom" will but brave the Sea again, she will find other ships to sail beside, Dreamers too unsure of such wide water, who wait to board her, and the Vision ... as bright, fulfilling, magical and grand as first they saw it not so long ago.

Once upon a time ... is now.



## THE GREAT BIRD OF THE GALAXY IS GONE

On October 24, 1991, Eugene Wesley Roddenberry passed away from a massive blood clot. He was 70 years old and had been in poor health for some time.

It is ironic that he should die so soon after the official celebration of STAR TREK's 25th anniversary, when ST is experiencing such a phenomenal resurgence — ST:TNG has just entered its fifth season, the sixth ST movie with the original cast is nearing completion, and the U.S. Postal Service has issued space exploration stamps and is using a special Enterprise design to postmark mail.

As we mourn Gene Roddenberry's passing, can we possibly imagine what our world would have been like if there had been no STAR TREK? Personally, I find it inconceivable. ST was an integral part of my formative years, when I aspired to be as logical as Mr. Spock and to practice the tenets of IDIC.

The 1960's were a time of incredible social turbulence, of fears of nuclear annihilation, of whole populations rioting in the streets and military response turned on the American people in retaliation, a time of political assassination on a scale never before imagined, of involvement in foreign wars for the sake of political office, a time of changing sexual mores and social structures, and a time when a new generation came of age and asked "why?" of the world around them.

It was in the midst of this turmoil that the dream of a man came to fruition and, through its medium, he offered the world hope for the future and the possibility of living to see it. How many people were influenced by STAR TREK's message? How many paused to

consider the world's problems as they were presented in a different setting? It is impossible to even guess.

STAR TREK ran from September 8, 1966 to June 3, 1969. Apollo 11 set down on the moon just over a month later. The United States was committed to having a man on the moon before the decade was out, but how many at NASA were inspired by STAR TREK? The message was there and it was clear: "The human race will make it to the moon and beyond. Our destiny lies in the stars."

In the 1970's, when ST began to run in syndication, the dream of Gene Roddenberry exploded into the radiance of a supernova. ST fandom and ST conventions were born and suddenly millions of people who had felt alone and ostracized because they still believed in ST's message found that there were countless others who felt the same way that they did.

I was one of them and it changed my life irrevocably. My involvement in ST fandom broadened my personal horizons beyond the scope of a small Texas town. It put me into contact with people from all over the world that I would never have met and led me to travel to destinations I would never have visited otherwise. It helped me learn tolerance, understanding, patience and love. It brought me joy and laughter and gave me limitless expanses to explore in my imagination.

Gene Roddenberry's mortal life has ended, but in a very real sense he will live on as long as people look up at the stars and yearn to go "where no one has gone before."

GENE RODDENBERRY

August 19, 1921 - October 24, 1991

# REVIEWING THE FLEET



*ANAKIN* — written and illustrated by Z. P. Florian, 6214 Waterway Drive, Falls Church, VA 22044, \$8.00 postpaid, 90 pages.

Reviewed by Maggie Nowakowska.

Any zine that makes me laugh out loud with delight over the dialogue is a welcome addition to my collection! Not that *Anakin* by Z. P. Florian is a humor zine; no, its subject is as serious as the eternal query after the source of evil. But in her telling of how Anakin Skywalker came to be Darth Vader, and the consequences thereof for a future generation, her characterizations are witty and adult and free of sentimental cliches that feel good but cloud difficult questions.

Not that feeling is missing here. Passion abounds, but it is serious, down-to-the-soul passion that covers the range of human lust; power, recognition, sex, love, wealth; this is not the Saturday night special kind of desire that yawns awake Sunday morning, sated once more and willing to live an uneventful life until next weekend.

The interaction between the younger Palpatine and young Anakin Skywalker alone are worth the modest cost of the zine. This is a would-be Emperor fleshed out with family background and a personality that make him a perfect foil for Skywalker's cold passions. There is not much discussion of philosophy here, but philosophy is not the author's point. Rather, she explores the compromises and dependencies of high ambition. Her Palpatine is an obsessive Force-user, ambitious but aware of his lack of the social graces so necessary to politician

success. Anakin is beautiful, graceful and increasingly willing to use his charisma to gain knowledge and power. And yet both are very ordinary—with Palpatine's complaints about a greedy father who always seems to bollox his son's plans, or with Anakin's continual slips into a young man's bravado.

Obi-Wan, Luke and Leia's mother, Bail Organa and others are supporting characters, each dazzled by and drawn to Anakin Skywalker in his or her own way.

Florian's style of writing hits the high points of the plot development with the expectation that the reader can fill in the in-between action. A warning if you are unfamiliar with non-English fiction: be prepared for a dialogue that is not colloquial American English. Florian is Hungarian; the vocabulary she uses may ring oddly to the American ear at first. Don't let it bother you, please; the unfamiliar language support Florian's fresh angle on characters and subject, and more than make up an occasional awkwardness. Anyone who has come from a multi-lingual home, or who has command of a second tongue, will recognize the variations of inflection and imperative that appear in *Anakin*. And, although I hope Florian has her next story read by a native speaker to clear up any occasional misusage, I likewise hope that such editing does not destroy the wonderful flavor of the writing.

There is a follow-up story in *Anakin* that expands the references in the lead story to a Wookiee and a Corellian child who survive an early Palpatine assassination. Florian's Han is the familiar teenage male hacker, techie-wise with tunnel vision; her Chewie has very

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interesting reasons for his involvement with young Solo. Perhaps the different use of language is most obvious here as it comes up against the familiar image of Han as a space cowboy/trucker/all-American Mr. Independence; however, once I put aside noticing that Florian's Han failed to match the stereotype, and just went with the characterization, it all worked. And, I have certainly read such young man's language in stories out of Eastern Europe; there's more than one measure for a hot-shot here on Earth as well as in the greater Universe!

I'm assuming Florian did the art—which is competent and direct linework in keeping with

her story. Her Anakin certainly captured the attention of a young man in our office!

If you're a fan who really likes slick zines, be warned that *Anakin's* focus is on the story, not the production. Nothing fancy here, just double-space, full-size type with dark and legible printing. The binding is 2 brads in three-hole punch paper with a neon bond cover. For me, the presentation was completely acceptable; I could read it late at night after a full day on the computer without my eyes going cross-eyed or my wrist aching from trying to hold it up in bed.

In summary, I highly recommend *Anakin*; it's a fine addition to SW fan fiction!

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Editor's Desk

#### PRICE CHANGE GOES INTO EFFECT THIS ISSUE

Welcome to SOUTHERN ENCLAVE #30. You'll note a new look with this issue. I thought our thirtieth issue would be a good time to try out an updated format that I've been playing with for a while. Hope you like it!

Now the bad news. Due to sheer economic necessity, I've been forced to raise the price of SE as of this issue. After having to put over \$200 of my own money into the last issue, I sat down and figured up exactly what it was costing to produce SE. As an example, SE#29 cost \$7.50 a copy to produce (that's including postage), yet subscribers only paid \$5.00. As you can see, that put me \$2.50 in the red for each copy. Multiplied by 75, it starts to add up. And lest you think I've been splurging on printing, that cost was as low as I could find, with me standing at Kinko's and xeroxing until smoke starting coming out of the machine! If I'd gone with offset printing, I could have added an additional \$250 to the cost!

Therefore, as of this issue, the cost of SE will go up to \$7.00 per issue, \$21/three and \$28.00 for a year. I know that seems a little steep, but consider that you're getting a 50-60 page reduced print zine for \$7.00. Hey, where else can you get such a deal??

Alas, there is also a very real, very serious reason in the Real World why I've been forced to raise prices. In July, Texas Instruments, where my husband Randy has worked as a computer operator and programmer for 15 years, announced that they would be laying off 3200 people, 1300 of those in the Dallas area. On August 9th, Randy was asked to take "voluntary early retirement". We were devastated, since I had left my full-time job at the end of May to go back to school. After I stopped hyperventilating and sobbing hysterically, I got to work looking for another job, burdened with the knowledge that if Randy lost his job, I'd be responsible for supporting our family. I had little hope of his finding something else for quite a while. Not only is the economy in Dallas severely depressed but Randy is in poor health (he has severe hypertension and an enlarged heart), so he would have a hard time finding another job. As far as the zines went, there would be no possible way I could spare a penny to subsidize them.

By the end of September, things were looking up a bit. Randy had decided to refuse to retire quietly; if TI wanted him out, they'd have to lay him off and (continued on page 45)



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# PERSONAL STATEMENT

(EDITOR'S NOTE: This is in reply to a personal statement published in SE #29. No further statements from either group will be published on this subject.)

FROM: ALLIANCE--THE STAR WARS FAN ASSOCIATION OF ITALY

Although we don't think we should be bothered with this fan group's statements, we do feel we should make known the reason why these folks cannot help but show their pointless animosities.

As a matter of fact, this group is -- as everyone knows in Italian fannish circles -- a group of failed con organizers who approached ALLIANCE and several other media organizations (including the STAR TREK ITALIAN CLUB and the INTERNATIONAL PLASTIC MODELLERS' SOCIETY (IPMS-ITALY) during our 1989 STAR WARS convention with the proposal of joining efforts with them in the organization of the very first Italian MediaCon, to be held, we were told, sometime in 1991 in Milan.

Even though they stated they had the knowledge and experience necessary to run a convention--and we say this with no exaggeration, as well as handle all of the legal and bureaucratic aspects provided for by Italian law, time and facts proved they were not even capable of running a "fan party", let alone a full-scale convention.

They were slothful and unreliable, totally lacking in pragmatic attitudes and coordination, completely ignorant of Italian laws specifically and severely regulating this kind of event, and--last but not least--it was feared by the con organizers, particularly the highly experienced IPMS-Italy members, who had volunteered to serve as legal and organizational advisors in the most troublesome and risky areas of the con enterprise, that their con management was too risky, which finally brought all the organizations involved (including ALLIANCE, IPMS-ITALY, and STAR TREK ITALIAN CLUB) to dissociate them formally from the whole con affair, which, by then, looked very shady to all of us.

Following the sinking of their ambitious con enterprise, this group of would-be con promoters hastily planned a much smaller convention to be carried out on their own (also designed to fail), as well as a multimedia zine to support it, which was afterwards turned into a SW/ST zine and--finally!--into an all-SW zine (you can guess the name of it).

We did believe there was enough room, in fandom, for everyone to carry out one's own ideas in one's own ways--and at one's own risk, as well as enough freedom for everyone to freely decide whether to join someone else's ideas/plans or not.

We were wrong.

Right from the first issue onwards of their zine, they immediately began to address--in writing--offensive comments towards ALLIANCE and IPMS-ITALY, mocking our zine editorials and contents, and even spreading groundless rumors about an "early demise" of our organization!

And then what? We were asked to publish their zine ads! We really thought they had a "unique" way to ask support of people!

By that time, they had overshot the mark, though, as everyone began to express the feeling that they didn't want that group of people to be any longer involved with their fannish activities, let alone con projects.

Despite all this, their presence at our convention was indeed always civilly tolerated, though not enthusiastically welcome. And since our most recent 1991 SW convention was carried out by at least five different fan groups and organizations, as well as attended--without any distinction--also by SF/ST fans, role-players and plastic modellers coming from all over Italy, it appears that these folks' claim that our "conventions, RPG tournaments and meetings are all very elite", clearly refers to all events that are not involved in.

Despite our 1989 first experience with this group nearly turning into a nightmarish "jour-

ney into darkness", we didn't give up and have continued to cooperate with many other (and definitely much wiser and experienced) fan groups and organizations, as our latest convention largely demonstrated.

We do believe that "to be fans devoted to SW" doesn't necessarily mean "to be fans obsessed with SW" and with the idea of whether or not their "love for the Saga" should come first or second to their wisdom and sense of pragmatism whenever dealing with such risky and delicate matters as con organization.

It simply cannot be denied that our attitudes have helped SW fandom grow and—most important of all—earn quite a lot of credibility and respect in media and SF fandom. We do believe that whenever the respect of law and people's safety are involved, it's everybody's duty, ours included, to have "the deepest commitment, the most serious mind" in dealing with things which unfortunately cannot just be dealt with by "love, goodwill and friendship."

Unlike others, we do have a great respect for ourselves, laws and our love for SW.

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The illo on page 5 is from the Dover Clip-Art Series, "Art Nouveau Initials".

## CLIPPINGS

Thanks to Carol Peters, A. G. Steyn and everyone else who sent clippings. Due to limited space, we couldn't print them all.

## PHOTOS



Z. P. Florian as the Black Wizard Krynn, taken at Balticon.

(Note: I have purchased a set of photocopy screens recently and the above photo is the first trial with them. If these reproduce well, then I will be able to screen photos for the price of a xerox copy—essentially for nothing, since I can do them at work. So, send in those photos!)

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## CREW ROSTER

### *Michelle Malkin*

I've put out several books under my pseudonym Mercedes Lackey (or is it Lois McMaster Bujold? I get confused easily.). I'm 3" taller than I am and weigh 40 pounds less than I do. No? Okay, so I'm 3" shorter than I'd like to be, weigh 40 pounds more than I should, and don't write anything as well as the two talented ladies whose names I tried to steal. I am, however, still employed in a job (case-worker and employment and training counselor for the Pennsylvania Welfare Department) that has given me equal share of satisfaction and aggravation for nearly 17 years; have been a science fiction reader, fan writer and publisher, con attendee and book collector over the past 38 years; am interested in history, anthropology, mythology and folklore; love cats and collect cat figurines. I also collect video tapes and would be very willing to trade copy for copy of British TV shows and anything with Harrison Ford or Gareth Thomas. I'm 44, a liberal Democrat and a Secular Humanist. I'm willing to discuss any of the above, but I will not argue about any of it. I firmly believe that we are all entitled to our own opinions, no matter how much we may disagree (as long as no one gets hurt).

### *Cheree Cargill*

I'm 38 years old, married for 16 years to Randy Cargill, and we have one daughter, Katy, who is now four. I'm a native Texan and have lived all my life in the Dallas area. We have two very spoiled German shepherds, Thor and Crusader, who think they're our other children. I got my B.A. in European History in 1976, which explains why I type for a living. I've spent the last 12 years as a legal word processing specialist and have just started a new job as computer system manager for a mid-size lawfirm in Dallas. I first got into fandom in 1972 when I discovered that I was not the last living Star Trek fan in the world. I burned out after about six years and wasn't active in fandom until 1981 when I was suddenly hit right between the eyes with an overpowering

lust for Harrison Ford and RAIDERS. From there, I rapidly backtracked into SW fandom and the rest, as they say, is history. Fannish interests are SW, Indy, Ford, ST:TNG, and zine publishing. Other interests include needlecraft (primarily counted cross-stitch), reading (sf, history, biographies and science books), 35mm photography, old movies and video (over 300 tapes at present), and travelling the backroads of Texas.



### *Maggie Nowakowska*

I've been an active media fan for about 15 years, as a writer, artist, one-time editor (*Jedi-stardarkfalconknight*), coordinator (SW Fanzine Lending Library 1986-87), and general LoCer. Along with SW, my fannish interests have included Westerns, ST, B&B, TWIN PEAKS, and British insanities such as BLACKADDER and RED DWARF. Recently, I've published post-JEDI stories in STARQUEST, TREMOR IN THE FORCE, ALLIANCE and BRIGHT CENTER OF THE UNIVERSE, and articles in SE and ALLIANCE. Fandom may not be a way of life for me, but it's a pretty invasive extracurricular activity. I'm 42, about 5'8" and blondish (most of the time). I've lived in Seattle since 1970 and with Foxwyf Susan Matthews since 1979. I've worked for the Boeing Company for nearly 13 years as a graphic artist in electronic publishing. My nonfan interests include gardening, folk and traditional music, studies in religion, mythology and philosophy, rearranging the household decor, and attempts at writing fiction for money.

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## BULLETIN BOARD

### CONGRATULATIONS TO ...

Martha Wells on the sale of her fantasy novel, *THE ELEMENT OF FIRE* to Tor Books. Watch for the book to be on the shelves late next year.

Ming Wathne on the birth of her grandson, Garrett Thomas Wathne, born August 2, 1991.

### CONDOLENCES TO...

Mary Urhausen on the loss of her mother.  
Leanne Wingo on the loss of her father.

### ARTISTS/AUTHORS EXCHANGE

LOOKING FOR ARTISTS, Authors, Poets, Puzzle makers for *BRIGHT CENTER OF THE UNIVERSE* #2. SASE to Ming Wathne, 437 Via Roma, Santa Barbara, CA 93110 for publishing outline.

WRITERS WANTED for new fanzine publications. Any topic within reason considered. If interested, write to: Stephen Nelmes, U.K. Star Wars Fan Club, 8 Victoria Close, Thornbury, Bristol, Avon B512 1JE, Great Britain.

### PENPALS WANTED

A. G. Steyn  
Paul-Ruecker-St. 69  
W-4100 Duisberg 1  
Germany

### NOTICE

From: Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402

I regret to announce that Samia and I will not be publishing another issue of *THE WOOKIEE COMMUNE*. If you have had a submission conditionally accepted by us for WC#8, you should have received notification from us by now, thanking you and

urging you to place your submission with one of the other SW zines. If you had a SASE with me for information about WC#8, you also should have been notified that we are ceasing publication. I wish to express my sincere gratitude to all of the fans who have supported the *Commune* over its 8 years, both with their contributions of art and writing, and with their purchases. It's been quite an adventure!

### ERRATA

From Nora Mayers:

Seen in an office memo: "Re: Proposed Exercise Class. Contrary to popular belief, yoga is not: (a) edible; (b) Mr. Berra's first name; (c) a religion; or (d) Luke Skywalker's mentor."

From Gian Paolo Gasperi:

"Lucasfilm has recently informed us -- in writing -- that they are about to release the SW and TESB radio shows on audiocassettes for the U.S. market. ... I'm not sure what this new move really means, but according to some friends of mine, the 'Return of SW' is more than just a speculation now!"

From Pat Grunenwald, Forces of the Empire, 4374 Okemos Road, B-204, Okemos, MI 48864:

In order to foster more involvement between our various SW fan groups, any SE reader who would like to sample *BOUND BY THE FORCE*, the Forces of the Empire newsletter, just write to Pat at the above address and identify yourself as an SEer.

From Cheree Cargill:

Actual legal citation from a document I recently drafted:

United States Fidelity & Guaranty Co. v. Jones, 87 F.2d 346 (5th Cir. 1937).

# Mark Hamill

## WHAT KIND OF GIRLS AND WHAT ADDRESS?

I saw *Star Wars* nine times and I think Mark Hamill is real cute. In most teen magazines there is little about him, but I would like to know more. What's his address? Does he like girls with long or short hair? And what other info can you give me?

Elizabeth Sweton,  
Fredericksburg, Va.

Dear Elizabeth,

Thanks for the compliment—nine times! Wow! If you'd like to write, send your letter care of the Sackheim Agency, 9301 Wilshire Blvd., Beverly Hills, Ca. 90210. I get all my mail there.

As for your question about long or short hair—frankly, that's not the thing I look for most in a girl. The length of her hair isn't as important as her personality. A girl should be intelligent, self-aware, and thoughtful—that's what counts for me! Let's see, you wanted to know something else about me. Well, I read a lot in my spare time and I've got a new movie coming out which I hope you'll see as often as you saw *Star Wars* (nine times!)—it's called *Stingray* and I hope you enjoy it, Liz!

## WHERE DOES HE LIVE?

This may seem silly, but I'll ask anyway. First, does Mark Hamill live in New York? And second, where would he live if he didn't live there? Okay?

A Mark Hamill fan,  
Indianapolis, Ind.

Dear Fan,

Your question isn't silly at all, but you do have some facts mixed up. I don't live in New York—I live in Malibu in Los Angeles. My place is on the beach there, and I love it because I can participate in loads of water sports. But I'll tell you a secret—if I had to move tomorrow, New York is where I'd want to be. I'm in love with Greenwich Village and with New York's west side! There are a lot of creative people living there. Right now, though, I'm enjoying myself at the beach—there's always lots to do!

Does Mark Hamill have any brothers and sisters? I've got eight and are they ever a headache! Could you please ask Mark?

Susan Speckley,  
Madison Wisconsin

Dear Susan,

I had to laugh when I read your question—you sure sound like a typical member of a large family! Guess what? So am I! I have four great sisters—Terry, Jeannie, Jan, and Kim—and two brothers—Will (he's a shrink) and Patrick. Pat's the youngest. Life can really get hectic with so many people in one family—right? I learned one thing though, coming from a large family makes you more independent and that's an asset. You'll see, Susan!



## On The Spot!

Hello Again & Welcome To 16's Ever Popular **On The Spot**. As Regular 16 Readers Know, Each Month We hand This Column Over To One Of Your Faves—And Ask Him Or Her To Answer The Questions Sent In By Their 16 Friends! This Month The Luscious Lead Of *Star Wars*, **Mark Hamill**, Does The Honors, And Personally Answers Your Questions!

## WHERE WAS HE BORN?

I'd like to know when and where Mark Hamill was born? Is it true he was born in Japan?

Laura Rosen,  
Brooklyn, N.Y.

Dear Laura,

No, I wasn't born in Japan, but I did live there for a time. I was actually born in Oakland, California—the date was September 25, 1951. That makes me an old codger of 26! The reason people think I was born in Japan is because my family traveled a great deal—my dad was a navy captain. Gosh, I've lived in L.A., all over Virginia, New York, and various parts of Japan of course. All that moving was an experience let me tell you!

## VITAL STATISTICS

I'm in love with Mark Hamill of *Star Wars*! How tall is he? How much does he weigh? What's the color of those gorgeous eyes—blue or gray? I hope that's not asking too much! Thanks.

Jennifer Graham,  
North Haven, Ct.

Dear Jennifer,

It's really flattering to know how much you liked me in *Star Wars*. Thank you! Now, let's get down to what you wanted to know. My eyes are blue—not gray. Sometimes it's hard to tell on the movie screen I know. As for my height and weight, I'm 5'8" tall and weigh 130 pounds. I hope that fills the bill!

## WHAT ELSE WOULD HE BE?

If that livin' doll from *Star Wars* wasn't an actor, what would he be doing now? Bet you can't answer this one!

Janet Hobbs,  
Athens, Ga.

Dear Janet,

Maybe someone else can't, but I sure can answer this one Janet! Ever since I can remember I knew I was going to be an actor. As a kid I was always involved with puppets and magic and saw things like *Sweet Charity* and *The Odd Couple*—saw those great people doing comedy and getting paid for it—that's when I knew I'd been on the right track all along. Once, and only once, did the thought of becoming a commercial artist ever occur to me. I'm a pretty decent cartoonist and painter when I put my mind to it! Hope that answers it for you Janet!

## WHAT DID HE DO BEFORE?

Wasn't super-sexy Mark Hamill in an old TV series? I'd really like to know.

Sincerely,  
Clarice Williams,  
Wilmington, Delaware

Dear Clarice,

Thanks for remembering. Yes, I was on a TV show called *The Texas Wheelers*. It didn't stay on very long, but I loved doing it! I was on *General Hospital* for awhile too—I played "Jesse Brewer's" nephew. I was 20 and the nephew was supposed to be 14! It's a good thing I look young for my age huh?! Do you want to see how I looked on my own series (*The Texas Wheelers*) playing the part of "Doobie"? Here I am! What do you think Clarice, didn't I look different?



Well, I've run out of space so I'll have to stop now. It was fun! I didn't know how I'd make out at answering questions in a magazine—but I did it! I'll keep on seeing you in the pages of 16, so stay in touch!

# Mark Hamill: His Ticket To Stardom!

What are we talking about when we say his *ticket to stardom*? Why, "Star Wars," of course!

**MANY** young actors come to Hollywood, put their time in and wait for that all



important "big break"! They're all confident that if given the right vehicle, they know they can make it! Sometimes that chance is by way of a television series—like "Happy Days" was for Henry Winkler or "Welcome Back, Kotter" was for John Travolta.

But for a very talented, good-looking and promising young actor by the name of Mark Hamill, that break was by way of the biggest movie of the year, "Star Wars." Mark has "paid his dues" after seven years as an actor, and fully deserves the praise and recognition given to him for his remarkable performance as Luke Skywalker.

Filming "Star Wars" was much more to Mark than just a job, it was really a lot of *fun*! He knew at the time they were making it that "Star Wars" was going to be a *very special* movie! Although Mark never dreamed it would be

such a phenomenal hit, he was fully aware of its uniqueness.

The nicest thing about "Star Wars," for Mark, is that it opened important doors for him that he may have had to wait a little longer for had he *not* gotten the movie! Mark's just completed his latest movie entitled "Stingray," and the offers for good roles in movies and television are being handed to him left and right! Mark Hamill is a very lucky and talented guy, and of course, he's grateful to "Star Wars"—his ticket to stardom!



## MARK FLYING HIGH!



Handsome and super-talented Mark Hamill, who has given so many outstanding performances on TV, is now one of the hottest young stars in Hollywood as a result of his role as the daring and daring hero of the season's most sensational success, the movie *Star Wars*. *Star Wars* is Mark's first movie, and in the part of Luke Skywalker, the brave and handsome farmer who suddenly finds himself battling the wicked creatures who rule the universe, Mark is a real stand-out. Mark, born on September 25, 1951, is five feet, eight inches tall, and weighs 135 pounds. You can write to him at the Sargent Agency, 222 N. Canon Dr., Beverly Hills, Cal. 90210—and tell him you read about him in 161.



Mark: before & after

Dear Nancy,

Is it true that Mark Hamill lost his nose in an accident? If so, could you tell me how it happened and include "before" and "after" pix. I am desperate to know what happened.

Lisa Conn  
Louisville, Kentucky

Dear Lisa,

Just after the filming of *Star Wars*, Mark had a terrible car accident in which his car *and* his body—mostly his face—were totalled. Mark was incredibly lucky, he not only came out of an eight-week coma, but he had fantastic doctors who "put his face back together". His nose does look somewhat different now—see for yourself.

# 'Star Trek' creator Roddenberry dies

New York Times News Service

Gene Roddenberry, creator of the science-fiction television series *Star Trek*, which inspired six feature films and legions of space-age devotees known as Trekkies, died Thursday at Santa Monica Hospital Medical Center in California. He was 70 and lived in Los Angeles.

Mr. Roddenberry had been ill for about six weeks and died of a blood clot, a spokesman for Paramount Pictures said. But a spokeswoman for the hospital said the cause of death was listed as cardiopulmonary arrest.

Mr. Roddenberry, a tall, soft-spoken man with a silver mane and a dazzling imagination, was a much-decorated B-17 pilot in the Pacific in World War II, a pilot for Pan American World Airways, a speechwriter for a Los Angeles police chief, a writer for *Dragnet* and *Naked City*, and head writer of the 1950s television series *Have Gun, Will Travel*.

But with *Star Trek*, which debuted in 1966 and ran until 1969 on NBC, Mr. Roddenberry took a generation of viewers along on a journey into "space, the final frontier," aboard the Starship Enterprise, to "explore strange new worlds, to

seek out new life and new civilizations, to boldly go where no man has gone before."

It was an idea that, in various permutations, consumed more than a third of Mr. Roddenberry's life and made believers out of the most skeptical critics.

And it spawned a worldwide fascination that led to Trekkie conventions, books, T-shirts, lunch boxes, toys, reruns of its 79 original episodes in 48 countries, a half-dozen feature films starting in 1979, and a sequel series, *Star Trek: The Next Generation*, which was launched in 1987 and is still running, with audiences of more than 12 million households.

"Few ideas in the annals of motion picture and television history have inspired more passion and allegiance on the part of the audience than has *Star Trek*," said Brandon Tartikoff, chairman of Paramount Pictures, which made both the series and the feature films.

For Mr. Roddenberry, it was more than entertainment.

"It has become a crusade of mine to demonstrate that TV need not be violent to be exciting," he told the *Los Angeles Times* in May. "We



Gene Roddenberry . . . saw *Star Trek* as more than entertainment.

stress humanity, and this is done at considerable cost. We can't have a lot of dramatics that other shows get away with — promiscuity, greed, jealousy. None of those have a place in *Star Trek*."

Eugene Wesley Roddenberry was born in El Paso, Texas, on Aug. 19, 1921, but grew up in Los Angeles after his father went into law enforcement there.

Survivors include his wife, the former Majel Leigh Hudec; a son, Eugene, two daughters, Darleen Incopero and Dawn Compton; a brother, Robert; a sister, Doris; and his mother, Carolyn Glen Roddenberry.

Dallas Morning News, 10-27-91

From Wire Reports

**TALK OF THE TOWN:** There were no aliens, swashbucklers or killer sharks at director Steven Spielberg's latest production. He married actress Kate Capshaw Saturday night at a ceremony at his Long Island estate. Actors Harrison Ford and Dustin Hoffman were among the 100 guests at the tent wedding on the bank of Georgica Pond. A garden was planted in honor of the occasion, and a rabbi was flown from California to perform the traditional Jewish ceremony. The rehearsal dinner was held Friday night at an Italian restaurant, where guests had to say a secret password to attend.

Dallas Morning News, 10-91

**Q** After hearing a lot about the new *Indiana Jones* TV series, I was surprised and disappointed it didn't show up anywhere in the new season lineups. What gives? When will it be on? — R.B.

**A** The Young *Indiana Jones* Chronicles is expected to find its way onto the tube as an ABC midseason replacement show. It's been shooting in a variety of far-flung locales, from England to Egypt, with 22-year-old Sean Patrick Flanery as the lead. It spans the years 1908 to 1916, when Indy was a lad.

# Disaster-film producer Irwin Allen dies

Associated Press

**LOS ANGELES** — Irwin Allen, producer of big-budget disaster epics including *The Towering Inferno* and *The Poseidon Adventure*, died Saturday of a heart attack. He was 75.



Irwin Allen

Mr. Allen, a Malibu resident who had been semiretired for the past year, died at Santa Monica Hospital Medical Center, said hospital

spokeswoman Grace Cheng. His health had been failing for the past few months, she said.

Mr. Allen earned the nickname "Master of Disaster" because of his hits, including *The Poseidon Adventure* in 1972, *The Towering Inferno* in 1974 and *The Swarm* in 1978. *The Towering Inferno* received an Academy Award nomination for best picture.

One of his early films, an environmental picture called *The Sea Around Us*, won the 1952 Academy Award for best documentary feature.

"No, I'm not going to run out of

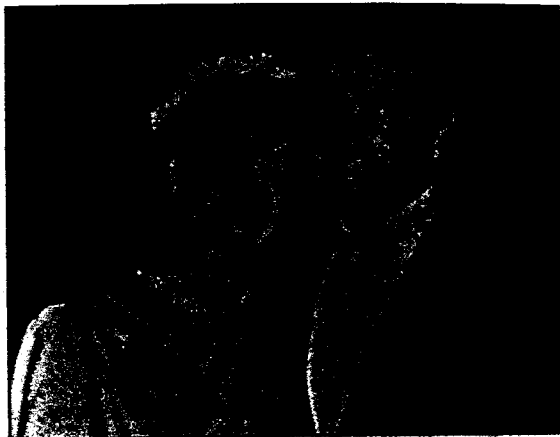
disasters," Mr. Allen said in a 1977 interview. "Pick up the daily newspaper, which is my best source for crisis stories, and you'll find 10 or 15 every day. . . . People thrive on tragedy. It's unfortunate, but in my case, it's fortunate. The bigger the tragedy, the bigger the audience."

Mr. Allen also was noted for science fiction and fantasy works, such as the film and television series *Voyage to the Bottom of the Sea* and the television shows *Lost in Space* and *Land of the Giants*.

He is survived by his wife, Sheila. Funeral services were set for Wednesday.

Dallas Morning News, 11-2-91

Parade Magazine, 7-28-91



Carrie Fisher weds Paul Simon, August 1983. It didn't last

**Q** Songwriter Paul Simon—has he given up on marriage? How many wives has he had? How many kids?—Jane Schwartz, Plainfield, N.J.

**A** Paul Simon, 49, has had two wives and one child. His marriage to Peggy Harper lasted three years (1971-74) and produced a son, Harper, now 18. His second wife, Carrie Fisher, filed for divorce after 11 months. The actress admits she developed drug problems at the time but denies reports that she suffered a miscarriage.

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The Washington Post, 9-13-91

Paramount Pictures announced yesterday that Harrison Ford has been signed to a three-picture deal to portray the Tom Clancy character Jack Gance, beginning with "Patriot Games," which will start filming here in November. Ford replaces Alec Baldwin, who portrayed CIA analyst Gance in the film adaptation of Clancy's "The Hunt for Red October." Baldwin, who in January had signed with producers Mace Neufeld and Robert Rehme to reprise his role in future Clancy projects, bowed out last month after the filming schedule for "Patriot Games" was pushed back. Baldwin said at the time that the filming would conflict with his rehearsal schedule for a February Broadway production of "A Streetcar Named Desire."

Monday, Oct. 21, 1991

By Joyce Jillson

**Today's birthday:** Actress Carrie Fisher is 35. Mystical experiences for some of you this month. Focus on career development in November; surprises. Forgiveness of others brings reconciliations in December. Be generous, open. In 1992, sharpen skills and expand talents. March shows subtle but new personal and financial trends. Your natural diplomacy works wonders in April. Love affairs have a special poignance in May. Practical gains in June. A special trip in July.





17

BY JOHN H. RICHARDSON

# INSIDE THE BUSINESS OF HOLLYWOOD: MOGULS, MOVIES, AND MONEY

## FORD FRENZY

WITHOUT STOPPING TO say hello, Joel Silver picked up the phone on August 16 and started talking. "So you found something already." There was a pause, and then Silver continued. "This is Joel," he said. "We're talking country to country—I'm in South Carolina looking out over my water moccasins."

On the other end of the line: Harrison Ford, listening to Silver from his Wyoming ranch. But at that particular moment, the two men were very much in Hollywood. Three days earlier, Ford's manager had alerted Silver that Ford had dropped out of Paramount's *Night Ride Down*. He wanted to do an action film immediately, and suddenly he was free. He'd previously expressed an interest in a Silver script called *Hickok and Cody*—so by lunchtime on August 13, Silver had gone into overdrive

trying to get the project rolling at Warner Bros.

But Silver wasn't alone; Paramount's new creative team surely didn't like the idea of an action-minded Ford getting away from them. And they had another pressing problem on their hands. Negotiations with Alec Baldwin to make *Patriot Games*, the first of three planned sequels to *The Hunt for Red October*, had dragged on for nearly a year.

Paramount—whose new chairman, Brandon Tartikoff, was so eager to make *Patriot Games* part of a new "tent pole" series that he'd already upped its budget from

\$28 million to \$35 million—wanted Baldwin to sign a three-picture deal to reprise his role as CIA analyst Jack Ryan, but no sooner had they agreed on a price of \$4 million per film and started the nitty-gritty of contract negotiations than things started getting extremely nitty.

Among Baldwin's demands were a reported \$700,000 in

perks, extra pay for overages, and (ahem) a contractual guarantee barring PREMIERE from the set or even from having any contact with the Paramount publicity department. Then, in mid-August, Paramount decided to move the production's start date—according to Paramount sources, it was two weeks; according to a source close to Baldwin, it was two months—and Baldwin said this would clash with his plans to star as Stanley Kowalski in a Broadway revival of *A Streetcar Named Desire* with Jessica Lange. "He felt he had us over a barrel," says a Paramount source, "and he didn't."

That's because Paramount president David Kirkpatrick apparently decided to solve the studio's two problems in one stroke by giving the *Patriot Games* script

to Ford. The exact date he gave it to him is in dispute; Paramount's official position is that it didn't offer Ford the role until August 23. But Ford seems to have used that August 16 phone call to tell Silver he was leaning toward the Paramount picture (Silver wouldn't say what project Ford was referring to). Ford's manager, Patricia McQueeney, says Kirkpatrick sent her the *Patriot Games* script that morning. "Harrison read it over the weekend, and by the following Monday [the 19th], he had committed," McQueeney says. The studio didn't mention its alleged contacts with Ford when it talked with Baldwin on August 21—five days after Ford's call to Silver. With neither side willing to budge on the start date, Baldwin backed out.

At some point, Baldwin and his lawyer Jake Bloom told Paramount that they would try to get Broadway's Shubert organization to be more flexible on the *Streetcar* start date. Again, the timing is crucial: a source close to Baldwin says Baldwin made the offer *before* August 21; a source at Paramount says the offer came after the 21st, and Paramount responded by finally telling Baldwin it had already offered Ford the role. If Ford agreed to sign for three pictures

(negotiations went on for another week), there was no putting Baldwin back. About two weeks after *Night Ride Down* went down, the *Patriot Games* deal closed, and Paramount leaked the startling news that one of the most talented actors of his generation was being replaced in the role he had created. Less than a month later, Baldwin left the J. Michael Bloom agency for CAA.

■ ■ ■ ■ ■



PARAMOUNT'S RYAN HOPES.

