
Highlander game at Media this year, of course by the time this is printed you'll know if I did or not. If not this year, I definitely will next year.

I agree, NASA does know. The Face on Mars as well as other structures around it were flagged as artificial, there have been many shows on about it. Trick of the light indeed. Typical government cover-up. I wonder if we'll ever see a manned expedition to Mars including an archaeologist or two to check them out?

Maggie Nowakowska: Regarding the Indy scene with the swordsman, I saw an interview with Harrison Ford where he said the scene was originally written for him to fight the guy with his whip, but when it came time to film the scene Harrison had a sudden attack (he'd been having a diarrhea problem ...) and had to get out of the scene quickly. Rather than just stop and run, ruining the scene, he just pulled out the gun and "shot". They cut then and he took off quickly. But they liked it and decided to leave it in, and added the effects (such as the sound of the gun shot) later. I'd hate to see this scene taken out — I don't care if the Swedes didn't like it.

Z.P. Florian: Some people don't consider a spouse's infidelity as being trivial. Consider people who commit murder over it. We know nothing about Anakin at this point in his life or what might drive his actions. Anakin's fall to the Dark side may have nothing to do with a political agenda, such as your question as to whether a man would become nazi or communist just because he caught his wife with another man. Consider a man, Anakin, feeling rejected by his wife, is approached by Palpatine luring Anakin to his side by offering him a sense of belonging, and perhaps feeding Anakin's feelings and giving him "a shoulder to cry on." Jealousy is also a negative emotion just like anger, and could be used to turn someone to the dark side just as easily. Even Yoda refers to the Dark Side as being "more seductive." It was the power and the acceptance that would have turned him, not the politics — which were probably at this point of no importance to him.

That is all just a what if scenario. Personally, I don't think there will be a case of infidelity. I think it'll turn out that Luke & Leia's mother simply was afraid of Vader and what he might do to their children and so took off with them.

As I mentioned earlier, in regards to why I think Luke saw his own face under Vader's helmet when he failed in the cave, I think taking his weapon into the cave was instrumental in his failure. I agree with you entirely. Luke should never have taken his weapon in with him. He wasn't listening to Yoda at all. Foolish boy...

Suzanne Godsalve: Well, since I don't consider any of the pro-novels as being canon, I just disregard the thing about Wedge and Capt. Antilles not being father and son

... of course they were!

The Black Fleet Crisis seems to drawing a lot of discussion. I liked them, mainly because of the court intrigue, the new enemy and their devious use of propaganda, Lando and Lobot being written at all, and I thought the books overall were well written and easy to read. However, I hated the girl with Luke and the idea of their group being better than the Jedi. I felt really let down that first you find out that most of what she told Luke was lies, but then just when I realized that meant that Luke & Leia's mother wasn't one of these people after all (yea!) *then* we are left with it up in question again, that maybe she was or was this girl simply lying again? And I kept waiting for a scene where Leia finally gets to really kick butt, put the enemy in their place, and make everyone regret all the bad things they'd said about her. Well, she did make a final speech. (*yawn*) The 3rd book just really let me down.

Rich Gawel: I agree. The Han shoots Greedo scene *is* pivotal in Han's character development.

I slightly disagree with you about Black Fleet Crisis. I found the Luke scenes to be far more boring than the Vagabond ship scenes, at least at first. By the 3rd book they were both quite boring and took too much away from the Leia dealing with the political problems scenes.

You mentioned ID4's rip-offs and you didn't mention that opening scene with the huge ship coming into view in space and moving in to take up the whole screen. Now where have we seen *that* before? Loved ID4, but it was also a lot of fun picking out the rip-off scenes.

Well, I guess that's about all this time. Oh, hey — one last thing... Did any of you catch *Real TV* — the episode where they show footage of the original screen test for *Star Wars* with Harrison, Carrie, and Mark? Hysterical!

THANK YOU!!!

Wanda Lybarger
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Hello, everyone.

Since I'm not online, I'd like to use a bit of space in SE to thank everyone for their kindness at MediaWest. My mother may have been instrumental initiating a 50th birthday surprise during the con through some friends, but everyone was so wonderful to be there. Actually, when I got home, Mom said her intention was for it to be a sort of birthday party for everyone for the year, all the people I come home from the con every year saying how much I enjoyed their company ... a celebration of "Us", if you will.

So, happy birthday to each of you on your days and count the candles as part of your own. For various reasons, it had been a downhill couple of years. Thank you all for so generously "recharging my batteries". It's a privilege to call you friends.

MAJESTIC VISAGES

Catherine Churko
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July 17, 1997

Hello, SE'ers. Happy Spring into Summer. I hope everyone is doing OK, at least. Condolences and best hopes for anyone suffering with/through losses, illnesses, injuries or other traumas — for better times ahead.

This may make it under the wire. At least I have a typewriter again.

As for Moi, I'm making my way through rehab bit by bit. Around April I cleared up some stuff really stressing me out there. By mid-April, the start of greening trees, flowers, longer & higher light (sun) gave me more energy. Lots more to go. One of the big challenges is going to be handling the heat/humidity of the summer while doing the 25 hr/5 days rehab (vs. last summer's 6 hrs/3 days). See how my endurance and confidence holds up/increases.

I did get to DC again. This time was only 1 nite/2 days. I was waiting for sunny, dry weather and dealing with my endurance/exhaustion worries/phobias in the higher heat possibilities. We had been doing a lot of extra work and cleaning in rehab for 3 weeks before I went away. Between the anxiety (can affect muscles) and tiredness, my legs were achey and tight and I did walk slower and less than last year.

I did enjoy myself in between being worried and angry (couldn't do like last year) the first two-thirds. Then I did more Chi-Quiong breathing exercises on the Mall, and I finally accepted that I could not do certain things at this point. I was able to drop the anger and most of the worry and consistently enjoy myself for the rest of the trip. Took some good photos, too. But I have a little light-leak which does effect some photos. Doing some tests now.

I did see the Hubble Telescope life-size model at the Air and Space Museum (which was my intention). It was great, even without them being able to put up the unfurled solar panels. They are only on the small model. Those who love deep and near space photography should punch up NASA's website and go into the photo gallery page. Majestic visages.

Other SF Realms: I was happy with David Brin's new

trilogy (on book two now), even if some critics were so-so about it.

After reading about the last book (newest done and end of the epic chronologically) in Gregory Bendford's "Galactic Center" universe ... I was intrigued. I never got to get it from the library until recently. Then I found the earlier books, so I put the latest one back and took out the three earliest ones. I just started the first one, *In the Ocean of Night*.

Crossing into SW-land: Could someone send a copy of "X Jedi, the SW/X-Files" to me? Of course I'd pay xeroxing/postage. Our library's systems computers can't open the SW Library's files. So I can't get the stories even up on screen.

The Trilogy Redux: One thing I didn't see mentioned (not major but I liked it) was the desert sunset as R2 rolled along alone. Then or as this happened, he crossed a stone bridge. It's before the Jawas find him.

Yeah, the *Falcon's* lift off and the bigger, busier Mos Eisley were great. Not knowing about Biggs' scene was a neat surprise. I should have guessed that if ILM did much of the fancy FX in other films, especially Trek planet explosions, etc., with the expanding wave front of light, I could have guessed they might fiddle with the DS1 big boom. Looked good, but I was annoyed it showed up in the TV trailer ad and spoiled the surprise.

I saw TESB and ROTJ later on into their runs so there wasn't much audience. I don't have a VCR yet, so I only see the lot of them here and there on TV. Truthfully, some parts have become a little tiring so I've forgotten certain stuff. Some things I wasn't totally sure I'd just forgotten about vs. were new.

Of course, there were things stunningly obvious. The flyovers of Bespin. Turning some of the windowless corridors in Bespin into the first balcony and big windowed areas our heroes ran through. That was *beautiful*. Did they show Luke falling more in the revelation scene in Cloud City? And wasn't him getting out of a bunkbed new? Did they show more ice fields on Hoth? (Hah, DK should know *that* one.)

With the risk of being pelted with cans of Banth-Spam ... I missed the Ewoks Celebration Song at the end of ROTJ. (I'm ducking!) The new music was nice enough — reminded me of an 80's New Age musician I liked. But I missed the little critters' refrains. The fireworks and rejoicing over the fall of the Emperor on the other planets were wonderful. But I was a little distracted by the music change.

Of course, the classic scenes sent the chills/thrills through me up there on the Big Screen. Is there a list of all the new stuff?

JMS has said he hopes he can make any B5 prequel stuff so intriguing character/events-wise that people will be

so drawn, they'll forget they know the ending of later times. I hope GL has that goal.

This happened with me in the Darkover books. I read the (then) last one chronologically first. I said how will I be interested in the books relaying these characters' parents' times? But she drew me in and it worked! I think if he does it more soberly, but with flashes of humor, it will work well. We'll see.

Chris G.: Zenna Henderson's *The People* had children grow their psi-abilities along with their physical and intellectual development. There were those who were precocious and puberty did (I think) often boost their powers. Each had a different range/mix of talents.

Matthew: Hope things are less hectic now. Liked your comments about the evils of the empire and what would be known of them (*i.e.*, by Luke, etc.) I'm half asleep so perhaps my ethics are half-asleep, too, but would not Luke taking a potshot at Vader be something like shooting one of Hitler's inner circle? Would people have felt ethical pangs if someone had shot Goebbels, Eichmann, or Hitler himself? It's not an exact analogy — since we don't really know Vader's motives, re what to do about Palpatine, how much he might have fought him later, etc.

A. G.: Interesting ... I always thought it was ... "life creates it". No mangled syntax meaning. But it could be the reverse. It would be Easter-related religion ... and shamanistic thought, since Western thought does not think a ship or the land (comprising plants and rocks/soil) is alive (but shamans do). Actually that works either way, maybe.

Debbie: Since I wasn't feeling that great, maybe just as well we didn't get together that day. Thanks, anyway. :)

Pat: Glad your ordeal is over. I often thought singular (or mostly) weather/climatic environments on SF-story planets was often a product of design budgets more than creative laziness. Cost more to create a very variegated world(s). Sometimes it could be for drama, too.

Marti: What about, at least, your library for web access?

Tim: Ooooo. I didn't know about that surveillance stuff. The one that struck me more than "the face on Mars" is the pentagonal-based pyramidal mountain. As a visual artist, that a mountain could assume that shape through natural means alone ... hmm?

Gerald: Maybe they stayed up 48 hours straight that "day"?

Maggie: Thought of you when I was going through on a tram. Azalea Way in *full bloom* at NY Botanic Gardens. Were those Mad cartoons in one magazine or scattered? I have the original trilogy parodies.

Z. P.: It must have been one of your "lurid" tabloid tales of Anakin's rise in a mid/early *Wookiee Commode*.

Rich: It was happy camper time! I read a Sci-Fi Channel BB post of someone who played *V* in the

schoolyard, the way my cousins and I played *Man from UNCLE* as kids. :) JMS did a later *V* treatment.

Cheryl: Same idea for me re Luke/failure to cave. WIWO. Weapons in/weapons out, so to speak.

Amanda: Here's to you and your mom. I'd have squealed with delight had I seen you (knowing it was you) on TV.

Health and fun to all, until we meet again.

TRIBUTE TO A SPECIAL FAN

Tim Blaes
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June 15, 1997

Rebecca Hoffman, former zine editor and friend to many, died March 27 of an apparent heart attack. To say this woman was my best friend seems somehow to be a gross understatement, and I feel as if the better part of me has left with her.

Some of you longtime fans may remember *Southern Star*, a ST/multimedia zine. Other interests drifted her away from active fandom, but she remained a fan at heart. The last two movies I saw with her were the SpEds TESB and ROTJ.

Regarding the SpEds: Most of the alterations/additions to SW didn't bother me, but only a small percentage truly added to the film. Just before Ben does his "you don't need to see our identification" bit, I wanted to yell "Get that @\$*(% Ronto out of my face!" Those things scurrying around Mos Eisley looked smaller than two meters, so I don't think they were womprats, but perhaps they were wompmice.

The final battle over the Death Star seemed shorter, and John Williams' accompanying soundtrack seemed lacking the resonance of the original cut. The original cut lingered over the explosion of the Death Star in a satisfying way; the SpEd version is fancier (with effects lifted from *ST: The Undiscovered Country*) but less astisfying.

A modeler friend of mine, Geno Dykstra (who is related to John Dykstra) didn't notice Greedo shooting first, but insists that the CGI spaceships do not match the original models. We all notice different things, I guess.

The SpEd of *Empire* came off better. The new Wampa scenes were good, but nothing they couldn't have done before. And all those new windows on Cloud City did open the place up. What puzzles me were comments made by the SpEd producer alleging that "there are no missing scenes from *Empire*." What about the Wampas the Rebels captured and C-3PO turned loose on the Snowtroopers,

Luke & Leia's near-kiss in the med-center, and a handful of scenes on Dagobah? There could be valid aesthetic argument against including these scenes; not every out-take is worthy of being included, but denying their existence is kind of silly.

In the SpEd of *Jedi* the music for both the Max Rebo Band and the Ewok celebration came off better. The Sarlacc now looks less like the "vagina from hell" and more like Audry II from *Little Shop of Horrors*. I'm still not sure that there would be riotous celebrations on Coruscant, at least not at first.

Chris Graham: Bail Organa was allegedly involved in what will be the first trilogy, and should have first-hand knowledge of the Jedi, so I'm sure Leia would be aware of Darth's ability with the Force.

I've wondered about Leia's Ewok village dress myself. If it wasn't originally owned by last month's stew, then the Ewoks must have made it, and on rather short notice. The image is invoked of a bun of Ewok tailors, using vines for tape-measures and a sewing machine straight out of the Flintstones. The style is a bit odd, considering that the Ewoks don't wear much in the way of clothing themselves.

It's hard to tell exactly what Han's "needs" are. We have no more evidence of Han's sexual behavior than we do of Leia's or Luke's. It seems to be a common assumption that Han has a woman (or three, or four) in every spaceport, but what if that assumption is wrong? What we need to answer these questions with are additional movies set between ANH and TESB. As soon as I get my time-machine with "sideways" capacity, I'll do my best to see they get made. Until then we're stuck with zines and our imaginations.

Vader/Palpie?!? Eeuueww! That's so twisted I can almost see it. Not that I want to. Pardon me if I hope this subject is passed over in the fan-fic.

Matthew Whitney: I'm betting Luke's first shots after seeing Ben die were probably at Vader, not the stormtroopers.

The stormtroopers on Tatooine may have been from the Imperial equivilant of the National Guard, who only put on the armor every fourth weekend, unless mobilized for a specific mission.

Not all haunted lightsabers would have to be Dark Side.

I blow way too much money on comics & zines, but I really wish I could get into the MicroMachines. Those little plastic ships are *so* cool. And the "Action Fleet" toys are exquisite! Have you seen the two-packs of the X-wing, snowspeeder, AT-AT, and Imperial shuttle that also include smaller versions based on the pre-production art? I wish I could pick these things up in bulk right from the factory.

A. G. Steyn: Before you ask if droids feel pain, ask what is pain?

Debbie Kittle: I wasn't able to get any of those neat Taco Bell toys. You wouldn't have any extras, would you?

Pat Grant: Do you remember the *X-Files* episode about Clyde Bruckman, the insurance salesman who could predict people's deaths? When Scully asked how she would die, he said, "You're not going to die." Now, the author of this episode explained that Clyde liked Scully and just didn't want to give her such unpleasant news, even if she didn't believe it anyway. But this being fandom... What if Scully were to take to carrying a sword around with her, and Mulder is left with the feeling that his partner is an X-file?

I've recently lost someone close to me, and I've yet to find a way to relieve myself of the grief I still feel. If only it were as simple as wailing over an ash heap. By comparison the destruction of Alderaan is such a huge concept, almost too big to believe, let alone grieve over. Think about it this way: what if a Borg-like alien with a perverse sense of geography simply cut out your home state while you were at some convention? Takes everything down to the mantle. There would be a sense of exile leavening all the emotions you would feel.

Consider also how other Alderaan survivors regard Leia.

Remember the Nissan commercial where GI Joe runs off with Barbie in a toy sports car? In my version it would be Darth flying in, on his TIE fighter to wisk Barbie away, and Ken would've been blasted to bits!

Cheree: Re-casting SW? Bela Lugosi as Tarkin. Boris Karloff as Obi-Wan. Orson Welles as the voice of Vader. John Wayne as General Dodonna. A young Clint Eastwood as Han. George Burns & Gracie Allen as Owen & Beru. James Dean as Biggs. I was going to suggest Mickey Rooney & Judy Garland for Luke & Leia but perhaps we better save them for *Star Wars: The Musical*.

Judith Klinger: Y'know, Luke could have countered the Emperor's ranting simply by telling Old -Prune-Face to "get a life". What good is it to be ruler of an Empire when you're in as bad a shape as he is? Then again, ridicule might have started the lightning bolts sooner.

Gerald Crotty: Catriona isn't the only one who seems to have disappeared. I hope we're not losing our overseas regulars.

The T-16 Skyhopper might also have been something of Owen's left in his garage he let Luke fix up. I do find it a stretch that flying a Skyhopper qualifies Luke to pilot an X-wing. Those kit planes you can order out of *Popular Mechanics* couldn't possibly handle the same as a jet fighter.

I don't think ANH moves quite as fast as you suggest. How long did it take Luke and Ben to get to Mos Eisley? It could have taken more than a day (plenty of time for campfire discussions about the Force). How long was the

trip from Tatooine to what was left of Alderaan? How long from the Death Star to Yavin? How fast can the DS move, anyhow? It may be the biggest, most powerful battlestation in galactic history, but I bet they had to trade off speed for all that bulk and power.

I don't think much of those "steroid" Action Figures, either.

Maggie Nowakowska: Yeah, yeah, George is a father now and wants to set an example for the kids (does this mean that he didn't give a damn before?). But the reality of the situation was that Greedo didn't offer Han much of an option. Things like waiting for the "bad guys" to shoot first, or shooting a gun out of their hand just doesn't work in real life. Ask any cop.

Z. P. Florian: My dad divorced his second wife a few years ago, and the way he sees it, anything she's involved with must be completely evil. But then, my dad is a total mundane pinhead. I'd like to think better of Anakin/Darth.

Susanne Godsalve: It's been a long standing fannish assumption that Wedge and Capt. Antilles were father and son. I know full well that fannish doesn't equal canon, but the Powers-That-Be should have been aware.

What do you think of the "Galaxy of Fear" books?

Catherine Churko: You think *my* crossover ideas are zany. This year I bought a zine with a *Forever Knight/Red Dwarf* crossover in it.

"Don't be too proud of this cinematic terror you've created. The power to direct is insignificant next to the power of the Script." — Darth Ellison.

Rich Gawel: Did you see the SNL segment where Mark Hamill was sold, in chains, on the "Shopping Home Network", and Harrison Ford bought him? The slash-fans are going to love that one.

A bit of ID4 trivia for you. Randy Quaid, in his drunken cropduster character, was originally supposed to fly his bi-plane into the alien megaship. But in test viewing the audience thought it looked silly to see a cropduster flying in formation with jet fighters (me, I like the idea) so new footage of Quaid was shot and the SFX were altered by overlaying a jet over the bi-plane. I thought that jet looked large and rather slow.

In closings I offer the words of Titania, Queen of Faerie, from Neil Gaiman's graphic novel *The Books of Magic*:

"There are only two worlds — your world, which is the real world, and other worlds, the fantasy. Worlds like this are worlds of the human imagination: their reality, or lack of reality, is not important. What is important is that they are there. These worlds provide an alternative. Provide an escape. Provide a threat. Provide a dream, and power; provide refuge, and pain. They give your world meaning. They do not exist; and thus they are all that matters. Do you understand?"

WHO IS WRITING THE BOOKS?

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June 11, 1997

I'll start off with an interesting item from an article (LOCUS, June, 1997) on how the SW pro publisher, Bantam, is dropping royalties for a flat fee payment in its new contract for SW writers. Bantam is also dropping any new original anthologies of SW short fiction. What I really found fascinating in the article came after the discussion of just who would sign the new contract:

"Obviously, Bantam could get other authors to write the books, but the name authors usually sell better. When *Star Trek* went to unknown authors and fan writers over a decade ago, the sales slumped. Eventually, they went back to established professional writers."

Now, there's an implication to think about...

Well! It was certainly wonderful seeing everyone who was able to attend MediaWest Con this year! Susan and I had a grand time; we were so busy I almost missed having my daybook to write down appointments. Almost. Thank you to everyone whose votes enabled me to pick up an Honorable Mention STAR aWARD for filks; the new art by Nancy S. looks wonderful on the wall.

To the letters:

Chris Graham: I have always thought that C3PO's "Maker" reference was a realization that he is an entity crafted by biological sentience combined with religious overtones picked up through his programming by cultures wherein the concept of a creating god existed. Maybe he simply started imitating the sentient beings with whom he has worked only to find that the phrase gave him comfort.

Regarding Han's social life, I have no trouble with the idea that he may have had a relationship or two (or more) among any interested rebels. Particularly, because of that small exchange between him and Leia on Bespin where he dodges her question/assumption that he'll be off when they get out of their current pickle. That remark could innocently refer to the odd schedule Solo has kept with the rebels up until then, or it could refer to Leia's awareness of Han's up-til-then roaming nature.

Oh, I imagine Leia knew that there were irregularities surrounding her birth, and possibly she even suspected that what she had been told wasn't quite the entire story. Raised amidst intrigue, she probably has quite different attitudes toward such secrets than everyday folk might claim. She may have had reason to suspect any stories she was told, but after Alderaan was gone, who was left to tell

her otherwise? If she did have lingering doubts, her subconscious feelings about Luke as “other than lover” might have also kicked in when Luke told her about Vader, leaving her with only an “of course!” reaction that was instantaneous as well as upsetting. I’ve always felt that Leia’s mixed reaction to the news reflected a complex history regarding the subject of her paternity; that coupled with her ability to think quickly and her inclination to analyze would account for a less than stunned and totally/instantaneously emotional reaction.

I vote for the Luke face inside the helmet mainly representing the potential in Luke (Everyman) to become like Vader. So far, Luke had only been faced with “good” challenges, easy ones in a matter of speaking. He hasn’t yet been challenged on something he really wanted, whatever the cost. When Yoda tells him that he doesn’t need his saber, it’s because the only thing he’ll be confronting in the tree is himself and his own vulnerability to temptation. IMO, Ben wants Luke to “confront” Vader for the same reason (Luke, remember, is the one who assumes that means to kill Vader; he’s still seeing events in me-good/him-bad definition, not in a more subtle exploration of challenging both Vader/Anakin and himself). Ben, being more goal-oriented than Yoda sees Luke’s opportunity for self-enlightenment while in action aimed toward a tangible result. Perhaps Ben made a similar mistake with Anakin and lost him to someone more ruthless/exciting in the kind of actions allowed.

The idea that Vader did know that Anakin had a child but purposely put aside any attachment to that reality is nicely nasty; and I can buy it in someone determined to prove himself willing to do anything for his ambitions, especially in someone young enough not to realize what he is giving up. However, I tend to see V/A in a less vicious light, leaving such sliminess to Palpatine, and leaving V/A as a simpler, more direct kind of power-seeker. It makes him more of a sap, but then that doesn’t bother me since I always saw Vader, or any bully boy, as such: they sell their soul for rock’n’roll and then complain when it doesn’t pay off. Too bad, bucko.

Matthew Whitney: Perhaps Luke was more aware of the Empire’s downside because he lived on what seemed to be a colonial-type planet. When you live on the edges of society, you are more aware of what goes wrong in the running of that society. I’m sure all the kids talked a lot about Mos Eisley and found some way to visit it when/if they could, and there they hear a great deal that was uncomplimentary about the Empire from the independent spacers without the protection of homeworld’s authority. Folks who lived in the galactic equivalent of “the burbs” probably had a lot less to complain about and even supported sterner measures for dealing with the safety of space travel...

A. G. Steyn: Hmmmm, I’ll have to agree with Chris Graham that Yoda did indeed mean that Life creates the Force, that it is a function of Life. But, perhaps, here we are in the theological sector of the old “chicken/egg” problem.

Re: OWK’s interest in Anakin. Sorry, thought of the more carnal aspects of that possibility already! Palpatine has an extensive series of thoughts on such a subject in my story, “Basanos”, when Kenobi makes one last stab at turning Vader back into Anakin just after Mom dies (inspired by Vader’s comment to Luke: “Obi-wan once thought as you do” regarding the good still in him). And, I agree, GL probably won’t take that tack in the prequels...

Pat Grant: You’ll be glad to know that the MTV 1997 Movie Awards gave Chewbacca a Lifetime Achievement Award.

Re: what is canon and what isn’t. Actually, the ANH novelization was written by Alan Dean Foster for George Lucas. Gary Kurtz said that the novelizations of the movies are not canon at the SF Worldcon in Boston in 1980. Things at LF may have changed since then, but I tend to go with what was said at the time, especially since Kurtz was asked specifically about the movie novels (I was sitting only 3 rows back from him and heard the exchange quite clearly). As a fan, I prefer to go with the movies only since they leave the most room for the imagination to roam about.

Perhaps Ben felt Alderaan so strongly because he had close emotional ties there.

Regarding Leia’s training, I’ve always felt the telling line on her being left out of Forceful training came in OWK’s talk with Luke on Dagobah. He implies that he and his co-conspirators knew that Anakin’s kids would be a danger to Palpatine and says that that was why Luke’s sister remains hidden from the Emperor. The expression on OWK’s face and the determination with which he states that line always impressed me as a reflection of some deep emotional need in OWK to protect the girl ... which led me to believe that there was a third Kenobi sibling to consider along with Ben and Owen — Mom. It’s fun to think up all sorts of complicated reasons for why Luke and not Leia, but it could simply be that the girl looked like Ben’s sister and feelings overcame any other logic.

Judith Klinger: It was great meeting you at the con! How fortunate for us that you could cross the water and visit us.

I have to admit that I always found the end of ROTJ sobering. The potential for depressing was there, but it usually depended on what mood I was in when I went back to see the movie again.

Although Western traditions definitely define black as dangerous (just as nighttime was dangerous), I wouldn’t be surprised if Lucas was coming off known earlier

definitions of black as nurturing, as in the black earth being nurturing. And, in Asian cultures, white is the color of death. I remember being thoroughly embarrassed back in 1977 when friends who were thinking about SW costumes wandered into a shop in the International District here and asked for a white happy coat: the storekeeper, of Japanese descent, lifted an eyebrow and inquired as to why we wanted to look dead.

You are right on the money with your description of Luke's personality. Our culture tends to idealize "youthful innocence" and attach all sorts of approved adjectives to a description of someone who is naive. I think this has happened to Luke because I certainly have not recognized the cheery, "open" young man so very many people have described over the years. Perhaps people were also trying to counter Luke-as-geek descriptions that also abounded. Yes, Luke is amiable, if absently self-absorbed. He is instantly enthusiastic about many things which is generally approved. But he is also incredibly naive in the way of culturally-poor people, and can even be read as a bit on the way to sullen in ANH. He has a temper and he jumps to conclusions. As you (and Yoda) pointed out, he tends to assume the worst. So, in many ways, he is a problematic hero for those who want brightness and righteousness. I do think he is much more complex than general reaction has indicated.

Count here another person prejudiced against the assumption that Anakin and Mom must be married, although I supposed it's inevitable in these times. The best I'm hoping for right now is that the couple won't be presented as suburban American teenagers in space. Lucas has stretched stereotypes before; maybe he'll do so again. (I can see it now: Mom was iced because she dared to garnish Vader's wages for unpaid child support ...)

To me, the Force as a narrowly inherited trait is for the birds. On a mythic level, the point about insisting that it flows in Luke (Everyman) Skywalker's family is that it flows in Everyone's Family.

If The Force is created by Life and binds the galaxy together, then it is accessible by all. Just as the ability to do good and bad lies before us all, and the willingness to love/have compassion. Those seem to be the basic lessons of SW and they are not restricted by inheritance.

And, if a talent for accessing/reading/perceiving the Force can manifest in extraordinary ways in individuals, I would imagine that it does so as all fundamental genes in complex, sophisticated beings do: across the species and out of such complex combinations that it can show up anywhere. I can see such access differing the way any talent differs: there are geniuses and there are people better at it than most and there are most people who can at least perform some function of the skill (*i.e.*, there's Mozart, there's Sondheim, then there's the cousin who's a Real

Good Whistler). Sure, you can have families in which certain traits run strongly, but for how many generations?

I realize that a story can posit a universe/species in which certain traits are hardwired, but I do think such an assumption contradicts SW's greater message/themes.

Gerald Crotty: The teleportation question is an interesting one. After all, whether such a thing is possible at all is arguable. It's a given in *Star Trek*, but that does not mean another universe could or would engage such a technology. Perhaps in the physics of the SW universe a transporter isn't deemed possible (it's "magic"), just as in our universe, we have our doubts about unified theory; or, perhaps it simply doesn't jibe with generally accepted ideas of identity. I can see it as a possible alchemist's quest: everyone knows you can't turn lead into gold, but in the attempt to do so, one learns so much about life and living that it's worth the hunt. In a similar way, scientists could work toward teleportation and such a goal could be a common metaphor, without anyone believing it would be possible.

If it is not considered a Good Thing, the idea might also be relegated to darkside activity. In discussion about Trek's ability to teleport, I've certainly heard arguments about "where does the soul go when the molecules are broken down and reassembled?" or "Is it possible to be the same person once you're reassembled?" I've always found it a fascinating philosophical debate. If I were to cross the Trek and SWars universes, the presence of a transporter would be a Major Plot Point. I can just see the Trekkers puzzled by an obviously high-tech society that considers a transporter to be devilish work and unacceptable (and certainly nothing the rebels would want the Feds, er, I mean the Imps to get their hands on!). In a similar vein, I can see the SWarsers viewing the Prime Directive as a sort of religion, much to the Trekkers dismay. (The reality of not affecting one another's culture being so far back in SW history as to be unimaginable.) Of course, underlying all those confusions would be the problems of a newly-come to space society, with all its enthusiasms and assumptions, meeting up with a society that has been in space so long that it doesn't remember what it was like not to know that zillions of other peoples existed out there.

Sure, Jabba could have sex with Leia. You just have to accept a definition of sex that moves beyond "male/female, insert-this-there in a manner that can lead to reproduction in our own species." As if that were the only way to intense pleasure, physical or otherwise. As if it were even the only way human males and females stimulated each other. Fondling Ferengi ears might not turn on a human, but the Ferengi will have no complaints. Lots of people do things for other people that don't particularly stimulate the doer in a raw, physical way ... but do grant pleasure in the giving/watching/control.

And Jabba could easily force a human to give him pleasure; threats can be very encouraging. I'm more convinced that he gets his jollies by manipulating humans in an area that causes humans great distress: sexual embarrassment. It's a measure of Leia's character that Jabba's attempt to strip her of dignity by putting her into that skimpy outfit didn't work — and it tells us a lot about Leia's attitude toward her body, her sexuality, her definition of self.

Loved your slam-bam description of Luke's experience of Adventure Time. It's very true that time behaves differently in adventures; in myths as well. I mean, they never figure in time for potty breaks, noneventful meals, or such. I was very grateful that they addressed the issue of fatigue in *Raiders* where Indy fell asleep; you don't usually see such reality portrayed so true-to-life.

And, no, I can't stand the new action figures either. But, as you point out, lots of people must like them or tolerate them and they're all SW fans too.

Z. P. Florian: I think the point of Luke having a T-16 is that in this universe, even a backasswards kid from the provinces can have a T-16. That's how deeply the technology permeates this society. It's light years beyond our comprehension of techo-saturation. It's so old in space travel that it has probably forgotten stuff that the Trekkers have not discovered yet.

Suzanne Godsalve: Oh, I like the idea of the prequels echoing Othello!

Cheryl Pryor: I've read varying reports of Guinness' discomfort with fannish reactions to his role in SW, some dating back to the early days after ANH when people started sending him "Dear Abby" letters. He said then that such reactions made him very uncomfortable; he didn't like the apparent confusion of himself with his character that such reactions implied. He is reported to be a very shy man, despite his success, and perhaps as he becomes elderly, the attention bothers him more and he allows himself to be a bit more cranky about it.

Oh, regarding what Luke calls the Lars, lots of people call other people Aunt and Uncle when there's no blood relation. It certainly was a very common custom where I grew up. Close friends of your parents climbed the ranks from Mr. Last Name (Mr. Wrona) to Mr. First Name (Mr. Walter) to Uncle Name (Uncle Waller). You didn't even have to be the same ethnic group to the extreme of different colored skin if the relationship was equivalent. On the other hand, if anything, I'm surprised that he didn't call Owen and Beru Dad and Mom, as most of the adopted folks I've known call the people who became their parents. For me, that he called them Uncle and Aunt when he had been raised by them since babyhood emphasized some sort of specific blood relationship that they wanted him to be aware of.

That's about all for now. I hope everyone has had a great summer and is geared up for fall!

SPECIAL EDITION COMMENTS

Tina Bentrup
5325 Browns Gap Road
Knoxville, TN 37918

June 24, 1997

I'm sorry I've been away so long. Changes have been happening on the home front, and I kind of let things slide. It's been great catching up on back issues and seeing what everybody thinks about the "Special Edition" and other things. This is indeed a great time to be a *Star Wars* fan!

The reason we didn't make MWC in 1995 was, we had just taken the momentous step of bringing my 92-year-old mother out of the nursing home and into our house. She was frail and bedridden but not ill otherwise, so she didn't need specialized care. Since my job at U-T carried benefits for both Dan and me, Dan quit his job with Elmore Orchids and became the designated caregiver to the Little Mama. She was with us for about three months and was happy, I think. Then she just stopped eating and passed away very peacefully on September 22. She and I had had some stormy times, but in the end we were friends, and I feel good about that.

After that it was job-hunting time for Dan. The Elmores wouldn't hire him back at the same salary, and Dan was tired of commuting 50 miles a day anyway, so except for his own collection he is no longer in the orchid business. From February 1996 until last month he had a rural newspaper route (450 customers) for the *Knoxville News-Sentinel*, but that ended when he tore a muscle in his shoulder and had to have surgery. He's recovering well, but no more newspaper route! Now he's thinking he'll turn one of his hobbies, stained glass, into a business. He really likes being his own boss, so he's trying to avoid getting tied down to a conventional job. We'll let you know how it goes!

Now on to our favorite topic ...

About the Special Edition: wasn't it great? My favorite moment was when Han goes pelting down the hallway of the Death Star, chasing the stormtroopers, turns the corner and ... WOOAHH!!! There's a blue million of 'em! Then there was the gorgeous shot of the Jawa sandcrawler at dusk. The new scene with Jabba made me a little uncomfortable. I understand why they had to make him smaller, because of the human actor that once occupied that space, but his color was different, his expression was different, and his whole personality was different from the

Jabba we see in ROTJ. Also I didn't think Han should have trod on his tail. I agree with those of you who thought the new Greedo scene was a cop-out. The new improved Mos Eisley was delightful! Especially the womp-rats and the Jawas trying to ride the whatsit. But there's one thing that's still in there that I can't *believe* George left alone, and that's that meaningless gesture that Vader makes to Tarkin at the end of their scene "She lied to us..." He also didn't cut the stormtrooper hitting his head on the door. Are these mistakes now considered classics, so he's leaving them in? In TESB I loved the new Wampa footage ... truly gruesome and scary. (But how do Wampas survive when they don't have tauntauns and humans to snack on?) The Cloud City scenes were breathtaking. More Vader footage, tracking him from Bespin to shuttle back to Executor. And then in ROTJ, the new improved Sarlaac ... well, I thought it was just fine the old way, but sure. One thing I did *not* like was the new, uh, soloist with the band at Jabba's palace ... the computer-generated one that looked like a Muppet or something. I thought it was out of character for a Lucas film, didn't have the right look. What did everybody think of the "shot heard round the Galaxy" bit where you see people and critters celebrating in Mos Eisley, Cloud City, and Coruscant? Naturally I drooled over Coruscant, I'm just rabidly interested in the bright center of the U-know-what, but where are all the loyal Impies? Is *everybody* happy the Emperor is dead? Kind of undermines subsequent plot developments in all those post-trilogy novels (not that I'm shedding any tears over *that*), as well as much fannish writing. The final scene with Luke and Daddy was deeply moving to me, and I saw a tear on Luke's face that I don't remember seeing before. Leaving the theater that night I felt transported into another world. It was lovely.

Several of you have been talking about the first time you saw *Star Wars*, and I want to tell my story at this point. Dan and I had been married for 3 years, and we were living in Alexandria, Virginia. He was in the Army, stationed at the Pentagon, and I was working at the National Geographic Society. I was 32 years old, and he was 23 (yeh, yeh, cradle-robber that I am). The first I'd heard of *Star Wars* was in that cover story in *Time* magazine, and I knew we *had* to see this movie! We went to a little theater in Arlington on Columbia Pike (it's still there, but it's a draft house now). The line was around the block. We were both totally blown away, we thought it was the most wonderful movie we'd ever seen. I remember walking out of there gabbling, "It's just like an Oz book!" Not since the Oz books had there been such a gorgeous collection of characters: Chewbacca, the two droids, Obi-Wan, Han, Luke, and Darth Vader. Any one of them could have had a whole movie to himself, but all together ... I didn't much care for Leia at first, I thought she was kind of snippy. We

kept going back again and again, as long as the movie was playing there. Darth Vader soon became my favorite, and I remember thinking "He's not really all that evil." Guess I must have sensed the good in him, just like Luke, huh?

By the time TESB came out, Dan had been sent to Germany, and we were living near Frankfurt. We were on a vacation to England and Ireland when we saw it playing at a theater in Dublin. We had a 3-hour wait for the ferry back to Wales, so guess what we did. My first reaction to the Great Revelation was that Vader was lying, but I had three years to think it over. During that time we came back to the States, Dan left the Army, and we moved to the mountains of West Virginia where we proceeded to build a house with our very own hands. We saw ROTJ in Elkins in the middle of a blizzard ... well, not a blizzard, really, just your average West Virginia 3-day snowstorm. I was so happy that it ended the way it did. It was exactly the kind of ending I'd been hoping for but never thought would happen.

Our West Virginia venture went bust, and we moved back to DC, and it wasn't until *then* that I started looking for SW fandom and eventually found out about *Southern Enclave*. We made one more move, back to my hometown of Knoxville, Tennessee, and we're never going to move again, I hope!

By now I guess everyone has seen the cover story in *Entertainment* about who has been cast so far in the Prequel. All the names were new to me except for Liam Neeson. Looks like the young Obi-Wan will be pretty feisty, and the child Anakin looks capable of being "dark." So far no predictions on the grown-up Anakin or on Senator Palpatine. The tentative title for the first movie is *Star Wars: The Balance of the Force*. Sounds like they might already be shooting some footage. I'm getting excited, but also scared. I sure would like to be sitting with some Enclavers the first time I see it!

A heartfelt though belated Thank You to Judy Yuenger and all those who voted for my cartoons in STARaWARDs in 1995. And to Cheree for including my Christmas card in SE 47! I ought to add that I did *not* write the tune, I just mangled the words. And yes, Tim, I always check the Letter Index first!

That's all for now. Fly casual, y'all ...



WHO SHOT FIRST?

Amanda Palumbo
P. O. Box 397
Lake Peekskill, NY 10537

EXTRA! EXTRA! READ ALL ABOUT IT! LFL TRAUMATIZES YOUNG & OLD! A cantina redo drastically shifts characterization of Han from saavy, intergalactic gunslinger to a smuggler whose blaster reflexes are implausibly slow!

As Yoda might comment, "Unfortunate, this." Were it not for Greedo's aim being worse than an average stormtrooper, Han would've ended up a protoplasmic puddle, and Princess Leia more than likely executed before Obi-Wan managed to contract another pilot. This addition came off as more a throwaway shot, forever ruining original POV'd Han for younger SW newbies.

Resulting repercussions on our childrens' children will be devastating — parents walking in on their kids playing SW with pals. Adults then scream, "You've got it all wrong — Han fired first!" "But Mom/Dad/? It's *in* the movie!" "No it's not — go watch it again!" But which version do they believe, as we await Special Edition video release? More dysfunctional families haunting America as separate *Star Wars* Generations butt heads?

Fortunately, Han's later redeemed on the Death Star after loudly pounding after stormtroopers, and bonus shot reveals him brought up short by a battalion of Imps.

Toys are no exception — will new, Schwarzenegger/Luke trounce older, regular boy-toy in combat? Or, as Yoda insists, "Size matters not"? Will Xixor also get a crack at Palpie?

OK, just when we thought 'twas semi-safe to reenter the theater, 3 weeks later, TESB premiered. I'd shuffled in nervously, wondering what other "special modifications" might have been wreaked.

I'd worried for naught; IMO this was THE movie all other genre productions should seek to emulate, as it was back in 1980. Again, blow-away ship enhancements took this up several notches.

The ol' Wampa chewing away on Luke's tauntaun (this elicited a chorus of "ewws" from unsuspecting kids and adults; being a longtime fan clued me as to when to shield my girls' eyes) seemed an unnecessary graphic addition.

Cloud City approaches and flybys were positively euphoric! Those extended chase scenes with Leia, Chewie & Co. with stormtroopers IMO imparted a better sense of the Empire's vast military resources, more reason to sink \$\$ into the Almighty LFL Sarlaac coffer more willingly.

ROTJ? "Home, home on the range/where the Banthas

and Dewbacks all play..." Nice touch, as were further enhanced space battles. While Ewoks were left largely unmucked with (what's left?), Jabba's palace additions were IMO more oft distractions — did we really need to see Oola's recently-shot Rancor pit scene? Sure, she still sports Some Bod, but ... and that anti-grav thing aside Jabba, sticking a long tongue — was this ROTJ, or "Big Trouble In Little Tatooine"? *These* replaced Luke's farewell wink and grin to his mentors and Pops?! *But*, I'd enjoyed the rest, particularly them *mighty* fast communicated intergalactic celebrations.

Lucasfilm's one (and probably *only*) bow to industry pressure was wise postponement of ROTJ from vying with *Private Parts* opening (Hamill, a good buddy of Howie's, would've been torn between premieres) for initial \$\$\$ return.

Movies aside, my favourite aspect of the entire marketing blitz have been those well-made commercials, resurrecting yet another 70's mainstay — *Saturday Night Live*'s Mr. Bill, in the form of Pizza Bob, avoiding Princess Leia impersonators like nemesis Sluggo's contemporary counterpart Mr. Steve!

Pizza Luke's speeding toward the Death Star in trusty X-Wing (where else will you see a pizza slice squashed into a T-65?!). Cut to ... DARTH STEVE-inator!!! X-Wing makes interstellar U-turn, and it is back to Coward's Club Hangar!

Pepsi ain't left behind either; Darthie V. terrorizes a young squirt obnoxiously sucking through straw. Enter Hero, a wizened movie usher who challenges Vader to a 3D duel with flashlight/lightsaber. Great stuff; makes one forget that stupid "Energizer" commercial.

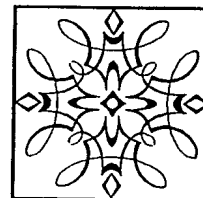
Oh, and how 'bout TIE fighters a la Kenner firing into your boudoir, or recently-straightened kids' rooms? USE THE FORCE!

Of food and beverage premiums, my own personal favorite is Taco Bell's recently-recalled exploding Death Star gun! Sparks in dark room spinning fast enough to make ya lose yer lunch ... "it's away!"

So, Joe Q. Public now knows what we've been saying for *decades* — the Force is with us ... always; eeyess!

To All: Question — are the forthcoming prequels to be considered canon? Or "selective interpretation"? What's your view?

You Know Who You Are: Thanks, the hugest Wookiee hug imaginable, and blessings thrice-fold, y'all; it's making all the difference.



Please include recent photo, if possible

BIO SHEET FOR SOUTHERN ENCLAVE

NAME: _____

ADDRESS: _____

PHONE NUMBER(S) (if unlisted, will not be printed): _____

E-MAIL ADDRESS(ES) AND ON-LINE SERVICES: _____

OCCUPATION: _____

EDUCATION: _____

PERSONAL INFO (married, family, pets, etc.): _____

WHERE ARE YOU FROM? BACKGROUND INFO: _____

NUMBER OF YEARS IN FANDOM: _____

FANNISH ACTIVITIES (Zines, role-playing:) _____

BESIDES STAR WARS, MAIN FANNISH INTERESTS: _____

INTERESTS OUTSIDE OF FANDOM: _____

HOW DID YOU GET INTO FANDOM: _____

BEST THING THAT'S EVER HAPPENED TO YOU IN FANDOM: _____

BY STEVE DALY

ILLUSTRATION BY JOHN GUNNEO

MAY THE

4TH

BE WITH YOU

TALK ABOUT YOUR BIG BANGS.
THE STAR WARS PREQUEL TRILOGY,
PERHAPS THE MOST EAGERLY
ANTICIPATED—AND GUARDED—
MOVIE EVENT EVER, BEGINS FILMING
IN ENGLAND THIS SUMMER.



TWO YEARS BACK, PIERCE BROSNAN dashed about its cavernous soundstages as Agent 007 in *Goldeneye*. But these days, even James Bond would have trouble crashing the gates of Leavesden Studios, the 286-acre facility northwest of London where writer-director George Lucas will shortly arrive to begin filming chapter 1 of his much-ballyhooed *Star Wars* prequel trilogy. Good-bye, Aston Martin pit crew. Hello, keepers of the *Millennium Falcon*, who'll be jetting into Europe's biggest indoor-outdoor film factory—it even has its own airstrip—under security worthy of the Queen herself.

"It's probably the most secretive film ever," says prequel cinematographer David Tattersall, who shot *Radioland Murders* and the

Young Indiana Jones Chronicles TV series for Lucas and this summer's *Con Air* for producer Jerry Bruckheimer. "I've seen the script, but I can't say anything. I had to sign this [confidentiality] document. No telling what they'd do to me if I talked."

Like many of the creative crew involved in what is perhaps Hollywood's—hell, the world's—most fervently anticipated set of action-fantasy movies, Tattersall can't help sounding a bit rattled. The enormous expectations he's facing are bearing down on him now like an Imperial spacecraft. And the G forces have only gotten more intense with this spring's success of Lucas' Special Edition rereleases of *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*, which have grossed \$251 million in the U.S. alone, bringing the series' overall worldwide take so far to almost \$2 billion—plus \$4 billion in merchandising revenues. So as Lucas and company set up shop, well aware the whole world is watching, it's sometimes hard to tell whether they're about to make a movie or launch a military strike. "There are guys patrolling the perimeter with dogs and big sticks, and they look mean," says Tattersall. "You need picture IDs and swipe cards to get in everywhere. It's like the Pentagon."

Both at Leavesden and at Lucasfilm, based north of San Francisco, the top brass have

gone to great lengths to classify as many details as possible. For months, Lucasfilm reps indicated that production wasn't likely to get under way until September; last week, they revealed that an initial 13-week live-action shoot on part 1 could in fact conclude by late September, with several rounds of follow-up filming to continue through the fall.

Is all this obfuscation really necessary? Probably. "It's not paranoia, it's self-defense," says Lucasfilm producer Rick McCallum, who will oversee the new trilogy. "There are people willing to pay a lot of money to get hold of our scripts and designs." Those designs, in number and complexity, dwarf anything done on the original trilogy; once the live-action cameras stop, approximately 1,500 shots of computer-generated imagery will be added to the first film alone, a technical challenge that means *Star Wars: The Balance of the Force*—as fan scuttlebutt has the working title—won't actually be ready for release until May 1999. Parts 2 and 3, possibly titled *The Rise of the Empire* and *The Fall of the Jedi*, should shoot their live-action portions in one big nine-month chunk at the turn of the century, with releases to follow in 2001 and 2003. That's a mighty long time to keep a nosy press and potential imitators at bay, and indeed, some casting news about who'll play whom in the prefatory tale, which takes place

CASTING CALLS



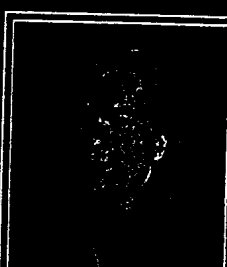
LIAM NEESON

A Jedi master who mentors his fellow knights



NATALIE PORTMAN

The "sensuous" future mother of twins Luke and Leia



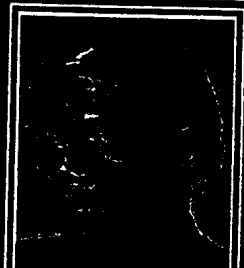
EWAN MCGREGOR

The young Ben Kenobi, who tutors his pal Anakin



JAKE LLOYD

Darth Vader-to-be, 8-year-old Anakin Skywalker



SAMUEL L. JACKSON

Long a fan of the series, Jackson will cameo in part 1



CLAUDIA RAMIREZ

Will the unknown Mexican-soap actress play Lady Kenobi?



HARRY GONNICK JR.

Could the Independence Day pilot become a Jedi?



SIR ALEC GUINNESS

Did he visit Leavesden? And will he narrate part 3?

30 years before the original *Star Wars*, is already leaking out, even though Lucasfilm stresses that contracts are not all set:

★ Liam Neeson, 45, will play a Jedi master. Speculative web-site sources say he'll hang out with a young Yoda, as well as mentoring a disciplelike group of 12 Jedi knights.

★ As the younger Ben Kenobi, a.k.a. Obi-Wan, Scotland's Ewan McGregor, 26, best known as the heroin-addicted toilet diver in *Trainspotting*, will inhabit the monkish robes made famous by Sir Alec Guinness (see profile, page 28).

★ The coveted role of young Anakin Skywalker, the kid who grows up to become Darth Vader after betraying Ben, has gone to 8-year-old Jake Lloyd (*Unhook the Stars*, *Jingle All the Way*).

★ In the female royalty department, Natalie Portman, who played a hitman's little-girl best friend in *The Professional* for director Luc Besson (*The Fifth Element*), turned 16 on June 9, just in time to start work as what the casting notices describe as the "sensuous... Young Queen." She falls in love with little Lord Darth-to-be but doesn't marry him until part 2, which jumps 10 to 12 years ahead and will show the wedding as well as the birth of twins Luke and Leia.

★ Though he's juggling other movies right now for Quentin Tarantino (*Jackie Brown*) and Barry Levinson (*Sphere*), Samuel L. Jackson will climb aboard in a brief role yet to be determined.

So much for the long-standing rumor that Obi-Wan would be played by Kenneth Branagh, or the latest gossip that Charlton Heston would sign on as another Jedi or perhaps even—good Lord—the young Yoda. "That one slayed me," says McCallum. "I can categorically tell you, Charlton Heston was never under consideration.... Where do people get this stuff? It used to really bug me. But after a while I realized what we're seeing is just the intensity of people's interest."

When it comes to sussing out the plot of the new trilogy, not even the most rabid fans have breached the Lucas wall of silence. Clearly, the arc of the movies will follow the rise of Emperor Palpatine (you remember, the nasty guy from *Return of the Jedi* who sounds like *The Simpsons'* Mr. Burns) in the Imperial city of Coruscant, and the fall of Anakin, along with the old, Jedi-guarded Republic. But in Hollywood, the most intense speculation focuses on who will and who won't be making a buck on the most successful movie franchise in history, and on who might step in to direct parts 2 and 3, since Lucas has said he won't. "George told me that he believes Spielberg is going to do [part 2]," says *Empire Strikes Back* director Irvin Kershner, 74. "He might do it for the money, because it'll be a sure thing."

Sure thing or not, the films represent a considerable financial investment for Lucas, who will sink \$150 million to \$180 million of his own money into them and will fight to keep costs for each well below the \$100 million mark that's become the industry standard for event films. "It's one of George's most obsessive goals," admits McCallum. "How can we drive costs down? We don't want to go through the sort of risk everybody's taking this

summer, which is going to be a bloodbath. Right now, many films are completely out of control. People are actually proud of it. There's a hundred-day club now that a lot of filmmakers brag about, seeing who can shoot longer." A prime example of bloat, in McCallum's opinion: James Cameron's *Titanic*.

"Actually thinking about cutting costs is a scary concept for a lot of studios," McCallum continues, "and especially a lot of stars. But we're not inhabiting that mental landscape at all. We don't have the highest-paid behind-the-scenes talent. We have everybody who worked on *Young Indy*. This is their shot to make their names and then go off and make as much money as they want to. But somebody else is going to have to pay them for that, not us." The same philosophy is likely to apply to the trilogy's on-screen talent, who collectively are unlikely to approach the \$20 million paycheck that Jim Carrey got for *The Cable Guy*.

Perhaps the *Star Wars* prequels' most inspired time- and money-saving innovation is the way they'll exploit the time difference between Watford, England, and San Rafael, Calif., where Lucas' Industrial Light & Magic effects shop is headquartered. The Leavesden studio has been wired with fiber-optic cables and satellite transmission facilities. As each day's filming wraps, the footage can be instantly beamed to ILM. Digital effects artists will start working while the actors and director sleep across the Atlantic. "That way, we should be able to squeeze six, seven months out of the production process without going into enormous rounds of very expensive overtime," says McCallum.

If the profit margins prove big enough once the prequels hit theaters, Lucas may never have to go overseas again. He's likely to plow some of his earnings into an ambitious \$87 million expansion of his Skywalker Ranch, nestled unobtrusively in the hills of Marin County. The proposals call for a facility that would provide Lucas with his lifelong dream—the first one-stop-shopping digital film-production center. A county board unanimously approved the project last fall; then a homeowners' group brought a lawsuit against it. Now the suit has been dropped, but with Lucas gearing up to direct, construction on the complex—which will take up only 3 percent of a 3,391-acre expanse—probably won't get under way for a few years.

Of course, the project's most crucial public referendum won't come until Memorial Day, 1999, when the world gets a look at Lucas' new vision and judges whether the Force is still with him. Few doubt that it will be—and some are even predicting that the film's arrival will be heralded by the first-ever \$100 million opening weekend. And wouldn't that be a nicely symbolic figure? After all, teeming columns of ones and zeros are the very things that ILM's super-powerful graphics computers use as the basis for all their information storage. To Lucas, though, they're more than just something to laugh with all the way to the memory banks. They're the bricks and mortar of what promises to be a new order in 21st-century filmmaking. Talk about sticking it to the Empire. ■ (Additional reporting by Gabriele Marcotti)



PARTY ON, DARTH:

Lloyd suits up for a trip to the dark side

Feeling blue about yellow in 'Star Wars' revamp

By Robert W. Butler
Kansas City Star

Film preservationist Bob Harris rushed out to see the revamped *Star Wars* on opening night and found himself "aghast at how bad it looked."

"This film is in horrific shape," says Mr. Harris, who has restored *Lawrence of Arabia*, *My Fair Lady*, *Vertigo* and other classics of the 1950s and '60s.

"The new digital material they added was nice, but the film's interior scenes showed extreme weakness in the yellow layer," he says by phone from Los Angeles. "Yellow controls blue, so when the yellow goes, you lose black."

"So now Darth Vader is no longer black. He's black with blue highlights. And all the interior scenes had a blue cast to them. The yellow layer is really showing dye fading. Some of the facial highlights seem to be going. It's one of the worst examples of film deterioration from the '70s that I've seen."

Buried in the coverage of the hugely popular *Star Wars* reissue is one fact that has knotted brows among those concerned with cinematic heritage.

Of the \$10 million spent spiffing



20th Century Fox

The restored print of *Star Wars* is weak in its yellow layer, but that couldn't be fixed without affecting the white stormtroopers' uniforms, a film preservationist says.

up and augmenting George Lucas' space opera, a big chunk and three years of effort went into saving the movie's negative.

"It was on the verge of extinction," says Rick McCullam, producer of the *Star Wars* restoration. "The negative was impacted with dirt. It had lost 30 percent of its color."

You'd think that of all movies, a perennial like *Star Wars* would be treated with the utmost care. But when the film's negative was put in storage 20 years ago, it was handled almost as a disposable asset. So we'll probably never see a theatrical print with the original full palette of colors. What really infuriates film purists

like Mr. Harris is that the questionable handling of the *Star Wars* negative wasn't an aberration. It's business as usual in Hollywood.

The negative wasn't cleaned before the protective masters were made, meaning dirt specks became part of the permanent record. And 20th Century Fox technicians reportedly failed to inspect the final results. The masters were simply boxed and put in storage in a salt mine near Wichita, Kan.

Had the protective masters been examined, Mr. Harris contends, the problems would have been readily apparent.

"When they were doing the restoration, they couldn't compensate for the yellow layer fading," he says.

"If you try to emphasize the yellow so as to eliminate the blue cast, you get other problems. All the stormtroopers in white outfits would start turning yellow."

Mr. Harris admits that he's looking at *Star Wars* as a film preservation expert, not as a fan. "I'll walk out of a movie and I won't be able to tell you what the story's about, but I can describe in detail the celluloid's grain structure," he says.

Distributed by New York Times News Service

MOTHER GOOSE & GRIMM



DORK VADER

Sunday, July 13, 1997

Today's birthday: Actor Harrison Ford is 55. The stars lead you to new environments this year! By September, a pay increase helps you move toward financial goals. In October, changes in family or your health take effort but catapult you into personal success. By late November, a former love returns, making your current love interest pay more attention.



MAKE A WISH: Former Housing Secretary Jack Kemp is 62 today. Actor Patrick Stewart is 57. Actor Harrison Ford is 55. Actor Cheech Marin is 51.



Nine-year-old Anthony Bellantoni takes a close look at his treasured collection of "Star Wars" characters at his home in Scranton, Pa. His search for the spotted-galactic band singer, Sy Snootles, spanned two years. The character appeared in the "Return of the Jedi" sequel. ▶

The Associated Press

'Star Wars' tops 'E.T.' in total U.S. take

The Associated Press

LOS ANGELES — George Lucas' refurbished "Star Wars" overtook Steven Spielberg's "E.T. The Extra-Terrestrial" as the domestic box-office champ in a friendly competition between the superstar producers.

The 20-year-old "Star Wars" became the first film to break the \$400 million domestic-gross mark this week as it leapfrogged "E.T." and its \$399.8 million, 20th Century Fox said Friday.

"Dear George, Congratulations for renewing the most enduring motion picture in cinema history. Your pal, Steven," Spielberg wrote to his longtime friend and collaborator in an ad in Friday's Daily Variety.

The ad featured a sketch of the tiny alien from "E.T." placing a crown on the head of R2D2, the equally adorable robot mascot from "Star Wars."

"Star Wars" hit slightly more than \$400 million in domestic grosses after two weeks in release, Fox said.

The Lucas film had entered the marketplace with \$323 million, good enough for fourth place on the list of top-grossing movies.

Feb. 15, 1997 OC Register (CA)

The dark side of the toy world

'Star Wars' anniversary expected to raise demand for collectibles

By Helen O'Neill
The Associated Press

Nine-year-old Anthony Bellantoni spent two years searching for Sy Snootles, the spotted galactic band-singer he fell in love with after seeing the "Star Wars" movies for the first time.

The tiny plastic figure with the elephantlike trunk is the pride of Anthony's toy collection, stored in a box in his room in Scranton, Pa., next to Dorothy from "The Wizard of Oz," GI Joe and Power Rangers.

Anthony's search for Snootles, a minor character in "Return of the Jedi," introduced his family to more toy stores and flea markets than his mother cares to remember.

And it led them to a world where an unwrapped boxed toy is worth far more than one that is opened and played with, where flawed figures rapidly become precious collectibles, where shrewd dealers with back-room connections and deep pockets leave kids and their piggy-bank dreams in the dust.

It's the dark side of the toy world.

It's where rumored shortages of certain figures send diehard fans into hunting frenzies, where prices for 1977 originals can

reach thousands of dollars, where bribing toy-store workers for favors is not uncommon.

"Here's a little kid looking for a toy and suddenly he's competing in a world he knows nothing about," says Anthony's mother Betty, who is still incredulous at some of the scenes she witnessed:

■ Collectors brandishing computerized lists of 20-year-old figures, which originally sold for about \$3;

■ Whole cartons of 1996 "Star Wars" action figures bought out by a single customer before they left the stock room;

■ Barter, bribes, deals.

Such scenes are likely to be repeated with the 20th anniversary re-release of the "Star Wars" trilogy Jan. 31.

Already a new batch of miniature R2-D2 robots and saber-swinging Luke Skywalkers are crowding toy store shelves, pushing prices for older toys up to record heights. Kenner-Habro, which manufactures the 3 1/2-inch figures, stopped production between 1986 and 1995.

Some stores have posted signs limiting "Star Wars" figures to two per customer. But the rule is difficult to enforce in a market that's asking \$5,000 for a limited edition, full-size Darth Vader mannequin; \$300 for a glowing

Jedi sword, or \$40 for a white-cloaked Princess Leia.

"There's a big money in the toy collectible world and these 'Star Wars' figures are among the hottest items right now," says Tom Hammel, editor of Collecting Toys, a bimonthly magazine based in Waukesha, Wis. "People sell their collections to finance real-estate transactions, or sometimes a boat or a new car."

Major toy stores deny that back-room black markets exist, although during the Christmas season Tickle Me Elmo craze, a Texas Wal-Mart store fired two employees and suspended two for holding toys for themselves.

Collectors have their little secrets for winning favors in the billion-dollar action-figure world.

In Putnam County, Amanda Palumbo of Lake Peekskill bakes chocolate chip cookies with Kahlua for her suppliers. The 34-year-old mother of two is an expert on other tricks of the collectible trade, such as hiding "Star Wars" Christmas ornaments in the stores and then returning after the holidays to buy them at half-price. Unopened, she says they will be worth 10 times as much in several years.

"We're all guilty of things like

"Here's a little kid looking for a toy and suddenly he's competing in a world he knows nothing about."

— Betty Bellantoni

that," she says, skipping around her kitchen in her \$500 Jedi Knight costume — a snug black tunic with long leather boots, a giant silver belt-buckle, and a metallic sword dangling by her side.

"When you're on the trail and you want a character, you will do what it takes. Just like art collectors."

Palumbo's home is a shrine to her "Star Wars" obsession. Luke and Leia action figures cling to kitchen cabinets, spaceships zoom across the bedroom walls and life-size cardboard cut-outs of Darth Vader and Chewbacca guard the grand piano. Palumbo also contributes songs, poems and drawings to "fanzines" — not-for-profit compilations of the work of devoted fans.

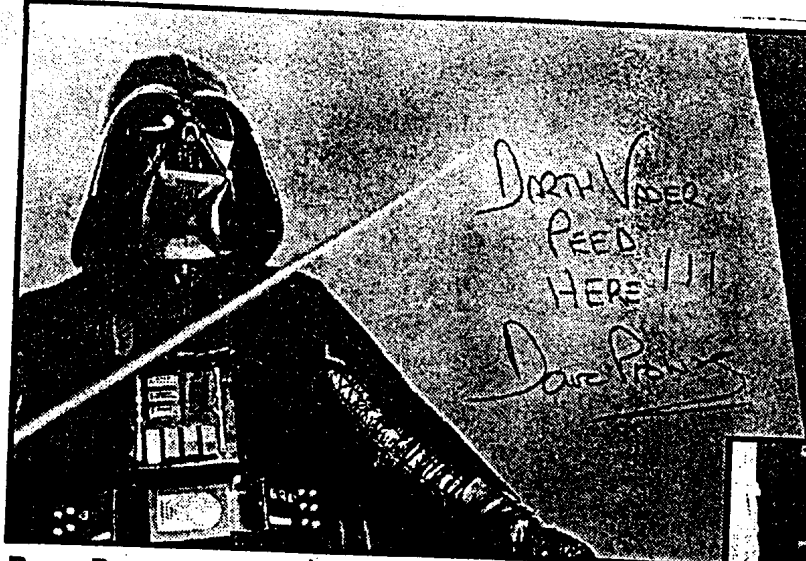
"It's a love for these stories where good triumphs over evil," she says. "It's an investment in the future. And it's better than jewelry."

Bookseller Has Toilet Brush with Fame

But how does he take off the black metal underwear? That's just one of the questions you might ask after Darth Vader uses your toilet. (The next being, of course: "May I get you more paper, Lord Vader?")

Dave Prowse, the 6-foot-5 British actor who played Darth Vader in the "Star Wars" trilogy, left behind a curious reminder of his March 18 visit to Stories, a comic-book and used-book shop on Forest Hill Avenue.

Prowse was in town to visit his friends, store owner Cheryl Pryor and her husband, Barry.



Dave Prowse left his mark in more ways than one at a store owned by Cheryl Pryor, right.

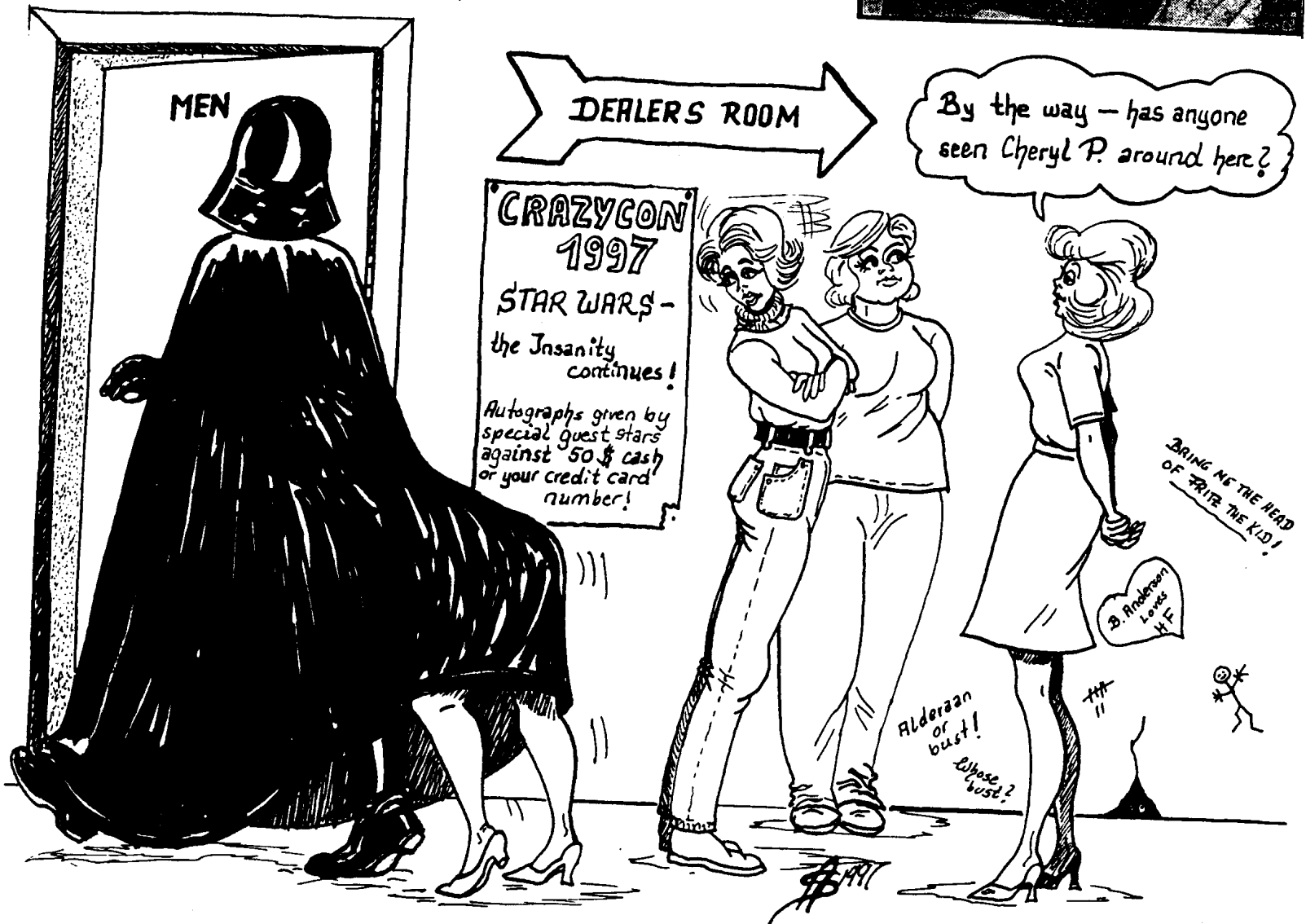
Prowse last year at a science-fiction convention in Maryland and struck up a correspondence.

Prowse, whose credits also include "A Clockwork Orange," supplied the body for Darth Vader, including his menacing walk and light-saber swordsmanship. James Earl Jones provided the villain's intimidating voice. — R.F.



Perhaps taken over by the Dark Side, Prowse added a bit of graffiti to a Darth Vader poster hung in the store's tiny bathroom. With a flourish of blue marker, Prowse proclaimed: "Darth Vader Peed Here!!!"

"As soon as he left, we bolted it to the wall because we're afraid somebody will steal it," says Cheryl Pryor, who met





CURRENTLY IN PORT

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CHILD OF DARKNESS: CHILD OF LIGHT 2 is now available. Authors are all English — J. Grant, J. Sales, J. Malcolm to name a few. Running to 135pp, spiral bound, it is priced at \$18 (including airmail postage). Checks to Debbie Kittle. For further information or contributions to future issues write to Suzanne Godsalve, Flat 3, 353 Cranbrook Road, Ilford, Essex, IGI 4UG, England with an IRC.

DARK MASTER/DARK SERVANT: A new Darth Vader zine is now available. Stories, filks, poetry, and artwork about the Dark Lord, both as Anakin Skywalker and Darth Vader. For info, please SASE to: Cheryl Pryor and Belea Keeney, 2458 Stone Post Terrace, Richmond, VA 23233-1504.

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CHOICE PARTS #3. It's been a very long time since I did an issue of this zine but I was waylaid by the Ford Fanatics at MediaWest and compelled to do another issue! This is an all Harrison Ford zine dedicated to his choice parts ... er, his choice roles — *Star Wars*, *Indiana Jones*, *Blade Runner*,

Witness, The Fugitive, Patriot Games, Heroes, Frisco Kid, etc. Tentatively scheduled for late 1998. I am now taking submissions of all kinds — stories, poetry, art, filks, cartoons, etc. Sexual situations are fine, since this zine is aimed at a generally adult audience. However, no slash or gratuitous violence, please. If interested, SASE Cheree Cargill, 114 Villanova Circle, Forney, TX 75126 or e-mail me at FalconPrss@AOL.Com.

ELUSIVE LOVER #3: Now open for submissions of fiction, poetry, art and looking for material exploring the passionate adventures of Han and Luke. We encourage characterization, original plots and variety in general. Explicit and romantic both welcome. *Note: This is a Han/Luke slash zine!* Deadline Dec. 1997. Publication date: May 1998. For info and guidelines please send SAE + IRC to: Anoot Press c/o Pfau, Cheruserstr. 11, 10829 Berlin, Germany; or contact: Maverick Press/Jo Ann McCoy, 2580 I-25 North, Pueblo, Colorado 81008-9614.

I DON'T CARE WHAT YOU SMELL #4. Yes, the insanity continues. We are now accepting submissions of fiction and artwork. For more information, SASE Judith Yuenger, 13491 S. Silverleaf Rd., Plainfield, IL 60544.

I HAVE A BAD FEELING ABOUT THIS #3 is now accepting submissions. With stories already accepted by Campbell, Mink and Turner. Stories should be G-R rated, though exceptions to this rule may be cleared with the editor. No slash, please. For submissions guidelines, please write — including an International Reply Coupon — to: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland, PA11 3JD, Great Britain.

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SEE YOU AT RENDEZVOUS is now open for submissions of writing, art, filks, etc. This is most definitely a one-shot zine devoted to that inimitable X-wing pilot, Wedge Antilles, and I'm looking for stories, artwork, etc., focusing on Wedge. I'm looking for a wide variety of stories which celebrate Wedge in all his guises — from stories set in any official or unofficial or alternative universes. Stories should be from G-R rating, with no slash please. For further information, please contact: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland PA11 3JD, Great Britain.

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FOR SALE: STAR WARS COLLECTION. Books, magazines, art, photos, badges, and unusual items from 1977-1983 (no toys). I have a lot of color photos of actor Mark Hamill and Hamill Fan Club newsletters. I also have a separate list of Indiana Jones items. Send a business-sized (#10) envelope for my list to: OTM-SE, Lisa Cowan, P.O. Box 5276, Orange, CA 92863.

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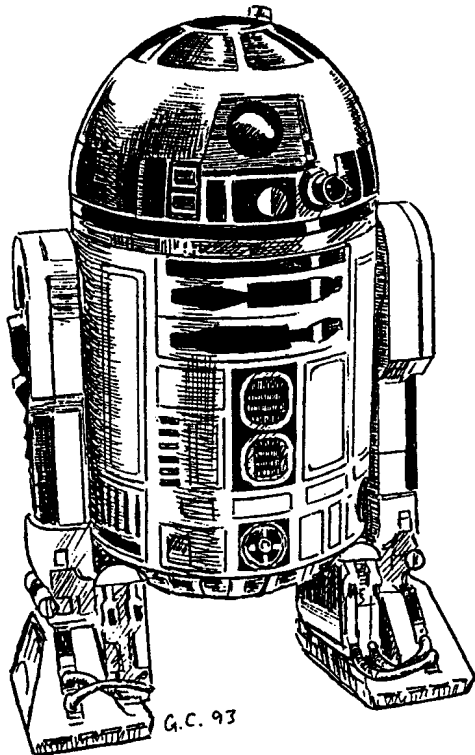
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Thanks to Amanda Palumbo, Chris Graham, Debbie Kittle and all the others who sent clippings. We'll try to print more in the next issue!

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