



ISSUE 52

WINTER 1999

# HOW TO SUBMIT PRACTICALLY ANYTHING TO PRACTICALLY ANYONE OR MISTAKES HAVE BEEN MADE

Susan M. Garrett

**C**ontributing to a fanzine or any fannish publication is not that difficult, but a lot of anxiety, angst, and general anguish can be avoided by consistently following the same guidelines, no matter who you're dealing with. If you remember to send an SASE with just about everything you send and keep copies of all of your in-coming and out-going correspondence, you've got a firm foundation to stand on.

## **Where can I find a zine that I can submit to?**

Read any good zines lately? Did they mention if they are planning on another issue and need material? Or how about the Proposed or Planned section of an adzine, where editors are practically begging for material? Every con has a zine flyer table, most of the flyers stating that artists and writers are needed. Why not pick up a flyer or two?

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There are a dozen different ways to find a zine. The difficult thing is to find a zine that you would like to contribute to, say one with a proven track record, an editor who knows how to work with people, and a consistent production schedule. Going on the assumption that you'd probably buy any zine that you'd like to contribute to, use the same criteria for submissions that you'd use for purchase — look over back issues or other zines the editor has done. In addition, if you know some contributors who have worked with an editor before, talk to them about their experience with this or that editor. Of course, if the editor hasn't put out a zine before, but is working in a fandom that particularly interests you, you have to rely on common sense and more than a bit of gut instinct. If you live by the adage "anything worth doing is worth doing well", make certain your potential editor does, too.

### Letter of Inquiry

An SASE and a brief letter asking for submission guidelines should always be your first step, whether you're dealing with the amateur or professional marketplace.

In your letter of inquiry, feel free to ask brief questions, such as the editor's response time, what the submissions backlog might be (e.g., if you submit something today, when might it see print), and how many contributions you should submit at one time). Keep in mind that many questions will be answered by the guidelines. Keep your letter short and concise — you can ask more questions later, after you've read the guidelines.

If the zine has issues in print, borrow or purchase a copy. A quick browse through a zine will give you the feel of the thing and help you determine whether or not you'd like to appear in print under that editor. If the editor doesn't have guidelines, looking at a copy of their previous work becomes even more important.

There are certain questions different types of contributors will want answered that will probably be found in the submissions guidelines.

### Items a writer should look for include:

- \* What story length is acceptable (short, long, vignette, novella)

- \* What media is acceptable (e.g., *Star Trek* only, a *Star Trek-Buck Rogers* crossover, etc.)

- \* Whether slash or adult stories are accepted (if you write slash, you know your work will be looked at; if you don't write slash and don't want to appear in a zine that prints slash, knowing whether or not the zine accepts slash could determine whether or not you want to submit to that zine)

- \* How often the zine is published

- \* What type or tone of story the editor is looking for (character studies, crossovers, action-adventure, religious themes, etc.)

- \* What form of compensation is given (a contributor's copy, discount, etc.)

Most importantly, the guidelines should tell you how to format your submission. The easier it is for an editor to read through your submissions and judge it against other submissions, the faster you'll get a response. If an editor asks for clear, double-spaced black type on white paper and does not accept hand-written submissions, do not send a story written on notebook paper, or a vignette typed in red ribbon on yellow paper. By adhering to guidelines, an editor knows that you can follow directions and will be easy to work with. A submission on yellow paper with red print would probably be returned unread.

Those who submit poetry or filks should keep an eye out for submission minimums — certain editors will only give a contributor's copy in payment if a certain number of poems or filks are printed in that issue.

### Items an artist should look for include:

- \* What media is acceptable (e.g., pen & ink, charcoal, pencil, color, etc.)

- \* What fandom or genre is acceptable (e.g. *Star Trek*, British media, etc.)

- \* Whether slash or adult artwork is acceptable (if you illustrate slash, you know your work will be looked at; if you don't illustrate slash and don't want to appear in a zine that prints slash knowing whether or not the zine accepts slash could determine whether or not you want to submit to that zine)

- \* How often the zine is published

- \* What type of illustration the editor is looking for (e.g., portrait, action, background, spot illos, splash pages, etc.)

- \* What form of compensation is given (e.g. a contributor's copy, discount, etc.)

- \* What style artwork the editor is looking for (e.g., cartoon, impressionistic, realistic, etc.)

- \* Whether the editor requires originals or good photocopies (if an editor will only handle originals, what assurances an editor will provide for the safe return of a healthy original)

- \* How artwork is assigned (e.g., will the editor give you a choice of stories, will the editor provide photo references, how much time will be allowed for each assignment, the number of illustrations per story, etc.)

It is also a very good idea when you send an inquiry to enclose a few samples of your artwork. A sample is usually a photocopy which need not be returned — *never* send an original as a sample. To make matters easier, write the word

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*SAMPLE* on the photocopy. In addition, if the work has been printed in another zine, write the words *NOT FOR REPRINT* very prominently on the sample. It's also a good idea to jot on the back or front of the sample what zine the work appeared in and when. It might be a good idea to write *NOT FOR REPRINT* on a sample whether or not it has been printed, as some editors file samples and, coming across them years later, may use them for later printing. Then, if the sample is available, notify the editor in your letter of inquiry.

Send more recent samples if possible, as an illo done in 1995 is probably of a better quality and more adequately reflects your current ability than would an illo done in 1992. If you want your sample returned, make certain you enclose that all important SASE (which you should enclose anyway), and mention it in your inquiry letter or ask that the editor keep them on file for future consideration.

Keep in mind that established fanzine artists usually book their assignments in advance. New artists are better off in that they usually aren't booked for long stretches and are free to take on emergency spot illo or story illo work.

Take note of specific instructions. If an editor requests only pen and ink, do not send pencils or color. If an editor wants artwork smaller than 8 x 10, do not send an 11 x 17 photocopy and expect it to be reproduced. Adhering to an editor's guidelines is as important for an artist as a writer.

#### **What if I've got one cartoon to submit?**

There are basically two ways that an artist does work, by assignment or on their own initiative. Work by assignment means that an editor has assigned a specific story or project. Many artists do work on their own initiative, which are sometimes called fillos — cartoons, portraits from photos or references that they particularly like, etc. When looking over guidelines, determine how an editor deals with artwork submissions — by assignment, fillos or both. Editors have been known to use non-assigned work as story illos and cartoons, and small sketches are a welcome answer to the problem of glaring white space when paste-up time comes around.

#### **Can't I go ahead and send a submission without sending for guidelines?**

Sure, if you want to waste your time and money. Say you've seen the zine and like it and you send the editor a seventy-page story — the editor just may turn around and mail it back to you (provided you've enclosed an SASE) because the zine will not accept stories over forty pages. Or you can mail a poem to an editor, who returns it with a note that the zine does not accept poetry. So you waste postage, your time, and the editor's time. Artists should never try to illo a story

based on an ad synopsis and then submit the art — what happens if the editor has assigned the work to another artist, or the story has been deleted from the issue or changed dramatically? In any case, your chances of *accurately* illoing a story from an ad description are very small.

The best defense is a strong offense. Know what the editor wants before you invest a lot of time and money. Editors will be happy to see your inquiry letters because they can usually answer your questions with a minimum of effort and, if you know exactly what to send them, it saves them time as well.

#### **Submitting**

If an editor gives a positive reply to your inquiry, it's time to send in your submission. As always, enclose an SASE of sufficient size and postage to handle the return of your submission. It is also a good idea to enclose a long, business-size SASE, in case the editor has a few questions or comments that won't require the return of your entire manuscript or artwork. Remember, every minute you save the editor is a minute more they can spend on presenting your work in the best possible light.

#### **When submitting writing, poetry or filks, make certain your submission:**

1. Adheres to the writer's guidelines;
2. Is in clear, legible type;
3. Has your name, address and date on the first page or as per submission guidelines;
4. Pages are numbered with the story title and an identifying name at the top of each page (thus pages that get separated can easily be put back together again).

In addition, attach a short letter with your name, address, the title of the submission, the name of the fanzine the submission is for, and the date. This cover letter is considered a courtesy and is often helpful to editors in following up on the submission.

#### **When submitting artwork, make certain you:**

1. Acknowledge receipt of a manuscript or assignment, including the deadline;
2. Adhere to the artwork guidelines;
3. Place your name and address in light pencil on the back of a piece of artwork, or per submission guidelines;
4. Enclose a brief letter listing the items enclosed, what assignments they are for, what fanzines they are for, your name, address and the date.

Usually, artists are instructed to send clean photocopies of their artwork. If the guidelines do not specify whether or

own material will appear egotistic and using a pseudonym makes them feel more comfortable.

The final reason for using a pseudonym with intent to hide one's identity may be because the author does not feel their work is good enough to affix their own name (a reaction which may result from shyness or humility, a canny critical ability, or excessive hubris).

A fan may also use a pseudonym to make his or her name more readily identifiable — this is especially popular with artists. A one word or memorable name may stick with a reader or editor better than a very complicated multisyllabic name.

The use of a pseudonym is not necessarily good or bad. In the professional world, a male or female name could make the difference in selling a particular genre (e.g. men writing romance novels under female name). Fannish publishing is also somewhat affected by this phenomenon, in that non-media science fiction is more salable under male than female names, but even this will pass by the wayside. A name is a powerful tool that attaches an author to a story, an artist to a work, and editor to a zine. It provides identity and recognition, assisting in getting your work out to people who will see it and enjoy it.

If you want to hide, use a pseudonym, but if you work under your own name *and* a pseudonym, you limit your audience and recognition factor. If you are proud of your work and have no practical reasons for using a pseudonym, use your own name. If you do use a pseudonym, do it consistently, so your audience can find you.

## Collaboration

Occasionally, a submission may have been created or contributed to by more than one person. The work may be the result of a round robin, a late night con story session, or an artist inking another artist's pencils. In such a case, the work should be submitted by all parties involved. If an editor is dealing with one of the collaborators, the editor may request written proof of permission from the other contributor(s).

An editor is not telepathic and often cannot tell whether a submission is the result of more than one person's effort. Be honest with the situation and be willing to give credit to someone else for work they have done — notify the editor that the submission is a collaboration. If you have any questions whether or not the other person made a significant contribution to the work to merit credit, talk to the person in

question, as well as the editor. It is far easier to resolve questions and ease hurt feelings if the situation is dealt with before the submission is accepted and in print under one name.

How a collaboration is credited can be determined by the collaborators or the editor. Names may be listed in alphabetical order, by the majority of work in the contribution, or by the type of work (i.e., pencillers are usually listed before inkers because a pencil sketch must be completed before it can be inked). If the contributors come to an agreement on how credit should be posted, they should notify the editor and ask if the situation is acceptable. A compromise can usually be worked out.

Before submission of a collaboration, the contributors should ask the editor how payment shall be given if the submission is accepted. Some editors will give only one contributor's copy per submission, no matter how many people collaborate on a submission, while others will give a contributor's copy to every contributor, including each member of a collaboration. This is an important issue that should be worked out before the work is submitted, or it can lead to bad blood between editor and contributor or between the collaborators themselves.

## Contributor's Copy

It is considered polite to write a brief note to an editor when you receive your contributor's copy, especially if it has been sent through the mail. The editor may have no idea at all whether or not you have received your copy or whether it has been lost in the mail, unless you acknowledge the receipt. Not only will you ease your editor's mind, but you will also gain their good favor.

If you see a zine for sale or know of someone who has received their copy, but you have not yet received your contributor's copy, write and ask them if you should be worried. It could be the copy was lost in the mail, or the editor intends to hand it to you when they see you, or that they gave it to someone else to give to you and the copy never got through. It could be, of course, that your copy was never sent, but that is seldom the case. Be polite. Good relations between a contributor and editor lead to pleasant working conditions in future.



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# *MovieCon #1 — Krieg der Nikoläuse* *("War of the Santas")*

A. G. Steyn

*Friday, December 4, 1998*

## *Prelude*

How do you folks hear about upcoming cons? I started a new tactic — pestering the living hell out of Prowse and Bulloch (Dave made the bad mistake of staying in contact with me after the San Fran con and Jeremy slipped me his private address. The boys have been regretting it ever since!).

Well, be that as it may, I lucked out. One day while sleeping in my office (gads, that desk is hard!), the phone rang and there was a man named Jens Reinheimer, calling from Stuttgart. He gave me "greetings from our mutual friend, Dave Prowse" and informed me that Dave had instructed him to send me a flyer for Moviecon #1 — War of the Santas. That sounded very good to my ears. And since prices weren't too high, I decided to make my reservations immediately, ending up with con ticket #7. Told you before — I'm fast!

For those of you nosey little critters wondering about the title, it was held on December 5th and 6th, 1998. Now, December 6th is Saint Nicholas Day, patron of children, shipmen, merchants ... and thieves! The night before (evening of December 5th), tradition has it that Saint Nick comes down from heaven (on foot or on a white horse) and visits the children. He carries two books, a golden one with the names of all the good children and a black one with the names of the bad kids, and a large sack full of sweets and toys. Very often he is accomanied by a very rugged, black-clad, Rambo-type character called "Sankt Ruprecht" (Saint Rupert) or "Hans Muff". The guy carries an empty sack (in which he hauls off the worst kids ... usually boys!) and a bunch of thin twigs tied into a short, broom-like spanking device.

Okay, so much for background. The con was held in Böblingen, a town southwest of Stuttgart, whose major industries are a Mercedes-Benz plant and the Kibri Works, which makes model trains. The convention hall was just down the road a bit from these plants.

Scheduled guests were David Prowse, Jeremy Bullock, Peter Mayhew, Kenny Baker, Warwick Davis, Julie Caitlin-Brown, and Robin Curtis.

I got in early on Friday, December 4th — before the rooms were ready and before any of the guests arrived. I had brought Jeremy a special bag of "sweeties" and left them for



*A. G. Steyn and Jeremy Bullock*

him at the front desk — with a note inside. About 4:00 p.m., I was relaxing in my room when there was a rap on the door.

I jumped up like I was zapped with a cattle prod and dashed to the door. "One moment!" (Ask me how I knew that this was an English-speaking person. It's the Force!) Yes! It was Jeremy Bulloch, dressed in a dark blue fleece jacket, a blue/gray checkered shirt, baggy pants and the widest grin in the galaxy. And then I noticed a young man — mid-twenties, reddish-blond, quite tall (over 6 ft) and a bit chunky. After a "Hi", a hug and a kiss, Jeremy introduces me. "This is my son, Jamie. I brought him along because he speaks German ... could come in handy during the con, and he's never been to a con before. I took my son Robbie to Spain with me this summer because he speaks Spanish and Italian. Jamie speaks French and German. He teaches German language and Austrian history at Kings College,

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London.”

I'm impressed. JB tells me that Jamie just arrived from London and he had gone to the airport to pick his son up. (A-ha! That's why the sweetie wasn't around when I arrived.) And then I learned that the whole gang had been in southern Germany for a week already, visiting American army barracks, taking a tour of the Mercedes-Benz plant, visiting Munich and the local Christmas market, and so on. Sounds like they had a ball.

I'm even more impressed when Jeremy asks me whether I would join the gang for drinks in the bar and later for dinner. YEAH!!!!

At 6:30, I make my appearance in the bar. Dave Prowse is the first to greet me. Peter Mayhew says “hi”. Peter slowly remembers my mug from way back in San Fran ... through the veils of time and several German beers. Kenny Baker arrives a few minutes later and there is a lively discussion over where to have supper. In the end, Dave, Thomas (their chauffeur) and I opt for Chinese, while the rest of the gang goes in search of a German beerhouse.

The food is good and so is the company and conversation. Dave informs me that he is hoping that, either by the end of prequel 2 or 3, Vader will be back in all his black splendor ... and that (provided he can walk properly without a cane), he will be playing him.

*Saturday, December 5, 1998*

*You will never find a more wretched hive of scum and villainy...*

The con takes place at what actually looks like an office building. Very modern. Not much atmosphere, and the con is all over the building, so one has to know where to go and what to do. Downstairs, there is a VIP room for the guest stars (sort of a holding pen), a gaming room (where Julie Caitlin-Brown teaches fans to play the *Babylon 5* role-playing card game), a room where some movie artifacts and replicas can be inspected (also some stuff which will later be on the block at a benefit auction), restrooms, a bar (not in use at the con), and upstairs is the autograph signing room, restrooms, a messhall, and an auditorium for the show. At the very end of the room, several PC's are installed — and a camera that sends the image of everybody stupid enough to dwell in front of it straight into the Internet. The PC's are there to give folks the chance to surf the net and take a look at the new SW software. Neat. Jeremy is interested in getting the latest results on the British soccer and cricket games and instructs his son to get these first thing tomorrow morning. Men! They are all the same.

Flanking the rows of chairs (too few) in the auditorium are the long tables of two dealers of Galactic junk (models, posters, trading cards, etc.). A weird setup, if you ask me. At the front of the room is a stage, some loudspeakers, a movie

screen, and a bunch of cardboard standup folks from SW, Trek and B5 universes. Do I really have to stare at Obi-Wan for the next 2 days straight?

Some con helpers give out instructions to incoming guests that there will be absolutely no photography allowed, unless sanctioned by the stars. I talk to JB about this. Answer: RUBBISH! You take as many pix as you want. You got our full backup.

Needless to say, no fan cares about the restrictions. They snap photos as they please and I have the feeling that behind the curtain the boys had an intimate talk with the people in charge of this shit.

The opener-upper is the prequel teaser. Lots of oh's and ah's from the con goers. The boys rush in to see it, too. They are quite taken with it. The celebs go on stage together. Robin Curtis and Warwick Davis are still missing. Jeremy is the front man, introducing everybody, quipping that Peter will later on deliver the Hamlet monologue (3 hours) in German, and Dave is going to do the Full Monty. No word on what he himself plans on doing.

Then everyone except Jeremy leaves the stage. He starts with the usual “Who wants to be Boba” routine. That always helps people to loosen up.

Then it's Q&A time. JB reveals that his new show will probably come to Germany on the Sci-Fi Channel and that he hopes that with Boba returning in prequel #2 and #3, young Boba (age 18-20, yet without helmet) will be played by son Robbie. Unless, of course, it's a masked Boba, in which case he hopes to do that bit himself. JB added that there was little chance for himself to play an unmasked Boba ... even with tons of makeup he couldn't be made to look 20 again! JB also points out nonchalantly that Boba and Han are old fighting buddies ... but no more juicy details.

JB mentions all the creative people that make up the SW universe — those actually working on the movies and those out there among the fans, who help keep the spirit alive. Mentions how excellent some are. So good that the art of many of them have found their way to Skywalker Ranch, often with the help of the stars and that some artists have actually gone to work for Lucas. And then goes on: “We got quite a great artist right here...”, looks and points in my direction and mentions my name. I feel my blood run hot and cold at the same time. He shouldn't do that to me! Okay, he notices me cringing there in my hiding place under the potted plant!

After the lunch break, it's autograph signing time. A lot of fans are very unhappy with the fact that the stars charge for their autographs. It's common opinion that at least one picture with signature should be included in the con admission price. I get two from JB and one from Warwick Davis, who had finally arrived. Remarkable that he found the time, considering that he has a baby at home and a lot of work coming up on the new prequels.

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By 2:15 p.m., it's stage time again, this time with Julie Caitlin-Brown and Robin Curtis. They do a bit of Q&A, but since the fans can't think of too many things to ask, they interrogate each other, which is very funny. Both are fun to watch and listen to. And not in the least shy when it comes to certain topics, like a brand of condoms very common here in Germany!

They are called "Billy-Boy" and Julie thinks they are named for William Shatner. Robin informs us that, during filming of the *Star Trek* movies, she had a game going of staring at Shatner's head, trying to spot the line where his toupee ended and his own hair began. She said, "It was a bit like staring at one of those 3-D pix ... where you grow cross-eyed until you see what's really behind all these scribbled lines and psychedelic color patterns. After about an hour or so, I all of a sudden saw it clearly ... and believe me, it's waaaaayyyyy down low on his head. Just two inches or so above his neck!"

At 4:00, Kenny and Warwick have to make their stand (or is that seat?). Gosh, they are so tiny ... they'd fit in an average sized dollhouse. I think Warwick has beautiful hands and a very nice, warm voice. From Kenny we get some private information: that his wife died 5 years ago and that his only hobby nowadays is collecting cars (he owns a Mercedes-Benz and a Rolls Royce "Carnation"). I try to imagine our little R2 unit behind the wheel of such a huge car and have a tough time keeping a straight face.

After R2 and Wicket, it's time for the big boys to entertain the folks. Peter and Dave try to arrange their endless limbs on the chairs, then ask for questions from the audience. Slowly the questions start trickling in, partially in English, partially in German. They have a very nice young lady to do the translating.

Dave talks about *Jabberwocky*, the Monty Python movie. How he was first asked to play the knight called "Red Herring" then to additionally play the "Black Knight". He was then asked to also play the dragon — but that never came to be. Guess the Monty Pythons were trying shortcuts at every corner. Now, in this movie, if you've seen it, Dave as the Black Knight is mounted on a huge horse (a Shire named "Doolittle") and he has to fight his opponent in the joust with a spiked iron ball on a chain. The script has it that the knight falls off his horse. So they piled up mattresses and Dave took a spill. Time and time again, until he was black, blue and bleeding. Finally, the horse decided enough was enough and bolted. Dave fell for real, got hung up in stirrup, and was dragged along, plowing the good British soil. The horse ran by a pond and all Dave could think about was: "If that stupid nag goes into the water or if my foot comes loose and I roll into the water by myself ... with all the heavy armor I'm wearing, I'll go straight to the bottom and never come up again!"



*l to r around table: Jamie Bulloch, Julie Caitlin-Brown, unknown chap, Peter Mayhew, Dave Prowse, Robin Curtis, Jeremy Bulloch, Warwick Davis enjoy a lunch break*

The Monty Pythons loved the scene so much, they hopped up and down screaming "terrific!", "marvelous!", "fantastic!" and so on. The scene went straight into the finished movie. They left the scene in even though a rental van is clearly visible in the background.

Peter remembered how he fell unconscious playing Chewie in the carbon freezing chamber scene ... and how the Lucas folks were only afraid that 3PO in the backpack would be damaged. How nice. How considerate. He also revealed that he can't swim! Then, in his best Yorkshire drawl, he told us about Chewie having to learn the entire script, even if he himself had no lines to speak. Now, he meant to say, "You had to study their lines". It's not his fault that it came out as "You had to study their loins!" (Okay, Peter, I've been studying Han's and Boba's loins for the last 20 years or so! I've become an expert in the field!)

*Sunday, December 6, 1998*

*There isn't enough life on this ice cube to fill a space cruiser...*

It has been snowing the entire weekend and it continues

to come down! Attendance at the con is down from yesterday. Just a small circle of friends, so to speak. All in all, there are maybe 7 or 8 "new" fans who only held tickets for Sunday. Today, Kenny and Warwick open the circus.

Then it's Julie and Robin's turn on stage. They sing Christmas carols. The talk turns to Billy-Boys again. I mention to Julie that they are *not* named after Shatner, but the President of the United States. That has everyone in stitches. Julie points out that you could never have such interesting topics at an American con!

After lunch, the stars are requested to judge the costume contest. The winner of the Grand Prize is the girl who came in a perfect homemade *Babylon 5* costume (the lizard-woman that is portrayed by Julie Caitlin-Brown). Julie went "Wow!" when she saw that costume. It was marvelous.

JB is the last celeb to do his routine. Today the girls are much better than the boys at playing Boba. One girl gives the famous "He's no good to me dead" speech in the local German dialect and floors the whole house with this. Haven't laughed so hard in years. What a scream! Literally! JB is so excited he forces the poor girl to write down the words for him. He wants to learn them and use 'em at the next con. Okay, so now Boba speak Swabian. What's this world coming to?

We learn that Jeremy likes *The X-Files*, that his new series *First Frontier* will be a bit like B5, in that it's a series with an ongoing plot, and that the people in it wear very elaborate Renaissance-type costumes.

We also learn that in the Cloud City scene, where Boba drags frozen Han to the *Slave I*, JB got his one lonely line of dialogue mixed up. Instead of "Put Captain Solo in the cargo hold." Jeremy spluttered, "Put Captain Cargo in the Solo hold." Since it didn't matter that much (the voice would be re-dubbed later), Kershner kept filming.

JB talked a bit about his two appearances on *Dr. Who*, then it was time for the charity auction to begin. The last item on the block — a package of, you guessed it, Billy-Boys! Julie volunteered to hold the auction herself. She and Robin signed the package and pressed lipstick kisses on it. Robin then wanted to know how many are in the package and what color they are. So, Julie opened it up. "One, two, three, four! And they're all different colors, I think ... and, oh, how cute! They have tiny, smiley-faced penises all over the wrappers! But hey, these things are small. What does that tell us about German men?"

All hell broke loose at that, with people laughing until they cried. And the auction got more than lively. In the end, a guy bought the package for DM200 (about \$119 U.S.)!!

It's dark as we leave the con. Just outside, JB spots a car with a lot of snow on top and, without another word, grabs a handful of snow, aims at some unsuspecting girls — and the battle is on!



*Stuck at the Hoth airport... Dave Prowse, Jeremy Bulloch, Robin Curtin, Jens Reinheimer (man in charge of the con), Peter Mayhew, Kenny Baker*

Back at the hotel, we all met in the bar again while waiting for Jens, the con organizer, to take us somewhere to eat. Meanwhile, the topic turns to sweet and not-so-sweet SW memories. JB remembers that he used to talk to Jabba (!) to stay awake on the ROTJ set — hot and boring. And that Carrie kept complaining that "the stupid bounty hunter is always staring at my tits!" JB: "Hey, I was wearing my helmet. Couldn't see a thing. Aside from that, it was a nice view."

*Monday, December 7, 1998*

*I want my lamp back — I'm going to need it to get out of this slimy mudhole...*

It has been snowing heavily all weekend and this morning it's snowing like it's going out of style! I have a very bad feeling about this!

At 8:30 a.m., everyone climbs into the vans for the trip to the airport. The roads are very crowded and traffic moves at a snail's pace. When we finally reach the airport, it doesn't look good. The big sign says: "Delayed! Delayed! Cancelled! Delayed!" Ack! We line up at the Lufthansa counter and the people at the counter shake their heads. "No, sorry. You



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can't check in at the moment. We'll let you know later on."

That turns out to be *never*. We wait and wait and wait. Robin rummages through her luggage and fishes out some oranges she took from the hotel fruit basket. Soon she is feeding everyone little slices of orange. (When was the last time you were fed by a Vulcan Federation lieutenant?)

After a while, Kenny notices that there are green lights blinking next to the Lufthansa flight to London. We go to check the status and reach the counter just as they are announcing, "Last call for Lufthansa flight No. So-and-So to London!" Ack!!!

Dave grabs a Lufthansa man by the collar and lets him know that this little congregation here needs to be on that flight and that he dare not close the counter until each and every one of the group has a seat on the plane. The man looks Dave up and down and decides not to pick any bones with the Sith Lord. The group can hurry to check in, but their luggage will go on a later flight.

Then it's goodbye in a hurry. Dave hugs me to his broad chest, kisses me on the mouth (yikes!), and expresses his hopes to see me again real soon. Then it's a quick hug and kiss from JB and Peter. Kenny is already gone as are Robin and her husband Kent. And now they're gone and I'm all alone in this stupid airport.

I check in minutes later and then sit and sit and sit. And then they announce that my flight to Duesseldorf has been cancelled. Outside the snow is now blowing almost

horizontally and visibility is zero! I find out that ALL domestic and most European flights have been cancelled. I decide to take the train. But first I have to find the train station.

Finally get there and on a train to Duisburg. But it moves at a snail's pace because of the weather. I could *walk* there faster! Then it pulls over to let a faster train pass! I feel like I'm in a blooper reel! We finally get to Duisburg at 6:45 in the evening and I still have to catch a bus home ... only to find the bus I need has just left! So I have to stand around in the cold until 7:04.

*Finally*, at 7:25, I fall into my door — and into the nearest armchair!

So, what was my opinion of the con? It was fun. Could have been better, but it was the first one the organizer had done. The good thing was that, due to the low attendance, there was a lot of fraternizing between fans and guest stars. The atmosphere was good, everybody was laid back to the point of being lazy. The "dealer's room" was a joke, but who cares? I was in with the in-crowd. I was the mascot of the group, although some people may have had suspicions that I was some sort of Lucasfilm Groupie.

If I can, I shall try to catch my guys somewhere in the US or Great Britain for the premier of *Phantom Menace*. And I want to be in the show when it opens in Germany ... huddled in the back row of the theater, in pitch darkness ... with my baby by my side! (Wishful thinking of course!)

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Subscription Price: \$8.00 single issue, \$24.00 for 3 issues or \$32.00 for a year. Add \$3.00 per issue for overseas, \$4.00 for Australia. Some back issues available for \$2.00 each. SASE for list of available issues. Ad Rates: Classified ads — free. Half page ads: \$5.00 each. Full page ads: \$7.50 each or supply 75-100 flyers for insertion in issue.

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Deadline for #53 — June 15, 1999. *Submissions received later than seven (7) days after deadline will not be published in the current issue.*

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## STAR WARS/FANNISH WEBSITES...

<http://www.starwars.com>  
<http://www.fanzines.com>  
<http://www.sff.net/sff/sflinks> (SF links)  
<http://rtis.com/mwells/mwells.htm> (Martha Wells)  
<http://members.aol.com/SueZahn/index.html> (Sue Zahn)  
<http://trek.alliance.net/hotshoe> (Dani Lane)  
<http://www.sff.net/people/Susan.scribens> (Susan Matthews)  
<http://www.rtis.com/nat/user/golledge> (Corellian Embassy)

*BE SURE AND CHECK OUT THIS SITE FOR SW  
FANFIC AND DISCUSSION FORUM!!*

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FORCES OF THE EMPIRE  
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THE OFFICIAL INTERNATIONAL  
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(919) 291-9468  
**or in Great Britain:**  
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London SE1 1HL, England  
0171-407-5650  
0171-403-8326 (Fax)

INTERNATIONAL MARK HAMILL FAN CLUB  
P. O. Box 416  
East Amherst, NY 14051  
Internet address: [www.markhamill.com](http://www.markhamill.com)

THE MOONS OF YAVIN has been running in the U.K. since 1984 and produced two club-related magazines, *Telesponder*, which is packed full of club info, SW news, and views and some of the best artwork around, and *Galaxy Travellers*, which includes SW fiction, both from the club members and other SW fans. The Moons of Yavin is for the active fan, for those whose views, artwork, reviews and fandom express their love for their interest in SW. The Moons of Yavin also caters to the younger SW fan, with its own Junior Section. For more details on the club, write to:

Jamie Spracklen  
58 Seymour Road  
Hadleigh, Benfleet  
Essex, SS7 2HL, U.K.



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## UPCOMING CONVENTION INFO...

Mark down March 27-28, 1999, if you're within travelling distance of Dallas for the Plano SciFi Expo and Toy Show (Plano is a suburb of Dallas). Confirmed guests stars will be Jeri Ryan (Seven of Nine), Jonathan de Arco (Hugh Borg), Chase Masterson (Leeta the Dabo Girl), author Timothy Zahn, and in a rare appearance, Garrick Hagon (Biggs Darklighter)!

And if you're not going to make MediaWest and/or are able to make it to Dallas May 21-23, don't miss the next Plano SciFi Expo and Toy Show. Because of the new SW movie opening that week, this one will be a SW blowout with the following guest stars — Billy Dee Williams (Lando), Kenny Baker (R2D2), Jeremy Bulloch (Boba Fett), Peter Mayhew (Chewbacca), Phil Brown (Uncle Owen), Mike Carter (Bib Fortuna), Maria deAragon (Greedo), John Hollis (Lobot), Mike Edmonds (Logray), Melissa Kurtz and Tiffany Kurtz (Jawas), with more guests pending, including Gary Kurtz.

Check out their web site at:  
<http://members.aol/toyshow/>

Randy and I will be have a booth at both shows! Come see us! Then we'll see you at MWC the next weekend!!!  
*Star Wars Rules!!!*

## CONGRATULATIONS TO ...

*Brian and Amanda Harris* on the birth of their son Robert Bruce Harris. He was born on January 29 at 3:27 p.m. and weighed in at 8 lbs., 4 oz. and 20-1/2" long. Brian says that he has a full head of curly black hair and is just the coolest guy in the universe! You can send congrats to the happy family at [CrnchyBmbl@AOL.com](mailto:CrnchyBmbl@AOL.com).

*Martha Wells*, whose latest book, *The Death of the Necromancer*, has made the Final Ballot for the Nebula Awards! Way to go, Martha!!!

*Susan Matthews* on the publication of her new book, *Hour of Judgment*, the final chapter of her Andrej Koscuisko trilogy. Look for it in book stores now! And Susan, by the way, was nominated for the Philip K. Dick Award for best new author with her first book, *An Exchange of Hostages*. Applause!

## LATE BREAKING NEWS...

Friends of Fandom - Info Alert  
March 1999  
Welcome Aboard

The age of digital theaters dawns June 18, 1999 in four theaters (cities and locations to be announced later) when *Star Wars: Episode I: The Phantom Menace* is beamed via satellite to theaters and shown by digital projectors for the first time.

Fans will further be happy to hear that *Phantom Menace's* premiere date has been moved up from Friday May 21 to Wednesday May 19 in order to give the fans a "head start", so that the lines won't be so prohibitively long for families to see the movie by the time the weekend comes along!

### *Space: The Next Millennium*

Actually that's the title of the 18th Annual International Space Development Conference. They have pulled in Apollo 10 Astronauts Tom Stafford, John Young, and Gene Cernan to celebrate the 30th anniversary of Apollo 10. The conference will cover a number of topics dear to the heart of SF fans everywhere including the development of commercial space, the International Space Station, "Return to the Moon", "On to Mars", and deep space discovery. Check it out at <http://www.nss.org/isdc/home.html>.

### *Speaking of Gene Cernan*

The first man to travel around the earth without being in a craft (he was spacewalking at the time) now has his own book out — *Last Man on the Moon : Astronaut Eugene Cernan and America's Race in Space*.

### *Like to get InfoAlert from Friends of Fandom?*

If you would be interested in receiving future editions of Info Alert directly, email [clifton@cs.uh.edu](mailto:clifton@cs.uh.edu) or register directly on <http://www.clever.net/cam/register.html>. Be seeing you!

Margaret A. Fincannon, Friends of Fandom &  
Clifton B. Davis, Friends of Fandom Vice Pres. of  
Publications  
<http://www.clever.net/cam/fof.html>    [fof@clever.net](mailto:fof@clever.net)

# In TV's Dull Summer Days, Plots Take Wing on the Net

By AMY HARMON

On TV this summer, as it does every long, trying season of reruns, time is standing still. Impatient channel surfing doesn't help. Glimpses of fall premieres are only maddening. Months will go by before fans know what happens in the lives — and deaths — of characters in their favorite prime-time dramas.

But on the Internet, where nothing ever stands still, prime time's cliffhangers have long since been resolved in an emerging electronic genre known as "fan fiction," which has spawned hundreds of World Wide Web sites and Internet discussion groups.

In this season of their recurring discontent, fans of TV shows from the critically acclaimed drama "E.R." to the campy "Xena: Warrior Princess" have already moved on, coloring cyberspace with back stories, subplots and character arcs that veer gleefully astray from their creators' more predictable plans.

Unfettered by formula or the strictures of internal consistency, fan fiction traces its roots to the photocopied pamphlets passed around in the 1970's by the notoriously cultish "Star Trek" devotees at conventions and through the mail. But the recent outpouring of digitized fan scribbling — one "X-Files" Web archive has accumulated 6,000 stories in its 18 months of existence — seems to signal the genesis of a cultural movement with a much broader appeal.

"There are more fans out there now," said Betsy Vera, a secretary in Ann Arbor, Mich., who began reading fanzines in the early 1980's but now collects addresses for fan-fiction Web sites and E-mail lists — about 800 so far, which she has helpfully organized by subject matter.

"You're getting a lot of the people who wouldn't be caught dead near a convention," Ms. Vera said. "It's different if you do it on the Web."

As much a template for communication as it is a creative outlet for excess enthusiasm, on-line fan fiction is a new testament to TV's role as a common language in a society becoming both more global and

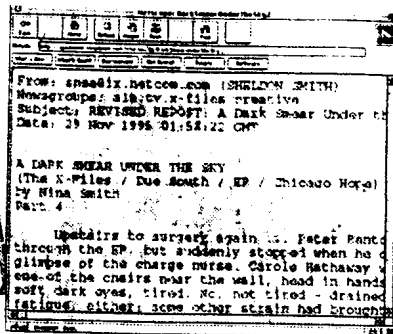
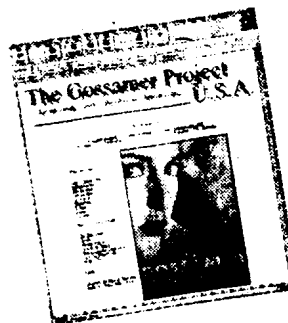
more fragmented. It also reflects the power of the Internet as a grassroots publishing platform, making every viewer a potential contributor.

The mixture of the two, some media theorists say, may presage an information-age return to the folk tradition of participatory storytelling, which in earlier times spawned the "Iliad" and the legend of King Arthur. Or at least it may make watching TV more fun.

"If you go back, the key stories we told ourselves were stories that were important to everyone and belonged to everyone," said Henry Jenkins, director of media studies at the Massachusetts Institute of Technology.

"Fan fiction is a way of the culture repairing the damage done in a system where contemporary myths are owned by corporations instead of owned by the folk."

Conceiving new plot twists for "Buffy the Vampire Slayer" may not have quite the same effect on Western culture as, say, inserting a "wine dark sea" flourish into an epic poem.



## WHERE TO GO

- INDEXES OF FAN FICTION <http://members.aol.com/ksnicholas/fanfic/index.html>
- FANFIC RESOURCES <http://www-personal.umich.edu/~bentley/fanfic/fanfic.html>
- BUFFY THE VAMPIRE SLAYER, <http://SlayerFanfic.alz.com/>
- CHICAGO HOPE, <http://cats1.admin.pps.pgh.pa.us/~elbling/fanfic.htm>
- XENA: WARRIOR PRINCESS, <http://www.xenafan.com/fiction/>
- THE X-FILES, <http://gossamer.simplenet.com/index.html>

But for Jill Kirby, "good fanfic is just as good as any episode of the TV show, and often better."

Ms. Kirby, 30, is a bank manager in Chicago who administers one of three Web sites devoted to fiction about "Buffy," which features a teen-age girl battling the forces of darkness. Fans have written more than 100 stories based on the show, a 10-to-1 ratio to the number of episodes that have been broadcast.

Special Agent Fox Mulder of "The X-Files," an apparent suicide at the end of last season, is variously dead, alive or an alien hybrid, depending on which Web site you visit.

Dr. Daniel Nyland of "Chicago Hope" stands accused of negligence as the new TV season approaches. But on the Web, he has had his good name restored — with the aid of Monica, a character from a different series, "Touched by an Angel."

So far, the fan fiction phenomenon has unfolded with the forbearance of the television industry. While several studios have threatened to press charges against people who set up

Web fan-club sites that use pirated pictures and trademarked logos, the networks have allowed fiction sites to proliferate in peace.

"As long as somebody's not out there trying to make money with it, I don't think anybody wants to shut them down," said a spokesman for 20th Century Fox, which produces "The X-Files."

"The thing that scares all of us is that NBC is going to call us up and say 'cease and desist,'" said a writer in New York City who asked to be identified only by her nom de Net, Kitt Montague.

Ms. Montague taught herself a Web programming language so she could publish her five novel-length stories based on the police drama "Law and Order" on her home page earlier this year. One popular 10-part story brings Ben Stone, a character who left the show in 1994, face to face with his replacement, Jack McCoy: "He was about Ben's age, perhaps a year or two older, lean, with a rakish head of salty gray hair and heavy eyebrows, but he was handsome in the way some large birds are: stately and angular."

Standard fan-fiction form nods to copyright law by acknowledging up front that others own the characters. But several television producers, worried about their own potential liabilities, said they avoided reading fan fiction — in the same way they ignore unsolicited scripts — so that an amateur writer could not later contend that a story was stolen.

The professionals who do acknowledge sneaking an occasional on-line peek evince a faint hostility toward the Internet scribes.

"I've seen some fan fiction from certain female Internet users that seems to be elaborate fantasies involving them and one of the characters," said Rene Balcer, executive producer and head writer for "Law and Order."

## Popular shows spawn hundreds of unofficial sites.

The vast majority of fan-fiction writers are women, and most are younger than 40.

Ken Topolsky, executive producer of "Party of Five," likes to get fan feedback in Internet chat rooms but draws the line at listening to story ideas. "If they want to write an episode," Mr. Topolsky said, "what they should do is write an episode, request a release and send it in."

But for most fan writers, a long-shot hope of creating a script for actual broadcast is not the point.

"I can tell you what drives me to write it — absolutely guaranteed audience," said Nina Smith, 36, of Yonkers. "I've got a mailbox with well over 200 pieces of fan mail."

Ms. Smith, an unpublished author of three novels, has made a name for herself in one of fan fiction's more difficult genres: the crossover, in which some or all of TV land exists in one surreal place.

Plucking characters from "The X-Files," "E.R." and "Chicago Hope," Ms. Smith devised a crime, set in Chicago, that was medical in nature

with paranormal overtones. The widely circulated result, "A Dark Smear in the Sky," has even been translated into French by appreciative readers. Its sequel, "Black Sail," has also won acclaim.

"Most people think of television as mindless consumption, and I like the fact that there are people turning around and using it as a springboard for all sorts of personal creativity," Ms. Smith said.

It is in crossovers and other fan-generated genres like "slash" — in which the sexual orientation of all the main characters has been switched (the police officers from "Starsky & Hutch" are a favorite topic here, as are Captain Kirk and Mr. Spock from "Star Trek") — that fan fiction begins to depart markedly from its source material.

The creative chaos has given rise to terms like "canon" to distinguish events that were actually portrayed on TV, as opposed to those that transpire only within the alternate universe of electronic fan fiction.

"If you read enough," posted one reader to a fan fiction discussion group, "they blend."

Consider the case of Sheryl Martin, a security guard in Toronto. She created a character named Jackie St. George who accompanies the F.B.I. agents Mulder and Scully in her "X-Files" fiction. "I get E-mail saying, 'Which show was she on?'" Ms. Martin said of Jackie, about whom she has written some 200 stories. "That to me is the ultimate flattery."

Well, maybe the ultimate flattery was the man who fell in love with the on-line Jackie St. George but settled for becoming engaged to the real-life Ms. Martin.

NEW YORK POST, MONDAY, AUGUST 4, 1997

**L**ARRY KING's assistant Carrie Stevenson celebrated her birthday at Drai's in L.A. Her boss ordered, paid for, personally fetched and brought in a specially made surprise birthday cake. He kept waiting for it to be carted to the table. The thing never arrived. Know why? It accidentally got delivered to another diner. Carrie Fisher. Who happily accepted it and ate it.

A couple  
OF "OLDIES"  
but "goodies"

Friday, May 31, 1996 • DAILY NEWS

## Sale 'n away

As people, we believe we are never so tall as when we stoop down to look in a bargain bin for a great deal on a shirt.

So we weren't surprised to hear that Harrison Ford, multi-millionaire star of "Raiders of the Lost Ark" and "Stars Wars," was rifling through a \$60 "sale" bin at Barnes the other day. Hell, we're shocked we didn't bump into him.

Sadly, Ford couldn't find a suitable (or perhaps cheap enough) blue shirt, and walked away from the bin empty handed. Better luck next time.

# CURSE OF STAR WARS



Mark Hamill, Carrie Fisher and Harrison Ford in a scene from re-released smash *Star Wars*

## How handsome Mark Hamill's career crashed after taking off in biggest blockbuster of all time

**H**ANDSOME Mark Hamill was hotter than a shooting star when he burst on to the screens in *Star Wars* — but then his career crashed and burned.

His face was left mangled after a horrific car crash, starting a run of bad luck that's plagued him for years.

Hamill looked a certainty for superstardom after his blockbuster role as Luke Skywalker in 1977. But all he could do was watch from the sidelines as co-star Harrison Ford soared to the top instead.

"It many ways *Star Wars* was a blessing and a curse for Mark," a friend tells STAR. "He was a box office sensation. It's hard to be-

lieve that today he's barely known for anything but Luke Skywalker."

Hamill, now 45, was in his near-fatal crash just before *Star Wars* was first screened.

He said: "The smash fractured my left cheekbone and practically wiped my nose off my face. It took three operations to rebuild it."

*Star Wars* also almost ruined his budding romance with Marilou York, a former *Playboy* model and dental hygienist. "I had to taste groupies and fame," he admits. "I went Las Vegas to date 38-year-old showgirls. I wanted to scale all these women. That was exciting for about the first 10 minutes.

"Eventually I wanted

something to hold on to and a family."

Hamill — and York eventually married Dec. 17, 1978. They've been together since and have three children, Nathan, 17, Griffin, 13, and Chelsea, 8.

Although happy in his personal life, Mark soon realized that his success as Luke was stopping him from getting other movie roles.

He starred in a series of low-budget and forgotten movies. For the past two years he's been starring in the hit CD-ROM series *Wing Commander*.



Family man Mark with wife Marilou and daughter Chelsea. The couple also have two sons.

Hamill has also done voice-over work, and has turned his graphic novel *The Black Pearl* into a series of comic books.

He says: "I've done a lot in my career that's thrilling, but I feel it's nothing compared with what lies ahead."

—STEPHEN VIENS

# LOST WARS

'Star Wars' is everywhere — including the cutting room floor

The *Star Wars* Special Editions have come and gone, playing to a new generation of *Star Wars* fans and blowing away box-office records as easily as the Death Star picks off planets. Bringing the trilogy to the big screen again not only involved George Lucas' painstaking restoration of the original films, but also the important inclusion of new sequences and scenes that were originally left on the cutting-room floor.

But if you thought the Special Edition uncovered all the lost footage from the *Star Wars* saga, think again. Even after the release of the updated trilogy, a variety of outtakes, some significant, remain hidden away in the Lucasfilm vaults.

Although the Special Edition of *Star Wars: A New Hope* saw Luke's friend Biggs Darklighter finally get some screen time, many fans felt the new scene was awkward—and for good reason. The sequence, set at the rebel base in the run up to the Death Star finale, was actually a bookend to a scene that was scripted and

shot as the film's opening. But since that earlier scene remained in the vaults, the arrival of Biggs in the Special Edition lacked the necessary exposition. This "lost" opening features Luke, Biggs and their scurrilous pals Carnie and Fixer hanging out at Toshi Station in Tatooine, exchanging stories about the Academy and the Rebellion. Rumor has it that Lucas was forced to film this sequence when Fox executives became nervous when they realized the "hero" didn't make an appearance until 20 minutes into the film. Supposedly Lucas hated the footage and was happy to take out the scissors when the first cut's running time exceeded two hours. Although the scene successfully establishes Luke's

plight—not to mention his nickname, "Wormie"—its absence from the Special Edition was confusing for casual *Star Wars* fans, who were left wondering how Luke and that guy with the dippy disco mustache came to know each other so well.

Nothing if not consistent, Lucas also failed to restore an important sequence at the opening of *The Empire Strikes Back* Special Edition. The Wampa snow creature, glimpsed only briefly in the original release, was pivotal to a subplot involving the rebels on Hoth. After the injured Luke is retrieved from the snowy wastelands (and

healed using a special "Bacta" mask), the rebels discover a pack of Wampas

decided the sequence was a diversion and unnecessary to the opening, a decision he maintained for the Special Edition.

*Return of the Jedi*, of course, also featured a number of additional sequences, although most were simply snippets that had been cut from existing scenes. The one still-missing scene that hard-core fans had hoped would make an appearance in the Special Edition featured Luke, Leia, Han and Co. making their way through a violent, blinding sandstorm after Jabba's barge goes ballistic. "That carbon freeze was the closest thing to dead there is," Han tells Luke. "And it wasn't just sleeeepin'." It was a big wide awake nothing." An additional scene with Luke's X-Wing and the Millennium

Falcon breaking off in separate directions over Tatooine was later added as a transition in place of the sandstorm sequence.

Other shorter moments that failed to make the grade for the *Jedi* Special Edition include Luke

showing off his aerobic skills in the Rancor pit, Lord Vader choking the life out of some of the Emperor's private guards (Lucas was reportedly growing tired of Vader's patented death-choke maneuver) and Obi-Wan talking in more detail about Luke and Leia's upbringing in the Dagobah sequence (Obi-Wan split up the pair shortly after birth, with Luke going to the desert of Tatooine and Leia to Alderaan).

Since they didn't meet Lucas' expectations, these deleted sequences probably have about as much chance of seeing the light of day as an official reissue of the *Star Wars* Christmas Special. But with the 20th anniversary Special Edition breaking box-office records, it isn't too far-fetched to think that Lucas might be tempted to pull more surprises out of his sleeve—maybe just in time for *Star Wars* 30th anniversary. — Steve Harris



running loose within their compound. After the creatures are penned in and the Snowtroopers attack, C-3PO cleverly leads the Empire's advance

troops to the man-eating Wampas, which provides Han, Leia and C-3PO with the time they need to escape Hoth in the Millennium Falcon. A portion of this sequence was actually shown in the original theatrical trailer, but Lucas apparently



Kid First Aid:

# REDBOOK

# 46



only 46 ??!!

# Harrison Ford

## WHERE ARE THEY NOW?

HARRISON FORD HAS BECOME A HUGE STAR, AND LOOK AT YOU: YOU SIT HERE EATING CHIPS ALL DAY!

