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STAR WARS ROARS BACK INTO THEATERS

For the first time in a generation, audiences are enjoying the *Star Wars* Trilogy the way it was meant to be seen — on the Big Screen. The new Special Edition with enhanced special effects, sound effects, restored and newly created scenes, is a box office champ again, remaining the number one movie for the three weeks since its re-release on January 31, 1997, and passing *E.T.* as the number one money-maker of all time with over \$400 million earned to date. *The Empire Strikes Back* opens in theaters on February 21, 1997, to be followed by *Return of the Jedi* on March 7, 1997.

SW fans are eager to talk about the new edition and this issue of *Southern Enclave* opens with some comments and opinions. SE#48, due in July 1997, will also feature a comment section on all three movies. We would love to hear from you!

Cheree Cargill:

I didn't get to go on Friday, January 31, but Katy and I were at the theater before the box office opened on Saturday, February 1. Katy was excited at seeing SW on the big screen for the first time and especially in seeing the new footage. I hadn't seen it on the screen since 1985. I was unsure how the new footage would come across.

I have to admit that I was practically bouncing in my seat when the 20th Century Fox fanfare began and I don't think the idiotic grin left my face during the entire movie. Here are my comments:

I was disappointed that the print that I saw was not as clear as I had expected it to be. But considering that they had to restore the negative, it wasn't bad. I first noticed the new sound track when R2 and 3PO were walking down the dune face on Tatooine, when I noticed the sound of the

wind moaning across the dunes. In other parts, where the ship sounds were added, I felt that it got a bit intrusive. I wouldn't have minded a very muted throb of engines, but in some cases it was too loud.

I thought the Mos Eisley sequence was extraordinary! I LOVED the busier, more heavily populated city and the dewbacks and rontos and womprats (is that what they were?). LOVED the ships taking off and landing; made it seem like a booming spaceport. And the new sequence of the *Falcon* lifting out of the docking bay was great.

I am gratified that George did not see fit to add more than one or two creatures to the cantina scene. It was already pretty heavily populated. Didn't much like Greedo firing first, although it went by so fast that it was easy to miss it.

I thought the new Jabba scene worked least well of all the new stuff, although this was Katy's favorite scene. She thought it was too cool that we got to see Jabba move. I didn't think he was nasty enough, but this is sure to be fodder to the fan writers explaining the difference/transition of the ANH Jabba to the ROTJ Jabba. I couldn't help thinking of Wanda Lybarger's great story "Glass Garden" and its Hutts. Was immensely surprised to see Boba Fett hanging about!

The next major sequence of new stuff was the battle of Yavin. I thought the new CGI x-wings were awesome, hard to tell from the models. And it was all superbly integrated. I nearly shouted "Yay!" when Biggs bounded up in the hangar. I never expected this to be included and, in fact, didn't even know this scene existed! Great to see him get a little more screen time.

Generally, I am extremely pleased with the Special Edition, when I didn't expect to be. Katy and I both saw things that we had either forgotten or had never noticed (she

argued that the skeleton on the sand dune behind 3PO just before the Jawas pick him up was NOT in the original; I told her to go watch the video because it most certainly was). Now we're ticking off the days until Feb. 21 for TESB and then March 7 for ROTJ!

Debbie Kittle:

Well, I have seen the SWSE 4 times so far and truly enjoyed it. I thought it was quite well done. I'm sure the international readers will get a major sneak preview of our comments into the new scenes so all I can say is: Sorry!

I loved the Mos Eisley spaceport. It is so much more like a busy spaceport. I didn't think it was distracting at all.

The Han and Jabba scene was incredible. I felt it tied into ROTJ and Han stepping on Jabba's tail gave that added flaunt of authority. It was great to see Fett as well.

The scene where the *Falcon* lifted from Docking Bay 94 was easily one of my fave scenes. GORGEOUS!

The Dewbacks moved and looked great. The extra million or so troopers Han ran into on the Death Star gave that look of panic all the credence.

The Yavin and dogfights scenes were beautiful, just so visually stunning. And I loved the Biggs scene. This was a great touch.

I only had 2 minor problems. If George was doing so much touching up, I wish he would've touched up the sabers used in the duel with DV and OWK. And the Han and Greedo scene didn't work as well for me. I wish he either had taken more time and done it better or not touched it at all.

Overall, I was quite happy and enthralled with the movie. Not only was the music and sound just too cool for words but it was great to just watch this baby on the big screen.

And seeing the box office records for the weekend means a lot of other folks enjoyed it and have been waiting for a long time as well. \$37 million or so in just 3 days. It was so cool to see all the people that turned out for the movie, the lines, the costumes, SW fever returns in a big way.

Marti Schuller:

Saw ANH special edition yesterday. I liked most of the new footage, though Jabba wasn't the Jabba of ROTJ, IMO. The one thing I *hated* was having Greedo fire first. That changed Han for me and I refuse to accept it. I know why it was done, but I still *hate* it! What made Han so unique and interesting was that he could commit cold-blooded murder, yet still be a hero.

Z. P. Florian:

Seen SW — glorious on the large screen, nice new additions, though they didn't make the movie any better (who can improve on perfection??). Sure it was grand to see more houses in Mos Eisley (but we all knew about them anyhow), great feeling to see the Han-Jabba scene, and the Biggs part on Yavin was good. However I resented the politically correct, Greedo shoots first-thing. Han needed no excuse to shoot. If he didn't shoot first, he'd be dead. Silly idea that Greedo would miss at that distance. Who'd believe that? I'm glad to see that kids today flock to see SW, not once but several times. Yet some part of me screams bloody murder, hey, they are stealing my subculture, making it mainstream. Never mind, hopefully it'll mean more zine sales... They are going to have a Yuzzem singing in Jabba's palace in Jedi, and a grander orchestra. Another twenty years and they'll be able to add even more stuff, perhaps make Chewie into a vegetarian, so instead of a bloody carcass, they'll have a bunch of carrots hanging at the Endor trap. Hmmm... I think I really resent that "Greedo shoots first" idea.

Rich Gawel:

First off, January 31 had that holiday feel to it all day long. It was a lot like Christmas, in a way. There was anticipation, time with friends, and a sense of community all over. All day long, my students were talking about it and asking me a million questions. These kids, who were barely born when TESB came out, were especially looking forward to seeing it on the big screen for the first time. That was especially heartening, seeing this bridge between the generations.

A friend of mine had the day off, so he went over to the theater around noon to pick up the tickets. All of the afternoon and early evening shows were sold out! We got tickets for the 10:20 PM show, and that was fine by us. The rest of the day was spent wallowing in all the hype. Ebert and all the other critics were giving it four stars (again, though it would be interesting to see how many critics have changed their opinions over the years). The afternoon radio shows had sent DJ's to earlier afternoon shows, and they went on the air talking about how great it turned out. They were even playing that *Star Wars Disco* tune by Meco again! It was fun hearing that piece of retro-kitsch again.

My friends and I went out to dinner, and then on to the theater. We got there around 9:00 for the 10:20 show, and landed a spot in line about 20 people back. (This was the line for seats. Tickets were already sold out.) A few T-shirt clad fans were there, there was a girl in a "Rogue Squadron" baseball cap, and there was even a kid dressed up like Dengar (gotta love that obscure reference!). My friends,

who love the Trilogy but aren't as knowledgeable about the minutia, had a million questions — who are Owen and Beru really? Why didn't Vader sense that Leia was his daughter? What will the new trilogy be about? And of course, the million dollar question, will Lucas ever do parts 7, 8 and 9? I happily did my best to answer their questions, and plenty of others on line joined in the discussion. This was getting to be quite a communal experience!

Eventually we took our seats in the crowded, energy-filled theater. When the lights dimmed, the crowd roared! The obligatory previews came on, but the TESB and ROTJ trailer drove everyone into a frenzy! ANH was amazing, but the improvements to these films look just as, if not even more, impressive! The full-sized wampa! The flight through Cloud City! The *Little Shop of Horrors* Sarlacc pit! Add that to the things we saw in that Fox special (a bigger, bluesier Rebo Band, Boba hanging out with the dancing girls), and the rest of the Trilogy will blow us all away again. I can't wait for the inevitable triple features this March.

Well, on to the movie itself. I had a big, cheese-eating grin on my face from the time the lights dimmed until sometime late the next morning. Hearing the 20th Century Fox fanfare, watching those golden words scroll across the screen, seeing that awesome Star Destroyer fly overhead (I had forgotten how impressive that opening shot was!), feeling every blast right down through my seat. Absolutely amazing. The following scenes inside the *Tantive IV* also were impressive in their own subtle way. The picture was brighter and cleaner than I remember. I also spent a lot of time looking around the screen's periphery, spotting details that I haven't seen in the last 15 years of watching it on pan-and-scan video.

The landscape shots of Tatooine were breathtaking, from the view of Artoo in the canyon (emphasizing how small and alone Artoo was at that point), to the sky over the sandcrawler to the beefed up Imperial forces on Tatooine. Also, Mos Eisley seemed more like a bustling, dangerous place to be. Before, it seemed like a sleepy ghost town, not necessarily the most "wretched hive of scum and villainy." And, how about the shot of the *Falcon* taking off and the cameo by Dash Rendar's Outrider? Wow!

But what about that Jabba scene? Okay, so Jabba didn't look much like the Jabba in ROTJ, and all of the exposition in that scene simply repeated everything Greedo just said. But, Han was as tough and as cool as ever. Stepping on Jabba's tail was a great touch. But the best part of this scene? The Boba cameo, of course! I love how, as everyone is leaving at the end of that scene, Boba sticks around just long enough and looks at the camera. He doesn't say a word, but you know that he'll be back. On the other hand, how about that Greedo scene? Don't get me started! Everything I said above applies here with one

addition; the shift in camera angle and the cartoony laser blast were both pretty cheesy.

But, moving on, I have nothing but praise. The Battle of Yavin scenes were absolutely dazzling. It had that rollercoaster kind of effect, without ever getting lost in the action. In fact, I think the new footage helps clear up some of the action. Luke, Wedge and Biggs are clearly wingmen in these new scenes. Before, it wasn't so obvious. The same applies to the fact that Wedge is the one who blasts that TIE off of Luke's tail (that wasn't so clear before either). My last comment on the changes is that I am disappointed to see that Chewie still doesn't get his medal. Oh well, maybe in the Very Special Fortieth anniversary Edition.

I just realized that I rambled on for over a page about the special effects. Sure, they're great, but they're not all that there is to *Star Wars*. Lucas hasn't messed around with the story at all. It is still about Luke's coming of age, about Han's integration into society, about Leia's perseverance in the face of devastating odds and tragedy, and about the triumph of freedom over tyranny. These are the things that people respond to, and these are the things that we have all been obsessing over for the last twenty years. One last point related to all of this; I saw it for a second time on a Saturday afternoon. It was a completely different demographic. Instead of teens and twentysomethings, the theater was full of 8, 9 and 10 year olds. Judging by the cheers and laughter before, during and after the film, *Star Wars* will continue to be this magical, mythical, and profound experience for generations to come.

Amanda Palumbo:

OK, time for my 2¢ on ANH Spec.Ed.: Having been 15 years old when first seeing ANH in '77, I was most curious as to my own reactions, in addition to my daughters', ages 4 3/4 and just 6.

Accustomed to lowered expectations by watching the Saga on the telly all these years, I was well and truly BLOWN AWAY! (Fine; keep bragging about Elstree Day, and multiple Triple Bills over the years, Louise and Gerald<g>)

While my daughters have grown up watching the Saga, that didn't stop them from whispering questions the first time we'd gone. Even their views of Vader altered slightly; instead of Luke & Leia's daddy that "turned from bad to good", as Ariana says, the idea that Vader was choking Wedge's daddy (bet my kids were the among the few, if any, eagerly checking out the *Tantive IV*'s complement for Captain Antilles) replete with THX-enhanced bone-crunching gave them cause for pause. Their reactions were a real revelation for me as well.

For me, it was a staccato experience — overwhelmed

all over again, yet jarred by a few problems. The foremost was Greedo firing first! Shifted the balance of the scene, and in true *Rocky Horror* fannish style, I grabbed for a roll of toilet paper (came up with our secret bag of Obi-Wan Kenobi chips instead)! Spoiled the scene, temporarily banishing continuity — OK, many of us were holding our breaths since learning of planned “enhancements”, but *still* — and worse was the shoddy manner the rework was handled ... we saw it up in lights: Greedo’s a poorer marksbeing than stormtroopers!

Thank the Maker one of my favorite scenes of the entire Saga wasn’t ruined: Han pounding after the stormtroopers yelling, “EEEEEEYYAAAHH!!!” My girls and I were positively *cheering* — what FUN!!!!

Mos Eisley was improved, IMO, but that one small, airborne B/W droid that kept circling was annoying.

Now we know dewbacks make the roar that Obi-Wan had utilized to startle the Sandpeople.

Oh God, despite knowing what Luke would find when racing home from the destroyed ‘crawler — grieving along with him, tears. Forever gone the impetuous youth cheerfully grabbing a blaster to explore the Wastes after locating Artoo, instead of wisely returning home (or, UNwisely, considering).

After viewing the first quarter’s alterations, I couldn’t help but wonder for the umpteenth time *why* the opening Biggs sequences weren’t reinserted; would’ve imparted better understanding of how (a) Luke was so aware of the burgeoning Rebellion, and (b) lent further poignancy to their Yavin 4 hangar reunion. (Am I suppose to kiss LFL’s toes we at least got *that*, as well as the Jabba scene?) In the trench, as Biggs cried, “Wait, wait!” emotions were certainly more engaged than back in ‘77 & ‘78.

Seeing the *Falcon* lift up and out of Docking Bay 94 was certainly grounds for orgasm, as were other CGI’d ship sequences.

But, while it was fun to watch that Jabba/Han scene

(adding a Rodian and Boba were neat touches), and Huttese dialogue, “CRISPA Greedo...” (Snigger, chortle)! And what’s the deal with Pizza the Hutt?! Had the FX wizards put Jabba on cyberspatial Slim-Fast? No *wonder* that slug looked peaked! Positively anemic — gone all the sexy, spice-gold & orange hues ... Han *must* be the best smuggler in the business; why else would Jabba let *anything* live after stomping on his tail? (I liked that touch; at least *Solo* was in character, and so hadn’t for me detracted too much from the original footage).

Had anybody else had problems with soundtrack/dialogue glitches (awright, put the sarcasm on hold for the moment, please) like Leia’s lines while in the *Falcon* echoing like a record with skips? Happened elsewhere in the first 1/2 of the film.

Liked many of the soundtrack enhancements, but Leia’s rifle going “BANG”? Regressing there, aren’t we?

I’m proud to say my kids had the total SW moviegoing experience, right down to the digestive track! In a large denim bag, I’d smuggled Threepio Doritos, Obi-Wan chips, Stormtrooper soda ... yea, the bag was that big, and given the opportunity, I’d have smuggled Luke *out* of the movie in that bag as well, showing him some real Force, heh heh — oops; where was I?!

We’ve seen the movie several times now, and Erica understood after the first time one doesn’t tell Mommy during the initial Death Star attack “I have to go pee-pee BAD!” (“Either switch-off, or hold it dear; we ain’t goin’ nowhere!”)

Poor Ariana; she simply adores Artoo, and when the Jawas first deactivate him with that gun and he falls, resulting in laughs from the audience, she’d glared about her scowling, retorting, “That was *not* funny!!!” My pint-sized fan has already formed many definite IMO’s, and later discussions were interesting. Erica? Well ... the bigger the gun, the bigger the fun, and she *still* has a crush on DV (sorry, Cheryl P.!).



ORDERING ZINES BY MAIL OR WAITING BY THE MAILBOX

Susan M. Garrett

At least half of all zines purchased are through mail order, yet how you order and how soon you get a response differs from editor to editor. There are a few guidelines that apply across the board, enabling you to nurture a happy, healthy zine collection.

Can't I just stick a check in the mail?

Sure, if you don't care whether or not you ever see it again. There are certain courtesies and precautions you should take when ordering *anything* by mail and fanzines are not excluded.

1. *Keep copies of all your correspondence.* It may mean that you get the order out on Thursday instead of Tuesday, but drop by your library or drug store or print shop and make a copy of everything you send — inquiry letter, check or money order, order coupon or order letter, you name it. That way, you know when you sent for something, which check you sent, what you asked for, etc. Learn to keep records and keep them in a safe place; a single folder stuck on a bookshelf where you place copies of all your order information will do nicely.

2. *Send an inquiry before you order.* An inquiry consists of an SASE and a nice letter in which you ask the editor to send you a copy of the zine flyer or ordering information that contains a final price, when the zine is going to be in print, and if copies are available. If a zine isn't due out until May, do not send a check in January — if something has time enough to get lost or misplaced, it *will*. Have patience and wait for a response, it may save you from trouble later.

3. *Make certain your order is clear and complete.* In other words, send a letter or order form, an SASE, and payment. The letter should include the following information:

— your full name and address (PRINT — there's nothing worse than trying to send an order to an address you can't read!)

— the name(s) of the zine(s) you are purchasing and the purchase price for each

— the date (it only takes a minute but will help you keep your records)

— the editor or publisher's name and address (again, this is important for your records)

If the person has an order form available, use it, as it usually contains all of the information they require to process your order promptly.

Don't forget to enclose a check or money order made out to the correct person for the correct amount. Never send cash through the mail! If you lose cash through the mail, there's no one to blame but yourself.

When you make the copy of your order for your records, try to copy the front of the check or money order along with the letter. This way, if you need to refer to the check number, it will be visible (and it's a lot easier looking through canceled checks when you know exactly what number you're looking for).

The SASE is optional but still a good move. What if your order arrives and there are no more zines? What if printing has been delayed for a month to two months? What if the zine's been canceled? It's easier for an editor to return your check or tell you what's going on if you enclose an SASE. If they don't use it, they can return it. No matter what the circumstance, you earn yourself a little safety net with a 32¢ stamp.

4. *Don't ask an editor for a copy of one story from a zine because you're not interested in the rest of the zine.* People who do this are just plain rude. If it's your friend's story, ask *them* for a copy of the draft manuscript. An editor works hard to put together a complete package that costs them "x" amount of dollars for the cover, binding and printing. It isn't fair or courteous to ask an editor to "just copy out those 15 pages for me and I'll pay you for copying." By asking an editor for a copy of one or two stories, you defeat the purposes of a fanzine — to present work from a variety of people in the best possible light —

and imply that both the editors and contributors have nothing to offer you. Don't do it. And if you do, don't be surprised if you get a very terse reply.

My zine showed up fine, should I do anything else?

There's no requirement that says you have to, but it's never a bad idea to send a postcard to an editor to let them know that your zine arrived. You don't need a response, so don't bother with an SASE. Remember, an editor has no way of knowing whether or not you've received your zine unless you tell them (there's always U.S. Mail return receipt system, but that costs and the reader will end up paying for it in the purchase price). Contributors should make a special effort to acknowledge receipt of a zine. A little kindness never hurt anyone.

There's a page missing in my zine, should I ask for a refund?

It would be foolish to ask for a refund for a missing page. Printing mistakes happen and a few missing or torn pages should be replaced by the editor upon request — I'd suggest contacting the editor and enclosing an SASE. If you have major problems with the zine, as in your missing at least twenty pages and the rest are only half printed on one side, notify the editor of the condition of the zine and ask for a new copy. They may require you to return the bad copy. Whether or not they refund or provide return postage is pretty much up to the editor, but it would be a nice gesture on their part if they did so. *((Ed's note: The editor needs to know if your zine is missing pages or if there are printing problems. I had major problems with about a quarter of the run of TREMOR #7 and my printer redid them all free of charge, quickly, and with an extremely red face. The printer needs to know of problems, too — they can lose a lot of business if problems aren't brought to THEIR attention!))*

It's been four weeks and my zine hasn't shown up, what should I do?

Don't panic! Check to see how your order was going to be mailed. Remember that book rate will take four to eight weeks in the mail alone. UPS and 1st class (or parcel post) usually arrive in two weeks or less, while overseas mail is a gamble no matter how you send it. You also have to allow enough time for the editor's local bank to process your check. Remember that some banks take longer to clear checks than others, despite the new laws governing nationwide check processing procedures. A good time to start wondering is after 4 weeks for 1st class or UPS, 6 weeks for book rate, 8 weeks for airmail, and 12 to 14

weeks for seairmail.

If an appropriate time for mailing has passed and you haven't received your zine or any word from the editor, send a polite (and I do mean *polite*) note to the editor with a copy of your order (see, keeping records comes in handy). State that you sent the enclosed order on such and such date, that your zine has not arrived, whether or not your check has been canceled (if you have the canceled check, make a copy of that and send that along, too), ask if the zine was sent out and, if so, when. It's also a very good idea to enclose an SASE.

There could be a hundred reasons why a zine hasn't arrived after four weeks — your order may never have reached them, the zine could be delayed, the zine was sent out but got lost in the mail, you forgot to sign your check and the bank hasn't returned it yet, etc. And remember that most editors exist in the Real World with families and jobs and other responsibilities. That's why you send a nice note and an SASE. This way, you're letting the editor know that something's gone wrong without accusing anyone of doing anything silly. More often than not, there's a reasonable explanation and the editor will reply promptly.

What if I still don't get an answer and no zine has shown up?

After three weeks from the first inquiry, check the editor's address and try again, still following the same procedure of sending a letter and SASE. If there is still no answer after three more weeks, try one more time. After this, there are a number of options you can follow, but much of what you do depends on your personal situation.

— Has your check been cashed? If not, there's a good chance that it was never received, or that the editor is holding checks until the zine is actually ready. There is no excuse for ignoring repeated SASEs except grave physical illness or major family emergencies, as dashing off a quick note saying that the zine is delayed would be relatively easy.

— If the check *has* been cashed, you might want to take more drastic measures. The problem with fandom is that it is a hobby, not a business, and there are very few agencies to which you can turn for recompense. Unfortunately, there are always a few dishonest people who will rip off fans, but there are also a lot of well meaning people who have delay upon delay, medical difficulties, or family problems that just will not permit them any time for their *hobby*. I, for one, know that upon my accidental demise, my family wouldn't have the slightest idea how to begin to go through my fannish projects, even though I keep very good records of all transactions — this being one reason why I do not take partial payments on orders.

One current option is bringing the situation to a public disclosure in the fan press, through letterzines or trade zines.

Present your information very succinctly in your complaint. You may find that other people will come forward, having had similar problems with that editor. If the editor resolves your complaint, have the decency to mention this in the same place you posted your complaint or, if the complaint has not yet seen print, try to have it withdrawn or a retraction printed.

Because you are dealing with the United States Post Office, you can take the legal step of filing suit against the editor for postal fraud. This is a serious matter, however, and you should try every possible solution before taking this step. It is helpful to know whether or not other people have had a similar problem, because a combined suit may be filed on behalf of all of those who have lost money — another good reason to try to recover your money first through fannish methods.

Ninety-eight times out of one hundred, the situation can be resolved to your satisfaction, either with the receipt of a zine or the return of payment.

Should I put a down payment on a zine to hold my order?

Prepayments are a tricky business. Editors sometimes ask for them for very responsible reasons:

— they can't afford to print a zine unless they know they will sell "x" number of copies. Sending an SASE doesn't always mean a sale, but sending a \$5.00 down payment usually does. Thus, if they receive enough prepayments, it will be worth their while to do the zine.

— they don't have the seed money required for the zine (usually by a printer, who will ask for a certain amount down and the rest upon delivery). Prepayments allow them to generate enough cash for the down payment. After the zine is printed, they offset the rest of their expenses with the order money.

When prepayment works, it works well. The buyer should know in advance approximately how much the cost of the zine will be and whether or not money will be refunded if the buyer no longer is interested in the zine by the time it's finished or if the zine is not done by a certain deadline. This allows the buyer to purchase a zine that might go out of print very quickly and might be impossible to reprint.

When prepayment doesn't work, it's a *nightmare*. As a buyer, you have no control over the content or quality of the zine, but you've already put down money on it that you may not be able to get back. By the time a zine is finished, it can be \$10.00 or \$20.00 more than the original cost estimate and, if the buyer wants to back out, he or she may very well lose their down payment. Sometimes the zine goes under completely and no money is ever recovered.

The best way to handle prepayment is *Caveat Emptor* —

let the buyer beware. *If you give someone money for prepayment, make certain that you're aware of their reputation.* A person who has put out three quality zines in three consecutive years and has used prepayment successfully is a very good bet. *Someone who has been trying to put out a zine for five years and can only offer excuses is not someone you want to give your money to.* If you don't know who you're dealing with, don't send money ... wait. Support the project through an SASE. That way, you spend 32¢, you've let the person know that you're interested in the finished project, and you lose nothing if the zine doesn't come out.

Conclusion

Buying zines through the mail usually goes smoothly if you take the extra time to prepare a complete and readable order. Never ask an editor to provide you with a copy of one story from a zine — it's rude. If you do have a problem getting a zine, follow through with some polite correspondence and give the editor time to correct the situation before trying more drastic measures. Whether or not you use prepayment is up to you, but better to be safe than sorry.



The Archetypal Hero²

by Lisa Cowan

Both the Märchen and the myth are the story of a hero.

The hero is a traveler between worlds. He starts out in the dull, miserable world of reality, and travels into a world of the fantastic. In Luke Skywalker's eyes, his home on Tatooine is dull: "If there is a bright spot in the galaxy, this is the place farthest from it." The hero-to-be must leave his commonplace life and venture out into the unknown. Joseph Campbell describes this first step in the journey as the "Call to Adventure." Often there is a guide or guardian helping or pushing the reluctant hero into the unknown.

Once into the galaxy, the hero is met with several tests and challenges. For some heroes, this guest stage involves being pushed to the very edge of human experience. Thus, Hercules travels to the borders of the universe; Theseus pursues the Minotaur into the depths of the labyrinth; and Frodo struggles to the Cracks of Doom. The hero is often asked to perform impossible tasks, like lifting an x-wing fighter out of a swamp. He may be trapped, banished, slandered, betrayed, tortured, and even suffer death. If that happens, he is brought back to life, somehow. The hero is always made to suffer — it is his lot in life.

The hero's companions or guide often aid him in these tests and challenges, helping him to survive them, especially the early ones when he is not yet ready to face his ultimate test, his supreme ordeal. Eventually, though, the hero must face that ultimate ordeal, and do so alone. "I have to face Vader," says Luke to Leia on Endor. "I can turn him back to the good side. I have to try."

If the hero succeeds, he is rewarded by the ultimate boon. He then must take his prize back across the threshold into reality again, where the prize can be used for the good of all. "Luke, the Force is strong in your family. Pass on what you have learned."

This is the pattern of most myths and sagas. It is easily seen in SW. In this trilogy, in fact, the pattern is followed by more than one character. The first character to answer the "Call to Adventure" is not Luke, but R2D2, who is called by Princess Leia. R2D2 in turn calls upon C3PO, who wants to refuse, but ends up going along anyway, reluctantly stating, "I've got a bad feeling about this" — a line we grow very familiar with during the course of the saga.

R2 in turn is the one who first calls Luke to adventure by displaying a hologram of the Princess, and then running off to Obi-Wan — leading Luke deeper into the adventure of his destiny.

Once underway in the *Millennium Falcon*, Luke's tests begin. They start out simply, with his lightsaber training, and get progressively harder. By the time Luke faces his supreme ordeal with the Emperor and Darth Vader, he has already undergone most of his rite of passage to adulthood and Jedi knighthood, and has suffered much and lost much. Even death itself holds no terror for our young hero as he boldly tells the Emperor, "Soon I will be dead, and you with me."

The hero still has one final challenge to face: himself. When Luke battles Vader in the presence of the Emperor, he is also battling the conflicting forces within himself. Under Vader's goading, he can no longer deny his own dark side. By accepting it and tasting it, he can then reject it — throwing down his lightsaber in the very face of death, saying, "I am a Jedi, like my father before me." It no longer matters if he lives or dies, for he has won.

Luke's unrelenting faith in his father, and ultimately in himself, saves them both from the Dark Side. Atonement is reached. Luke gains his ultimate boon, the redemption of his father, and we, the audience, get the happy ending we all want.



²Reprinted 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 second in a 5-part series based on that panel.

An Interview with Mark Hamill

from *USA Live*

Transcribed by Pat Grant

(*USA Live* is a TV show on the USA network. My apologies but my tape kicked in after the interviewer was introduced so I don't have her name. *USA Live* has a live studio audience which sits at tables and booths in a cafe-like setting)

I=Interviewer MH=Mark Hamill A=Audience

- I Joining me now is a man, oh, he's fabulous! You know him as Luke Skywalker from all the *Star Wars* and he has a new animated series here on USA, and basically that's how we got him here in the commissary — Mark Hamill is here with us.
- A *Lots of cheering*
- MH Well, thank you. Thank you.
- I So, I gotta ask you right off. What is the strangest story someone ever told about you that wasn't true? (This was their "question of the day" and they had been asking everyone this question throughout the show)
- MH Well, I don't know. I would imagine that if it were a rumor about you, you would be the last person to find out, uh, but the story that comes to mind ... I was at a press conference in Hong Kong, promoting a film, uh, so I heard it in a very public way. It wasn't like someone on the side said, "yudda, yudda, yudda". In front of everyone, someone got up and asked me, "Mr. Hamill, do you have any plans to suppress the adult film you were in?" (*Mark makes a shocked look on his face.*) Which is one of those "when did you stop beating your wife?" questions, you know. I mean, he's confirming it even as he's asking the question.
- I Oh, my God!
- MH And I laughed and I said, well, you know, I ... I don't remember any episode where I lost three days time and woke up, you know, with marks and abrasions. But he said, after the ... after the show's over, I'll drive you out to the theater and we tracked it down to a film starring John Hamel, H-A-M-E-L, it's spelled differently than mine. And not only that, it was sort of one of those anachronistic kind of quaint party movies, you know, not those, uh, more explicit things that we, uh ...
- I But you got in the car and said, "I'm going to see ... I'm going to track it down."
- MH Oh, yeah, I wanted to, you know, I wanted to see it. *Lots of laughter* Even when I saw the poster, I said, "Well, gee, under the right conditions if they'd asked me nicely, maybe I would have been in this.
- A *Laughing*
- MH But (*Mark laughs*) nobody wants to see me without my clothes on ... unfortunately.
- I That's not true. That lady over there is like ... (*She points at a woman in the audience and they all laugh*) Mark, you are not just nationally known ... internationally known. And people probably come up all the time, "May the Force Be With You."
- MH Sure.
- I What is it like, I mean, there's gotta be, you know, the ... the ... it's great, but there's gotta be some downfalls to that.
- MH Oh, sure, there's, uh, there's ... it's the biggest Catch 22 in the world, because you're so well known for one thing, and in this business they find out what you do well and want you to do it over and over and over again. Uh, two things on that front. Number one, *Star Wars* films appeal to such innocence in us, no matter what age you are, but I'm talking about really little ones, 3 to 6, and they see it on video tape. It's a ... to me, more of a fairy tale than it was ever science fiction. There was a princess, a wizard, and a pirate, and a farm boy. And it's such genuine affection, it's hard to get abrupt and say (*he uses a gruff voice here*), "Uh, you know, I'm not Luke. Get out of here." (*Audience laughs*) Uh, I really don't. It's charming and it's heartwarming. On the other hand, uh, here I backed into playing the voice of the Joker on the animated *Batman* and the response was, "That Mark Hamill? You're kidding." I mean, I have four sisters, two brothers. They were calling me up, challenging me to do the voice on the phone. I said, I'm auditioning 3,000 miles to my brother ... I've already got the part. And he's all like, "No ... that's not it."
- A *laughing*
- MH But you know, okay, I did that in '92. I've done over 400 some odd animated projects and a good 75% of them are as villains. Hobgoblin on *Spiderman* and Maximum on *Fantastic Four*, and Gargoyles on the *Hulk*. I'm now doing the *Blues Brothers* animated series, prime time for USA, and I'm playing Shelley Berman's, uh, neanderthal sidekick (*switches to*

character voice) Armbruster — he's a big tough guy. (*back to normal voice*) and, uh, the thing is, you figure well, here I am now, typed 180° in the opposite way. The place I really got to take flight and do the kind of things I liked doing in high school and college was on Broadway. I got to play the Elephant Man, I got to play Mozart, I got to play the sleezy producer in *Room Service*, not the mid-western playwright, uh, the nerd ... I'm leaving something out ... *Harrigan & Hart*, which ... here's a good example (*he moves in and the table screeches*) excuse me — I get so excited (*he laughs*) The day I got nominated for a drama for best actor in a musical, I was just walking on air. The first question at the press conference was, "When's the next *Star Wars* coming out?"

A *laughs*

I (*laughs*) We're going to take a break and come back with Mark Hamill. (*more laughing*)

MH What are you gonna do? (*smiles*)
[commercial break]

I We're going to take a look at *Wing Commander Academy*, the animated series for USA. So let's take a look at the clip.
[clip from show]

I You look great!

MH Well, according to the animation, I *have* been working out. (*laughing*)

I Now, this is, like, uh, it was based on the CD-ROM game?

MH Based on the CD-ROM, a fascinating concept. And when it was described to me, I thought, gee, I've gotta try this. Because, what it is, is — the player on your computer, takes my role. You control my character, and throughout the game you're asked to do ... make decisions. There can be win scenarios, lose scenarios, draw scenarios, so we're actually ... you know, 3D movies come out of the screen. CD-ROM games bring the viewer in to the screen and really make them

part of the scenario. You have to be part screen writer, part director, part cast member. It's fascinating and, I mean, I said, this thing sells itself because if you're in a computer store and you start playing it —

I ... you're there.

MH Yeah.

I Great career! Also, *Black Pearl*, the comic book which is yours. We gotta go!

MH Oh, I'm sorry!

I But when you're back in town...

MH Please pick this [*Black Pearl*] up because I want to make a film. It's based on a screen play that I will direct. (*switches to announcer-type voice*) *Black Pearl*, it's only 2.99. Buy 2, they make great stocking stuffers.

I (*laughs*) We'll see you tomorrow. Thanks a lot. Peace! (*to Mark*) That was great!

MH Was that shameless pandering? (*talking fades out and music fades in*)

END

James Earl Jones Confirmed for Sequel

Wow! For all you Vader fans who may not have already heard about this, James Earl Jones *will* return as the voice of Vader in the third and final prequel, after Vader becomes "bionic". Lucas and Jones have already met, and Lucas assured Jones of his part in the third movie. Yay!

"He will join us or die, Master..."

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Deadline for #48 -- June 15, 1998. *Submissions received later than seven (7) days after deadline will not be published in the current issue.*

CHARACTER BIOGRAPHY

Compiled by Judith Yuenger
from the SW Screen Saver by LucasArts
(Last of a series)

NAMES: OWEN AND BERU LARS
SEX: MALE & FEMALE, respectively
RACE: HUMAN
HEIGHT: 1.7 AND 1.5 METERS, respectively

Owen Lars grew up in the shadow of his brother, Obi-Wan Kenobi. Obi-Wan always had the attention of his elders and superiors, blazing a trail through the Old Republic Academy and leaving Owen far behind. He decided to break away from his home and start a new life with his recent bride, Beru Weth.

The newlyweds built a moisture farm on Tatooine, figuring it was far enough away from anyone they knew. Years later, however, Obi-Wan found them and asked them to take in the infant Luke Skywalker. Owen was against helping his brother in any way but Obi-Wan reached Beru with the child's story. She exercised her great skill in reasoning with Owen, and soon he agreed.

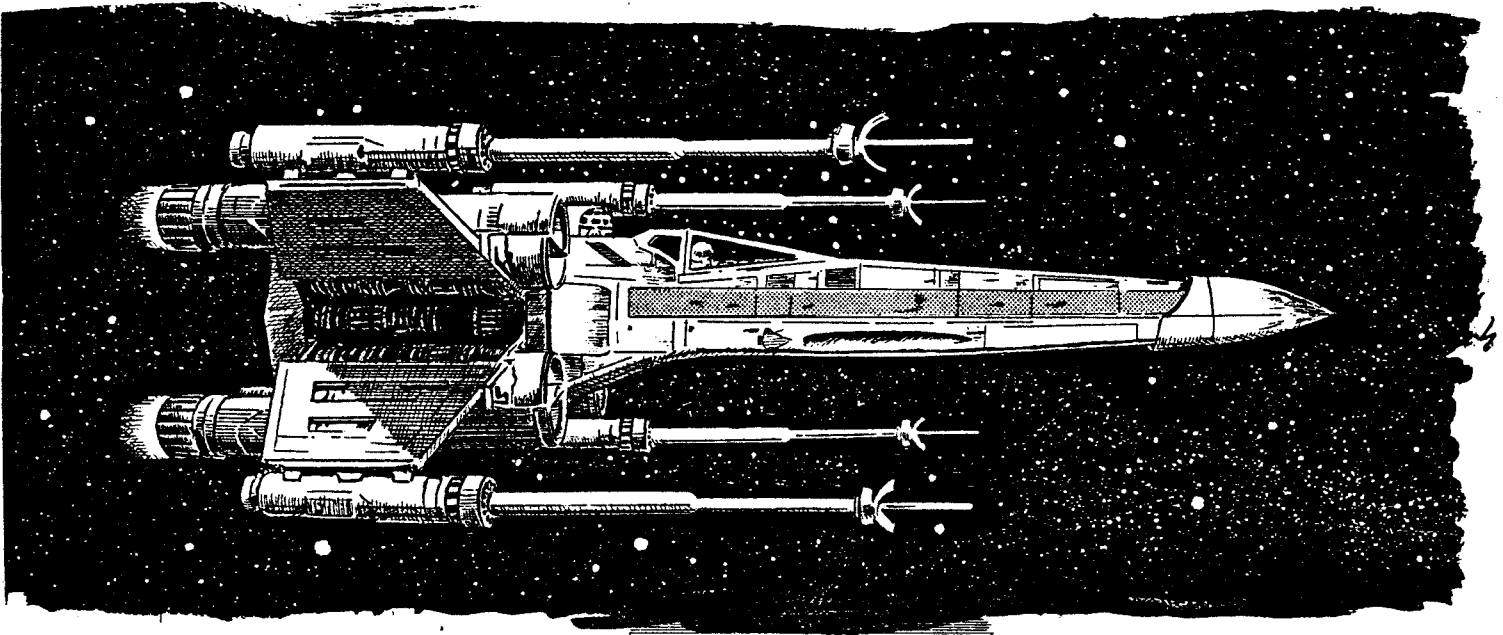
The couple raised the child as their own, but Luke kept his last name. They told their neighbors he was their nephew, orphaned recently when his mother died in a terrible accident. They instilled in him proper values and he became a strong, upstanding individual they were genuinely proud of. And their pride would have grown tenfold had they lived to see

him become the hero of Yavin. Unfortunately, the Empire traced the two renegade droids Owen had bought and razed the farm, killing the couple with little mercy.

NAME: GRAND MOFF WILHUFF TARKIN
SEX: MALE
RACE: HUMAN
HEIGHT: 1.8 METERS

Little is known about the Grand Moff. He led a modest yet successful career in the Imperial Navy, eventually garnishing an impressive post as Moff in charge of controlling the outskirts of the Imperial Frontier. It was here that Tarkin made his mark as the master tactician developing his philosophy of Rule by Fear.

This worked phenomenally well, but the Outer Rim was such a large Territory, he needed a weapon powerful enough to threaten an entire system. Thus he began work on the Death Star. The great minds in the Empire were gathered to oversee its construction, all under the guidance of the now Grand Moff Tarkin. Even the dreaded Darth Vader was placed under his command. Tarkin was confident and proud of his brainchild, right up to his death as it was blown up beneath him.



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CONGRATULATIONS TO...

Susan Matthews on the publication of her book *An Exchange of Hostages* (AvoNova)!! It will start shipping in early March and should be in the bookstores, including Dalton's and Barnes & Noble, by April 1st. Susan's standard line to people has been, "You don't have to read it; just buy it. And, for heaven's sake, keep it away from the younger readers!"

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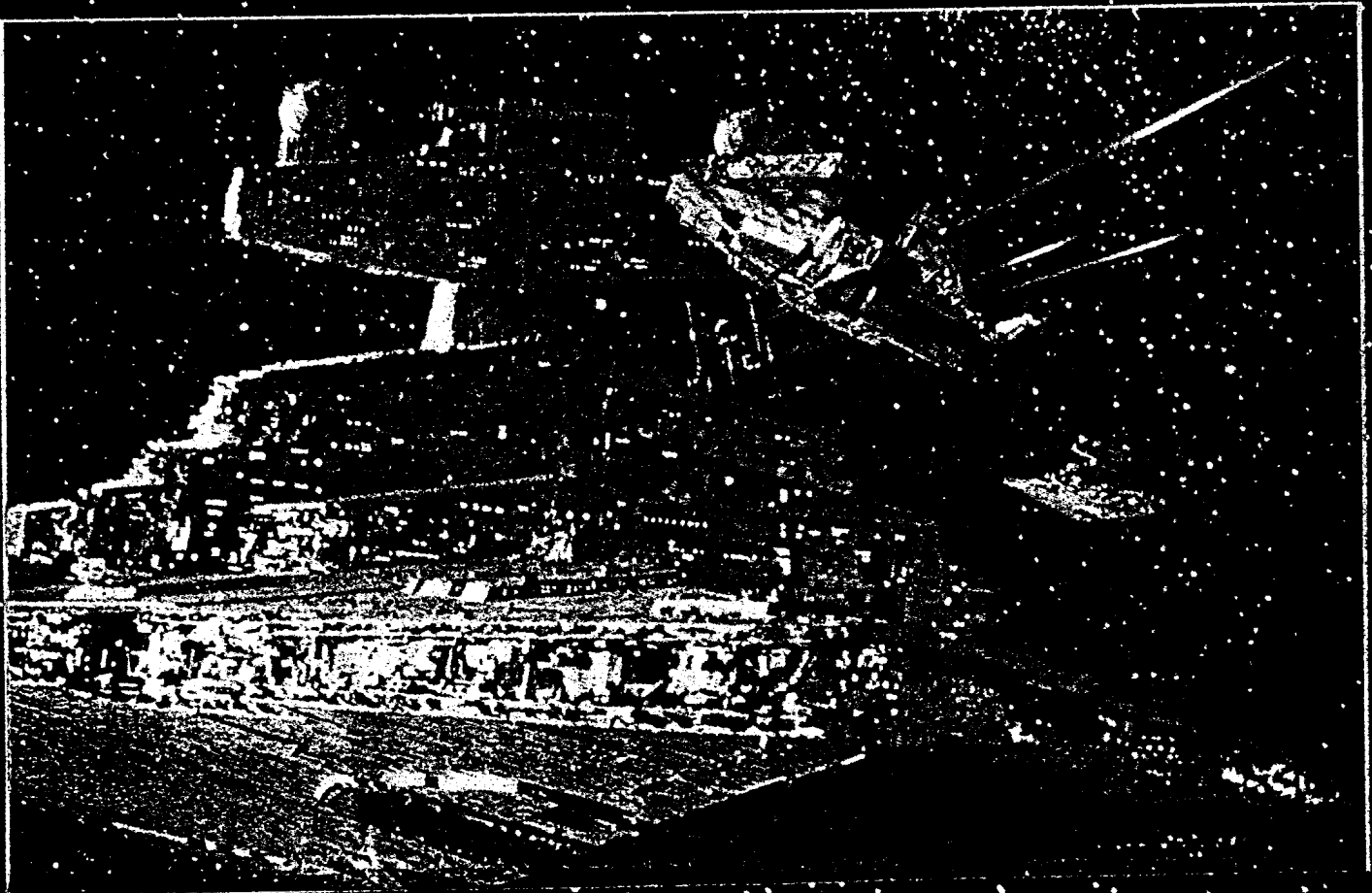
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THE FORCEFUL RETURN



'STAR WARS' BLASTS INTO THEATERS AGAIN

By Chris Vognar
Staff Writer of The Dallas Morning News

It may seem like a long time ago in a galaxy far, far away, but *Star Wars* blasted into our consciousness a mere 20 years ago. Lines around the block and down the street, return trips to the theater every week, bedsheets, action figures and holiday TV specials — even the flashy trailers gave a gleefully ominous hint of something never before experienced.



China is the traditional 20th-anniversary gift, but *Star Wars* disciples will be happy to forgo the plates and bowls when they see what's in store for the coming months. *Star Wars* creator-director-Jedi master George Lucas and his Industrial Light and Magic wizards have souped up the original *Star Wars* trilogy, adding new footage, applying some digital touch-ups to old scenes and giving the soundtrack a crisp new oomph.

Installment No. 1 of the *Star Wars* "Special Edition" touches down Friday on about 1,800 screens nationwide (the original debuted in 1977 on only 32). The new, improved *Empire Strikes Back* arrives Feb. 21, followed by *Return of the Jedi*. Please see THE FORCEFUL on Page 8C.

THE FORCEFUL RETURN

Continued from Page 1C.
Jedi on March 7.

The hype, now building to intergalactic levels, puts Mr. Lucas back in the spotlight — and gives the rest of us a chance to reflect on how this space-cowboy flick changed the face of the movie industry.

"There were a lot of things I was disappointed about in that movie," Mr. Lucas said at a news conference last weekend in Los Angeles. "I wasn't very happy with it when it came out, and I never felt it really got finished. I never expected to be able to fix it."

Guess again. "The original reason for [the reissue] came about three years ago," says Rick McCallum, who produced the new editions and will also produce the first of the long-awaited *Star Wars* prequels, tentatively due to hit theaters in 1999. "We asked, 'What do you wanna do for the 20th anniversary?' I think George was primarily concerned with having the opportunity to see it, because he had been bugged by so many people who had seen it originally who now want to share that collective experience with their kids in a theater with a big screen."

So what does it take to spruce up a classic? First, the entire soundtrack was digitally remastered, giving those blasters and X-wings more bang for the '90s buck. Then restorers took on the original negative, which had faded by 20 percent

to 25 percent over the years. Finally, Mr. Lucas longed to go back and add new computer-generated visual effects — touches that "would allow George to get closer to the original vision he had when he wrote the script," Mr. McCallum says.

The touch-up tab for *Star Wars* alone reached about \$10 million — or approximately the entire budget of the original film (20th Century Fox was happy to pony up, as it jockeys with other studios for the right to distribute the upcoming prequels). Most of the changes are minor — a dialogue scene with Han Solo and a digital Jabba the Hutt is

the biggest addition — but the legions of *Star Wars* fans young and old should savor the event as a second coming.

Beginning buzz

Not that anything can match that buzz created May 25, 1977 — a date that effectively moved summer back before Memorial Day in Hollywood. Mr. Lucas probably didn't know he was defining the blockbuster/merchandising scheme we now take for granted when he unleashed *Star Wars* on an unknowing nation. But with two decades of perspective, it's easy to see how *Star Wars* inaugurated the concept of movie-as-event.

It's not just that the film shattered all box-office records (it made \$322 million domestically, a mark since topped only by *E.T.* in 1982, *Jurassic Park* in 1993 and *Forrest Gump* in 1994) or that it launched a mind-numbing array of subsidiary products and sent studios and directors on a quest for a bigger, better imitation that continues to this day

(*Independence Day*, anyone?).

Previous films had done boffo box office, spawned toy lines or launched a search for the Next Big Thing. But none had ever provided the package represented by Luke, Han and Lucasfilm — the combination of imagination and marketing savvy that lifted the ante-up film industry into a new era.

"It's interesting that *Star Wars* didn't really invent anything," says Robert Kolker, an English professor who has taught film for 25 years at the University of Maryland. "Films have always had tie-ins, going back to the studio system. What *Star Wars* did was extend this into a lot of different places — to the world of toys and fast-food cups. It really tried to organize a cultural event of which the movies were just a part."

"Lucas is an interesting combination of toy maker and myth maker," says Anthony Gordon, an English professor at the University of Florida who has written widely on *Star Wars* since its release. "He's a toy maker in the sense that he manufactures these creations out of his fertile imagination. Then he markets them."

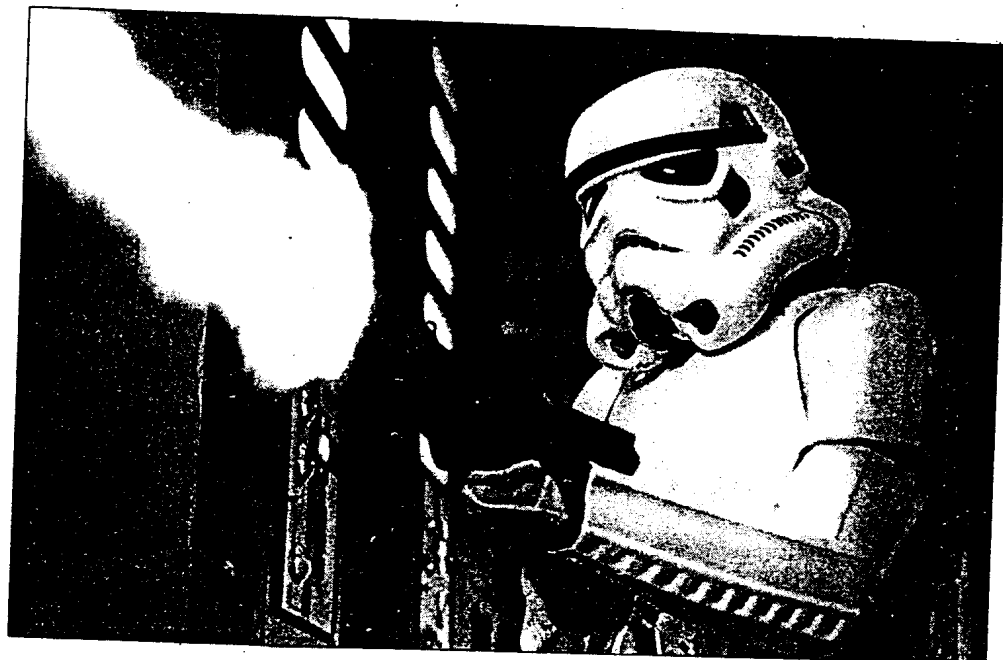
Still earning

Indeed, *Star Wars* has helped Mr. Lucas build a virtual licensing/merchandising Mecca. The value of his companies has been estimated as high as \$5 billion, thanks in no small part to the multitude of *Star Wars*-related goodies still available at your local Target and F.A.O. Schwarz. As Mr. Kolker points out, McDonald's probably wouldn't be barking over those little dalmatian giveaways if it hadn't been for the

trailblazing blitzes of *Star Wars* and its offspring.

"There's nothing that compares to *Star Wars*," says Lenny Lee, editor and publisher of *Lee's Action Figure News and Toy Review*, who saw the film five times the day it opened and now credits it for creating an unprecedented boom in the collecting business. "There's nothing that brings in so many different people for different reasons. There's just a huge part of the population that has seen *Star Wars*, and a lot of them seem to collect the merchandise."

That huge part of the population also helped turn *Star Wars* into the forerunner of our current summer blockbuster culture. Again, the word event comes to mind: The countdown for films such as *Twister*, *Mission: Impossible* and *Independence Day* begins months in advance, whetting our appetites for spectacle as the trade journals place wagers on the eventual winner. The numbers speak for themselves: In the decade before *Star Wars*, only one film — 1975's *Jaws* — grossed more than \$90 million. In the de-



The imperial storm troopers are among the bad guys battling the good guys in *Star Wars*.

20th Century Fox

cade after, the total ballooned to 10. And in the last year alone, 15 movies made more than \$100 million.

Many are quick to blame the fall-out from *Star Wars* for a decline in "serious" films from big distributors. "Movies have started to price themselves out of the business, until you get ridiculously bloated films like *Waterworld*," says Mr. Gordon, the Florida professor. "There should be room in the science fiction field for all kinds of different films, more small, mundane efforts as well as the popcorn extravaganzas."

In defense

But Mr. McCallum contends that the blockbuster mentality has actually helped build the current boom in independent films.

"A lot of the media have a naive perspective in relation to the blockbuster and how it has destroyed filmmaking," the producer says. "That's a false place to begin an argument. If you were to really zoom out and take a look at all the films since the blockbuster era began, it's really only in the last 10

years that studios have reached an economic level where they've been able to help and distribute independent films."

After 20 years of analysis and shifting market trends, it's often easy to overlook the magic of the movie itself. A combination of past and future, Western and space odyssey, myth and dream world, *Star Wars* may be the most enduring piece of escapism ever put on film. Even now, when it feels over-the-top and almost campy, *Star Wars* has the kind of universal appeal that allows us total recall of our "first time."

"There are films that tap into the collective Zeitgeist," says Mr. McCallum. "When they do, they're huge celebrations. *Star Wars* is so basic a story, and the characters are so likable.

"We live in a much more complex and dubious world now, but at the end of the day we're all pretty simple in the choices we have to make. That's why it will be so interesting to see if the film works again."

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WHAT ARE YOU DOING? WRITING A LETTER TO GEORGE LUCAS.

I'VE BEEN SEEING ALL THESE COMMERCIALS FOR THE NEW "STAR WARS SPECIAL EDITION" FILMS. AND I'M REALLY IMPRESSED WITH HOW THEY LOOK.

SO IT OCCURRED TO ME, IF THEY CAN GO BACK AND SEAMLESSLY ADD THINGS LIKE STORMTROOPERS ON DEWBACKS, WHY NOT THEN ALSO ADD THE ONE THING THAT WOULD MAKE THE "STAR WARS" SAGA PERFECT? WHICH WOULD BE...

LUKE! JASON! WE'LL BE RIGHT THERE, AUNT BERU.

MOND 1-27

NOSTALGIA PROPELS TRILOGY'S RE-RELEASE

By Tom Maurstad
Staff Critic of The Dallas Morning News

With the re-release of the *Star Wars* trilogy, a story of the future marking an important point in the past returns to the present. The corporate interests orchestrating this resurrection are betting billions that all the folks who saw the movie as kids in 1977 will now take their kids to see it. If the bettors cash in, a blockbuster will be reborn as an even bigger blockbuster.

And what massively, unfathomably powerful force will be driving this billion-dollar vision? Simple. The same force that now drives so much of pop culture: nostalgia.

Just look at Madison Avenue filling commercials with artifacts of decades gone by or Hollywood producing a seemingly endless line of TV-themed revivals. In today's pop-culture marketplace, nostalgia is the hottest commodity going. The bull has apparently gored the bear, leaving nowhere for the market to go but up.

Not that *Star Wars* invented nostalgia. It was, after all, near the end of the 17th century when a Swiss scholar coined the word to approximate a

German expression for intense homesickness. But from the film's first words, "Long ago, in a galaxy far, far away," George Lucas' future world was built on a longing for some far-away yesterday.

In the aftermath of *Star Wars*' phenomenal opening, much critical hay was made over the movie's classic clash between good and evil, and the country's post-Vietnam doldrums. *Star Wars*' first ring of nostalgia was easy to spot: For those who stood in the lines wrapping around Dallas' NorthPark 1 and 2 theaters, the movie created a future that transported them back to the days of Westerns and World War II, to a time of heroes and villains, when lines were clear and choices simple.

The urge for nostalgia, to reach back for the past, grows stronger the faster we rush into the future," says Thomas Doherty, an American studies professor at Brandeis University. For people who saw it in the theater the first time around, it has become one of those "I was there" experiences. And coming in 1977, it was at a time when there wasn't much in the way of big, overwhelming experiences like Woodstock or the moon landing."

So a space movie became one generation's moon landing, as we moved a little further along the virtual curve, from watching the out-of-focus real thing on television to watching a crystal-clear simulation on the big screen. But a different sort of nosta-

gia will pull the first generation of *Star Wars* viewers in the second time around. For those with children, the movie is a totem to be passed from one generation to the next. Once upon a time, elders told stories to children. Now they take them to a movie.

Obiwan more time: The force is nostalgia

"That's one of the things that makes *Star Wars* extraordinary," says Brian Barry, associate psychology and sociology professor at the Rochester Institute of Technology. "There are certain rites of passage, things that generations pass on to another. Music has always been good in that way, the song that Mom and Dad met and danced to, that sort of thing. And *Star Wars* has that kind of resonance, something remembered and shared."

In this way, a second ring of nostalgia will spin around *Star Wars* when it reopens, felt by all those reconnecting with their 20-years-ago youth. You know, back when lines were clear and choices simple.

But what nostalgia will be at work amid the second generation of viewers? What vague longing in today's youth is stirred by this 20-year-old future world?

"I think young people today are looking for authority and discipline, which they find in abundance in *Star Wars*," says Mr. Doherty, author of *Teen-agers and Teen-Pics*. "Back in the '50s and '60s, when kids were growing up in a strict environment with oppressive authority figures, the movies that appealed to them were about rebellion. But just the opposite is true today.

"All those scenes of instruction and training and disciplining that occur through the *Star Wars* movies—I think in today's setting of divorce and AIDS and poor job prospects for college graduates, all of that uncertainty that previous generations didn't have, those scenes have real power."

And so a third ring of nostalgia will be set spinning by a generation of young people who have grown up with the industry that nostalgia has become in the wake of *Star Wars*. Now that every new youth-trend repackage or puts quotation marks around some piece of the past, nostalgia has been transformed into an endless variety of new merchandise, snapped up by the generation that feels it was born after everything, longing for a past it never had, homesick for a place it has never been.

Like all nostalgic visions, *Star Wars* recalled an idealized version of the past. That's a big part of nostalgia's power: You can leave out the parts you don't like, that complicate the utopia. Consider, for example, the '60s as they exist in the nostalgia of teens today, as opposed to the '60s as they existed in the reality of teens then — everything cool and deeply meaningful, nothing brutish or utterly pointless.

One of the things Mr. Lucas left out of his ideal 20 years ago may strike a present-day chord. Amid all the futuristic gadgetry and gee-whiz technology, there is no media. None.

No 3-D television. No television of any kind. No interactive magazines. Not even any Internet. The only glimpse of media is a holographic board game, and it is redeemed by appearing to be very much like chess.

Perhaps today's audiences will be struck by the absence in a way that passed unnoticed by original audiences. After all, in today's media din, the silence will be deafening.

In this way, a fourth ring of nostalgia may be set spinning, as a longing is stirred for a new kind of old world — a world liberated from media.

'STAR' STRUCK: The Force hasn't been completely with Mark Hamill's post-*Star Wars* career, but the actor who rocketed to fame as Luke Skywalker attended the Los Angeles premiere of the movie's 20th anniversary rerelease because he didn't want to be "conspicuous in my absence." To his surprise, he ended up enjoying the digitally souped-up blast from the past. "What struck me was how much heart it had," he told *People* magazine. Mr. Hamill, 45, still has big-screen dreams. He wants to make a movie out of *The Black Pearl*, a comic-book



Mark Hamill

thriller that he wrote and illustrated. "I know people are laughing, 'Luke Skywalker wants to direct.' Well let me tell you, so did Ople, Laverne and Meathead," he said.

What hath ILM wrought?

By Beth Pinski
Staff Writer of The Dallas Morning News

SAN RAFAEL, Calif. — It doesn't seem like much now, but during the opening sequence of *Star Wars*, when an Imperial spaceship barges in from off screen, apparently floating over the heads of the audience, and emerges into the middle of a galactic firefight, modern special effects were born.

In today's computer-savvy world, the revolution George Lucas staged two decades ago doesn't seem so daring. Under the umbrella of LucasFilm, he started several companies to create the technology needed to make the film. One was Skywalker Sound, which developed the THX digital sound system. Another was Industrial Light and Magic, which has grown into the industry's premiere special-effects house and has physically changed the way movies are made.

ILM was created to develop a new camera system that could make filming models and other special-effects tricks more realistic. Out of a warehouse near Los Angeles, the ILM team eventually developed the motion-control camera, a common fixture today. The advance allowed a computer to track camera movements so they could be repeated precisely over and over — the camera would move instead of the model. That made it possible to film elements (such as models of spaceships) separately and later piece them together so they look like realistic battle scenes.

Of course, that led to the need for more sophisticated composite editing, which had always been a painstaking process of splicing film negatives. Mr. Lucas had the foresight to bank on computers and



New Line Cinema

George Lucas started several companies to create the technology needed for *Star Wars*, including Industrial Light and Magic, ILM, which has grown into the industry's premiere special-effects house, has had a hand in films such as *The Mask*, with Jim Carrey.

poured money into ILM to develop a computer scanner that would allow film to be input digitally, manipulated on screen and then put back onto film.

"From Lucas' point of view, he wanted the ability to scan in film and manipulate it to edit, to be very facile so that you can shoot an actor and drop that actor into an environment," says Mark Cotta Vaz, whose new book *Industrial Light and Magic: Into the Digital Realm*, explores the company's history. "With in-camera effects, what you see is what you get. With computers, you can do perspective tricks, models that look like a building. You're not limited to physical material anymore."

Without these two developments, there would be no digital dinosaurs in *Jurassic Park*, no Casper flying through a haunted house, no John F. Kennedy in *For-*

rest Gump. There would also be no Jabba the Hutt in the remastered special edition of *Star Wars*, which hits theaters Friday. The original shots looked so bad that Mr. Lucas cut that scene from the original film. Thanks to digital technology, he was able to salvage it and put it back in for the 20th-anniversary edition.

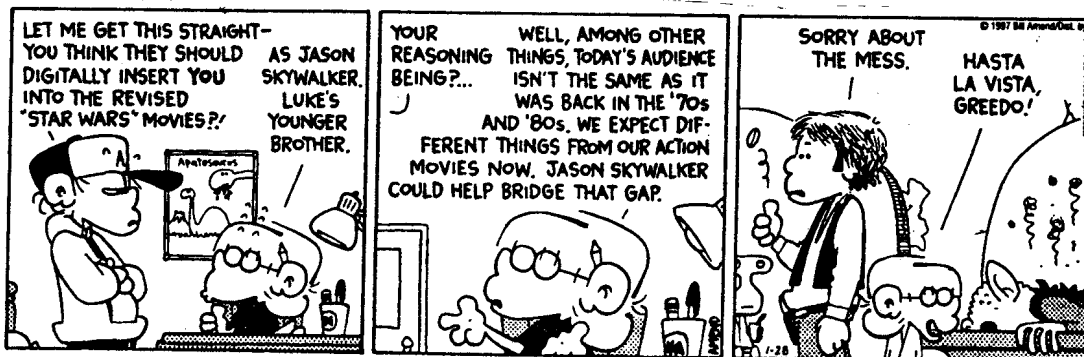
ILM now employs more than 700 people who do effects work for film, TV and commercials. They're sandwiched into several small buildings between a Circuit City and a strip mall in San Rafael with no indication that they're the center of the digital realm. The exterior of the "Kerner Optical" building gives no indication of what goes on inside.

A life-size model of a *Star Wars* storm trooper stands guard over the main entrance, and the hallways are lined with memorabilia from

ILM's 20 years of projects. Over one shelf in the famed model shop is the tunnel from *Mission: Impossible* and on another a scale model of Casper's mansion. In one hallway, an alien from *Mars Attacks!* drinks a Coke. Farther along, the jaws from *Dragonheart* sit open precariously. And these are just the recent objects d'art.

ILM has had a digital hand in *The Abyss*, *Terminator 2*, *Indiana Jones and the Temple of Doom*, *Who Framed Roger Rabbit*, *Grease*, *Fastbustlers*, *Jurassic Park*, *The Flintstones*, *Jumanji*, *The Mask* and *Twister*, to name a few.

The fallout from all those breakthroughs? Big money — Mr. Lucas' companies have been valued at as much as \$5 billion — and stellar expectations for his upcoming *Star Wars* prequel trilogy, due to blast off in 1999.



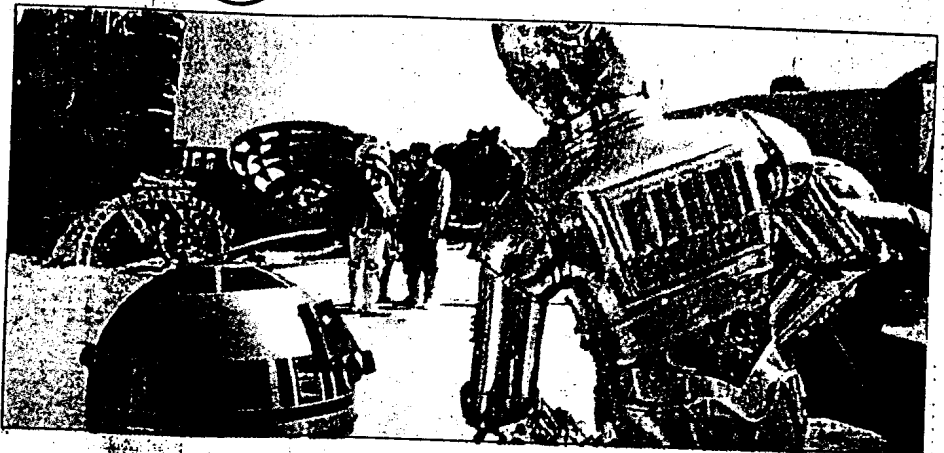
STAR WARS

Spiffed-up classic retains a special force

By Chris Vognar
Staff Writer of The Dallas Morning News

It's brighter, louder and digitally enhanced. The explosions are crisper and the critters more plentiful. But it's still *Star Wars* after all these years, and all the tinkering in the galaxy can't change that single, wonderful fact.

For those stuck on an asteroid the last few weeks, the "special edition" of *Star Wars* blasts into theaters Friday on a wave of hype and nostalgia. (Coming soon: *The Empire Strikes Back* on Feb. 21 and *Return of the Jedi* on March 7.) This clearly isn't your usual restoration project: George Lucas and minions have gone back to add new digital effects, revamp the soundtrack and introduce a



R2-D2 (left), C-3PO and the rest of the *Star Wars* bunch continue to dazzle even after 20 years. Lucasfilm Ltd.

couple of previously scrapped scenes. The Holy Grail of sci-fi films has been polished up for its 20th birthday, giving millions of tykes their first opportunity to see Darth and the gang on a big screen.

There were always curmudgeons who looked down on the *Star Wars* phenomenon — the words "comic book" made for a popular epithet — while

others never bought all the Eastern philosophic hokum surrounding the Force. Fair enough. But for a cheesy comic book of a film, *Star Wars* was outrageously imaginative, dazzlingly designed and executed at a pace never before dreamed of.

Like most of us, *Star Wars* has become dated in Please see RESTORED on Page 5C.

Restored 'Star Wars' retains its magic moments

Continued from Page 1C.

the last two decades. What were once mind-blowing special effects are now fairly commonplace (even in their remastered form). And much of the film's breathtaking intergalactic drama now feels like camp (did you ever notice how bad an actor Mark Hamill really is?). Yet what was magic then remains magic today — even if the new stuff barely amounts to a hill of Tatooine sand.

The chief addition is a scene between Han Solo (Harrison Ford) and a giggling Jabba the Hutt outside the Mos Eisley cantina. Mr. Lucas shot the scene at the time but didn't have the budget or technology to create the Jabba of his mind's eye.

No problem — that's what digital effects are for. It's a strange, powerful rush to see something so startlingly new in the midst of this old faithful, and the big guy is actually quite charming compared to the blob that made its film debut in *Return of the Jedi*. Some die-hards may see this as a continuity problem, but more open-

minded viewers should welcome the change of pace.

Other alterations don't fare as well. Not content with the original dive-like atmosphere of Mos Eisley spaceport, Mr. Lucas has tossed in a cosmic zoo-full of new creatures, ranging from Hensonlike sand rats to big, ugly reptiles. Sure, they're kinda cute, but also ostentatiously loud and hyper. Often likened to a toy maker, Mr. Lucas has placed the artifice before the art here, leaving us to admire his new monsters even as we wonder what purpose they serve.

But it's hard not to feel petty critiquing Mr. Lucas' \$10 million touch-up job: *Star Wars* was more than a movie when it came out, and a little cosmetic surgery won't shrink it down to size 20 years after the fact. An overly romantic view? Perhaps, but this is an intensely romantic film to begin with, and those who spent a sizable chunk of the late '70s in *Star Wars* lines can't help but see it that way.

It should be interesting to see how virgin viewers react to the film and the fuss. These

days, Hollywood churns out a new movie "phenomenon" every other week; young viewers might not believe a single film could have so consumed our popular culture. Will *Star Wars* prove as timeless to those seeing it for the first time? Probably not. This is a film inextricably connected to the period of its birth, a time when movies needed a serious jolt to shake off their doldrums. Today's times demand their own jolt. Secondhand icons might not cut it.

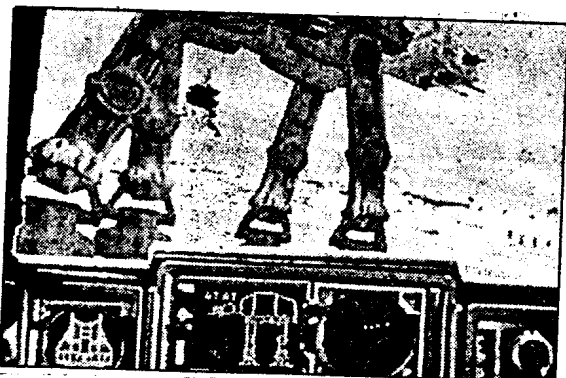
But the folks who waited in line then will probably stand and deliver again. Maybe it's nostalgia, perhaps a longing for more innocent times and values. Or maybe we just know a good comic book when we see one.

Star Wars

★★★★

- Rating: PG (violence)
- Running time: 125 minutes
- On screen: In wide release

Star Key: ★★★★ — Excellent ★★ — Good
 ★★★ — Fair ★ — Poor



Shadows of the Empire by LucasArts (Nintendo 64), \$80

Star Wars jumps into the gaming fray once again, this time without the gaming blandness of the Rebel Assault series or the long-term excitement of the X-Wing and TIE Fighter flight sims. *Shadows*

of the Empire still racks up considerable points for giving players the chance to re-experience the *Star Wars* universe all over again, thrusting players into 10 levels of Doomlike shoot-'em-up, space combat simulation, as well as platform-style action scenarios.

Turning out in force

Long lines recall hype of 'Star Wars' release in '77

By Chris Vognar
Staff Writer of The Dallas Morning News

Call them zealots. Call them obsessed. Question their gleeful drive to sit in a dark theater all day long.

Just don't doubt their commitment to *Star Wars*, a 20-year-old film that packed theaters all over the Dallas-Fort Worth area for its "special edition" release Friday.

"Other than God, family and friends, it's the number one thing in my life," said Sonny Bahlman, 23, who drove 250 miles from San Angelo to spend a *Star Wars* weekend with a friend, 25-year-old David

Heath. Mr. Bahlman, wearing a brand-new "special edition" T-shirt, held a buzzing red light saber toy in his hand.

The two left San Angelo at 6 a.m. Thursday and spent the day "scoping out all the *Star Wars* stores in Dallas." They planned to attend the 10 a.m., 1 p.m., 4 p.m. and 8 p.m. shows Friday at the AMC Grand, then come back for the first two screenings Saturday.

"There's nothing I wouldn't do for *Star Wars*," Mr. Heath said. "I

Please see FANS on Page 42A.



The Dallas Morning News: John F. Rhodes

University of Dallas students (from left) Joe Cockridge (dressed as Luke Skywalker), Aaron Deacon (Obi-Wan Kenobi) and Matt Carbo (Yoda) await the 7 p.m. showing of *Star Wars* at the AMC Grand theater Friday.

Fans of 'Star Wars' pack theaters — again

Continued from Page 37A.

had just about every toy you could imagine. I took a bath with the Millennium Falcon every day for about 10 years."

Even with two-month advance ticket sales and showings on three screens, fans gathered at the Grand in the predawn hours with blankets and sleeping bags, said Michael Johannes, AMC senior general manager for Dallas and Fort Worth. Most of the day's 16 shows were expected to sell out.

By 11:30 a.m., lines of fans stretched down the theater hallways for the 1 p.m. show. Still, Debra Ballard, 32, of Cleburne showed up shortly after noon with her parents and had no problem getting tickets.

"I saw it 25 times when it first came out," Ms. Cleburne said. "I took a vacation day today to get out here. There's nothing like it."

Times have changed since *Star Wars* first opened on May 25, 1977. The film originally debuted on 32 screens across the country. On Friday, the Dallas-Fort Worth area alone topped that total. More screens and advance sales mean shorter lines and less hysteria. Mr. Johannes said morning lines outside the Grand on Friday barely reached the parking lot.

That wasn't the case at the GCC NorthPark 1-2 theater come nightfall. The line stretched well around the corner toward the mall for the sold-out 7 p.m. show. Viewers from the previous screening mingled

happily with the waiting crowd.

Some critics and fans had objected to elements of the "special edition" before its release, saying the new footage and enhanced special effects detract from the viewing experience. Don't say that to Jonathan Gad, 23.

"It's sleeker and faster than the original, and I think that adds to the effect," Mr. Gad said. "To heck with the purists. The old version is still on videotape. They can go watch that."

The whole scene brought back strong memories for Jeff Benton, 27, of Plano. He saw the film at the NorthPark Cinema when it made its area debut there in 1977. "When I was a kid the line was around the

building, just like it is now," Mr. Benton said.

On Friday, Mr. Benton assumed a new persona. He arrived at the theater Friday morning in his handmade, dead-ringer Darth Vader costume and caught the theater manager's eye. Offered a couple of posters, some food and free admission for the entire day, Mr. Benton agreed to hang out between shows and entertain the crowd.

"I've lost 20 pounds already," Mr. Benton said. "I'm sweating like you wouldn't believe."

And if that sounds like a complaint, think again.

"This is great," he said. "I feel like a kid again."

Prices on some 'Star Wars' collectibles are out of this world

By Chris Vognar
Staff Writer of The Dallas Morning News

Remember those little *Star Wars* toys you or your kids had back in 1978, when Kenner began its endless line of action figures and accessories? Good. You might want to sit down.

Star Wars-related merchandise has become one of the hottest tickets in the world of collectibles, even as companies continue to churn out new items by the shopping-cart load. But the fresh stuff — mostly put out by Kenner and Galoob, which started its Micro Machine line in

1993 — look like quite a bargain next to some of the oldies.

Always wanted a 3¼-inch plastic-cape jawa figure? Get ready to spend at least \$1,600, according to Lenny Lee, editor and publisher of *Lee's Action Figure News and Toy Review*. (That's if you can even find one — they were quickly taken off the market in '78 and replaced with a cloth-cape variation). How about the electronic Flying Aces Target game, a small X-wing flight simulator? Yours for only \$1,500. (Both prices are MIP, or mint in package.)

"Most of the stuff was ripped off, the

packaging card," says Mr. Lee. "Anything that made it through the Christmas of '78 or '79 is pretty scarce in its own right." He added that most of the original figures, which once sold for \$2.98, would now fetch at least \$100 if still unopened.

Of course, you don't have to go back 20 years to spend big bucks. The magazine *Star Wars Insider* offers a 16-foot "Deluxe Stormtrooper Replica" for \$4,995. If you're light in the pocketbook, consider a Deluxe Boba Fett helmet for \$995.

The strangest twist comes from the new Kenner line, featuring action figures of

Prince Xisro and Dash Rendar. Never heard of 'em? That's because they never even appeared in a *Star Wars* film. Both come from the novel *Shadows of the Empire*, one of several titles in the expanding *Star Wars* publishing industry.

One man who takes all of this quite seriously is George Lucas. He waived his option to receive an additional \$500,000 bonus for directing the original *Star Wars*, opting instead for the merchandising and sequel rights. The Force may be powerful, but there's nothing like good old market instincts.



Star Wars Insider

A replica of the helmet of bounty hunter Boba Fett, a minor character in *The Empire Strikes Back* and *Return of the Jedi*, fetches \$995!

SPEAKING OF STAR WARS

Star Wars has left a long trail of multimedia footprints, refining and in some ways defining the sample-and-spoof phenomenon so popular in today's entertainment. Books, records, movies, sports, politics — all have put the power of the Force to quirky use. Here's a brief, decade-by-decade look at cameos, references and snippets culled from a galaxy far, far away.

1970s

- Bill Murray's *Saturday Night Live* lounge lizard works the crowd with a vocal rendition of John Williams' original film score.
- Disco producer Meco hits No. 1 with the disco medley *Star Wars Theme/Cantina Band* on Millennium Records.
- The Great Gonzo assumes the role of "Dearth Nader" on *The Muppet Show* and kidnaps Chewbacca: Mark Hamill, R2-D2 and C-3PO guest-star and save their furry friend.

1980s

- Retired major-league baseball umpire Ron Luciano publishes *The Umpire Strikes Back*, an uproarious account of his life in baseball.
- President Ronald Reagan unveils his Strategic Defense Initiative proposals, quickly dubbed "Star Wars." George Lucas, none too pleased, launches a futile counterstrike in court.
- Mel Brooks directs *Space Balls*, a feeble spoof of sci-fi films with special attention given to the trilogy. Mr. Brooks plays Yogurt, a send-up of Jedi Master Yoda.
- Luther Campbell founds naughty rap outfit 2 Live Crew, adopting the stage name Luke Skywalker.
- Kenny ("Sky") Walker stars on the basketball court for the University of Kentucky. A first-round draft pick, he falters with the New York Knicks but does win one slam-dunk championship.

1990s

- Public Enemy pays homage to both the Lucas and Coppola camps with the album *Apocalypse 91... The Enemy Strikes Black*.
- Jennifer Aniston dons a Princess Leia wardrobe to satisfy David Schwimmer's fetish on *Friends*.



In the 1980s, the 2 Live Crew rap group was formed by Luther Campbell (second from right), who used the stage name Luke Skywalker.

- The Fugees refer to *Star Wars* and Chewbacca in the song *The Beast*, off their hit album *The Score*.
- Everyone's favorite Wookiee makes a cameo on *The Simpsons*, dropping in on a *Close Encounters*-style UFO town gathering.
- The UPN series *Homeboys in Outer Space* features a character named Tyberius ("Ty") Walker, a tribute to both Luke Skywalker and *Star Trek's* James Tiberius Kirk.
- Chris Farley's Tommy Callahan peers into an electric fan in *Tommy Boy*, lowers his voice and utters the most famous line of *The Empire Strikes Back*: "Luke — I am your father."
- Denver Broncos defensive end Alfred Williams looks into an NFL Films camera, points to his temples and reveals the secret to his All-Pro success: "Jedi. Jedi. I gotta feel the Force."

— Chris Vognar