



ISSUE 41

SPRING 1995

## *Crossing the Jundland Wastes: The Last Trek*

### *A Journey Through Star Wars Fandom's Golden Age*

Maggie Nowakowska

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#### *Issue 15/16, September 1983*

When the final issue of *Jundland Wastes* appears at the end of summer 1983, fans have had three months to view *Return of the Jedi*, to access their reactions and then record their opinions of the movie.

Despite its status as Last Issue, normal JW business continues in #15/16. Three zines (*The Princess Tapes*, *A Harrison Ford Filmography* and *Contraband*) are reviewed, and the Lucas biography, *Skywalking*, is examined a second time. Sixty-nine zines are listed as available, with 11 coming soon and 36 planned; 35 fanzines are Out of Print.

Thirty-two pages long, JW contains 25 letters that continue discussion of JW's general SW subjects, and 19 letters (listed alphabetically to forestall any accusations of favoritism toward specific reactions) that specifically deal with ROTJ.

In the general letters, the Imperial apologists insist that the Empire is the legal government in the galaxy, adding that is it not down just yet. Rebel apologists agree that the Alliance faces a long battle with unreconstructed Imperials and with Imperial structures, which will probably remain in place—at least throughout Luke and Leia's lifetimes.

For the first time, fans begin to wonder if SW fandom will continue past the release of ROTJ. Once the story is resolved, they ask, will fans still be interested in SW? Without the continued release of new movies, will momentum die; will fans drift off to other newer and therefore more exciting fandoms?

An even more specific question is raised: once ROTJ turns every current fan story into a chronicle of an alternate SW universe, what will happen to fanzines?

Definitions of and discussions of fan universes already considered alternate continue. Alternate universes "that are

## VOTE! VOTE!! VOTE!!!

Greetings, everyone! As you can see from the headline in this issue of SE, it's time to vote for your favorites in the STAR aWARDs. You will find a Star ballot attached to the back of this issue. Please, please take a few moments and fill out the ballot and mail it back to Judy by April 30. You don't have to have read everything on the ballot. Even if you've read just one zine, you can still vote!

I can't stress to you how important it is to all the writers, artists, poets, filkers, cartoonists, and editors who bring you zines that you give them support through this award. If you've ever attended the STAR aWARDs ceremony at MediaWest\*Con, you will know what I mean. The excitement, encouragement and enjoyment that the winners and runners-up receive from this award is a pleasure to behold. It lets these folks know that you appreciate the effort they're putting out for our favorite fandom and that we want them to go on.

Unlike the nominating process for the Fan Q's, which occasionally seems like a BNF popularity contest, the STAR aWARDs were designed so that everyone who'd had anything in a SW zine the previous year would be eligible. Don't vote for someone just because you recognize their name; vote for your favorite story, poem, art, etc.! If you think the same people win every year, have you exercised your power at the ballot box and voted for someone else? Vote! Vote!! Vote!!!

You will note on the ballot that I have removed *Southern Enclave* and *A Tremor in the Force* #8 from the best letterzine and full-size zine competition this year, although the contributors themselves are well represented. SE and TF both won awards last year and I don't think it's fair for them to be in the running this year. There are many, many fine zines out there which all deserve a shot at the STAR aWARDs. Vote for your favorite!

By the way, thank you to those who nominated my story "Mercy Mission" (TF8) for a Fan Q this year. Although TF has been nominated several times, this is the first time I've ever had a story nominated and I'm tickled to death. Whether I win or not, it is a great honor!

I had told many of you that I didn't think I'd make it to MWC this year. Other things were planned for this summer and a trip to Lansing didn't appear to be one of them. However, plane fare dropped back into my price range, so I'll be joining all the fun after all! Of course, we'll have the annual SE Get Together on Saturday night so I'll be eager

to see you all there, too! And I'll look forward to any con reports and photos you send for SE. Deadline for the next SE is June 30, 1995.

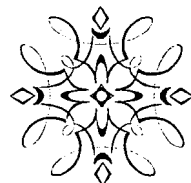
Laura Virgil and I went down to Revelcon in Houston this year and had a good time. It's still a small con and you get a chance to see some old chums. Danaline Bryant was in attendance this year (remember her, old-timers?) and it was a delight to renew an acquaintance. Danni gafiated for about 5 years but is now starting to think about getting back into fandom. Welcome back, Danni! (P.S., I won't make you write any reports for Star Fleet! -- which is an inside joke between her and me -- \*snicker\*)

Revelcon had a lot of zine dealers in attendance and a small, but first class art show. I bought a wonderful fantasy piece of whales and was sorely tempted by several other things.

Friday night featured the annual birthday bash, this time celebrating all January birthdays. Saturday night was filled with silly skits, lots of Klingons, and the Cat Boxe Theater, which performed their perennial favorite, "The Twelve Days of Menopause." (Yes, folks, this is an adults-only con because things can get pretty bawdy!) Sunday morning offered another time to socialize as well as stuff your face from the complimentary all-you-can-eat breakfast buffet. Then it was time for the art auction and finally to begin packing up and heading home.

I'm going to close this editorial by saying a hardy congratulations to Carolyn Golledge who will soon be a published professional author! She will be working for West End Games and hopefully will go on to bigger and better things as a pro novelist! Hey, Carolyn, maybe you can write a future SW novel and show the rest of the world what a *real* SW story is like! And, we also offer our condolences on the loss of your beloved Bonnie, and a hearty welcome to your new baby, Honey.

See you next time! Have fun at MediaWest and don't forget to vote in the STAR aWARDs!!!



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## JAMES C. TOWNSEND

February 13, 1916 -- April 5, 1995

It is with great regret that I must announce the death of my father, James C. Townsend. He passed away on Wednesday, April 5, 1995, of complications following cancer surgery. He was 79. He had been battling the disease for about ten years and had endured the removal of part of his colon and the removal of part of his liver in separate surgeries, plus suffering with leukemia during that time. Malignant polyps had been discovered recently in the part of his colon that remained and it was decided that it was necessary to remove the large intestine altogether.

He had this surgery on March 14. He was recovering very well but on Sunday, March 19, he suddenly took a turn for the worse and began bleeding internally. The leukemia was preventing his blood from clotting properly. He was moved to ICU and then into emergency surgery. The doctor didn't find any one spot where he was bleeding, but discovered that all the places where he'd had his first surgery a few days before were leaking blood into his abdominal cavity. These were sealed and he was moved back to ICU.

Over the next three days, he steadily improved, although fluid began to build up alarmingly in his abdominal cavity. On Thursday, March 23, he began to have extreme difficulty breathing and they determined that the fluid had backed up around his heart and lungs and into his lungs. By 2:00, they made the decision to sedate him heavily and put him on a respirator as he was rapidly developing pneumonia. Over the next few days, his condition began to crater. His blood pressure was too low, his kidneys nearly stopped working, his heart developed arrhythmia, and his blood oxygen level was too low. The doctors worked hard to correct these problems.

On Saturday, March 25, they discovered that he was developing blood clots in his legs and inserted a tiny filtering device into his vena cava, the great vein that goes to the heart, that would intercept any clots that broke off and migrated.

Gradually, he improved by microscopic amounts. His blood pressure stabilized some and his lungs began to

improve. But then he developed a mysterious infection that invaded his entire body. Even though they pumped antibiotics into him, he had fever as high as 104° or more, and the doctors were stumped as to what was causing it. They even brought in the infectious diseases team to see if they could figure it out.

The doctors finally determined that his leukemia was the culprit in all his troubles. It had moved into its final states and was fighting them every step of the way. Finally, his stomach began to ulcerate and he began to bleed again. By this time, the doctors had decided that there was nothing more they could do for him. He was on life support and that was the only thing keeping his heart beating or his lungs breathing. We made the hard decision to let him go. We knew that Daddy would not have wanted to be kept alive by machines.

He died peacefully and without pain and we are thankful for that. He was buried in his hometown cemetery surrounded by many, many friends and loved ones.

My dad was a gentle, quiet man. Except for the years spent in England during World War II with the 8th Air Force, he lived his entire life in the little country town where he was born. My mother was born there, too, and

both sides of our family are there. He was married to my mother for nearly 52 years (their anniversary would have been April 9th), raised a son and a daughter, and had three adoring grandchildren. He was an ordained deacon in the First Baptist Church he attended and was the truest example of a Christian I have ever known. By that I don't mean that he preached or wore his Christianity on his sleeve for all the world to see. But he followed the teachings of Christ to the best of his ability and was a humble, sincere man who knew without a doubt in his heart who his Lord was. He was honest, direct, unassuming and modest. He was a master plumber who worked until the cancer began to wear his strength down. He never thought twice about helping anyone in need and was a loyal and constant friend.

He was a remarkable man. He was my father and I'll miss him more than I can say.



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### CONGRATULATIONS TO...

Karen Ripley on the publication of her newest book, *The Alchemist of Time*, the final chapter in her trilogy, *The Slow World*. Check out this series! The first two books are *The Persistence of Memory* and *The Warden of Horses*. They are imaginative, unusual books, unlike anything I've ever read!

Carolyn Golledge who has just signed a contract with West End Games to write for their *Adventure Journal*. Way to go, Carolyn!

### CLUBS

Forces of the Empire  
c/o Pat Grant  
2343 N. Cedar St., Apt. A,  
Holt, MI 48842

The Moons of Yavin  
19 Park Avenue  
Bottesford, Scunthorpe  
South Humberside DN17 2PB  
England

### ERRATA

From: Arwen Rosenbaum via AOL

Subj: Star Wars Book Info

From: Christian Waters at Bantam Books

Hey, all you aspiring SW authors!

One of the most common questions I get asked as SW book publicist is, How can I get a SW novel published? The short, brutal answer is: you can't. (Take heart. There's a longer, slightly less brutal answer coming.)

If you send an unsolicited SW manuscript to Bantam, we will return it to you unopened with a very polite letter explaining that because of fear of being accused of stealing someone else's ideas, we can not read your submission.

If, after all that, you still want to write a SW novel, here's what you do. Write a whole bunch of good SF/F novels, get them published, and then have your agent call us. We'll talk.

Unfortunately, we have the entire Bantam SW publishing program mapped out through 1997, so we'll have to talk after that.

And in answer to the question about who picks authors, Bantam or Lucasfilm, Bantam does with Lucas' approval. And the Lucas folks are quite nice to work with, too.

### ON THIS DAY IN HISTORY...

*Southern Enclave* #9, September, 1985. 60 pp., reduced, double columns. Opening article: "The Private Life of a Jedi, Part 2 -- The Lightsaber" by Jeanine Hennig. "An Interview With Harrison Ford", transcribed by Carolyn Golledge, from the Australian TV show *Terry Willesee Tonight* [promoting the release of *Witness*]. "Revenge of the Bridge Chairs" by Jeannie Webster, reporting on waiting for the SW trilogy at WorldCon, Los Angeles. Clippings section featured an article by Linda Billington, a columnist for the *Anchorage Daily News*, on her first visit to MediaWest\*Con. The article featured a reproduction of the cover of *Field Studies* #2 by Martynn.

LoCers: Tim Blaes, Barbara Brayton, Marcia Brin, Jenny Lyn Catanzarro, Bev Clark, Pat Easley, Carolyn Golledge, Rhonda Henderson, Susan Henderson, Jeanine Hennig, Barbara Izzo, Sandi Jones, Marlene Karkoska, Lynne Kennedy, P. J. LaVasseur, Michelle Malkin, Maggie Nowakowska, Carole Regine, Cindy Rodriguez, Mary Schmidt, Liz Sharpe, Sally Smith, Jean L. Stevenson, Sally Syrjala, Lisa Thomas, Lorie Thompson, Mary Urhausen, Lin Ward, and Jeannie Webster.

Art by: Cheree Cargill, Rhonda Henderson and Yvonne Zan.

**Zines In Print:** *Blue Pencil* (newsletter), *Chameleon* (Harrison Ford portraits by Dianne Smith), *Circle of Light* #1 and #2, *Combining Forces* #3, *Contraband* #3, *Fantasy, Far Realms* #6 and #7, *Field Studies* #2, *Flip of a Coin* #1-6, *Kessel Run* #1 and #4, *Legends of Light* #2, *Melange* #4, *On a Clear Day You Can See Dagobah*, *On the Mark*, *Outland Chronicles* #2, *Perceptions* (Harrison Ford zine), *Rogue's Gallery*, *Scoundrel*, *Shadow Dance* (multi-media), *Shooting Star* #1, *Sith Yearbook*, *Southern Knights* #1, *Southern Lights* #1, *Southern Lights Special* #1.5 (adult *Man from U.N.C.L.E.* issue), *Syndicated Images* (multi media), *The Old Republic Reader*, *The Princess Tapes*, *The Princess Tapes: The Prologue*, *The Wookiee Commode* #1 and #2, *Universal Translator*, *VHF-The Complete Book of Lyrics* (Martie Benedict's songs), and *Well of the Souls* #4. **Coming Soon:** *A Tremor in the Force* #3, *All That Jazz* (A-Team), *The Baron of Bespin*, *Choice Parts* #1, *Circle of Light* #3, *Dragon's Teeth* (novel by Carol Hines-Stroede), *Eclectic* (multi media), *Just a Coupla Jokers* (Simon and Simon), *Just*

*Deserts* (Rat Patrol), *Legends of Light*, *Not Just Luke*, *On a Clear Day You Can See Dagobah* #2, *One From the Heart* (Mark Hamill zine), *Perfect Fusion*, Vol. 1, *Perspective* (letterzine), *Power of Speech* (letterzine), *Revenge of the Sith* by Ellen Randolph [aka Melanie Rawn], *Shadow Dance II*, *Shooting Star* #2, *Signs of Wisdom* ("Desert Seed" novel by Carol Mularski), *Southern Knights* #2, *Southern Lights* #2, *The Complete Zeek*, Vol. 1 (collected stories of Anne Elizabeth Zeek), *The Enemies* (SW novel), *The Leading Edge* (SF/F), *The Millennium Falcon Casebook*, *The Monocle* (Wizards and Warriors), *The Princess Tapes* #2, *The Wolfhawke Tapestries* (Ladyhawke), *Wookiee Commode* #3, *Vertigo* (multimedia), and *Well of the Souls* #5. **Misc Ads:** Books, zines, buttons and photos for sale, Texas Rebel Alliance and Archaeological Society (Carolyn Cooper), ad for Conzineience (Dallas con), George Lucas Appreciation Society, Walk of Fame star for Harrison Ford, *Miami Vice* stationery, Harrison Ford Minicon in Atlanta, and VHF (Martie Benedict's songs).

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## THANKS TO...

Thanks to Tina Bentrup, Louise Turner, Debbie Kittle, Maggie Nowakowska, Jennifer Moore, Z. P. Florian and all the others who sent clippings. I wish we could have used them all.



Carolyn Golledge and Honey

## • OBITUARIES •



Making stick-in-the-muds less sticky and aristocrats less dull: Shaw in the film *High Season* (1987) Photograph: Kobal Collection

# Sebastian Shaw

Sebastian Shaw was the kind of character actor who could rise to any dramatic occasion. Whether in films, plays, television or on the radio, his unobtrusive manner, sharp intelligence, tactful style and polished technique gave all his work a quiet distinction.

That he was rarely out of work, except from choice, for nearly 70 years testifies to the reliability of his talent. He conferred dignity on a wide range of respectable characters, from judges and churchmen to soldiers and other figures of authority. Able at the flick of an eyebrow or sigh of well-bred resignation to portray the patrician type at his most favourable in an often unfavourable dramatic climate, Shaw added to his weatherbeaten features, hesitant manner and aristocratic airs

and graces a touch of individual warmth which made stick-in-the-muds less sticky and stylish aristocrats less dull.

He was especially good at courtly or military pomp. His Polonius to Alan Howard's Hamlet for the Royal Shakespeare Company was unrivalled in his complacency and sense of circumstance. Who could forget, either, his long-suffering humiliation as Gloucester (to Eric Porter's Lear) as his eyes were put out?

He himself was anything but self-important if his stint at the Royal Court in the mid-1960s is anything to go by. When William Gaskill wanted to re-establish a repertoire, Shaw, by then in his sixties with half a century of experience on the West End stage, did his elegant bit to continue ushering in the so-called new wave – or rather the second wave – of British drama

instigated by *Look Back in Anger* a decade before.

Shaw brought all his tact and paternal encouragement to one of the most mixed bags in dramatic history. Ranging from Osborne's *A Patriot for Me* (for which the theatre had to turn itself into a club to escape censorship), Ann Jellicoe's *Shelley*, Granville Barker's *The Voysey Inheritance*, N.J. Simpson's *The Cresta Run* and *A Chaste Maid in Cheapside* to Wesker's *Their Very Own* and *Golden City*, it hardly offered the old actor much worth doing; but he made a fond patriarch to the otherwise young company.

Shaw played four parts in *Shelley* and a private soldier in Arden's *Serjeant Musgrave's Dance*: but the Royal Court cause had still to be fought, as had that of the trade union in Wesker's play and Shaw, if he wasn't for once playing a toff,

made a remarkably moving figure of the union organiser.

Repertoire which Shaw had known since his early days with Randle Ayrton – his favourite actor-manager – at Stratford-on-Avon in the 1920s was of no interest to modern Chelsea. So it was no surprise when he seized a chance to move to Peter Hall's RSC, still mixing new writers like David Mercer (*Belcher's Luck*, *After Haggerty*), Trevor Griffiths (*Occupations*) and Edward Albee (*All Over*) with the old, but giving Shaw a better chance to flex his muscles.

His beautifully phrased Duncan to Scofield's Macbeth, the already noted Polonius and Gloucester, Friar Lawrence in *Romeo and Juliet* (he had played Romeo at Swiss Cottage in 1932), Leonato in *Much Ado About Nothing*, Vincentio in *Measure for Measure*, Boyet in

*Love's Labour Lost*, Justice Overdo in *Bartholomew Fair* followed and – two cherished memories – Sir Eglamour in *The Two Gentlemen of Verona* and Sir Oblong Fitz Oblong in Robert Bolt's surely "classical" children's play, *The Thwarting of Baron Bolligrew*. Then came two other friendly authors for such a well-graced old actor. Gorky with *Summerfolk* and Chekhov with *Three Sisters* (with the rubicund Shaw as the drunken doctor).

If his virtues were never widely celebrated (except sometimes in British films of the 1930s when he classed himself as "a piece of cinema beefcake") it was the

price a character actor always pays for being in work while the leading men wait for leading roles.

Shaw was a leading man occasionally before the war and made, they say, a lot of hearts throb. As Lewis Dodd the romantic artist in *The Constant Nymph*, a role which Coward and then Gielgud had just made famous, Shaw toured when touring was still big business. As Wyndham Brandon in the West End Sunday try-out of *Rope* he went on to Broadway in 1929 and then began making films, though not at the expense of the stage, with *Caste* (1930) and *Taxi to Paradise* (1933).

As Valerie Hobson's sailor husband in Michael Powell's *The Spy in Black* (1939) when she got involved with Conrad Veidt's monocled German naval captain at the end of the 1914-18 war, Shaw did his heroic bit; and in *Men Are Not Gods* (1936) he was an actor re-enacting Othello with the anxious Gertrude Lawrence as his wife. In Edgar Wallace's *The Squeaker* (1937) he played the eponymous nasty piece of work with all the smoothness at his command. He may also be remembered as the pilot in a wartime RAF training film in which Edward G. Robinson coached Richard Attenborough in the rudiments of flying.

War films included *The Glass Mountain* (1948) as the bearded novelist-friend of Michael Denison's musician, and Kevin Brownlow's *It Happened Here*

(1964), which showed what might have happened had Britain lost the war.

The stage, however, never lost its hold in youth or old age, whether in the open air at Ludlow as Everyman in the first English production of Hugo von

Hotmansthal's play, or as King Wulhere in *St Chad of the Seven Wells* at Lichfield Cathedral, or directing and acting the lead as a detective in his own play *Take a Life* for Bernard Miles's Mermaid Theatre, or as the Judge at the same theatre in *Whose Life Is It Anyway?*

Even in his seventies Shaw toured American universities as a teacher and recitalist before returning to the National Theatre as that ancient red-faced, gnarled and crinkly 19th-century Irish pedant who could read Homer in Greek but not Shakespeare in Brian Friel's *Translations*.

#### Adam Benedict

When Tony Richardson and Woodfall Films generously offered to finance the final stages of Andrew Mollo's and my film *It Happened Here*, we were able to afford a professional for one of the most important roles, writes Kevin Brownlow. We consulted the actors' directory *Spotlight*, and it fell open at a picture of Sebastian Shaw.

"Now that's the sort of person we want," I said. "not that we could ever get him!"

"Why not?" asked Andrew Mollo.

"Why not!"

We telephoned Shaw's agent and arranged a meeting that same night at 11.30pm. Shaw was ideal. He said he would play the role only if he liked the script. He read it and agreed to do the part for a nominal fee. He made two conditions; if the film were ever shown commercially, he would be paid his usual fee, and he would have complete freedom to rewrite his dialogue.

We were only too happy to agree to both. He gave his dialogue an individual slant which enhanced his performance – and he helped us with the casting, introducing us to Fiona Leland, who was extraordinarily good as his wife.

The fact that Sebastian Shaw had been in films of the 1940s – like *The Spy in Black* – brought an authenticity to this recreation of the 1940s. It was one of those rare occasions when the actor proved far better in reality than in the scriptwriter's imagination.

*Sebastian Shaw, actor: born Holt, Norfolk 29 May 1905; died Brighton 23 December 1994.*



'A piece of cinema beefcake': Shaw with Gertrude Lawrence in *Men Are Not Gods* (1937)  
Photograph: Kobal Collection

**Q** What is it with James Earl Jones? He's a great actor, and his voice could command armies, but he gets into those inane commercials and into bit parts on TV shows that appear degrading to a man of his talents. Is there something going on that doesn't meet the eye?—Karl L. Lockwood, Cleona, Pa.

**A** It's not the eye but the ear that may be playing tricks on you. Jones, 63, has such a memorable voice that he seems to be far more prevalent in TV commercials than is actually the case. In fact, he only has two current nonacting gigs: It's his sonorous voice that says "This is CNN" during breaks on the cable news network, and he's the pitchman for Atlantic Bell. Jones sometimes takes "bit parts" but usually is the star. He has won two Obies, one Grammy, three Emmies, one Oscar nomination and numerous other awards during a 40-year career in which he has played everything from Othello to the voice of Darth Vader.



James Earl Jones onstage with Dianne Wiest in *Othello*

# DOES THIS MEAN 'WARS'?

**A**FTER YEARS OF pondering a *Star Wars* sequel, **George Lucas** is now committed to reviving the Skywalker clan saga. "I've got the stories done," says Lucas, "but I have to write the screenplay, so that's a deterrent."

According to Lucas, production on the sequel—actually, a trilogy of prequels—will start within two years. Focusing on a young Obi-Wan Kenobi and Anakin Skywalker, a.k.a. Darth Vader, they will likely feature a new cast—a necessity considering that the inevitable has happened and *Star Wars* youngsters **Mark Hamill**, **Carré Fisher**, and **Harrison Ford** are as old as Yoda.

What has drawn Lucas back to the Force? Technology, for one thing. Recent advances in digital ef-

fects—pioneered by Lucas' own Industrial Light & Magic—could make any new *Star Wars* film considerably less expensive to produce.

And speaking of money, a return of the Jedi could mean a potential fortune for Lucas, who controls the rights to subsequent movies and is free to auction them off to the highest bidding studio.

Best of all, Lucas reportedly may direct, something he hasn't done since the 1977 original.

That alone should send the studios scurrying. As one studio chief says, "Somebody else doing *Star Wars* means nothing; George Lucas doing it means everything." —*Albert Kim, with Gregg Kilday and Frank Spotnitz*



8-12-94

## Peter Cushing, horror film star, vampire chaser, dies of cancer

Associated Press

**LONDON** — Peter Cushing, a veteran of more than 70 movies who was best known as a horror-film stalwart, died of cancer Thursday at age 81.

Mr. Cushing was a key player in the Hammer films of the '60s and early '70s. These stylish, if low-budget, productions pressed the boundaries of violence and sexuality for the horror genre of the time.

As the tireless vampire fighter Professor Van Helsing, Mr. Cushing starred in the 1958 remake of *Dracula*, *Brides of Dracula* (1960), *Dracula AD* (1972) and *The Satanic Rites of Dracula* (1973). He took up the mantle of Baron Frankenstein in *Curse of Frankenstein* (1957), *The Revenge of Frankenstein* (1958), *The Evil of Frankenstein* (1964), *Frankenstein Created Woman* (1957), *Frankenstein Must Be Destroyed* (1969) and *Frankenstein and the Monster from Hell* (1974).



He's best remembered by contemporary audiences as Darth Vader's evil boss Grand Moff Tarkin in *Star Wars*.

Born in Kenley, England, Mr. Cushing made his stage debut in 1935, then set off for Hollywood. He found plenty of work in well-known films, including *The Man in the Iron Mask* and *A Chump at Oxford* with Laurel and Hardy.

After World War II, Mr. Cushing was a star in Laurence Olivier's Old Vic company and was admired as Osric in Mr. Olivier's film *Hamlet* in 1948.

He branched into television and played a range of classic roles in *Pride and Prejudice*, *The Winslow Boy*, *Beau Brummell* and the starring role of Winston Smith in 1984.

With his gaunt, birdlike features, he was an ideal Sherlock Holmes, a role he played in film and television.



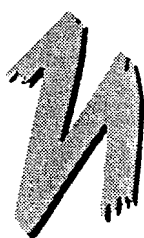
EXPLODE THE MYTH.

The logo features the words "TIE FIGHTER" in a large, bold, stylized font, with "WARS" in a smaller font below it. The text is set against a dark background with a subtle grid pattern. The entire logo is framed by a thick, metallic-looking border.

# LUCASVISION

*George Lucas, creator of 'Star Wars,' talks about the convergence of entertainment and technology*

BY THOMAS R. KING



**LUCASIO, Calif.**—If you had to pick just one person who best understands the worlds of entertainment and technology—and who easily traverses both—it would be George Lucas. The creator of the "Star Wars" and "Indiana Jones" film trilogies has traded in his Hollywood moniker of producer-director to become the ultimate "hyphenate": thinker-doer.

As owner of Lucasfilm Ltd. and several related high-technology companies, he has firmly planted his feet in both worlds, and has staked his personal future and professional reputation on a melding of the two. This isn't newfound religion. Years ago, he left behind a Hollywood whose pettiness and lack of vision he abhorred, and moved his company to Northern California, closer to Silicon Valley.

Much the way he created a new standard for special effects with "Star Wars" in 1977, the 49-year-old filmmaker is leading the way in helping to define just how emerging technologies will affect movie-making and entertainment in general.

Hollywood could be a winner, he says, if studios cough up vital research and development funds. Technology could help to dramatically reduce the spiraling cost of making films, while offering the promise of making them more exciting.

With his recent TV series "The Young Indiana Jones Chronicles," Mr. Lucas saved the expense of creating elaborate period sets by using computers to "re-create" the backgrounds. He also used them to make a handful of people look like a crowd—winning no friends among extras, perhaps, but gaining the attention of studio bean counters.

An interactive fiber-optic network connects the North Carolina production site of his latest movie, "Radioland Murders," with the post-production facilities at his Skywalker Ranch here. Mr. Lucas "visits" the set every morning without leaving the

ranch, chatting with the crew via a two-way video hookup that allows interaction in real time, using compressed digital video.

The entertainment that comes from Lucasfilm—movies, television shows, computer games and more—will certainly play a role in the much-vaunted multimedia future. Mr. Lucas recently sat down with *The Wall Street Journal*, peered in his crystal ball and had this to say:

**THE WALL STREET JOURNAL:** *Where do you think we are headed in the next five, 10, 15 years?*

**MR. LUCAS:** There's a lot of hype out there, but there's something real happening. It's the upgrading of telecommunications in this country, and that will have a tremendous and powerful impact on the way we live our lives. A lot of the rumbling right now is about home shopping and viewer-on-demand video, and those kinds of things really are going to happen.

If cable operators really want to grow the business, they'll have to compete with the existing home-video market. But a lot of the key issues have to do with pricing. If cable operators get greedy and charge, say, \$20 an hour for programming—especially old programming—I don't think much is going to happen. But if they get it down to the level of \$1 an hour, there will be an instantaneous revolution that will wipe out the home-video business in a year.

**WSJ:** *Do you think people really want all these services?*

**MR. LUCAS:** Definitely. They don't want it at \$20 an hour, they don't want it at \$10 an

hour. But they'll take it at \$1 an hour. They'll pay that for movies-on-demand, TV shows-on-demand. I think the only things you'll get on the TV networks will be infomercials, talk shows and nondramatic programming. I don't think they'll be able to afford to put dramatic programs on the air—it's just too expensive.

Programming that involves creative talent will end up on "pay-on-demand." That's different from "pay-per-view," which will still be used for big events like championship fights. For those, they can charge \$20 or \$40 an hour. But to sell

"Murphy Brown," "Roseanne" or any movies, the price will have to be maintained at a very low rate before people will buy into it. And they will buy into it. They would just as soon not go out to the video store if they can get it at home.

**WSJ:** *What about a generational factor? Will older Americans resist the new technology and leave the 500-channel TV surfing to computer-literate kids?*

**MR. LUCAS:** I don't see it happening that way. I see it like the cellular phone and the fax machine. People say, "I don't get it, I don't need it." But then they'll see it being used and say, "I have to have one of these things." And it will be hard not to. People will discover that finding information on a computer will be infinitely easier than programming a VCR is today. Plus, audio-command technology is here. That is going to be a major factor. You can tell your TV, "I want to watch Murphy Brown."

Older Americans, I think, will really go for the home-shopping services as they develop. The reality is that many of them would like to order up things at home and not have to go out.

**WSJ:** *Besides TV shows, movies and home shopping, what else might people order up on these new TV systems?*

**MR. LUCAS:** Well, I have a game company, and I think view-on-demand games will take off pretty quickly. It's a little bit problematical about how it's going to work, but it seems obvious that home delivery of games is a natural, because it's a digital medium that you're dealing with. Interactive games that involve more than one player—I call them "party-line games"—will be popular. You're playing with two or three other people at the same time at various places over the phone. Visual telecommunications and video conferencing will also add to this. If you're playing a game with two or three other people, you can see them all as you play. It's just like being next to them.

**WSJ:** *What impact will digital technology have on Hollywood as it relates to movie making?*

**MR. LUCAS:** The cost of making movies is going to come down. More filmmakers are going to be able to tell bigger stories. Take "The Age of Innocence." It's hard for most filmmakers to get a movie like that off the ground today. The market isn't big enough, and the cost of doing a period movie like that is too expensive.

But on the "Young Indy" TV series—which was also a period show with horses, carriages, completely different landscapes, costumes—we had exactly the same kinds of production values as "Age of Innocence," but we did it for 10% of the cost, thanks to digital technology. We used the computer to make crowd scenes, when we only had a handful of actors, and to replicate backgrounds that weren't really there.

That just means that more people will be allowed to make big films like ["The Age of Innocence"] than just Marty [Scorsese], a man who's at the top of the field with a huge amount of clout. More

people will be able to do something that's a little bit out of the action or other highly commercial genres. Studios will hopefully be able to make more movies, and they will then be able to take more chances and make more interesting films.

**WSJ:** How important is that?

**MR. LUCAS:** Listen, a lot of the films that I've made have been offbeat, really high-risk movies. "Star Wars" was a completely high-risk, nobody-out-there-understands-it kind of movie. Once it came out, it was a big hit because it was so fresh and different. Because it was so high-risk.

**WSJ:** What kind of savings are we talking about?

**MR. LUCAS:** We did a shot in the TV series for \$1,500 that would have cost a studio \$30,000 if they were doing the same shot for a feature film. "Radioland Murders," the movie we're working on right now, is an experiment for us in that we're applying the cost-saving technology we learned on the TV series to the big screen. I don't think we can get that same shot done for \$1,500, but we may be able to get it to \$10,000 or \$12,000. But even going to \$12,000 from \$30,000 is a major leap. And this is just the first step. We're inventing new technology that I feel very confident will allow us to cut that cost in half again. Within the next couple of years, we'll be able to take what was a \$30,000 shot and do it on the big screen in full resolution for \$6,000 or \$7,000.

**WSJ:** Tell me about "Radioland Murders."

**MR. LUCAS:** The budget is under \$10 million. The average cost of making a movie today is \$30 million. It's the kind of movie I

like to make—it's frantic and crazy and fun—but it's difficult to get a movie like this made because it doesn't fit into any of the categories that studios like. This is a really wacky, offbeat comedy, set in 1939—and it doesn't have any movie stars. This isn't a romantic comedy with Tom Hanks and Meg Ryan, so the studio looks at it as this extreme wild card. If it were to cost \$30 million, no one would make it. Not even with me attached as producer. But there's this chance it could break out. Universal Pictures will distribute it, maybe in the fall.

**WSJ:** Among the studios in Hollywood, how do you rate the various managements and corporate cultures when it comes to melding entertainment and technology?

**MR. LUCAS:** They're all struggling to figure out what they're doing, what they should be doing. They come up and we talk about things, but the funny thing is, not many of them listen. They're spending their money in the craziest ways. They won't put it where it has to go, in terms of investing in the technology. They figure somebody else will do it. We're not talking about huge sums of money—\$10, \$20, \$30 million—but it would save them hundreds of millions of dollars if they would just step up to the plate and do it now. You're not going to see giant, overwhelming profits coming from multimedia for a number of years, but the investment has to be made now.

**WSJ:** Besides the folks here at Lucasfilm, who are the visionaries in Hollywood?

**MR. LUCAS:** There are a lot of people working down there, but there isn't anybody that comes to mind that I would say, "Here's somebody who's really got the picture." The studios are trying to figure out what to do and they're making a lot of interesting decisions.

It's funny. I've been in the game business for 15 years, and now all of a sudden all the studios are jumping in. They don't understand the marketplace or who the

players are. Or that the players are bigger than they are.

**WSJ:** What will going to the movies be like in the next century?

**MR. LUCAS:** Older theaters will be gone. I think today's multiplexes are going to expand and become larger entertainment centers that also have Imax theaters and maybe 3-D theaters. There are going to be bigger, higher-quality images and better sound. There will be a much higher quality of presentation. Things like our THX sound system in theaters will add to that.

**WSJ:** Some people predict a rise in interactive theaters, where audience members push buttons to determine various changes in a plot to affect the outcome of the movie. What do you think of that concept?

**MR. LUCAS:** I think that's "smell-o-vision." People don't want to do that. People do want to have an interactive experience, but I think they want to play interactive games. We've got a CD-ROM game called Rebel Assault, where players actually get into the "movie." At any given moment, players hit a button or turn left and the ac-

tion changes. The action shifts according to the way each player responds to certain commands. That is an interactive movie. I call it a game, but somebody else will call it an interactive movie.

If you want to see the future, Rebel Assault is the future. These games are going to become more articulate, more sophisticated and have higher-quality resolution. There will be better images, more conversations with the characters, and an appearance of an unlimited ability to move around. But it will be basically the same thing.

**WSJ:** Isn't the game market kind of a limited business?

**MR. LUCAS:** Hardly. Rebel Assault just came out at Christmas, and we've already sold about 400,000 units. Before this, the industry saw any CD game that sold over 50,000 as very strong. We can't get it to the stores fast enough, and it's selling through better in Europe than it is here. More importantly, we've obviously hit a brand new population of game players with it. For hard-core gamers, Rebel Assault isn't their cup of tea. But there's a whole market of

people who want to be able to sit down and have an interactive experience. This is sort of the "Jurassic Park" of CD games.

**WSJ:** Is there any danger that new technology poses for Hollywood?

**MR. LUCAS:** Sure. I think you can make "cookie-cutter" movies with computers, and I'm certain some people will start doing that. Talent is expensive and, at the same time, thinking is hard. But computers or no computers, movies will always be about storytelling. I think you're going to find that the things that are worthwhile will involve the slightly psychotic state of a writer that produces the most interesting things to watch. If you take the "twist" out of movies, you've lost the interest of your audience.

**WSJ:** The computer-generated dinosaurs that your company's Industrial Light & Magic division created for "Jurassic Park" left audiences dumbstruck. What was your reaction when you first saw them?

**MR. LUCAS:** We did a test for Steven [Spielberg], and when we put them up on the screen I had tears in my eyes. It was like one of those moments in history, like the invention of the light bulb or the first telephone call. A major gap had been crossed, and things were never going to be the same. You just cannot see them as anything but real. It's just impossible. Maybe 20 years from now, 50 years from now, they will look clumsy. But I'm not sure even that will happen.

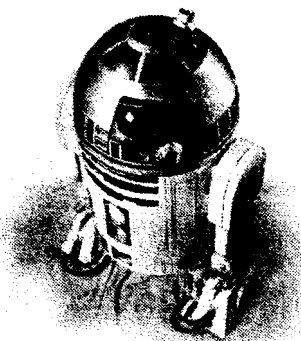
I think we may have reached a level here where we have actually created reality, which of course is what we've been trying to do all along.

**WSJ:** Fans of "Star Wars" are eagerly awaiting the next trilogy of movies. Some have been hoping the next movie might be ready for release in 1997, the 20-year anniversary of the first movie.

**MR. LUCAS:** That's possible. I plan to start work on the screenplays soon, and hope to be in production on the trilogy within the next two years. I think they'll be done in the next four to five years. But it really depends on how fast we can make these technological changes.

There are a lot of interesting aspects to the next stories, but if I were to do them the way I'd done the other "Star Wars" films, they would be astronomically expensive, over \$100 million. [The first "Star Wars" film cost less than \$10 million.] Nobody can afford to make a film for \$100 million today. So we have to sort of reinvent the wheel. Most of what I'm working for is to be able to do the more fantasy-oriented, high-imagination movies, and to be able to accomplish them with a reasonable amount of money. It's all sort of dependent on how fast the new technology falls into place, but it's coming along pretty fast now. ■

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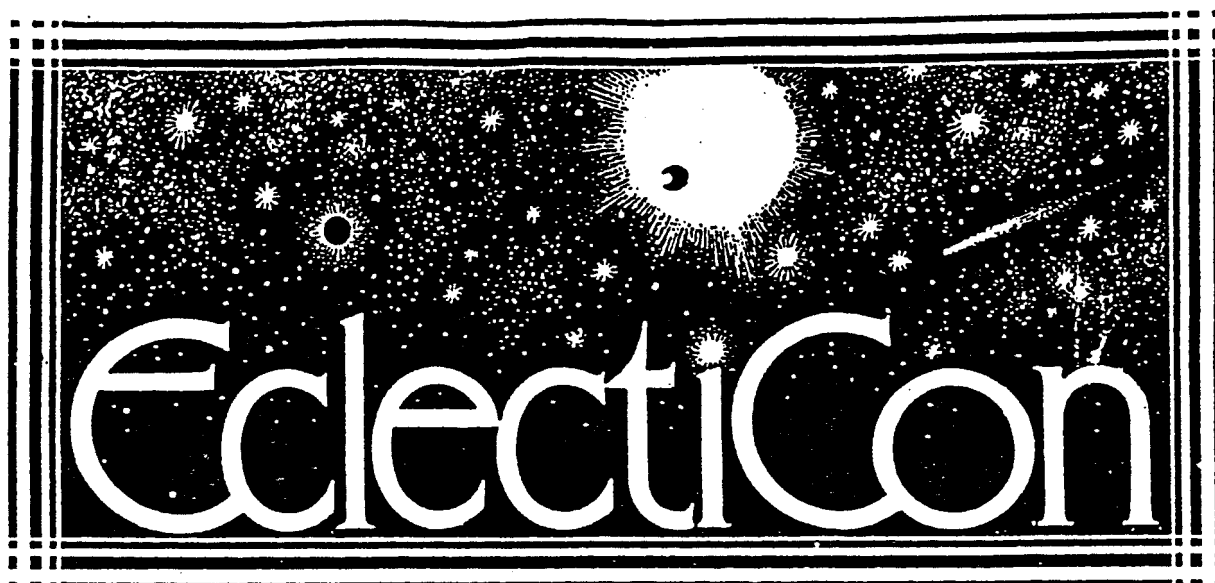
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Edited by Pat Nussman and Liz Sharpe

This long out-of-print heterosexual-adult *Blake's* 7 zine, first published in 1988, has been completely reformatted and reprinted. *STRAIGHT Blake's #1* contains stories such as...

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- ❖ "Tempo Rubato" by Liz Sharpe. Soolin has just teleported Zeeona back to Tarrant's waiting arms and the atmosphere on *Scorpio* is tense. Avon could chew Soolin out all the way to Betafarl or they could pursue more interesting activities...
- ❖ "Bolero" by Susan Matthews. What some people will do for their crewmates! When Dayna and Tarrant stumble on the road to consummation, Blake and Jenna and Cally and Avon find they must, er, demonstrate how the path of true love is best to be followed.
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Scheduled to premiere at MediaWest\*Con '95 (late May), *STRAIGHT Blake's #2* is looking for heterosexual adult stories and poetry featuring B7 characters. Contact Pat Nussman, 1612 Evergreen St., Sebring, FL 33870 USA. (On Internet: [p.nussman@genie.geis.com](mailto:p.nussman@genie.geis.com))

# A TREMOR IN THE FORCE 8

- *"All the Marbles"*, a brand new story by Martie Benedict, art by Wanda Lybarger. It sounded too good to be true. The strange little alien had a fool-proof plan for getting rich and she was willing to cut Han and Chewie in on the money ... but their part in the scheme got a little complicated...
- *"On The Third Day"* by Carol Hines-Stroede, art by Nancy Stasulis. An Alan Patronis story. Vader is dead, the Alliance is in power, and the Dark Lord's top assassin is in custody. But when he attempts suicide, it is up to his long time friend, Dr. Jen Berani, to save his life. Little does she dream that her past associations will now come home to haunt her.
- *"Balance of Power"* by Veronica Wilson, art by Z. P. Florian. Politics consist of power plays, and it is a complicated web that Vader, Tarkin and Palpatine weave as they prepare to launch the deadliest weapon the galaxy has ever known.
- *"Mercy Mission"* by Cheree Cargill, art by Wanda Lybarger. All Han had to do was fly to an Imperial controlled planet, pick up some medical supplies and bring them back to the Alliance base. Leia positively guaranteed him that absolutely nothing would go wrong. Yeah, right...
- *"The Trial"* by Patricia Kelley, art by Catherine Churko. Luke Skywalker had saved his father's life when he pulled him from the impending explosion of the second Death Star. He didn't think about what might be ahead for Anakin once he recovered from his wounds.
- *"Heart's Blood"* by Marti Schuller, art by Melanie Gutierrez. A major Alliance espionage source has mysteriously fallen silent. Han and Luke are sent undercover to find the source and rescue the agent if possible. What they find in their search for "Heart" is enough to turn any agent's blood cold.
- *"Every Droid's Dream"* by Carolyn Golledge. The sequel to "High Seas". Jake Kellahan, the mad Corellian, is back and he and Han are in trouble again. This time they have crash-landed on a planet controlled by droids. Can they talk their way out of this one or is it up to Threepio to save their hides?
- *"Man to Man"* by Carol Hines-Stroede. There were a few things Luke had never learned about the Force. And sometimes a boy's just gotta talk to his father.
- *"Seek and Ye Shall Find"* and *"Patterns of Battle"* by Catriona Campbell, art by Gerald Crotty. Two new stories in the *Penumbra* series. While on Tatooine to rescue Han from Jabba the Hutt, Leia takes time to visit the Lars farmstead, searching for some remembrance of Luke. Meanwhile, the Son of Vader prepares for battle.
- *"Shadow Talk"* by Z. P. Florian. The Emperor has Luke Skywalker in his possession. Now the battle of wills begins.
- *"The Right Thing"* by Nora Mayers. Han and Leia's children were strong in the Force. It was now time that they be trained by Luke, but not surprisingly Han had equally strong objections.
- *"Her Ladyship"* by Marti Schuller, art by Z. P. Florian. The venerable Lady of Alderaan had outlived all her companions and only she remembered the truth about the Rebellion Against the Empire. Now she must pass her knowledge along to a new generation.

Much much more! This issue also features stories by Cat Anson, Mary Jo Fox, Yvette Ghilan, Sandi Jones, Lisa Papp, Susan Deborah Smith, Louise Turner, and Susan Zahn. Poetry by Kathryn Agel, Cheryl DeLuca, Yvette Ghilan, Jennifer Moore, Lynda Siegel, Jacqueline Taero, Veronica Wilson, and many more. Color cover by Nancy Stasulis. Additional art by Nicola Pearce, Robert Beard, and more of your favorites.

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