



# SOUTHERN ENCLAVE

ISSUE 46

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## A BUYER'S GUIDE TO FANZINES OR HOW NOT TO DROP \$200.00 IN A HURRY

Susan M. Garrett

More people buy zines than produce them, but it still seems like there's an ever growing number of new fanzines just looking for readers. Limited access to conventions could decrease the numbers of fanzines you purchase, but for the wonders of mail order. Despite the differences in technology, reproduction, and style of presentation, there are some consistent guidelines to help you know whether or not you're getting your money's worth.

### How do I know I'll like what I'm getting?

If you're at a convention, it's relatively easy to pick up a zine, flip through it, and decide whether or not the zine is worth the purchase price. It all depends on what's important to you, but there's nothing that can quite compare with the first impression of an eye-catching cover, trustworthy binding, and clear, readable print. A quick read through of a paragraph or two should give you some idea of the quality of the writing. Obviously, the "hands on" approach is the best. There's nothing that says you *have* to purchase your zines at conventions, but mail order charges can add anywhere from \$1.00 to \$4.00 to the price of a zine.

If you're miles from any conventions that carry zines

and you do most of your zine buying by mail, you'll often purchase something without ever having seen it before. There are a few ways to help you in your decision as to what may, or may not, be a good buy:

— *Flyers*. It's said that many zine editors lavish more care on their flyers than they do on the zine itself. This may or may not be true, but a well presented flyer could be an indication that you're dealing with someone who can put together a worthwhile package. Conversely, some editors put out a flyer rather quickly and haphazardly when a zine has been completed, so that eighteen months of zine work doesn't show up in the "we're here" piece of paper stuffed awkwardly into your SASE. In any case, a flyer can give you an idea of content, page count, and perhaps layout of the product. (Note — From limited market research, flyers are generally used more often for orders by repeat customers, rather than new readers. We don't know why, we just know that's the way it is.)

— *Editor*. If you know of the editor and the quality of his or her previous work, you can get a better than average idea of what a new product may look like. Take into account that most people learn from their mistakes (I've yet to see a fanzine where the second issue didn't improve

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markedly over the first), and that one can't always count on the appearances of first issues.

— *Contributors.* If you like someone's writing or artwork, make an effort to remember their name. Jot it down on a spare notebook or cardfile, if you'd like. The final quality of a submission always depends upon the editor ... but there has to be something there to begin with. A flyer is a very good place to pick up a few names that might sound familiar.

— *Previous issues.* This follows more or less along the lines of knowing an editor. The problem with dealing with someone on a one to one basis is that their failings may lie in different areas — it's perfectly possible for an editor to put out a terrific zine but be unable to answer correspondence promptly or to put out a decent flyer. That's why checking out previous issues could be very important.

— *Reviews.* Many trade zines and letterzines will publish reviews of zines. A review, properly done, should give you a run-down on the contents, the high points, and the failings of a zine. The main questions that every zine review should answer are: "Is it worth the money?" and "Why is or isn't it worth the money?" If someone's willing to say they made a good buy, maybe the zine is worth your money, too.

— *Memory.* If you go to even one con and see a zine that you like but that you don't have the cash for, pick up a flyer and make a note of it. Don't trust your memory — write it down.

### How do I know I'm getting my money's worth?

The price an editor charges for a zine can depend on a number of factors, including difference in style of cover (color v. offset v. photocopy, etc.), choice of reproduction (photocopy, offset, laser print, mimeo, etc.), type of binding (staple, spiral, perfect, etc.), and page count. Page count is usually determined by the quantity of submissions and modified by the size of print — a fifty page 10-pitch zine will contain less material than a fifty page 15-pitch zine, but don't be surprised if they cost the same! Also take into account that a greater number of contributors means a larger number of contributors' copies that must be produced, which increases the per issue cost of the zine.

Larger zines or fancier zines cost more, there's just no way around it. The difficulty lies in knowing that a poorly reproduced and stapled zine might contain better fiction than a laser printed, perfect bound extravaganza ... or vice versa. The presentation, not the content, is what's going to cost you in the long run.

Here's a fast way to figure out the cost of a zine — multiply the number of pages (2 pages are usually 1 double sided piece of paper) by six or seven cents, then make

certain adjustments for style (color or speciality covers, printing or binding). If the zine is way over the mark, double check your figures and take another look at the page count. Understand that a color cover can cost as much as \$2.00 or \$3.00 per issue, binding can run from 30¢ for staples to \$2.50 for perfect binding per issue, and local photocopy costs may range from two cents to eleven cents per page. The six or seven cents per page range usually takes into account a number of binding and style options and still gets you a good price. If you feel that a zine is overpriced, let the editor know — in a nice way. They only sell zines if people are willing to buy them and someone coming into a market for the first time may not necessarily know what the market price should be.

### What about mailing costs?

Mailing costs can add a bundle to a zine, especially one from overseas. If you order by mail, you might want to inquire as to how the zine will be shipped. For example:

*Priority.* First class mail sent within the continental U.S. that over two pounds. Usually arrives within a week, generally within two to three days of mailing.

*1st.* Usually indicates 1st class U.S. mail, which is also called Parcel Post. This usually arrives within two weeks mailed anywhere within the continental U.S.

*Book Rate.* Also known as 4th Class Parcel Post-Book Rate. This is a special rate for bound booklets or books. This can take from a month to two months when sent within the continental U.S. but it is a lot cheaper than 1st class if the item is two pounds or over.

*Book Rate/Special Handling.* The Special Handling makes all the difference, combining the low cost of book rate with the speed of 1st class — usually a two week delivery within the continental U.S. You should be warned, however, that some Post Offices confuse this service with book rate and will treat it as such — leading to a very long delivery time.

*UPS.* United Parcel Service. This varies throughout the country. UPS is a private delivery service (the people with the ugly brown trucks) who deliver in three days in most of the country, but who take 2 to 3 weeks to deliver to parts of southern New Jersey (*Ed: Or whatever part of the country YOU happen to live in!*). The cost is equivalent to U.S. Mail, maybe a little less than 1st class, but the packages are handled less and arrive in better condition. Also — *UPS will not deliver to a Post Office (P.O.) Box!*

*Airmail.* This should be used only Overseas and only if you're in a real hurry because it costs a LOT of money (more depending on the country of origin). However, Airmail can run anywhere from two to four weeks, which isn't bad for Overseas.

*Seamail.* Again, this is an Overseas service. Cheaper

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than Airmail, it also takes longer, anywhere from a month to six months to arrive. Your package is also usually battered, bashed, and beaten to a pulp.

If you mail Federal Express or Overnight Express, etc., you're bound to pay some heavy fees, but you can also get 24 hour or 48 hour delivery. You get what you pay for in that circumstance.

### **Why are zines more expensive than professional books?**

Zines are limited productions with unlimited costs. For example, an editor might have to pay for reproduction, binding, covers, production incidentals (which can run from a few \$12.99 typewriter ribbons to a \$60.00 drum of laser printer toner or mimeo machine repair), contributors' copies (which include mailing costs), return of artwork and originals, mailing costs for zine correspondence, flyer reproduction and setup, etc. Not to mention the cost of actually selling the zines, which includes advertising (subscriptions to trade zines or advertising in professional zines), dealers' tables, shipping, and a whole lot of other nasty little financial surprises. All this for 100 copies?

Professional print runs are usually around 10,000 copies, permitting a wider spreading of costs. Whereas publishing companies have huge bank accounts to handle these transactions, editors often rely on their own personal finances, putting up the preliminary cash from their own money, never knowing if they'll be able to sell their zines to get their money back.

### **Should I buy bootleg zines if I come across them?**

Certainly not! A bootleg zine is an unauthorized reproduction of a fanzine, where the original editor and contributors have no control of the reproduction, changes in content, and never see a dime of the proceeds. Most zines have a copyright statement indicating that to copy the zine without permission will be considered theft. Bootleg zines are often cheaply reproduced copies that are sold by unscrupulous people without the editor's knowledge. Because the contributors do not receive copies and the cost to the bootlegger is often no more than the cheapest reproduction they can find, you might think that bootleg zines are a good, cheap way to fill out your collection — actually, bootleggers tend to get greedy and will most times charge more than the original zine would cost!

Bootlegging also increases the cost of regular zines — editors have to take greater precautions to insure that their zines aren't bootlegged. The only person who makes out well is the bootlegger, who makes a quick buck by adding to the air of distrust in fandom. Editors have to charge more for their zines, or quit entirely, readers have to pay more for

their zines, and contributors see their carefully tended submissions re-edited or reproduced in an ugly or haphazard fashion.

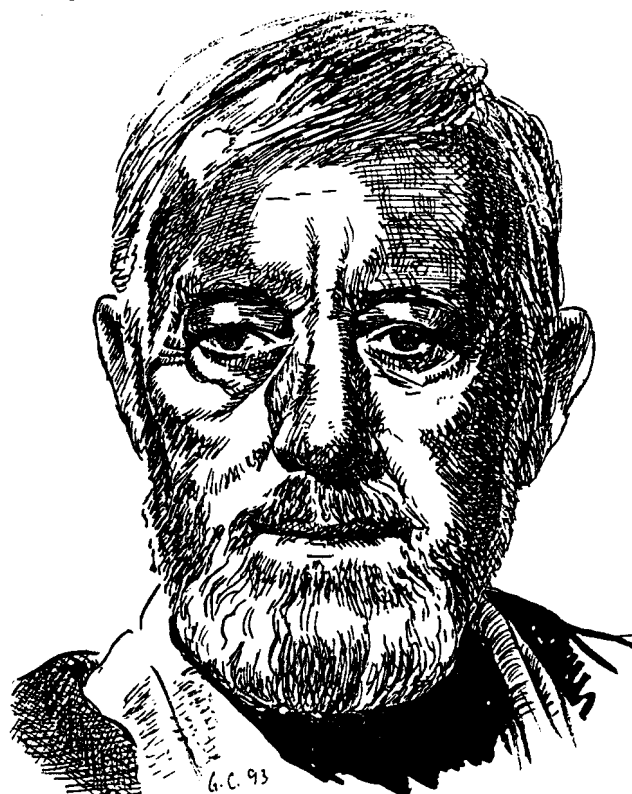
### **What should I do if I suspect a zine I've purchased is bootleg or that someone is dealing in bootlegs?**

If you're at a convention, contact whoever is in charge of the dealers' room or grab any member of the convention committee. Most conventions will have some method of dealing with bootleggers in their bylaws, the punishments ranging from confiscation of goods to expulsion from the convention. If you purchase a bootleg copy of a zine through the mail, drop a line to the original publisher (you can usually still find their name and address on the title page — bootleggers don't seem to be half as bright as they are greedy) and let them know what you suspect.

Remember, bootlegging hurts everyone. You don't have to do anymore than notify someone involved of your suspicions — that will be more than enough.

### **Conclusion**

Whether or not a zine is worth the money depends on three criteria — the content, the presentation, and the price. As the price is pretty easy to judge across the board and is usually reflected in the presentation, the real determination of whether or not the zine is worth your money will depend on how much you want to read it, and you can determine that easily enough by using trade zines, reviews, flyers, and correspondence.



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# Star Wars as Fairy Tale

Lisa Cowan

In most cultures there is no clear line separating myth from folk or fairy tale. The Nordic languages have only one word for both: *saga*. The German culture has retained the word *Saga* or *Sage* for myths, and *Märchen* for fairy tales or hero tales — the difference is mainly in length rather than content.

It is unfortunate that the English and French call these tales “fairy tales”, for in most cases there are no fairies. “*Märchen*” is the term I will be using to describe the fairy tale or the hero tale.

*Märchen* themes center on man’s fascination with supernatural adventures. They tell about ordinary man’s encounters with the superhuman world, and how he is changed by the experience. That pretty much describes the *Star Wars* saga.

The beginning of a *Märchen* often stresses an accumulation of absurdities rather than plot development. *SW* begins this way, with event after event happening to the droids. Then we meet Luke, and with the introduction of the hero, the plot gets underway, for a *Märchen* is the story of a hero.

It is also the story of winning out over all competitors, seeing the destruction of enemies, and the fulfillment of wishes. The story appeals to both our conscious and unconscious minds, for *Märchen* is poetry. It expresses escape from reality, as opposed to myth and legend which face the facts of reality. “A long time ago in a galaxy far far away” clearly labels the *SW* trilogy as a fairy tale or *Märchen*.

The mythical *Märchen*-universe presents an atmosphere of the age of feudalism. It is as world of heroic virtues in which people acquire power by their good swords (or light sabers). Petty monarchs rule the world. The “king” lives in luxury, but he “hires the swineherd himself, and counts the pigs daily” (in the words of Richard M. Dorson, in *Folktales and Folklife*).

The Emperor himself supervises the Death Star. He plans events: “It is I who allowed the Alliance to learn the location of the shield generator.” Relationships between master and servant are as patriarchal as in feudal courts.

Polarization dominates fairy tales. A person is either

good or bad, black or white. The color schemes of the clothing worn by the lead characters in *SW* reflect this, although by the third film they have been transposed, and blend a bit.

Repetition is also important to fairy tales and myths. We see a lot of repetition in *SW*. There is repeating dialogue and two Death Stars. The heroes get captured and escape four times — on the Death Star, on Bespin, at Jabba’s Palace and the Sand Barge, and on Endor.

Meshed within the *Märchen* of *SW* is the romantic tale. Here the composition is much the same, but the fantastic plays a lesser role. Here the hero and heroine tend to be simple people with simple goals. They don’t push their luck beyond their human limitations. There is more emphasis on the qualities of cleverness, wit, wisdom, trickery, endurance, and patience than on heroism. These qualities are found in all the main characters of the *SW* saga, but especially in Han and Leia.

The *SW* saga is not just a romantic fairy tale, however. It also has many mythical elements within it. George Lucas has managed to blend *Märchen* and mythic elements together in a truly delightful way.

A myth, like a fairy tale, often expresses an inner conflict in symbolic form, and goes on to suggest how it is solved. The myth presents itself in a majestic way; it carries spiritual force. The divine is present and is experienced in the form of superhuman heroes and helpers, who make constant demands on mere mortals. Try as he may, the hero of a myth can rarely live up to what “the gods” — in this case, Yoda and Ben — seem to require of him. “You ask the impossible,” says Luke to Yoda.

Far from making demands, the fairy tale reassures, gives hope for the future, and holds the promise of the happy ending. Myths often end tragically. The hero and the trials he undergoes are often removed from the common man — and make him hard to emulate or identify with. Han Solo is easier to relate to than Luke as the saga develops.

Events in a fairy tale, even though unusual or improbable, are presented as ordinary, not grandiose. Even the most remarkable encounters are related in casual, everyday ways. This may explain why *SW*’s special effects

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<sup>2</sup>Reprinted from *Mythcon* with permission. At Mythcon XIV, held at Scripps College in 1983, one of the featured program items was a panel titled “Return of the Myths: Tracing the Mythic Structures in the *Star Wars* Saga,” led and moderated by Lisa Cowan. This is the first in a 5-part series based on that panel.

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blend in so well with the story. They are presented in a casual manner within the context of the plot. They help move the story forward, rather than bringing it to a halt while the audience admires the fancy effect. The story line

of the SW saga flows smoothly from beginning to end. It is a very familiar tale, centuries old, but one we dearly want to hear again and again.

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## An Interview With Mark Hamill

Transcribed by Chris Graham

Mark Hamill was interviewed on *KTLA Morning News* in Santa Ana, CA on September 23, 1996. The reporters were Carlos Amezcua and Barbara Beck:

CA: All right, we remember him best on the big screen with names like Skywalker and hanging out with robots and space aliens.

BB: So it only seems natural for our next guest to move into making comic strips. He's just released the first issue in a series of five graphic novels. He joins us now to tell us all about the *Black Pearl*. Good morning, Mark Hamill. Welcome.

MH: Good morning. Thank you very much.

CA: (Holding up BP) Very interesting. Very edgy. How did this all happen?

MH: I had this idea for many years and I'd always wanted to write something that I could call my own, and I pitched it to my cousin, Eric Johnson, who's a writer already and he said "That is good. We really ought to do it." We wrote a script for a screenplay, and Dark Horse Comics read it and wanted to turn it into a comic book, which is unusual because the whole idea is why there cannot be a Batman in the real world. I mean, I just imagine turning on KTLA and hearing a news item about guy in a costume fighting crime; they would be after him with butterfly nets.

BB: Ah, so this sort of explains that. Because we're all saying, "Why isn't there a Batman? Where is Batman?" This explains why this can't happen.

MH: Yeah, well, I look back on comic books I read as a kid and that I thought seemed to be almost realistic, and it's just absurd. It's an absurd notion, so for it to be a comic book is kind of ironic to us, but we wanted to do a sort of demented, edgy thriller for the 90's — be entertaining but have something on its mind and it's about the tabloidization of our society. I mean, *Hard Copy*

and *Inside Edition* would be all over this story like a cheap suit. It's about responsibility in journalism, and I think — there's five issues, and if we stick with it, the storyline changes, the characters deepen, you realize the guy is not so much crusading for justice, but it's a story of obsessed love. So it's much more like a Gothic romance, along the lines of *Phantom of the Opera*.

BB: Wow, you get a lot in this little thing, don't ya?

CA: This is Luther Drake you're talking about?

MH: Luther Drake, right.

BB: I don't want to downplay the action in it; I mean, it's an action comic. It's not...

MH: It's also a graphic novel; it's not for young kids, so don't send me angry letters. The reason we call it a graphic novel is it has mature themes. I met Carlos' son; I don't think I'd want to take responsibility for him paging through it. I've got three kids of my own; I don't think there's anything in it that would corrupt anyone. It would probably be PG-13 or a soft R if it were a film.

BB: So you're not calling it an adult comic series; you're calling it graphic.

MH: No, and I mean, what's adult? Am I an adult? I mean, it's pathetic. Look at me.

CA: Yes, you are an adult.

MH: I am? My life is a comic book. What can I say?

CA: (Pointing to comic panel of newscaster) I notice you have Barbara here. This is a good shot of her. She's a little blonde, but she plays in all the movies, so it's only appropriate that you would cast her in the film.

MH: We'd love to have a "bite" of her if we do a film, because what we want to do is never have people once roll their eyes and say, "oh, brother". We want people to look at this and think, "*The Black Pearl*. You know, that could happen."

BB: So, this is going to be made into a film?

MH: Well, if I have anything to say about it, it will be. I'm keeping my fingers crossed and I'm cautiously optimistic. I know this isn't hard data, but I know my friends in Manhattan called and said, "We went to the comic book store and it's sold out." It sold out at two stores in the Valley, so either they undershipped or we've got a hit on our hands. I hope it's the latter.

BB: And if you want to, not only I guess get a copy, and meet Mark Hamill, and get *The Black Pearl* signed, you can go to Hi De Ho Comics in Santa Monica. It's Saturday the 28th. That's this Saturday, from 1 to 3.

MH: I hope they come out and see me. This is actually my comic book store where I really shop, so I mean, they could probably see me just shopping, but this Saturday, I'll be there to sign copies and meet people, and I'm real excited about it, really excited about it.

CA: You've teamed up with some really good artists. I mean, look at this.

MH: H. M. Baker is the artist. He did a series called *Ghost*. He's got a really fluid style. Interestingly enough, he lives in Bosnia-Herzegovina. So we were communicating — I drew, in my own crude fashion, every single page of this comic, and I

would xerox it, send it to him. And I thought, "You know, we're dealing with this goofy, loopy story, and here's a man whose life is far more dramatic than we can ever imagine, when you're every day living under that kind of oppression."

BB: Talk about adding an edge to it.

MH: Absolutely, absolutely.

BB: Very nice to see you.

MH: Thank you for having me.

BB: So you can get it, if you can't find a copy of *The Black Pearl*, will they be able to get a copy at Hi De Ho on Saturday?

MH: Absolutely. At Hi De Ho Comics this Saturday in Santa Monica, at Santa Monica and 6th. And it's only 3 bucks, I mean, what would it kill you? Buy two, they make great stocking stuffers!

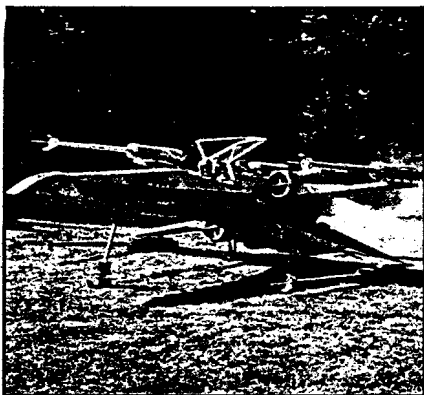
BB: Mark Hamill, you make a great marketer.

MH: Am I shameless hawking—

CA: No, no, this is good. I want to quickly ask you now, any more *Star Wars* things in the future?

MH: You bet. They're getting ready to do the initial trilogy. Takes place 30 years earlier, so my role will be to line up, buy my popcorn, and watch the show.

BB: Nice to see you, Mark Hamill.



May the Force (and the wallet) be with you: This item from *Star Wars* is in the new Neiman Marcus catalog

## The Perfect Yuletide Gift

If you're a *Star Wars* fan who'll have a few bucks to burn this Christmas, Neiman Marcus has some gift ideas for you:

- A life-sized replica of Darth Vader, complete with body armor and cape. The asking price is \$5000.
- The only replica of an X-Wing Fighter from *Star Wars* that's for sale. (Just a small number were produced, and the others still belong to 20th Century-Fox. Several were displayed in Europe to promote *Star Wars* when it was rereleased on video last year.) This replica will go to the highest bidder in a mail auction.

Bids must exceed \$35,000. Any amount over that figure will go to the Starbright Foundation, which helps children with serious medical challenges. The foundation's chairman is the director Steven Spielberg, who certainly could afford that X-Wing Fighter.

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# CHARACTER BIOGRAPHY

Compiled by Judith Yuenger  
from the SW Screen Saver by LucasArts  
(Two or three of these biographies will be printed in every issue)

## C-3PO & R2-D2

SEX: Does not apply  
RACE: Does not apply  
HEIGHT: 1.8 and 1 meter respectively

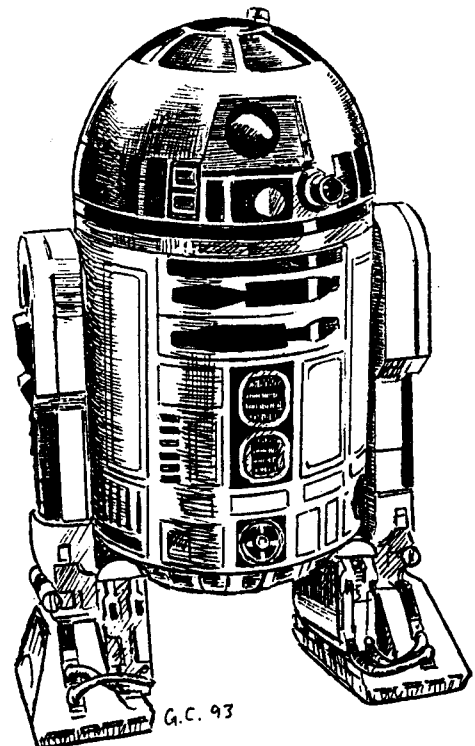
After over 100 years in function, C-3PO has spent the last several decades in faithful service to the Senate. Through several reassignments, the droid has worked under some of the most influential political figures in the galaxy. During this time, it became acquainted with the astromech droid, R2-D2. The two shared base programming stemming from similar code and became close "friends". They didn't serve together very often, although they did find themselves assigned to the same ship or station on several occasions. Even then, R2 spent most of its time in mechanical subprogramming hangers while 3PO translated for the many species on the Senate floor. As it was fluent in over six million languages, it was loaned to many ambassadors many times.

It was their fateful trip on the *Tantive VI* that truly brought them together. While 3PO was being transported to its newest master, Captain Antilles, R2 was being programmed to seek out Obi Wan Kenobi and deliver the secret plans stored in its memory. The astromech droid was to be jettisoned to Tatooine alone in search of the Jedi Knight. Unfortunately, the *Tantive VI* was overtaken by a Star Destroyer minutes before the droid was to leave. There was enough time for Princess Leia to record a final plea before sending it off. What was not in the plan was to have 3PO tagging along, bailing with R2 to escape being melted down by the Empire.

Very soon after landing, the two were captured by Jawas and sold on auction. Fortunately for both of them, they were purchased by Owen Lars and placed in the care of Luke Skywalker. They couldn't have asked for a better guardian. R2 didn't recognize Luke for who he was and had no way of knowing the role Luke would eventually play in the Battle of Yavin. It continued to seek out Obi-Wan on its own, prompting Luke to go after it, and eventually, student and master Jedi were introduced.

The droids have remained with Luke ever since and their

skills are put to use for the Alliance on a daily basis. Threepio's protocol and linguistic talents are used to monitor Imperial security bands and translate intercepted codes, while Artoo's mechanical programming skills are put to use in the rear pod of Luke's X-wing. The two are "spiritually" inseparable, despite their constant bickering, and when separated for long periods, actually begin to "miss" each other.



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### SINCEREST SYMPATHY TO...

*Debbie Kittle* on the passing of her grandmother in September.

*A. G. Steyn* on her father's death in March.

*Annie Wortham* on her mother's passing in October.

*Veronica Wilson* on the loss of her mother in October.

And all those who have lost beloved pets this year, particularly *Judith Yuenger* and her horse, Rusty.

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### letter index

Tim Blaes .....	33
Catherine Churko .....	43
Gerald Crotty .....	25
Z. P. Florian .....	16
John Fredericks .....	27
Rich Gawel .....	35
Suzanne Godsalve .....	29
Chris Graham .....	30
Marlene Karkoska .....	17
Debbie Kittle .....	37
Judith Klinger .....	40
Cheryl Pryor .....	28
Maggie Nowakowska .....	38
Marti Schuller .....	24
Matthew Whitney .....	22

### art index

Gerald Crotty .....	3, 7
Z. P. Florian .....	masthead, 30, 32, 35, 36, 45
Nancy Stasulis .....	16

### clippings

Thanks to Barbara Anderson, Tim Blaes, Debbie Kittle, Maggie Nowakowska, Louise Turner, and everyone else who sent clippings. We wish we could publish them all!



## The Force is About to Be With Us Again Soon!

Things are beginning to heat up faster than a Bantha in a Tatooine summer! By the time the next issue of SE rolls off the ol' copy machine, *Star Wars Special Edition* will be on the big screen again and probably TESA as well! As you will see from an article later in this issue, the Trilogy is due to be re-released within weeks of each other between January 21 and March 7, 1997. So, start saving your money, mark your calendars, and get ready to stand in line for the big event! If you have Next Generation fans, take 'em with you! I'm planning to be there with Katy so she can feel the thrill of roaring down a Death Star trench, zipping across Hoth snowfields in a speeder, and whipping through Endor forests the way they were meant to be seen.

And the *Big Event* is also underway. Casting has begun on the Prequel Trilogy. When we'll see these movies, though, remains to be seen. By the Turn of the Century? Hopefully before that. Well, as we used to say in the Olden Days — "May you live long enough to see Chapter 9!"

Get your hand on your pocketbook, though, because marketing is about to go to lightspeed. Besides all the things there are out there right now, you'll also be bombarded by promotions from Pizza Hut, Taco Bell, Kentucky Fried Chicken, Frito-Lay, and no doubt any other entity that can possibly make a buck. Be judicious. Buying junk will only encourage more marketing of junk. But, boy, is it going to be fun!

On to more serious topics, there have been a number of deaths in the SW fan community. We express our most sincere condolences to those who have lost parents and grandparents in recent months. Having gone through it myself last year, I understand your grief and anguish and lift

you up in my prayers for strength and comfort.

And not to belittle in any way those who are grieving for human loved ones, we also offer sympathy to those who have lost four-legged loved ones this past year as well. In August, we had the sad duty of putting to sleep our old German Shepherd, Cruiser. Officially, he was Kasselglen's Crusader, a dog with outstanding pedigree (his great-grandfather was Am. and Can. Grand Victor Ch. Lance of Fran-Jo, one of the most honored German Shepherds in recent history, and there were many champions in his family). Cruiser, though, was merely a companion dog — gentle, loving, good natured and beautiful to look at. He was with us for over 11 years and in the end had become blind, deaf and unsteady with old age.

Because we didn't want our other dog, Wolf, to suffer the loss of a close companion, we have recently brought home a new puppy. She is a 12 week old sable German Shepherd named Honi Aus Der Amburg. Honi (or Princess, as Katy calls her) moved right in and took over. She is a bundle of fire. We thought about calling her "Leia" because she was so assertive and take charge, but decided against it. We just couldn't picture a "Leia" with one ear up and the other flopped over and a goofy look on her face. This stage shouldn't last long, though, and Honi should indeed become a regal princess by the time she's a year old.

May this issue find you all in good health, and getting ready to celebrate the holiday season. Best wishes for a Thanksgiving which finds you with much to be thankful for, and Hanukkah, Christmas, or whatever you celebrate full of the warmth of family and friends, good food and good cheer.

May the Force be with us all in 1997!

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Deadline for #47 – February 1, 1997. Submissions received later than seven (7) days after deadline will not be published in the current issue.

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This article was supplied by Laura Virgil from the Internet:

## STAR WARS TO BE RE-RELEASED IN JANUARY 1997

by Andrew Hindes

HOLLYWOOD, Calif. (Nov. 11) — Name that year: The Beatles are No. 1 on the album charts, hip huggers are hip, and a film called *Star Wars* is coming soon to a theater near you.

If you guessed 1996, you're right.

In January, 20th Century Fox will begin rolling out *Star Wars Special Edition*, an updated version of the groundbreaking sci-fi trilogy.

But this is more than a trip down memory lane for Fox: with a full-court publicity blowout, unprecedented promotional tie-ins and a wide release of between 1,850 and 2,000 prints, Fox is gambling that the 20-year-old film and its two sequels, all readily available on video, can still pack 'em in.

The studio is convinced that a new generation of kids — and their parents — will pay to see battling x-wings, R2D2 and the Death Star on the big screen.

Special Edition has an added significance for Fox: the release is something of an audition for the studio that hopes to win rights to distribute George Lucas' next *Star Wars* trilogy, currently in development.

Of course, these aren't just any films. Released on 26 screens in 1977, *Star Wars* went on to take in \$323 million, becoming for a time the highest grossing movie ever. The sequels, *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983), which will both be re-released within five weeks of *Star Wars*, earned \$223 million and \$264 million, respectively.

Already, box office expectations for Special Edition are flying high. Movie theater executives and even rival studios estimate *Star Wars* could gross anywhere from \$25 million to \$50 million or more, with the sequels each taking in about half as much.

While the *Star Wars* franchise is in many ways a special case, a big success might persuade other studios to take a similarly grand approach to unearthing their own popcorn hits from the 70's and 80's.

Fox and Lucas have poured more than \$10 million into restoring and modernizing the first *Star Wars*. In addition to refurbishing a badly deteriorated negative, director Lucas has added new scenes, updated about 250 visual effects and created a digital soundtrack.

The cost of upgrading the two sequels, which reportedly were in better condition because of more stable film stock

used, came to about \$2.5 million each.

Fox will probably spend a relatively modest \$40-50 million marketing these releases. "The beauty of marketing *Star Wars* is that everybody knows the story," said Tom Sherak, senior executive VP of Fox Filmed Entertainment. "All you have to do is let them know it's coming. It's not about selling a movie."

Nonetheless, PepsiCo has signed on for a gigantic promotional push for Special Edition. In addition to Pepsi-Cola, the company's three major restaurant chains — Pizza Hut, Taco Bell, and Kentucky Fried Chicken — as well as its Frito-Lay snack food unit are all on board.

The rapid-fire succession of the release schedule is also unusual: three weeks after *Star Wars* takes off on Jan. 31, *The Empire Strikes Back* hits the theaters on Feb. 21, followed two weeks later by *Return of the Jedi* on March 7. That means that if the first two films do good business, all three pictures could be on screen simultaneously, perhaps even in the same multiplex.

"It's all one story," Sherak said. "That's the way they were originally intended to be."

Don't expect to see *Star Wars* stars Carrie Fisher or Mark Hamill making the rounds of the talk shows anytime soon. Lucas spokeswoman Lynn Hale said the original cast has not been invited to participate in plugging the release. "It's not something we would ask them to do. It's a situation where the whole is bigger than the parts."

And then there's the video issue. Not only have the *Star Wars* pictures been available on cassette for years, but last year Fox sold 22 million units of a special boxed set of the trilogy.

While having the tape at home might make some families think twice about shelling out at the box office, Fox is betting that the video has introduced a whole new generation to Luke Skywalker and Princess Leia, and that their parents will want their kids to enjoy the theatrical experience they remember.

The video angle doesn't seem to bother movie theater executives, who are naturally bullish on the reissue. "Years ago, the position would have been, 'I'm not paying anything after cable or after video.' But this is a unique experiment," said Richie Faye, present of AMC's marketing department.

In fact, the release puts the whole concept of the modern multiplex to the ultimate test: will audiences pay for the technical niceties of digital sound and a big screen

environment to see something they could see at home?

Examples of hit reissues in the era of video do exist: for instance, Disney's 1991 relaunch of the 1961 animated feature *101 Dalmatians* grossed \$60.8 million.

And while Fox is quiet on the subject, there's always the possibility of another round of ancillary releases — including video and digital videodisc — following Special Edition's theatrical run.

*Star Wars*, which will go out in all three major digital formats, will play only on digital screens in markets that have them. But the films will play analog in markets that don't have digital screens. About 7,000 of the nation's 28,000 screens have digital capabilities.

In areas where a number of theaters with digital capabilities exist, Fox is making an effort to divide the three films among competing exhibitors. That means *Star Wars* could conceivably be playing across the street from *The Empire Strikes Back* or *Return of the Jedi* in some towns.

The buzz is already building. Audience reaction to a one-

week test run of the Special Edition trailer was overwhelming. One theater reported a standing ovation, while another asked Fox if it could keep the trailer because patrons were coming back specifically to see it.

General audiences will get their first glimpse of the trailer — which plays up the advantages of seeing *Star Wars* on the big screen as opposed to video — beginning on Nov. 22. After that, standees of *Star Wars* characters will begin to invade theater lobbies.

Another promising sign is the activity among *Star Wars* fans online. One person videotaped the trailer and converted it into a downloadable Quicktime movie — much to the dismay of the Fox legal department. Others sites offer Web surfers a text play-by-play of the trailer.

If the *Star Wars* 20th anniversary edition does the kind of business the industry expects, come the year 2002, it's a safe bet a film called *E.T. The Extraterrestrial* will be coming to a theater near you.

# Fury over ad for sensual film girl, 13

**WANTED**  
Young Actor & Actress  
for HOLLYWOOD FEATURE FILM

One young Caucasian boy (8 - 9 years old) heartbreakingly handsome and charismatic for leading role.  
One beautiful, sensual, exotic girl, Caucasian, Latina or Eurasian (13 - 15 years old) for leading role.

NO EXPERIENCE NECESSARY  
Only appropriate ages should attend.  
Bring a photo (non returnable)

WEDNESDAY 8th May 3pm - 7pm  
INVERGORDON ARTS CENTRE  
High Street, Invergordon

CLAPPER CLANGER ... the ad

By RAY NOTARANGELO

**A**N advert by Hollywood moguls to find a Scots child star has sparked fury.

For they said they were looking for a "sensual and exotic" 13-year-old girl.

And it sparked Douglas Turner of the Children First charity yesterday to say: "The description conjures up a whole series of disturbing images."

A ChildLine spokesman said: "The word sensual is definitely questionable."

The auditions ad was on leaflets which appeared in Invergordon, Easter Ross.

*Film bosses have been forced by the row to say sorry - and reveal they are making nothing more sinister than a new series of Star Wars movies.*

George Lucas's company who are making the movies allayed fears through Inverness-based Highland Council.

## Producers

Bryan Beattie, of the council's cultural committee, said: "The description should have been translated from California-speak."

*Producers are also looking for a boy star.*

Auditions are among hundreds being held worldwide for the second set of the three science-fiction family films.



"If they DO have wars, they're awful quiet about it, JOEY."

Jon Bradley Snyder of *Star Wars Insider*

# Cult of the Force

BY WM. STEVEN HUMPHREY

Jon Bradley Snyder is the editor of *Star Wars Insider*, the largest quarterly magazine devoted to the inhabitants of the *Star Wars* Universe. Here, Jon gives us his take on the cult of *Star Wars* and the new movies debuting in '99,

or fluff pieces on new products, I'd rather find something new and crazy to interest the fans.

*Star Wars fans aren't as easy to spot as Star Trek fans. They seem a lot quieter.*



John Bradley Snyder gets lured to the Dark Side of the Force.

and tries his hand at solving the age-old question, "If they're brother and sister, why are Luke and Princess Leia ramming their tongues down each other's throats?"

*How did you become editor of Star Wars Insider?*

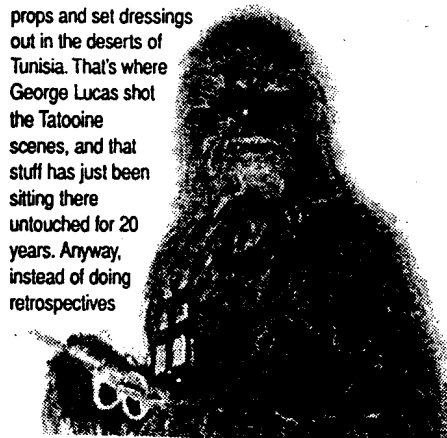
After graduating from Evergreen State College in '91, I went to Europe for three months, and when I came home I got stuck in a really dumb dead-end job. It was so boring, I put together a 10-page zine called "Report from the *Star Wars* Generation" that I gave out to friends, and it wound up getting some attention. This eventually grew into a 30-page magazine. I advertised it in a comic distribution mag and got orders for 15,000 copies—way more than expected. My next issue was about to come out when I got a cease and desist order from Lucasfilm. After getting invited to the Skywalker Ranch, I convinced them to let me work on their *Star Wars* magazine, which was a lot different then.

*What changes did you make?*

It was kind of dry, but now it's wackier, with more interest in minor characters. For example, I did an article called "The Cult of Wedge," who, if you remember, was the only rebel fighter who lived through all three movies.

*Was he the fat guy with the beard?*

Nah, that's Porkins; he got killed in the first movie. Wedge is played by Denis Lawson. It's a really small part, maybe three or four lines in each film. I've done stories on people with *Star Wars* tattoos, and we did a great feature called "Return to Tatooine," about an archeologist who discovers a lot of *Star Wars* props and set dressings out in the deserts of Tunisia. That's where George Lucas shot the Tatooine scenes, and that stuff has just been sitting there untouched for 20 years. Anyway, instead of doing retrospectives



Maybe there aren't as many *Star Wars* nerds as *Star Trek* nerds—however! People who distance themselves from being a Trekkie, or following Hootie and the Blowfish, jump in line when you mention *Star Wars*. When it comes to *Star Wars*, even the most staid person is willing to become a blithering idiot.

*What groups make up the Star Wars cult?*

The big one is toy collectors; people obsessed with looking for the Luke Skywalker action figure with blond hair (versus bright gold hair). Then you've got the casual fans, who buy the books, or play *Rebel Assault* on their computers at work. Then there's the online people. There are more *Star Wars* websites than any other entertainment site—literally hundreds. The computer geeks are obsessed with trivia, drinking games, bloopers, and fiction based on *Star Wars*. And then there are the ones too young to have seen *Star Wars* in the theaters, but were introduced by the video games.

*So who's the most popular Star Wars character?*

Some say Han Solo, but I think it's Darth Vader, because his outfit has become such an icon—not to mention he's a badass. Boba Fett is also super-popular. His costume is probably the most well-designed in science fiction history. His outfit tells more of a story than he does—tattoos on his arm, wookiee pelts, a rocket pack, dents, scrapes... it makes you wonder where he's been.

*How about the least popular?*

The Ewoks. Most people felt they were designed to be a cute marketing idea, killing the drama in *Return of the Jedi*. But not me. For an article I was writing, I sat through two years worth of episodes from the Ewoks cartoons and by the end of it, I got "Helsinki Syndrome." I begrudgingly fell in love with the Ewoks—so I may be a bad person to ask.

*Yeah, I'm that way about Urkel from Family Matters. Let's move to the trivia portion of our interview. So what's up with Darth Vader's suit? If he takes it off, will he die?*

Yes. It contains a respirator that keeps him alive.

*But in The Empire Strikes Back there's a scene where an Imperial general walks in on him, and he's got his helmet off, lounging around.*

Oh... obviously he was in a deep, intense state of meditation that slowed his breathing down to nothing! Yeah! Print that!

*All right, next question: Why is Darth Vader so beat up? He looks like shit underneath that mask.*

Apparently he fell into a volcano.

*A volcano? What did he do? Slip?*

That's something that hasn't been clarified yet, but will probably be a major crux in the new movies.

*Okay, so what about Lando Calrissian—why is he the only black guy in the Star Wars universe?*

That's not true! There was a Cloud City security guard that was black. There's also a black person who walks by

the cameras in Jabba's palace. But yeah, I'll admit there's a suspicious lack of African Americans in the *Star Wars* trilogy.

*Remember the scene in the cantina where the bounty hunter Greedo is talking to Han Solo? Why are they talking in two different languages? It'd be like me talking to you in Japanese, and you answering in English.*

I think it's kind of an arrogance on Solo's part, as if he were saying, "I understand what you're saying, but it's beneath me to respond in your language." It's like when I go to France. They all understand English, but they're not gonna talk to me in English, because they know they'll sound stupid. Han Solo knows he'll sound stupid speaking Greedo's language, even though he understands it. He's an arrogant sonofabitch.

While filming the first movie, did George Lucas already know Luke and Leia were the twins of Darth Vader?

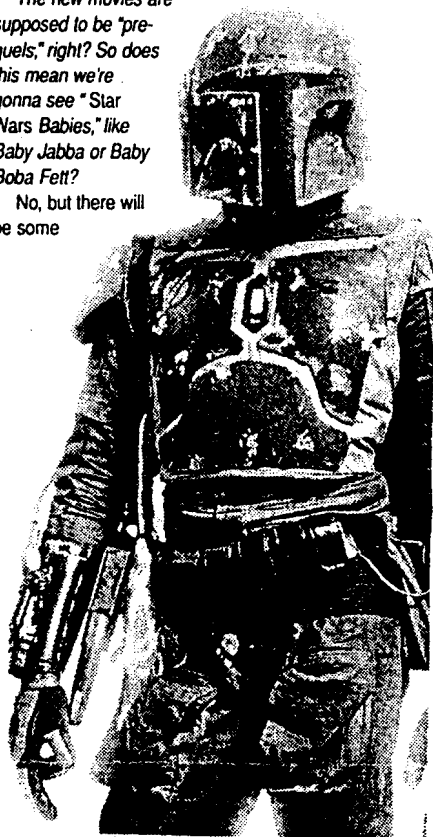
I think that was a plot point that came up after the fact. I mean, Luke and Leia are making out like crazy, for shit's sake!

Yeah, and Darth Vader always makes a big deal out of being able to "sense" when Luke is near, but in the first movie, both of his kids are 10 feet away from him, and he doesn't even blink!

Well, at that point Luke and Leia weren't developed in the force yet. Especially Leia. You don't even see her get "force sensitive" till the very end of *Jedi*. On the other hand, Vader knows Obi-Wan is around, 'cause Obi's like this big "force" neon sign, and Luke doesn't get that way till the second movie.

The new movies are supposed to be "pre-quals," right? So does this mean we're gonna see "Star Wars Babies," like Baby Jabba or Baby Boba Fett?

No, but there will be some



young characters in it. People who have read the script say it's practically gonna be an animated movie—there are so many computer-generated scenes and characters. The first one is gonna focus on Anakin Skywalker's fall from grace—his transformation into Darth Vader.

So who's starring?

They're not finalizing casting till late next year. Anybody tells you differently is a liar.

Most are saying Darth Vader is gonna be played by Kenneth Branagh.

Yep. Not true.

How many installments does Lucas have planned?

I can't imagine more than three movies.

Wouldn't it be advantageous for someone to pick up the reins, like when Gene Roddenberry of *Star Trek* passed on?

Yeah, but I kind of doubt it. Lucas has so much more control over his product than Gene Roddenberry did, and if he doesn't want it to happen, it won't. Not in our lifetimes, anyway.

Joseph Campbell talks about *Star Wars* in *The Power of Myth*; do you agree the trilogy has a lot to offer from a philosophical stand-point?

## WHAT EVER HAPPENED TO...?

# The Force is still with Mark Hamill

By DON SINGLETON

Daily News Staff Writer

Ever since Mark Hamill began his movie career as Luke Skywalker in the blockbuster "Star Wars" trilogy, people have been watching for his next big hit — and asking the "whatever-happened-to" question about him.

But Hamill has never been able to outrun Skywalker's shadow. That role set the bar too high, and he hasn't yet matched the success he and R2D2 enjoyed in what was then the biggest box-office hit in history.

It's not that he hasn't had lots of other roles since then — in fact, he's left his mark in every corner of the acting profession, from Hollywood to small-budget movies to the Broadway stage. Hamill's no has-been; he's just in the company of a lot of famous actors whose stars are regularly dimmed by newer — and younger — arrivals. After all, somebody has to move over when a Brad Pitt or a Meg Ryan rolls into town.

His latest project is a high-tech comic book — or, as he likes to call it, "a five-part graphic novel."

"We're on a roll here," enthused the life-long Californian, who was born 44 years ago in Malibu and still lives there with Marilou, his wife of 17 years, when they're not in their Manhattan apartment. They have three kids, ranging in age from 8 to 18.

The "roll," he explained in a recent interview, has to do with his graphic novel,

"The Black Pearl," the series of five comic books he's now writing. The story is "a crime thriller, fairly raw in terms of violence," he said. "It's about tabloid journalism and sensationalism and all the things that thrillers come from."

And if Hollywood gets interested in the tale, he'd love to be in the director's chair. "But it's tough, because you have to have a track record to direct," he said. "But it's also very exhilarating when you're writing something. When you're writing something, you're playing all the parts."

Another part he has been playing is the voice of a lead character in the CD game, "Wing Commander 4."

It's no small project. "These games are like movies, with scripts almost 2 feet thick," Hamill said. "Doing each game takes 10 to 12 weeks."

"'Wing Commander 3' wound up being the third highest-selling CD game in the history of the media," he said. "'Wing Commander 4' comes out in February, and everybody had better buy it!"

Like his ever-optimistic "Star Wars" character, Hamill is looking ahead with almost boyish enthusiasm.

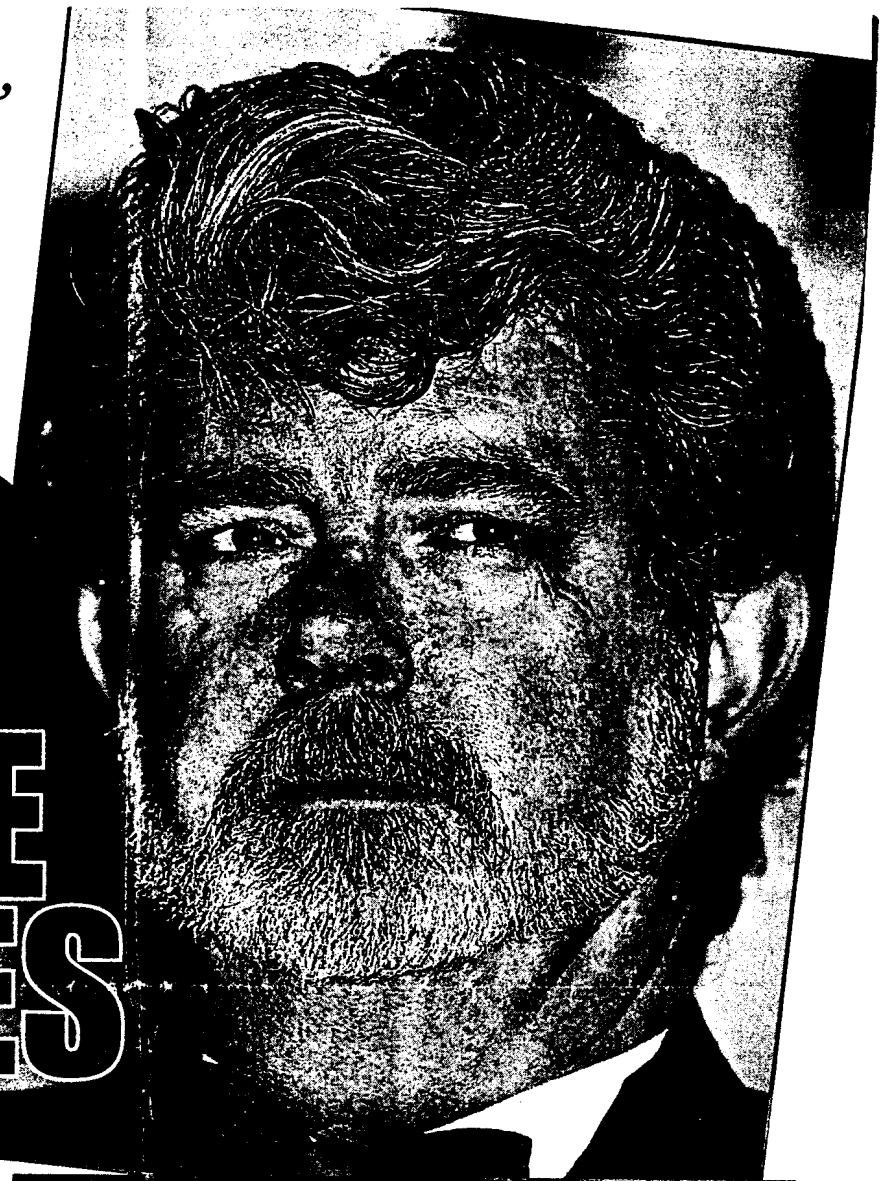
"You know, there's a lot that I've done in my career that's thrilling, and I feel that some of the things have been real accomplishments," he said. "But I feel that what I've done so far is nothing compared with what lies ahead, what I hope to accomplish."

I don't think you have to go to Joseph Campbell to see the trilogy has something to offer. I think *Star Wars* has something to offer just because it's a goddamn fun film. It has great characters and more care, creativity, and attention to detail than any adventure movie ever made. I won't echo what's been said about the great values behind *Star Wars*, but I will say it has a conspicuous lack of really

repulsive values that you find in most big action movies. That alone is reason enough to like it. For me, that's enough. ■

For a four-issue subscription to *Star Wars Insider*, send a check or money order for \$12.95 to *Star Wars Insider*, P.O. Box 111000, Aurora, CO 80042.

*Following Star Wars' relaunch on video, George plans a new trilogy*



# THE LUCAS EMPIRE STRIKES BACK!

MOVIES

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