

Perhaps you are correct about Brin and Bartok wanting to polarize fandom. But it hasn't worked to this date, has it? Their opinions seem to be in the minority in SE. And those who disagree with them, like yourself, are quite vocal. I've been through it already and any debating is useless. No one is going to change his or her mind. About the Emperor's death, I think Vader threw him down the shaft to disperse his energy. After all, Ben was cut down but his spirit didn't die. Who wants that old crag's spirit hanging about?

Bev Clark: Thanks for the info on quantum physics. Purchased THE DANCING WU LI MASTERS, etc., but could not understand it very well. I'll get a copy of QUANTUM LEAP. Great discourse on artificial intelligence, too.

Jeanine Hennig: I liked what you said about Luke, although I'm sure his aunt and uncle loved him and expressed it in their own way. Luke's maturity and spiritual progression throughout the saga floors me, too. He's my kind of man!

Barbara Izzo: Remind me never to change my mind with you breathing down my shoulders! My goodness! I think only shallow people never change their minds, Barbara. Maturity comes from admitting mistakes and being able to learn from the experience. Your insulting Sandra, with a suspicious attitude, says much about your opinion on changed opinions. I guess I don't make it in your books either. Han used to be my favorite, now it's LUKE.

Barbara Tennison: Now you did it! Got to see DUNE again. (I don't even remember the book, but the film was OK by me.) Your article pointed out the differences well, the second viewing ought to really show them to me.

One last note: I disagree with the idea that mentioning another letterzine in SE is wrong. At least not in this case. First off, no names were mentioned. Secondly, I think the public has a right to know about an injustice in such magnitude to a fellow fan. Since when does threatening to ban a person for his political viewpoints make sense in an open forum? And then to actually do so after this threat was mentioned in SE? Should an editor be allowed to censor for these reasons? Well, she may be able to do so, but I'll be darned if it can't be mentioned. This smacks of McCarthyism and I think the public should be made aware of it.

ANALOGIES

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Analogies and comparisons. So, the Bible is out (J. Hennig asked that, which led to my Camelot analysis); and now Camelot seems to be out unless one is a serious Arthurian scholar. Nothing daunted, I go on.

How 'bout Romulus and Remus? They were known for being raised by a she-wolf (does that equate with Wookiees?) and they started a great city (and an Empire) and one of them killed the other over jurisdiction and ownership of said city. (They were also twins. ~~Hummmmmmm~~.)

Or there's Henry II, Eleanor of Aquitaine and all their lovely sons as shown in THE LION IN WIN-TER. There, the king's favored eldest son, Henry, is dead and Mummy wants Richard to be the rightful heir (it didn't go down the line by age at that time) and Henry, being stubborn, wants John to be the heir (since John's only 16 and whiny and pimply and easily led). They just ignored Geoffrey who was the intermediate son.

And then there are the tales of Louis L'Amour. For instance, Echo Sackett is a girl of about 16 who goes to Philadelphia in the early 1800's to bring home to Tennessee something of great value. She is, of course, in danger from the wolves of the land, but an old man sends a young and reluctant hero along with a very canny black man to help her get where she's going. Sound familiar? There's another book of his (copyright 1960) where a character says, "I got a bad feeling about today." There are hundreds of Luke-like characters--young men, often from farms, who strap on guns and either learn how to be strong--which means effective but not necessarily a killer--or not--which means dead. There are also more than plenty of Han types, including one who thinks everybody in the world is a sucker, and the fact that he's been taken once or twice just proves it to him. And L'Amour writes women who are asked to walk beside, not behind.

Or there's RIO BRAVO, a western movie written by Leigh Brackett (remember her?) wherein John T. Chance (a symbolic name is if there ever was one) is holding the town against the bad guys, and he's got this old geezer and a younger friend, who's a recovering alcoholic only not in those terms, a brand new young gunslinger, and a girl to help him out.

I've a friend who sees certain similarities between Tolkein's LORD OF THE RINGS and SW. This has also been done before--the old man, the young hobbits, and the tall Ranger, Aragorn, whose name means "hope."

And how about DUNE? I was amazed recently to see Frank Herbert still foams at the mouth about George Lucas copying his masterpiece. I don't understand. I thought that EMPIRE and JEDI rather effectively diluted the similarities. But then I'd only read the first of Herbert's books. Lo and behold, another friend has let me know that once you get into books five and six, Duncan Idaho--remember him?--becomes the true center of the story in a position that Paul Atreides' mother usurped. Hmmm. Does Frank Herbert see something I don't in SW? ((Ed: An aside here. Recently, my husband and I were watching DUNE on cable TV, the first time we'd seen it, and my husband commented that the inside of the sandworms' mouths reminded him of the Sarlacc. I said, maybe the Sarlacc was actually a worm in larval form.))

I also see comparisons to be made with other modern films. For example, EYE OF THE NEEDLE, EYES OF LAURA MARS, and JAGGED EDGE. You may recognize those titles. The first two were directed, respectively, by Richard Marquand and Irvin Kershner before each was asked by GL to direct their SW episodes. The third, by Marquand again, is currently being shown. In all three of them, the leading male character is a murderer who gains the love and trust of the heroine and then loses everything by losing her trust. Interesting background for Lucas' choices, and I must say that Kershner's EYES is much warmer than either of Marquand's tales. And then Kershner also moved on to the marvelous NEVER SAY NEVER AGAIN, but then that had a brother of the

lady hero who betrayed the country.

Maybe I should take some time to explain why I use such analogies and why I do not try a precise one-to-one comparison with any of them.

Why compare? Since flat out statements (extensional, Mickey?)--such as Han is not looking at the Sarlacc when he shoots it, Luke and Darth Vader both wear black--don't seem to communicate, I offer alternatives, approximations, analogies to try to illuminate my ideas about SW. That is to say, I compare Han's actions in SW to so and so in that story, and I compare those things which happen to Luke to this and such movie--thus hoping to share my interpretations with others, which is what I think SE is about. I compare character relationships in other stories to SW. I compare situational relationships in other stories to SW. Differences are important, too. Where the plotlines, characters depart from one another speaks to the intensions of the separate storytellers.

But here we come to it. ("Control, control! You must learn control!") If an Arthurian scholar tried to tell me that Malory was influenced by T. H. White in writing his MORTE D'ARTHUR, I'd ask for proof of time travel. If, however, they mentioned CHANSON DE ROLAND, I'd say okay, sounds reasonable. If another scholar told me T. H. White was chronicling the tales of George Lucas while writing THE ONCE AND FUTURE KING, I'd laugh myself silly--and ask again for the souped-up DeLorean. (What a movie that was!) However, if you want to talk about Lerner & Loewe being influenced, White's is the first name on the list.

White, like Huxley and Orwell, was writing a fantasy to talk about political and social issues of his time. Umpty-ump years later, CAMELOT, based on TOAFK, became the symbol of the Kennedy Administration and White House (used as universally as "Star Wars" is for Reagan's Strategic Defense Initiative). The resemblance was, interestingly, heightened by the murders of JFK, his co-leader, Martin Luther King, Jr. (maybe not friends, but at least political bedfellows), and finally Robert Kennedy when the Vietnam typhoon was beginning to blow most fiercely.

Vietnam--the subject of APOCALYPSE NOW, which was to have been GL's next project after AMERICAN GRAFFITI. AMERICAN GRAFFITI--wherein Curt Henderson, a leading Lucas alter ego, wanted most in life to be a Secret Service man and shake President Kennedy's hand.

Instead of AN, GL made SW. (This is getting as bad as the military!) And even if there isn't a glimmer of Camelot in GL's story, I certainly have the right to draw the analogy after the fact. Especially since both White and Lerner & Loewe have more to say to the world today than Malory ever can. Malory and his precursors didn't know us, the world we live in. These people of today do. And if their work outlives them by centuries as Malory's outlived him, there will come a time when SW is no longer adequate and some storyteller may take the bare bones and change the names and speak in metaphors his audience can understand. Reference the opening credit sequence of AMAZING STORIES. Reference QUEST FOR FIRE.

Actually, you're lucky I did the analogy the way I did with Luke as Arthur, the king who will always return when Britain really needs him. (By the way, has anyone out there read Kurtz' LAMMAS NIGHT?) Oh, there are lotsa Warsfolk who die and go to Valhalla, but in fact, only one character in SW has "died" and come back to corporeal life.

Speaking of life, how 'bout these analogies?

Spywalker case, 1985: Father, given custody of teenage son, leads said son into the ways of the dark until, when the kid's 22 (how old is Luke by now, anyway?), they're all caught and father pleads bargains for life sentence so son only gets 25 years. Shades of Darth & Luke!

Or there's the interesting information that President Reagan has been requesting and receiving advice from Richard Nixon, who was deposed 10 years ago. The time schedule isn't far off, though not quite generational, but zowie, Batman! Shades of that rickety old theory of Luke having been actually overcome by the Emperor before Darth acted, the results of which we won't see until the third trilogy!

Or one of my favorites is the announcement that might have circulated throughout the Republic communications systems a couple of decades before ANH/TESB/ROBJ occurred? "Missing: Our son Han, brown hair, hazel eyes, now age 10, last seen stardate, etc. If seen, contact Alderaan HQ, Jedi Auxiliary."

Finally, there are always--and most validly, by any scholar's terms--associations and analogies to be made with Lucas' own films. I did this in "The Hero's Hero", but that was of necessity incomplete since it was written in the period between TESB and ROTJ. After JEDI, though, I noticed one recurring image in some of Lucas' films, specifically AMERICAN GRAFFITI, RAIDERS and ANH/ROTJ. See, at the end of each of them there is an explosion/fire after which (at varying time intervals) the romantic lead couple is found clasped in one another's arms. I include ANH, because after the Death Star blows, back on the Yavin moon, Leia throws herself into Solo's arms--an interesting foreshadowing of JEDI.

In THX-1138, Robert Duvall's character is seen at work, constructing a metal-man, the face of which looks a bit like Threepio.

There's "Willie, you look like a princess." (Notice Indy only says she looks like a princess.) There's also "Chewie, take the Professor in the back..." in TESB. Which makes me think of the three manifestations of Indiana Jones--adventurer, man about town, and professor.

Finally, my favorite reference between films is from INDIANA JONES to the color of Luke's lightsaber. (Somebody mentioned the color controversy last time. Not to raise it again, but this may contribute to ideas.) In the plane going from China to India, the pilots let out all the fuel. When Indy comes to the cockpit, we watch the signal light change from green to red. As if this isn't enough, there's a label above the light which reads something like, "When Red on, Fuel is Empty." Maybe Luke's green lightsaber is simply indicative of the fact that he's fully powered, a statement of quantity, not quality. And is Vader's red because he's running out of energy? This is even supported by the "Your powers are weak, old man" line, when Kenobi's saber is blue-white and not red; Obi-Wan has plenty of controlled/committed power to bring to the conflict and boost him to a higher plane. Makes for interesting questions about that saber that Luke's father left for his son which is blue-white and which both Luke and Han have used. Hmmm.

Oh, and I just thought of one more analogy. In STAR TREK, one of Gene Roddenberry's main themes was "man as god." What is man when man becomes creator? It was dealt with at various times, with Nomad, with V'ger(!), and especially in the second pilot, "Where No Man Has Gone Before," in which Gary Mitchell is a human given esper powers which

are the equivalent of omniscience, omnipresence, omnipotence. But what I really want to notice is Nomad and V'ger. They were our creations, mechanical and motiveless except by our say so. Through accident, each became self-aware and sentient (feeling) as well as sapient (knowing).

This is in response to Bev Clark's interesting discussion of artificial intelligence. George Lucas has droids which exhibit all the emotional responses we observe in humans. He has a culture that travels at lightspeed, that has had a "clone" war, that can keep a man alive in Vader's state, that can construct Luke's hand, that can make a light-saber, no matter who uses it. I suggest it's not "Can we make machines with human-type responses, which include the ability to learn from experience?" It is rather, "They have done so," in GL's universe.

The droids are not just machines. They are feeling beings, cognizant of their own importance as well as their own danger. And they have been constructed by men--at least Threepio was. It's an interesting byproduct of the Lando books to learn that most droids are constructed in the image of their makers. Sound familiar?

Another interesting byproduct is the small droid who travels with Lando and who is discovered at the end of the three books to be the "child" of a superior race which sought to bring change in their staid existence. They sent him out to learn and came on the run when his learning brought him near to destruction. He rejuvenated them. How droids are treated by humans does count--at least as much as anything else in the saga.

Of course, we're talking about the nature of gods here. We humans, with a reasonable amount of education, can see the capriciousness of the Greek gods, the stern aspect of the Judeo-Christian god, the multi-faceted Hindu gods. But all of them are to a certain extent anthropomorphic versions of what we want our creator to be. We want him/her/it to have been or be merciful enough to have reasons for our creation and existence, even if we can't understand what they might be. Look at Job's story. He didn't know why his life fell apart. He just lived his life. Look at the cries against hunger and deprivation in the world when, according to Christians, God is a just god. It doesn't compute. We don't know why that Judeo-Christian god breathed life into clay (I'll admit this is the mythos I know best) or what made the fruit of one particular tree the root of our fall from grace, but we sure know what the results were. We're sentient and sapient. That's the fact, Jack.

Frankly, if you're going to create mobile computers, you'd better include in your programming the ability to learn from mistakes, intelligence by my definition, or else your very expensive creation is gonna get blown away by something that just missed him the first time and he wasn't smart enough to duck the second time it came around.

I have noted one interesting thing in GL's Indy series, at least. Man can die from greed and fear because each makes him stupid. I think that applies here.

On to the ideas of other people--much more important than mine, which is why I come to them last.

Marcia Brin agreed with Mickey Malkin! Wow! Breath of fresh air and a very reasonable and reasoned discussion, especially of the difference between what a character does and what he/she is.

Pat Easley: The Lucas bio of Han is most cogently found in SKYWALKING by Dale Pollock. It's also been in bits and pieces in magazines and news-

paper articles.

Marlene Karkoska: Aside from anything else in your disagreement with Brin, I found one sentence fascinating. "No one who is involved with a crime lord is a good or nice person." This is a little extreme, no? There are plenty of good and nice people who get caught up in the clutches of crime lords. Look at Threepio and Artoo and Lando and Leia. Each of them was in Jabba's palace. They are good and nice for the most part. What if someone with a great good cause, like Luke Skywalker, had dropped a large economy size thermal detonator on Jabba's palace before Luke got there? Hmmm?

Also, on incest and Marcia's analysis of the film. This is an interesting idea and tied irretrievably, I'm afraid, to the question of when Luke tells Leia of their relationship and then when Leia tells Han the same information. See, Luke knows from the Dagobah sequence that he's Leia's brother and therefore simply doesn't have "those" kind of feelings for his sister; he just likes having a sister. (Along with Daddy, he's building quite a family.) But there he is hugging her and jumping up on the scooter behind her and jumping in between her and Han (when they've just been greeting each other with a kiss) in the Ewok village. You see, instead of him rushing off and telling Leia and Han, "Hey, I've got a sister and you're it!" and wanting to be chummy and neat with her, he holds it to himself--which allows for misunderstanding both on Han's part and on the viewer's part, which is what Marcia was talking about. It looks like Luke doesn't want to make her his sister and holds off on the announcement for as long as possible.

Mickey Malkin: Why can't angels dance on the blade of a lightsaber? It's light. They're light. The blade of a lightsaber just might be angels! (With a nod of thanks to a friend for the image.)

Sandi Jones: Loved the report of your son's comment, both for the content and the proof that he's thinking about the meaning of the films. I, too, had noticed the color switchover from red and green blaster beams on ships and green and red saber beams. I'm still thinking about it. It does, of course, somewhat knock out my empty full theory, but I'll keep plugging.

Ronda Henderson: I love your image of the Fal con sounding like Kate Hepburn. It's perfect.

Finally, I'm a tad disappointed in Jeanine's article this time. Maybe limiting it to the one item, the lightsaber, didn't allow her enough time to get her teeth into it. The most confusing thing is, even more than in the first article, the line between Lucas reality and fan invention is blurred to the point I have to remind myself that the fans have made the saber everything from a pocket knife to an instrument of psychic focus. We haven't seen those things in the film. C'mon, Jeanine. I know you can do it!

Tim, does your T'Poww have a mate, S'Cat?

This is the longest I think I've ever written. It's also the most disjointed. It's also close to the latest I've written. I think you might start a contest, Cheree, for lateness. I've never won anything before in my life. Maybe I could start there. ((Ed: We have Mary Urhausen's Under-the-Wire Award now, but I don't want to encourage too much lateness! There are too many scragglers now as it is!))

Oh, I knew I was gonna forget. Well, here. I, too, have heard the "Father, save him, Father," that Marcia Brin quotes as well as Vader's "Han". I went to a dinky dollar-a-show theater on Long Island, with excellent sound, though, just to confirm

it. I offer interesting corollary. On the dialogue recording "The Story of Return of the Jedi", they play games with time, especially in that last three-way battle sequence. Instead of jumping from one to the other of the three locations, they first deal with Endor, then with the space battle and then with the inner Death Star, ending with the explosion. In the same spot on the record which Marcia pinpoints in the film, there is a moment of dead silence--no music, no echo chamber, nothing else--in which Han can clearly be heard shouting, "Luke!" That's why I'm pulling out my hair trying to figure out how come Luke and Han and Leia are all so closely related. (By my upbringing, I'm not too cool on incest.) Well, do with it as you will.

REAL-LIFE POWER PLAYS

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Hi, everyone! Happy holidays, et al: Solstice, Hannukah, Christmas, Saturnalia... Before I get into meatier subjects, I'd like to add to the Jedi Songs list I started in last issue: "Beyond the End", by Jimmy Buffet, off his new album, LAST MANGO IN PARIS (yes, that's Mango, not Tango; Buffet has an, er, odd sense of humor); also the traditional Shaker hymn, "'Tis a Gift to be Simple"; and two filks from the LA Filkharmonics tape, IN SPACE NO ONE CAN HEAR YOU SING, "Dark the Times" and "The Master" (the latter is a brilliant Anakin-turns-Dark-Side song to serve as a reminder of how easy it is to rationalize such things).

A quickie to Sandi Jones: I believe Luke's inability to see out that trooper's helmet was a blooper that got included in the final edit. I think this point was made in an early "Making of..." special. Anyone else remember?

And to Jenni Hennig: Luke's green lightsaber in ROTJ can also be taken as a signifier of a Teacher. Also, you asked why there had to be nasty monsters in the Ewok show (others have asked the same question of SW in general). I think your daughter's reaction answers your question: you said she was scared, but came back for more. No matter adult dislikes for such things, that seems to be the pattern; kids love those monsters. A local columnist here once pointed out the contradiction in adult talk about how terrible such monsters were for kids when many of those same adults chatter on about the fond memories they have of being scared out of their wits when small themselves. Bruno Bettelheim would say that all those monsters are good for kids because the young ones pretty black and white beings, wanting clear symbols of good and bad. Why? Because, according to Bettelheim, those monsters represent what a child sees in herself as bad/nasty/undesireable/truly ugly and horrible, and as such their total defeat at the hands of the hero (the good in the child) is absolutely necessary if the child is to grow up believing that she can in-

deed conquer undesirable behavior in herself. I've always felt that this is one area in which Lucas has shown a sharp eye: adults may wish for less blatant images of evil in the SW saga, but the kids understand what is being represented and respond whole-heartedly to the idea of totally defeating the bad guys. In the Empire and the Alliance, Lucas isn't representing actual politics, but rather the psychological world of the child.

To longer subjects: Lin Ward and Pat Easley both mention Palpatine's taunting of Luke and cite it as a measure of the Emperor's mistakes/senility/general idiocy. I would like to suggest the possibility that such an open challenge to Skywalker was not only natural behavior for one in the Emperor's position, but that it also was necessary from a temptation standpoint.

First, I will cite personal experience in support of the idea that such behavior is to be expected from such a manipulator as Palpatine. I have had the unfortunate luck to be able to watch such as he (on a lesser scale) at work; five years ago my art group hired two young men who turned out to be people who thrived on the kind of personal power that allowed them to openly taunt their fellow workers with insults, challenges to integrity, and eventually dares to join them in illegal activity, and to get away with it to the extent that those same fellow workers did cooperate in whatever activity these two suggested. In fact, the worst behavior did not begin until after this power was proven through such open behavior. Because they had their fellows so terrified, or because they had "proven" to their fellows that they were no better than these two because of already established complicity in such open taunting, these two were able to enlist others in their thefts of company materials. And, save for one individual, were able to insure silence when they left an eviscerated rat on the windshield of someone they thought might turn them in.

Because the intimidated artists were afraid, or because, as Vader says, "It is too late for me", those of us who tried to stop all this trouble had nothing to give to security until the rat episode. No one would talk. And believe me, up through the rat episode, no one ever "turned to the light side" because they were taunted. I bring this episode up because it is a simple, down-to-earth example of nastiness, of the confidence of such types, and not some obscure political or historical reference. Such behavior is not necessarily stupid or senile, but more often is a proof of the nasty person's power, or what he or she perceives of as a "right" to intimidate, a la The Law of the Jungle.

Second, many belief systems argue that to truly be evil, to truly embrace the Dark Side, one must do it openly, fully aware of the fact that stomping on Granny, Mom or Dad, lover or best friend, may very well be necessary to accomplish one's ends. To truly be on the Emperor's side, Luke must be able to acknowledge exactly what he is doing and embrace it anyway. He must be able to turn to Palpatine, who is coming down the stairs cackling, and laugh with him; he must knowingly, willingly, coolly make that final thrust that kills Vader and puts Luke at Palpatine's side. Being tricked into it is no good, no insurance for the Emperor that, for example, Dan'l Webster might not come along and re-trick the Devil out of his due. Palpatine's openness is quite reasonable; the Emperor has already made it clear that Vader should care less about Luke's relationship to him, and I wouldn't be at all surprised if

it turned out that rejecting Luke and Leia's mother was one of the requirements for Anakin so many years ago. From Vader's comments to Luke on the gantry, one can believe that Vader is aware of what he could be, of the claim that Anakin may still live within him, but that he has rejected that possibility knowingly, that he agrees with Kenobi that Anakin is dead. (I have always liked the delicate parallelism in that scene when Vader says, "Obi-Wan once thought as you do," leaving Luke to echo Kenobi's mind-set by agreeing that his father is truly dead then. People damn Kenobi for "lying" to Luke, but it's entirely possible that Anakin first set up that mind-set and that Kenobi is actually honoring Anakin's memory by continuing the thought.)

In summary, Palpatine's behavior might look funny to those not in the midst of the emotion, or in the actual tempting circumstances, to hindsight or to logic; but such behavior can be considered normal, and even quite successful in the real process of irrational life.

Tim Blaes (thanks for the Halloween card, Tim!) asks where the rest of the Jedi were if their post-corporeal existence is not our familiar kind of death. A good point, one that leads to discussions of what kind of post-corporeal existences there might be. From our point of view, it certainly would be nice if all the slain Jedi could get involved with the problem of Palpatine and Vader, but it's entirely possible that the next existence is so different, so removed that such interference is not possible save for those very few intimately involved with the trouble, namely Kenobi and Yoda. Remember, all Kenobi can do anyway is suggest behavior, to serve as a reminder or well of information; he does not fire the computer on Luke's x-wing; he doesn't fly Luke to Dagobah; and he cannot save Luke from death under Bespin. Maybe Ben and Yoda are tied to the corporeal existence until they clean up their messes.

Carolyn Golledge asks about the change in Luke's attitude toward Vader between TESB and ROTJ. I suspect that in TESB, Luke was reacting to Darth Vader, and that after the shared mental touching, and after his reflection on the situation, that he was reacting to the glimmer of Anakin he felt ("There is good in him; I can feel it" said to Leia). In TESB, it is Lord Vader of the Sith he talks to ("I'll never join you!"), whereas in ROTJ, he is talking to his father, to the man Kenobi calls Anakin. People have commented on the mind games Yoda and Obi-Wan play with Luke, but it is Luke who deals an equally fine hand with Anakin, constantly talking to the elder Skywalker, not to Darth Vader, no matter the looming creature facing him in JEDI. Always, he is calling to Anakin, speaking to Anakin, cajoling Anakin, calling him Father no matter how much Darth Vader protests Anakin's non-existence, no matter how much Vader--or Vader's boss--threatens Luke.

As for why Yoda says, "Now things are worse," I suspect that Yoda has long considered Anakin-in-Vader the only real hope for defeating the Emperor and that Yoda is afraid that Luke will become as emotionally involved with his father as Obi-Wan did with his good friend and blow the deal as Kenobi did. In JEDI, Yoda did not think it good that Luke knew about Anakin when he did; such a reason would explain that stance. (Yoda can certainly be wrong about all this, but his stance is not unreasonable. I learned, and somewhat accepted, some hard truths about my mother in my teens, but my brother was not ready for them at that time and was thirty before

he could come to terms with the problems.)

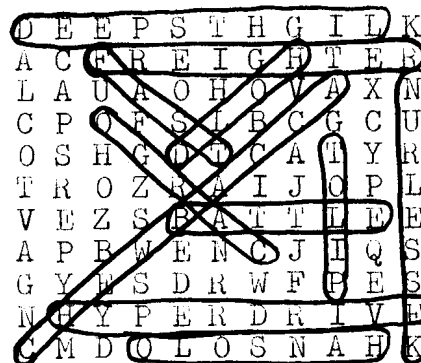
I think that's it, Cheree. I'm enclosing an article from this month's PSYCHOLOGY TODAY that people might find interesting. I was intrigued that, in the doctor's conclusions of why their "forceful" therapy worked, they did not consider the possibility that the SW example presented a philosophy different to the common one of "success at any cost, and with as intense action as necessary for that success", and that by switching from their normal high-stress philosophy to one of "letting go", their patients found the success that had eluded them up until then.

One last note: Here's another quote from J. Campbell to add to the rest. From PUBLISHER'S WEEKLY, August 23, 1985, in an interview with Joseph Campbell, mostly discussing his book, THE WAY OF THE ANIMAL POWERS:

"The problem today, Campbell argues, is that most of our myths are out of date. 'Myths do not export very well, either through time or through space,' he says. 'They grow up in a certain environment, and now these circles have collided and fallen apart. A myth has to work the way a picture works: either you say, "Aha!" or somebody has to explain it to you. And if it has to be explained to you, it's not working.' What the world needs, he says, is 'a modern, planetary myth, not one of this group or that group.' In Joyce, Campbell says, 'You've got the modern mythographer; he's affirmative of man even where he stinks--and he does, by God.'

"The modern myth, Campbell says, 'Has to do with machines, air shots, the size of the universe, it's got to deal with what we're living with.' That's one reason Campbell found himself enamored of George Lucas' STAR WARS, which Lucas says was inspired by Campbell's THE HERO WITH A THOUSAND FACES. 'STAR WARS deals with the essential problem,' Campbell says. 'Is the machine going to control humanity, or is the machine going to serve humanity? Darth Vader is a man taken over by a machine, he becomes a machine, and the state itself is a machine. There is no humanity in the state. What runs the world is economics and politics, and they have nothing to do with the spiritual life. So we are left with this void. It's the job of the artist to create these new myths. Myths came from the artist.'"

SOLUTION



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October 30, 1985

Hello all! I've really done it this time! I've waited so long to LoC SE#9 that now I don't have time to comment on everything that I'd like. Anyhow, here goes.

Tim Blaes: You wanted comments, I've got comments. I was disappointed with the first episode of Spielberg's AMAZING STORIES (the ending in particular), but it seems to be getting better each week (I loved the "Mummy, Daddy" episode!). As for the revival of THE TWILIGHT ZONE, I think Rod Serling would turn over in his grave if he could see what they've done to the series. I've only seen 2 or 3 stories that even come close to being of TZ quality (did you notice the girl's resemblance in "Dreams for Sale" to Kirstie Alley?). Too bad the new shows can't be as good or better as the old as is the case with ALFRED HITCHCOCK PRESENTS.

Anyhow, I think your "attack cat", T'Poww, is adorable! Does she always look so menacing?

We do disagree on EXPLORERS. I thought it was terrible! I had to "force" myself to watch it. I agree that BACK TO THE FUTURE was the summer's best, though.

Sally Syrjala: One small note on the word "force." It is the French word for "strength", which I find appropriate when applied to its meaning in the SW saga.

Susan Henderson: What about those of us who think "Imperial intelligence" is a contradiction in terms, but still fulfill the other requirements for "The Cult of the True Imperial"?

Marcia Brin: "I ran shrieking to my tapes...", but I did hear something. I heard LUKE cry out, "Father!" in the scene you described. I heard Darth Vader grunt when, according to you, he should've said, "Han." I heard static when I should've heard, "Save him, Father!" Since, "there are always possibilities", I got in touch with a friend in California who got in touch with a friend of hers who happens to be one of the men who worked on dialogue/sound for ROTJ, and he insists you are hearing things. I think he would know.

Mary Urhausen: Looks like I could give you some competition with getting in the last letter this time!

Jeanine Hennig: I've really enjoyed your "Private Life of a Jedi" series, and I hope to see more on it in the next issue. (And I want a lightsaber, too!)

Maggie Nowakowska: How about Darth Vader's #1 Billboard Hit, "Here Comes the Reign Again"?

Ronda Henderson: Skywalker--"Like a Virgin"? I loved it even though Jeanine H. has shown us in her stories what Luke is really like!

Well, I WILL NOT wait this long to write my LoC next time (famous last words!). As for now, I've got to go chase the mailman around the block because I think he just went by. Then, I'm off to pick up my "Ewok Exterminator" t-shirt that I ordered to be made. Hope they did it right!

Until next time--Beware the Dark Side!

Rose Arnold
325 N. Perry Pkwy.
Oregon, WI 53575

October 29, 1985

In SE#8 I was "guilty"--this time I'm mortified! I want your readers to know that my letter in SE#8 was just that, a private note, not a formal LoC. When you asked if you could print my comments on WITNESS and the special trilogy showing, as well as DUNE, I said okay, but please tone down my gush about WITNESS. (I couldn't actually remember what I had written; I hadn't kept a copy because I was renewing my subscription or some such thing.) And then you printed the whole gushy thing! I was too embarrassed to even complain in #9, especially since I basically agree with Jean Stevenson's letter in #8, where she says that SE is not the correct forum for letters and articles about the actors. (Of course, I love that kind of thing, and read it avidly, but it does belong in ROGUE'S GALLERY or ON THE MARK. As a subscriber and contributor to both, I think I can make that observation.) And since I do think that, you can see why I was disturbed when you printed my slush about WITNESS. But since your readers kindly ignored my lack of discretion, and even added some kind comments about WITNESS, you're forgiven. (Ashes, Cheree? Ashes?! I had in mind something a little more...ah--let's go on to other things.) ((Ed: Fifty lashes with a wet bantha for me. I truly hadn't meant to embarrass you, but just wanted to share your enthusiastic comments with the others. I do sincerely apologize.))

Though I didn't get to the special trilogy showing in Chicago last spring, I did see it on the University of Wisconsin-Madison campus in September. The audience was college age, of course (I was the only older person that I noticed in the entire crowd of 300 to 400), and not what I'd call hardcore SW fans (no costumes, T-shirts or other obvious identification). They were receptive but not overly demonstrative: they clapped at the opening crawls and closing credits of all three films, cheered when something blew up, laughed at all of Han's good lines, booed and hissed--and some clapped--at Darth and the Emperor; someone called out "Liar!" at Obi-Wan in ANH, and we all groaned at his "from a certain point of view", but no reading the crawls or reciting dialogue out loud, for which I was very grateful. The prints were surprisingly good, although the projection was darker than it should have been, and the sound was barely acceptable. The films were shown in a lecture hall, with a pull down screen and hard auditorium seats; I brought my cushion, but few others did. There was some attrition, but most people stayed until the very end, at 1:30 a.m.

Despite the late hour, I was so glad I went. That's the way to see the trilogy, together one after the other, to really appreciate George Lucas' vision. While I'm not a big fan of ROTJ (the story is acceptable, but too many "monsters" and spfx), it does hold up and complements ANH and TESB quite nicely. So, please, everyone--if you get the chance, see all three films together at least once; I think you'll really appreciate them all over again.

I also want to compliment Marlene Karkoska on her LoC in SE#9. She wrote something that's needed saying for a long time: that the major complaints about Luke's actions in ROTJ were voiced by disappointed Hanatics. I defy anyone to love Han more than I do, but I have never, ever considered him to

be the Other, or a Force-user, or a Jedi in hiding, or some other such romantic thing. As many others have said, over and over again, Han is the sidekick, Luke's best friend, the "common man", the comic relief (especially in ROTJ), etc., etc., but he is not the focal point, or the hero. SW is, after all (in the middle trilogy, at least), the "Adventures of Luke Skywalker". That won't ever change and I hate to repeat it again. It just seems to me that extreme Ford fans couldn't accept him as a supporting actor after the success of his portrayal as Indiana Jones in RAIDERS, so they had to tear down Luke so Han (and Ford) could be the hero in ROTJ, too. It doesn't make any sense to me, and it certainly isn't a compliment to Ford's acting talents to confuse the two characters that way, consciously or otherwise. (I never even thought about Han while watching RLA, not once.)

And then along came IJATTOD. Who were the most vocal fan critics of that "racist, sexist, gross, dumb, loud, etc." movie? Why, the hurt, angry Luke fans, who took revenge on TOD, to strike back at the Hanatics who had been silly and unwise to unjustly (in my opinion) misjudge and twist Luke's actions in TESB and ROTJ. "You say those awful things about Luke? Just see what I say about TOD!" I don't think anyone planned it that way, or consciously realized what was happening. It's only natural if someone attacks a character you dearly love, you're going to try to protect him, and get back at his critics. Especially if the original criticism didn't make any sense in the first place.

So, c'mon, people. Let's lighten up on Luke; he's young, he made a few slight mistakes, but he came through in the end. And Han "got" the princess; and what a prize she is. (I was furious after TESB; the hero gets the princess, not some loud-mouthed space jockey!) One of the reasons I love SW so much is that events never turn out quite the way I expected them to, and yet it's exactly right.

Thanks, Cheree, for the photos from MediaWest and the newspaper account. How come a paper in Alaska can write about MWC, but the Lansing State Journal can't? A well-written, fair article, too. ((Ed: Linda Billington, the author of the Alaskan article, is a fan and was in attendance at MediaWest just for the fun of it. In fact, she was one of my roomies. She told me that she hadn't planned to write an article, but talked so much about it when she got back to Anchorage that her editor suggested that she write it for her column.))

Oh, one quick tidbit. Saw an article in the LOS ANGELES TIMES several weeks ago about why ROTJ hadn't yet been produced on NPR. Although NPR hasn't had the money, they won't agree to give up some rights to American Public Radio, which was willing to finance it, if NPR would agree to co-release the tapes of the 3 programs, so both could share in the proceeds. Since SW and TESB had the highest listener response of any entertainment programs NPR has ever produced (APR has the rights to "Prairie Home Companion"), I'd say NPR's attitude toward APR was a case of "dog in the manger." Tom Voegli of Minnesota public radio who actually did the work was quoted as saying he'd like to complete the trilogy, but thought its time had passed. It's all too sad.

Sandra H. Necchi
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October 29, 1985

A research trip to Central America and various school assignments have kept me from the pages of SE, so I naturally have TONS to say. But, for Cheree's sake, I'll cut my original draft of this at least in half. That may not mean much, though.

Jeannie Webster: Your letters are making me a little crazy because you and I are talking on two completely different planes of analysis. You are talking about TOD's internal story. I am looking outside it--at the assumptions and myths imbedded in the script. There's a whole body of academic literature on analysis of popular culture (I recommend THE JOURNAL OF POPULAR CULTURE) where things like MASH, STAR TREK, STAR WARS, RAMBO, etc., are analyzed (and not necessarily to ridiculous heights) for the socio-political assumptions imbedded in them. Whoever said that racism is portrayed inside TOD's story? Where do you and Mary Urhausen see that? No one in the story is racist. Indy isn't. Racism/colonialism is not even an issue in the script. I am talking about the use of racial stereotypes. Jean Stevenson saw the same thing in ROMANCING THE STONE, and she was quite right. No kidding, the Thuggees were real and did nasty things! So what! TOD is just another entry into the old genre belonging to Kipling's "white man's burden" theme. Just plop yourself down any Saturday afternoon and watch some old movies like THE NAKED JUNGLE or old Tarzan films or films where stars like Bob Hope and Abbott and Costello go "down south of the border". A lot of those films are wonderful entertainment. So is TOD for some people (I myself do not enjoy watching sustained human torture for audience manipulation, nor the use of children for the same reason.) The most important assumption behind TOD is that places like India are where you will find barbarism and savagery, in contrast to the "civilized" West. I am not so naive as to believe this is conscious--political and cultural myths are so deeply imbedded as to be almost innate. And when did I say that racism did not exist in the past? Again, you and I are simply on two very different levels. Did I not use the phrase awareness of racism? (I do not use the word "racism" here in the narrow sense the public does, but in its broader social meaning as cultural chauvinism.) I meant there's nothing new about being aware of racism, because some people were arguing that, since TOD takes place in the '30's, racism need not be an issue (a completely ahistorical argument). ROMANCING THE STONE is a terrific film. But I object to having fun at the expense of perpetual racial and cultural stereotypes. The films of the past are less offensive because mainstream awareness of these issues did not yet exist. Of course, I am assuming mainstream awareness has existed since then, and I think I may be wrong here. The struggles of the late 50's and 60's succeeded only in giving the mainstream public a narrow awareness of superficial civil rights issues. It did not succeed in broadening public consciousness about the cultural assumptions of an imperialist culture. Tim Blaes' response to Jean's criticisms of RtS illustrate this point pretty well. No, Tim, there are not "plenty" of dictators and drug smugglers in Third World countries--they are in the extreme minority. You can go to one and never meet any such

people. Of course, our duplicitous press gives you the opposite impression. For Tim, all Colombia means is coffee and "tourist traps"--not a reality all its own. I reject the notion that it's only possible to have fun by perpetrating narrow, negative stereotypes. Try to look at how American culture is portrayed on the screen, big and small. It is portrayed with far more variety and recognition of its complexity while still being entertaining. Look at all those old films with blacks as comedy relief or cowards. Audiences back then had fun, too. And just because you object to the assumptions behind a film, it doesn't necessarily mean you hate or even dislike it. It just makes it difficult to watch. What I end up doing--if the film is good enough--is doing my best to park my conscience at the door. All this reminds me of an interview I recently read with a director filming a spy comedy in West Germany. He wanted to shoot scenes of the Berlin Wall and parts of East Germany but they did not fit his stereotype of them. The western side of the wall is filled with some of the world's loveliest graffiti, but he wanted a black, blank, imposing wall. And East Germany just looked too lively to him. So, rather than shooting the reality--he went elsewhere. A stereotype that perpetuates such bigotries is not one worth "having fun" with, especially when it's not necessary.

Re the "I know" line. I think what bothers me most about it is fan reaction to it. I do not like the double standard that rationalizes away Han's reticence for admitting his love and yet condemns Leia for the same weakness. That scene was a triumph for Leia, yet she gets no credit for it.

Elsie Bartok seems to assume that Luke and Leia are under Han's command. "Your strike team" means those troops of obviously lower rank. Luke is simply not a part of the Alliance's military structure. As a matter of fact, the Alliance has an extremely loose military structure. Bartok likens SW's military arrangements to "ours." By that I assume she means current American, since I can think of plenty of military structures outside the U.S. and in the U.S.'s own past--recent and long ago--that do not conform to today's more uniform structure. Yet even today's current American military practice is not that exact. And there is extremely little evidence to assume that the Alliance behaves as current American military practice dictates. It's the Imperial military that exhibits the cohesive, disciplined form of current American military practice. The Alliance simply does not act like a disciplined regular unit. Han may be a general and Luke may be a commander but they do not act like typical professional soldiers, even though Han may have been trained as such years ago. Which is as it should be. This is not a professional regular army. The criticism that the Alliance has too many generals does not take this into account. Rebel forces often hand out high ranks a dime a dozen. It's due to a combination of inexperience and/or over-enthusiasm and idealistic commitment that leads to zealous praise and rewards of valor. I know that the top Alliance leaders may be former Republican military people, but they do not lead or behave that way. And they are in the minority. There is more of the rag-tag, inexperienced element, like Luke (who is by no means military material).

When did Han tell Chewie to fly the Falcon in ROTJ??? I remember him saying something like "Take it easy, Chewie." That's telling him how to fly the ship?

I have no doubt that there will be war crimes

trials a la Nuremberg, but I must look askance at such a prospect. It has been extremely rare (and those instances would surprise you) that such trials have not been overtaken by extreme dogmatism and double standards. There is a bit of controversy among historians about the Nuremberg trials. The greatest conclusion to come out of them was the so-called "Nuremberg Obligation", which calls upon soldiers and officers to disobey orders they deem unethical, yet the Allies overlooked their own punishment of their own people who disobeyed profoundly immoral orders. (I recommend historian Russell Weigley's work on this subject.)

War crimes trials often deteriorate into just a way the winners get back at the losers. Allied atrocities went unpunished. And they also conveniently overlooked and protected war criminals found to be useful, like General Ishii Shiro of the Japanese army, whose execution Soviets and the French demanded--in vain, as it turned out. The British and Americans wanted him around. His crimes? You may call him the Mengele of Japan--responsible for over a thousand deaths of POWs and conquered civilians of the Japanese empire through his biological and chemical experiments. I will never believe in the lily-white image of the Alliance. No side in any war--I don't care who it's been--has ever gone to war without committing atrocities. You can't carry on a war in "civilized" fashion because war isn't "civilized." I don't see why the Alliance should be any different, unless they're a different stock of human being.

Lin Ward: Good letter in SE#9. Your speculation on Leia's political position was quite welcomed. Yes, I do think that Leia was a civilian leader of one group because in a rebellion that spans a galaxy, fighters should not (and cannot) be concentrated in one area. Successful rebellions have a well-coordinated political and military wing, but there is always conflict between the two. So, I begin to wonder if this might have been a cause of Leia's demotion (assuming she was, of course -I think she was). If a struggle occurred between the two off-screen, and Leia's demotion represents the ascendancy of the military wing, this has definite bearing on the character and direction of the new leadership. Correction, Lin: positive feelings about religion have not been eradicated in the Soviet Union. Quite the contrary. Not that indifference to it doesn't exist, but no one has ever been able to eradicate such a crucial part of Russian culture. (Indeed, often it happens that the more repression there is, the more religion thrives.)

Marlene Karkoska: I agree completely with your analysis of why some fans have felt it necessary to condemn Luke and make Han out to be something he's not, but you know that already since I urged you long ago to include your analysis in a LoC. But you should expect hostility to be directed your way. You were far too close to the mark, and that always hurts. As to the reasons for the Clone Wars, I tend to think of such things in economic terms, since that's always such a crucial cause of war. (I know how popular the old cliché is that "wars have been started for less." But it's not grounded in historical fact.) Perhaps the use of clones in mass production threatened employment and industries that could not acquire use of them. Perhaps smaller industries subsidized by poor governments would be threatened by competition of clone-based industries. Along with this came, of course, bigotry against the clones. The introduction of a cheap, controlled labor source would have enormous impact on econo-

mies, institutions, public and personal behavior.

Marcia Brin equates the droids with Chewie as "minorities." But the humans in the saga treat Chewie with far more consideration and attention. He is taken more seriously. He is not looked upon as a servant.

Carole Regine: Yes, some worlds will remain pro-Imperial. It is inevitable. No war of liberation that was victorious ever made everyone happy with the results. There were plenty of pro-royalists after the American revolution, many of whom fled to Canada and carried on a counter-revolution there. Those opposed to the break from Britain who stayed on in the former colonies were not treated very kindly either. Which brings up an inevitable prospect, because it has always happened, without fail. (To varying degrees, of course.) Revenge. There is always a euphoric period right after a victorious rebellion where people in general go crazy, celebrate, take the law into their own hands (since there is no law), create harmless-to-very-harmful havoc, and start going after those who sided with the defeated.

Pat Easley: Don't worry about not seeing that mythical "thank you" from Luke to Han. If you're pre-disposed to see such things (like Han saying, "Save him, Father"), you will. Don't scratch your head too much, or strain your eyes. You're not alone.

Susan Henderson brings up Vader's politics. I'm quite curious about that, too. A shameless plug: a piece I have in Susan's zine, SITH YEARBOOK, is sort of a prelude to other stories that deals with this issue. I tend to think that Vader's politics were quite progressive and enlightened, but that his passion was corrupted by the Emperor. In this I think that being a Force-user was a weakness for him. Palpatine's Force superiority was a weapon against his budding political power. He was probably anti-Republican, clearly seeing that the sys-

tem had to go. Instead, Palpatine was able to manipulate him and just set up a more overtly undemocratic form of the Republic--which may or may not have been worse than its predecessor. Like you, I'm not convinced. I'm not an idealist when it comes to governments of whatever sort, though I am in many other areas.

Finally, I get to the person who really has me bewildered. Barbara Izzo: I have "taken to task" Han fans on the basis of a few viewings of TESB??? It's my turn to say, "HUH?" I have "taken to task" certain fans whose zeal has made them twist ROTJ into some sort of proof that Luke is evil and that Han is the real "hidden god" (whatever that means). What makes you think that my opinions on that have changed? TESB was never the major focus of discussion. I marvel at how you, Marcia and Elsie think you speak for all Han fans. And if Barbara had really understood my LoCs, she would know that between Han and Luke, I started out far more interested in Han than Luke because of TESB. (Actually, I've developed into more of the kind of fan Liz Sharpe is--a "SWARS" fan. I consider fans like Lorenstein, Hennig and Karkoska to be far more interested in Luke than I am.) I was stupid enough to let the zealotry of some fans color my attitude toward Han, and that's all I was talking about in my last LoC--the fact that with my latest viewings of TESB, I was able to put the character into better perspective. If Barbara can't recognize it when a person sincerely retracts a position (perhaps she never makes an error), then what can I say? Her words brimmed with animosity so I can only assume that I've really made her angry in past issues for her to react so snidely. But it comes with the deal when you take the risk of going out on a limb and shooting your mouth off in opposition. But, anyway, it will be nice to see such pettiness gone from the pages of SE. As Jeanine Hennig put it (and she does it so well): Grow up.



Sally Smith shows off antennae and license plates

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GUARDIAN 5 is a full-length SW saga novel, "Storm-brother," by Fern Marder & Carol Walske, set more than a year after the end of the victorious revolution. Who is Areth Solo, and why are they saying terrible things about him? Can Yoda and Obi Wan Kenobi re-establish the balance between the light and dark sides? Covers and artwork by Walske; poetry by Marder. 200 pp.; not reduced; perfect bound. \$9.60(bk sp hd ins); overseas air: \$12.50, Europe;

\$14.50, Pacific. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391.

GUARDIAN 4 features "A Jedi Craves Not These Things," by Susan Matthews - an alternate solution to SW; "The True & Worthy," by Charla Menke - the true and worthy is precious & rare, and easily lost; "Nomads of Fate; Nomads of Choice," by Carol Mularksi - war is not just a game for soldiers; and "Tales of the Lost Ark," by Jean Stevenson - is history bound to repeat itself? Other stories by Block, Brin, Nolan, Weinstein, Zeek, and more; plus poetry and lots of filks. Also includes "TESB: The Musical" as performed at MediaWest*Con I, illoed by Gordon Carleton. Winner of the 1983 Fan Q award for Best Other (mixed media) zine. Less than 50 copies left. 204 pp.; offset; perfect bound. \$9.60 (bk sp hd ins; overseas air: \$12.50, Europe; \$14.50, Pacific. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391. Save postage: Order 4 & 5 together for only \$16.80 bk sp hd. Order 4 & 6 or 5 & 6 for only \$17.80 bk sp hd.

HARRISON FORD FUN BOOK. Giant collection of puzzles created from the many movies of Mr. Ford. Test your memory and your skill. SASE for info. De-Van Press, 1108 Pepper Drive, Madisonville, KY 42431.

KESSEL RUN #1 is available as a reprint through De Van Press, 1108 Pepper Dr., Madisonville, KY 42431. \$16.45 first class, \$14.65 UPS.

KESSEL RUN #4 SW fiction, articles, poetry and artwork by Agel, Benedict, Brin, Edwards, Laymon & Goldstein, Hennig, Matthews, Hines Stroede, Molitor, Nussman, Sibley, Taero, Adolf, Zeek, Lorenstein, Varesano, Drake, Dunster, Martynn, Cargill, Faraci, Low, Lybarger, Ludwig, Stasulis, Rosenthal, Wells, etc. Includes "Sword of Darkness, Sword of Light" by Patricia D'Orazio - the Emperor still lives and chaos reigns; "Old Friends and Acquaintances" by Carol Hines-Stroede - Lando and Vader must work together to save a space station; "Novitiate" by Jeanine Hennig - Luke returns to Tatooine to train and do some heavy soul-searching; and "Life-Line" by A. E. Zeek - Han and Leia must rescue Luke from the Imps with the help of Han's old friend Alain, also known as Dracula. \$18.00. Make check payable to Michelle Malkin, 6649 Castor Ave., Philadelphia, PA 19149. KR#3 still available for \$15.00 or SASE for information.

LATE NIGHT #1 - Now available, limited run! Fiction on S&H (by Black), SW (Durbin), BG (Carr), Voyage (Farnsworth), M*A*S*H (deGabriele), SW (Carr & Pontiac), Willard (Bauman), ST (Maricevic) and S&S (Black). Art by Djong, Miller, Franklin, Newsome, Lane, deGabriele, Walsh, Larimer, Willard and Riddle. \$10/pc, \$9/3rd (sorry, no UPS here) from Jucy Maricevic, 713 Overhill Dr., N. Versailles, PA 15137.

LEGENDS OF LIGHT #2. Available now. Fiction by: Agel, Blair-Aspengren, Bratton, Brin, Brown, Cole, Gilbert, Gregory, Hennig, Morey, Mularski, Sansom, Sharpe, Vermande, Walker, Wilson. Art by: Bryant, Burnside, Cerritelli, Clissold, Dunster, Eldred, Hennig, Lybarger, Martynn, McPherson, Morey, Morris, O'Neill, Sansom, Voll, Walker. Also puzzles, arti-

cles, more "Dear Yoda", cartoons, LoC's, and more! Offset reduced, 382 pages, perfect bound. \$11 cover price. SASE for postage costs to: POOZ Press, c/o Susan Voll & Rebecca Walker, 10191 Maya Linda Rd. #76, San Diego, CA 92126. Make checks payable to Susan Voll. Note: issue #1 is sold out. SASE if you are interested in a xerox copy.

MELANGE V--Contains stories and poems from TEMPLE OF DOOM, GALLIPOLI, AIRWOLF, JEDI, BLADE RUNNER, A NEW HOPE, STREETS OF SAN FRANCISCO, CHAMPIONS and SIMON & SIMON. Authors/Poet: Patricia D'Orazio, Kelly Hill, Pat Hailey, Martie Benedict, Jean L. Stevenson, Jacqueline Taero, Pat Nussman, Barbara Brayton, Teresa Sarick, Jean Thrower and Diane Farnsworth. Art by Barbara Fister-Liltz and Frank Liltz. \$6.50 ppd. Checks payable to: Barbara Fister-Liltz, Pandora Publications, 8601A Cermak Rd., No. Riverside, IL 60546.

ON A CLEAR DAY YOU CAN SEE DAGOBAH. A virgin zine featuring an "In-Laws" story by Ann Wortham. Why was it that trouble seemed to follow Han Solo no matter where he went? All he had to do was buy a certain lady a drink. "Mourning" by Jeanine Hennig. Leia and Wedge share an ancient ritual in memory of Alderaan. "With a Bit of Luck" by Carolyn Cooper. Luke spends the first day with his newly discovered daughter, only to find that a six-year-old can keep a Jedi busy! Also, stories and poetry by Cheree Cargill, Mark and Melea Fisher, Violet Nordstrom; puzzles by Lynda Vandiver. Premiering artwork by Jim Markle, Steve Bales, Mark Fisher and Melea Roden Fisher, and including artwork by Jenni and Dani. \$10.00 includes postage. Make checks payable to Melea Fisher, 3474 No. Beltline #2133, Irving, TX 75062.

ON THE MARK--the newsletter for Mark Hamill fans! Each issue is from 6 to 8 pages and includes articles on the current career of Mark Hamill, plus exclusive photographs, artwork, JEDI and Star Wars news, cartoons, a letter column and special articles on Mark's past career accomplishments. Published quarterly with the approval of Mark Hamill. A one year subscription gets you 4 issues and announcements of special events. \$4.00/yr U.S., \$8.00 overseas. Make checks payable to Lisa Cowan, PO Box 5276, Orange, CA 92667.

OUTLAND CHRONICLES #2. Stories by Kathryn Agel, Susan Matthews, Ann Wortham, Charles Garofalo, Christine Jeffords, Eva Albertsson, C. S. Armitage; art by Lybarger, Martynn, Summers, Stasulis, Stocking; filks, poetry, puzzles, more! SASE for info. OC#3 will accept stories through Aug. 1, filler and art through Nov. 1, SASEs anytime, for a hoped for December debut. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

PERCEPTIONS. A zine dedicated to Harrison Ford. Anderson, Cargill, Gollledge, Syrjala, Mason, Nowakowska, Wortham, Webster. Artists: Fint, Sanson, Cargill, Simon. SASE for info. De-Van Press, 1108 Pepper Drive, Madisonville, KY 42431.

ROGUE'S GALLERY. Ford fans--put more scoundrels in your life! RG is a news digest devoted to Harrison Ford's movies and activities, past, present and future. Printed quarterly. In its fourth year of printing. \$15.00 (\$25.00 foreign airmail) to Joann Emerson, Route #1, Cushing, WI 54006.

SCOUNDREL--A letterzine devoted to the SW saga. Features: Question Forum, Articles, Essays, Reviews, LoC's, Zine Listings and a Classified Section, plus a Consumer Corner. Published quarterly. \$8.00/4 issues; \$2.00 per issue. Checks payable to Joan Shumsky, 24 Meehan Ave., Raritan, NJ 08869.

SHADOW DANCE--Media zine devoted to those lovable scoundrels. #1 -- \$7.50. Fiction by Callahan, Smithline. Poetry by Hunter, Baker. Art by Wells, Davenport. SASE for more info. #2 in the planning stages. Black Unicorn Press, K. L. Smithline, 5001 - 14th Ave., Brooklyn, NY 11219.

SHOOTING STAR #1. The Original Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! "Hamillquest" by Mary Soderstrom. Elfquest was never like this! Art by Davenport, Burnside, McPherson, Jenni. Cover by J. R. Dunster. \$6.00 FC. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SITH YEARBOOK -- An Imperial-oriented zine in the tradition of Imperial Entanglements. Writers include Bonder, Habel, Hines-Stroede, Necchi, Tennyson/Stevens, Wilson. Art by Bonder, Contessa, Habel, Hummel, Rosenthal, Stasulis, Van Riper, Griffith, Bernie! and bes shahar. Price \$7.00 plus \$2.40 for 1st class postage. Susan W. Henderson, 40 Westminster Ave., Portland ME 04103. Some same sex relationships (yes, Pielt and Serzho are back, better than ever).

SOUTHERN KNIGHTS #1 is still available in limited quantity. This zine is all SW. Contents include: "Command Performance" by Liz Sharpe, "Reawakening" by Carolyn Gollledge, and much more by L. A. Carr, Susan Hall, Leah Rosenthal, Dani, Virgil, Cheree Cargill, Jeanine Hennig and others. \$12.50 fc. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN LIGHTS SPECIAL 1.5. An all MAN FROM UNCLE mini-zine of an adult nature. No same sex or violence. Approximately 50 pages long and available for \$4.00 fc. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SYNDICATED IMAGES is a media zine, first published in Jan. '85. In #1: GALACTICA, ST, SW, UFO, THE PROFESSIONALS, BLAKE'S 7. Fiction by Jenson, Heston, Adamson, Brock, Sterling. #2: SW, ST, STING RAY, ALIEN, PROFESSIONALS. Fiction by Brock, Heston, Sterling. #3: SW, KNIGHT RIDER, GALACTICA, BLAKE'S 7, CAPTAIN SCARLETT. Fiction by Jenson, Heston, Adamson. #4: SW/JEDI, ROAD WARRIOR/MAD MAX 2, PROFESSIONALS, UFO. Fiction by Heston, Jenson, Conrad. All issues illored by Adamson & Adamson. #1 out in Jan. '85, zine is approximately bimonthly--#4 out July '85. The emphasis is on action and adventure. Each ish is A4, 50pp, reduced, offset or Canon copy. Price, incl. of airmail: to USA: US\$7. To UK: £5. Other countries, please send SAE and 2 IRC's for flyers. IMO's; no checks please. Add \$1 to your total order to cover conversion charges--make IMO's payable to JJ Adamson. Send to: THE ENTROPY EXPRESS, PO BOX 270, BRIGHTON, SOUTH AUSTRALIA 5048.

THE OLD REPUBLIC READER. Quarterly, 20 pp, computer-typed, short illored SW fic., poetry, toons, comics, articles. TORR is available for \$1.75/issue or

\$6/4 from Suzy Sansom, 376 Granada Drive, So. San Francisco, CA 94080. Editor is seeking filler art submissions--please help.

THE PRINCESS TAPES, a SW/Princess Leia-oriented fanzine is now available from Krystarion Press for the cover price of \$7.00. Contains 5 stories including 3 pre-SW tales from Leia's background, 3 articles, two poems, two art portfolios, our infamous "unclassifieds", and much more. TPT also features a color cover by Connie Faddis. Send SASE or SASP for mailing information. Sorry about that, but it varies too much for one price to cover all. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE PRINCESS TAPES: THE PROLOGUE is still available for \$1.50 cover price, \$2.50 fc mail. If ordered together with TPT, send SASE or SASP for mailing costs. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOOKIEE COMMODE #1: Nominee for the 1984 "FAN #*&(% Award". Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by Karen River. \$12.50, first class mail, \$10.00 in person. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #2: Dedicated to all of you who thought we'd learned our lesson: Here we go again! Fiction by Gollledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others; plus poetry, articles, puzzles and Something to Offend Absolutely Everyone! 208 pages, perfect bound. \$13.50 in person. For postage, add \$3.50 first class, or \$1.00 book rate. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media fandoms in a convenient, "see-at-a-glance" format. Also includes reviews, con info, and other items of interest to fandom. \$2.75 per iss. (\$3.75 overseas); subscriptions are available for up to two issues--\$5.50 (\$7.50 overseas). Make checks payable to Susan J. Bridges, 200 West 79th St. 14H, New York, NY 10024. Editors, ads are free and we are looking for yours!

VHF-THE COMPLETE BOOK OF LYRICS. All the lyrics to all of Martie Benedict's songs celebrating the many film roles of Harrison Ford. Art by Wanda Lybarger and Carlotta Vaughan. A must for fans of Martie's songs! \$12.00 fc. Martie Benedict-O'Brien, 4515 Dewey Dr., Colorado Springs, CO 80916.

WELL OF THE SOULS #4: "An Eye for an Eye" by Tammy Monfette. Indy and Belloq are drawn to a mysterious jungle city for the legendary jewels it is said to hold. What they find there is more than they bargained for...or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carol-Lynn Sappe'. A handsome archaeologist and his beautiful assistant try to retrieve the Ark of the Covenant from its hiding place. If you think you've heard it before, you're wrong--because this archaeologist's name is Marcus B. Jones and this is today! "As Time Goes By", by Jeannie Webster and Sally Smith. A few small incidents from the life and times of Dr. and Mrs. Jones, from 1939 to 1983.

Sometimes funny, sometimes serious, but always containing more in-jokes than you can imagine! And more: stories, non-fiction, filks, poems, puzzles, and of course the famous WOTS-style cartoons. Cover by Martynn, art by Cargill, Fint, Kreuz, and Truax. \$6.00 FC from Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536. Xeroxes of #1-3 are available. SASE.

COMING TO A GALAXY NEAR YOU

A CLOSE CIRCLE OF FRIENDS--a new quarterly minizine to begin publication after the first of the year. Needed: vignettes, thumbnail sketches, articles, cartoons, and filler art. Send SASE to Sandi Jones, 629 Dana Court, Unit B, Naperville, IL 60540, for submission and subscription information.

A TREMOR IN THE FORCE #3 will feature a material by Carolyn Gollledge, shorter fiction by Marcia Brin, T. S. Weddell, Michelle Malkin, Martie Benedict, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Rhonda Henderson and Gail Small, plus more of your favorite writers both old and new. We will also feature the art of Wanda Lybarger, Martynn, Dani, Jenni, Leah Rosenthal, Steven Fox, Dianne Smith, Pat Easley, Mark and Melea Fisher, and Jim Markel. Due out for MediaWest#Con VI. Please SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

ALL THAT JAZZ--the first and possibly only all A Team zine around! #1- Fiction so far by Garrett, Smithline, Habel. Art so far by Larimer. Submissions now being sought and accepted. Black Unicorn Press, K. L. Smithline, 5001 14th Ave., Brooklyn, NY 11219.

THE BARON OF BESPIN -- Lives! Yes, we will be publishing...by next May's cons, if not sooner. So, gather 'round all you folk who appreciate Calrissian's difficult position between a rock and a hard place. Fiction by Deneroff, Dickenson (reprint from GALACTIC FALCON), Matthews, Nowakowska, Sharpe, Synge. Art by Heath, Henderson, Seigrist, Willis. Cover by Signe Landon. Digest-size 64 pages, reduced type. Barring postawful increases, price should be \$3.50. Send a check or money order now, or SASE for later information to: Susan Matthews, 2330 Federal Ave. East, Seattle, WA 98102.

CHOICE PARTS--a new Harrison Ford zine, just a bit more on the adult side. Material already accepted includes fiction by Carolyn Gollledge, Ann Wortham, Jeannie Webster and Kate Birkel, and poetry by Martie Benedict, Pat Nussman and Patricia D'Orazio, with art by Wanda Lybarger, Dianne Smith, Jim Markel and other award winning artists. Stories won't be turned down because of sexual content, but we don't want hard x-rated stuff either. Editor's discretion and stories will be judged individually. Again, the emphasis is on QUALITY. Tentatively due out July, 1986. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

CIRCLE OF LIGHT #3. Now soliticing contributions for this SW zine, due out in 1986. All interested parties please contact Jumeau Press at 2720 Exuma

Road, West Palm Beach, FL 33406.

DRAGON'S TEETH by Carol Hines-Stroede. A novel of the first STAR WARS trilogy. Illustrated by Nancy Stasulis. Edited by Joyce Yasner and Devra Michele Langsam. Coming in the fall from Poison Pen Press, 627 East 8th Street, Brooklyn, NY 11218. SASE for publication date and price.

ECLECTIC--a new multi-media zine is now open for submissions from all fandoms. We will probably concentrate on STAR WARS and STAR TREK, since they have the largest following in media fandom, but all other fandoms, as well as original SF and fantasy creations are welcome, including comix. Our emphasis will be on quality (we intend to do this thing up right with excellent layout and printing), but we are willing to work with submissions that show promise. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

FAR REALMS #8. SASE for info. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FORCE IMAGES--a new idea in fanzines--one totally devoted to the artist! A one-shot that may persevere if enough interest is shown, a gallery of stunning reproductions of fandom's finest artists! Deadline for contributors is February 28, 1986, so if you're interested in showing your talents, please contact me soon! And for those who are interested in buying--well, you're ALWAYS welcome! SASE Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FROM THE HART. Come march with the Mulligan Guards in this tribute to Mark Hamill's portrayal of Tony Hart in the charming Broadway musical, HARRIGAN 'N HART. Deadline for submissions: Dec. 31st. For more information, SASE to DMC Press c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

GUARDIAN 7 will contain two long novellas, "Sabacc!" by Birkel and "In the Passage," by Knights; plus "What Price Friendship?" by Bielowicz; "And He is Us," by Hines Stroede; "Pavane for a Dead Princess," by Randolph; and "Loose Ends," by Otten & Rosenberg; more. Lots of poetry and art as well. Due Dec. '85. Make checks payable to Mazeltough Press. \$5.00 + SASE. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to: MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391.

JUST A COUPLA JOKERS. The first all SIMON & SIMON zine (that we know of!) is looking for submissions of fiction, poetry, filks and art, as well as interested parties in such a zine. Aiming for a Christmas '85 printing, we already have work by Jeffords, Carr and Hall with promises for more. Submissions and SASE's (no money at this time, please!) to Jumeau Press, 2720 Exuma Road, West Palm Beach, FL 33406.

JUST DESERTS, an all RAT PATROL zine, will be available around January 1986. Contents include: "The Need for Faith Raid" by Linda Knights, "The Sons of the Desert Raid" by Diane Farnsworth, "The Thicker than Water Raid" by L. A. Carr, "The Fedora Raid" by Susan Hall and more from Lorraine Bartlett, Cathy Bryson and Carol Jenkins, Rachel Carico, Susanne

McGhin and Ann Wortham. Art by Virgil, Dani, Otten and Brinkmeir. \$10.00 fc or \$9.00 UPS. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701. Deposit accepted for #2 at \$5.00 and SASE.

LATE NIGHT #2--due June, 1986, includes SSF, Ironside, GAH, SW, Steele, ST. We still need humorist and artists. Help!! SASE Judy Maricevic, 713 Overhill Dr., N. Versailles, PA 15137.

LATE NIGHT #3--accepting submissions of fiction, poetry, humor, art, filk, etc. beginning February 1st. Beginners welcome (we're tough but we're fair)! All submissions and questions, please SASE Judy Maricevic, 713 Overhill Dr., N. Versailles, PA 15137.

LEGENDS OF LIGHT. As of February 1985 there will not be a third issue of LoL such as issues one and two. The major deterrents are increased job demands and limited financial resources for the editors. However, we are planning to publish the sequel to Susan Voil's "Forerunner" (LoL #1) in Spring 1986. Included with this mini-issue will be additional contributions, including short stories, poems, filks, artwork, LoC's for issue #2 and filler material. A firm limit will be imposed on the number of pages in this third issue. Contributions will not be accepted until September 1, 1985. Please watch for future notices in the ad sections of zine for details. Thanks to everyone for their support of LoL! Rebecca Walker & Susan Voil, editors.

MELANGE VI. Mixed media anthology due out Fall '85, featuring SIMON & SIMON, AIRWOLF, MAN FROM UNCLE, VOYAGE TO THE BOTTOM OF THE SEA, WITNESS, REMINGTON STEELE, STAR TREK, TEMPLE OF DOOM, STAR WARS. Authors and Poets: Christine Jeffords, Pat Hailey, Jean Graham, Diane Farnsworth, Linda Boster, Kelly Hill, S. T. Peach, Jean L. Stevenson, and Jacqueline Taero. Art by Barbara Fister-Liltz. \$6.50 ppd. Checks payable to: Barbara Fister-Liltz, 8601A West Cermak Road, North Riverside, IL 60546.

NOT JUST LUKE. A zine still in its infancy, just waiting to grow up. Now reviewing submissions of all kinds. NJL is a playground for Mark Hamill fans with pen in hand. Mark has portrayed many a character, NOT JUST LUKE! Send submissions or info SASE to: DMC Press c/o SASE Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

ON A CLEAR DAY YOU CAN SEE DAGOBAH #2. Now accepting submissions for a SW zine. Need poetry, stories (short or long), art, filks, and cartoons. No x-rated material, please. If interested we would love to hear from you. Please send a SASE to M&M Graphics, c/o Mark and Melea Fisher, 3474 N. Beltline #2133, Irving, TX 75062.

ONE FROM THE HEART--A proposed one shot zine dealing with all the characters Mark Hamill has portrayed on television, film and stage. We are currently seeking all types of submissions (open letters, filks, short stories, long stories, artwork). Ann Harvers and Lee Shenker, Co-Editors. Naughty Girls Press, 411-84th St., Brooklyn, NY 11209.

1.21 GIGAWATTS is hoping to become a reality. This is a feeler to find out if anyone is interested in reading, writing for, drawing for, etc., a zine dedicated to the 1985 summer smith hit BACK TO THE FUTURE. I would love to see alternate endings and

BTF II proposals. Send a "Hey!--Let's do it!" SASE to: DMC Press c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

PERFECT FUSION, VOL. I, has been delayed but is still in the works! The first volume of this adult zine published by a former editor of *Organia* will contain 75% SW's and 25% SF material. Contributors include: Abelove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Lorensen, Mathai, Malkin, Osman, Stasulis, Swan, Tension and many others. Age statement required. Beverly Lorensen, 432 Fanshawe St. #9, Philadelphia, PA 19111.

PERSPECTIVE is the two-part fanzine. The first half is a letterzine where you can air your opinions, insights, and spurts of brilliance on any fan topic in this or any other universe. In other words, anything goes! You determine the content. Part II will consist of fanzine reviews from all genres. Fanzines are so expensive, it's nice to know what you're getting. Submissions for Part I to: Black Unicorn Press, Kerri Smithline, 5001-14th Ave., Brooklyn, NY 11219. Submissions to Part II to: Caitlin Rothermel, Lace Neon Press, 3 Stuyvesant Oval, New York, NY 10009. SASE for deadlines and any other information.

POWER OF SPEECH--a new ST/media letterzine with absolutely no censorship and devoted to civilized controversy is ready to go to print. Price not yet finalized. First issue includes articles and discussions on the Vulcan *Katra*, the Vulcan wars, the Jedi, Blake's 7, THE PROFESSIONALS, analyses of the ST films vs. the series, and lots more. Guaranteed to exercise the brain. Send SASE and \$1 to Sandra H. Necchi, 4835 Cedar Ave., Philadelphia, PA 19143.

PRISMS a new zine that aspires to be the "Encyclopedia of SW fan universes", is forthcoming soon. Keep your eyes on this space next time! Galactic Winds Press, PO Box 166362, Irving, TX 75016.

REVENGE OF THE SITH. Nearly twenty years have passed since Jedi Master Luke Skywalker fled to the desert world of Tatooine, condemned by the Alliance along with the entire Jedi Order. At the Sanctuary there, training has continued in secret as Luke prepares for a future in which the Jedi Knights will again take their rightful places in the galaxy. But the Lords of the Sith are beginning their move toward ultimate power. REVENGE OF THE SITH is the sequel to A NEW CHALLENGE by Ellen Randolph. Artwork by Karen River and Letitia Wells. Available late 1985. \$5.00 and SASE to reserve to Full Court Press, 4460 Euclid Avenue, #17, San Diego, CA 92115-4530.

SHADOW DANCE II. Twice the size of #1. Fiction by: Smithline, Hunter, Wortham, Wardwell, Garret. Poetry by Mary Robertson, including special memorial poem to Jon-Eric Hexum. Games by Vandiver and Erwin. Art by: Brinkmeir, Zan, Dunster. Jon-Eric Hexum cover by J. R. Dunster. Approximately 100 pages. Reserve your copy now! Only 20 more reservations needed to go to press. Final price: \$12.00 USA, \$15.00 overseas. Please make your check payable to K. L. Smithline. Black Unicorn Press, c/o K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219. #1 still available for \$7.50.

SHOOTING STAR #2--The original Mark Hamill zine!

"Like an Unfinished Symphony" by Linda Knights. There is one Jedi left besides Luke, but the young Jedi's search leads to unusual circumstances. "Pit-grimage" by Lee Vibber. The Force seems to have deserted Luke after his victory over the Death Star...or has it? Art by Cargill, McPherson, Lane, Jen-ni and much more. Cover by Karen River! \$4.00 and SASE will reserve your copy. Due out for MediaWest. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SIGNS OF WISDOM: A "Desert Seed" novel by Carol Mularski; planned for fall/winter 1985. Limited print run based on orders received. To reserve, send \$5.00 and SASE to The Unknown Press c/o Callahan, 6101 Seminole St., Berwyn Heights, MD 20740. Checks payable to Chris Callahan.

SOUTHERN KNIGHTS #2 will be available at MediaWest 1986. Contents include: "Above All Shadows" by Carolyn Gollidge, "Memories" by Linda Knights, "Frisento" by L. A. Carr, "Return Engagement" by Liz Sharpe and more. Art by Virgil, Dani, etc. \$5.00 & SASE to reserve. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN LIGHTS #2 is will contain "Steaming Wangs" (a western, of sorts) by Cargill and Virgil, "Raiders of the Lost Carbonite" (yeah, it's what it sounds like...) by Carolyn Gollidge, "Triangle Blues" (S&S) by Christine Jeffords, "To Savor the Bitter Wine" (S&S) by L. A. Carr, and much more by Sheila Paulson, Pollett, Terrell, Farnsworth, McGhin, Qualls, Rosenthal, Rosenberg and others. Universes include: BLAKE'S 7, THE MASTER, HILL STREET BLUES, MAN FROM UNCLE, RAT PATROL, STAR WARS, INDIANA JONES, AIRWOLF, SWAT, VOYAGE TO THE BOTTOM OF THE SEA, MIAMI VICE and more. Art by Virgil, Sansom, Dani and Leah Rosenthal. \$5.00 and SASE to reserve a copy. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. Submissions are open for #3 but it's filling up VERY fast. SOUTHERN LIGHTS #1 is now sold out.

SOUTHERN SEVEN is a brand new all-BLAKE'S 7 zine and already contains "The Heart of the Matter" by Linda Terrell, "A Mind is a Terrible Thing" by Terrell, "Half-Blaked" by Leah Rosenthal, "Fifth Season" by Rosenthal, and much more by L. A. Carr, Wortham, Hall, and others. Artists are needed. I can't ask Leah to do it all (put down that club, Rosenthal!!!!). I'd prefer you send a SASE but no money, if you're interested. Thanks. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. Oh, submissions are actually still open for this one.

THE COMPLETE ZEEK Vol 1 will be published as soon as I have 100 pre orders with which to pay the printer. The two volume set will include all of Anne Elizabeth's non-"Circle of Fire" stories, including pieces from the universes of SW, Trek, Blade Runner, Indiana Jones, Remington Steele, Dracula and more. To reserve, send \$5 and SASE to Pat Nussman, 2J Breezy Tree Court, Timonium, MD 21093.

THE ENEMIES by Lynne Farr. Did you ever wonder what Darth Vader was doing while Luke was studying on Dagobah, Leia was organizing the rebellion and Han was cooling his heels in carbon freeze? Inquiring minds want to know! SASE for info to Jackie Edwards, 2206 So. 42nd, Omaha, NE 68106.

THE LEADING EDGE is a SF and F zine that features new and old writers and artists. Material for TLE #6 and 7 include stories, poetry, art and articles. If you are interested in submitting or subscribing to TLE, please contact: The Leading Edge, c/o Marion K. Smith, JKHB Rm. #3163, Brigham Young University, Provo, UT 84602.

THE MILLENNIUM FALCON CASEBOOK is a thematic one-shot seeking contribs; SASE for guidelines. BRIGHT-STAR IN GLORY, the only mainline Brightstar Universe novel will take the Lucas/ Brightstar cast through their analog of ROTJ; written by Christine Jeffords, planned for May '85 debut, and now accepting SASEs. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

THE MONOCLE is a fanzine dedicated to the fantasy TV series WIZARDS AND WARRIORS. Now accepting checks for deposit of \$5.00 plus a SASE which will reserve your copy. Checks should be addressed to Mel L. Gifford. They will not be cashed until I go to press which should be about Jan. 85. Send money to Camarand Press, c/o Mel L. Gifford, 355 East 400 North, Provo, UT 84601.

THE PRINCESS TAPES #2 is open for submissions. Writers needed desperately! Sole, single editor looking for one or more up-and-coming writers (or even more established ones) in media fandom. Object: stories to fulfill THE PRINCESS TAPES backgrounds and personalities for TPT, including Han Solo, Luke Skywalker (childhood), Obi-Wan Kenobi, Wedge Antilles, Chewbacca, etc. Sole editor also needs editorial help (firm but fair) on her own literary efforts. All who participate will be given full credit, a free zine, and much gratitude (as well as hopefully ego-boo from the fans). Write for details. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOLFHAWKE TAPESTRIES. Based on the legendary events portrayed in the medieval fantasy LADYHAWKE. Now taking contributions for our premiere issue. Art, fiction, poetry, songs, historical perspectives--anything the fertile mind can conceive and put to paper--are needed and welcome! SASE for info. Wolfhawke Press, Ltd., c/o Sandy Williams, 3738 Holland Avenue, Dallas, TX 75219.

THE WOOKIEE COMMODORE III: Now accepting contributions of fiction, fact, art, poetry, letters of comment, and general nonsense. (Please do not send us dead poultry COD! Even if you do consider that a "comment"!) Deadline for submissions: January 1, 1986. For submissions guidelines or submissions write Samia Martz, 78 Council Trail, Warrensburg, MO 64093. We will be ready for MediaWestCon Six--will you??

THOUSANDWORLDS COLLECTED. In one place (but more than one volume), at last! All of Maggie Nowakowska's 'ThousandWorlds' stories, including several new ones(!), plus new introductions and notes by the author. Due May '86. Make checks payable to Mazeltough Press. \$5.00 + SASE. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to: MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391.

VERTIGO (formerly THING) is in need of contributions for its first issue (a really unique situation,

huh?). We accept just about all media, and prefer stories with an off-the-wall slant. Real psychotic stuff. Cross-universe stories, What-If stories, parodies, humor, Twilight Zone-type twist endings, unusual angles, that sort of thing. We also need articles, reviews of just about any sort, and artists. We will consider stories of just about any length but we're not inclined to do continued pieces. VERTIGO will be about 200 pages, unreduced, with an estimated price of \$5.00 plus postage, or less as we are aiming at the cheapest zine in town. Send contributions to: VERTIGO, c/o Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739. To reserve your copy, send a SASE to: Susan Kimzey, PO Box 875, Greer, SC 29651. Remember, if Weird has a name, it must be VERTIGO!

WELL OF THE SOULS #5. Due out Winter '85. Full of more short stories, cartoons, and featuring a full-length novel, "Tinseltown" by Roberta Rogow. Indy, Willie and Shorty return to America and fall in with evil companions--like William Randolph Hearst, Katharine Hepburn, F. Scott Fitzgerald, David Niven, Louis B. Mayer...not to mention the Chinese thugs who are out to get Indy and Shorty in revenge for Lao Che's son's death...and a natural disaster or two. You get the idea! I'm still looking for more submissions and am desperate for artists. Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536.

OTHER WORLDS

ANNOUNCEMENT FROM KRYSTARION PRESS: Help an editor complete her mailing lists. If anyone plans on purchasing THE PRINCESS TAPES and already possessed a copy of TPT: THE PROLOGUE, when sending in the order indicate which number of THE PROLOGUE you have. This will be greatly appreciated with mucho thanks by the editor of both the above zines. Also that will allow said editor to match the numbers of both zines for each fan who orders them. Thanks. J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

ATTENTION TEXAS SW/LUCAS FANS! The Texas Rebel Alliance and Archaeological Society (TRAAS) is forming to fight the tyranny of the forgotten fen! TRAAS will be a statewide network to spread news & information about the SW/Lucasfilms projects, promote, aide, and prepare programming & exhibits for local cons, and organize parties and special projects. For further information, SASE C. E. Cooper, PO Box 66244, Houston, TX 77266.

BACK ISSUES OF SF MAGAZINES (Starlog, Fantastic Films, etc.) 1978-1981. Also SW toys & cards; paperbacks on SW, ST, Battlestar Galactica, etc. for sale. Or will trade for SW, SW, Doctor Who zines, DW novels and other DW and Tom Baker items. Please send SASE for list. Gayle Johnson, Rt. 4, Box 64, Chatsworth, GA 30705.

BUTTONS MADE TO ORDER. Subjects include Harrison Ford, Mark Hamill, Star Wars, A-Team, "V". Photo, general and novelty buttons as well. Legal size SASE for catalog. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

CELEBRITY PHOTOS. My candid photos of over 10,000 stars have appeared in national and international publications. SASE for information. Nancy Barr,

506 Windermere Avenue, Interlaken, NJ 07712.

CONZINEIENCE is coming--a convention by fans, for fans, for fun! A media/fanzine convention with multitudes of activities planned, including panels, dealer's room, art show/auction, banquet, costume ball and much, much more! Located at the Holiday Inn North, one minute from the Dallas-Ft. Worth Airport in (where else?) Irving, Texas. This is the convention the South's been waiting for! July 4, 5 and 6, 1986. Make your holiday special! SASE Galactic Winds Press, c/o Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FOR SALE--extensive SW collection of long time SW fan. Some zines, many pre-TESB toys, magazines and SW and Harrison Ford photos. Legal sized, double stamped SASE for available lists to: Lisa Adolf, 2804 Kitsap Way, Suite 203, Bremerton, WA 98312.

GEORGE LUCAS APPRECIATION AND ADMIRATION SOCIETY. Dedicated to George and George alone, the GLAAS is merely an attempt to bring together those who truly appreciate all that George has done for us. The GLAAS, unfortunately, is in no way related to Lucasfilm Ltd. and its properties and therefore relies totally on YOU, the appreciative and admiring member for the contents of its quarterly newsletter. The newsletter will be a place for all to voice their opinion, react to another's opinion, display artwork, comics and the like. Yet, in no way will it be a place for digression to a level of gossip and smut. George had done so much for us. Let's all appreciate him together. One year membership: \$5.00 (\$8.00 overseas). Write to: GLAAS, c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008

GOOD NEWS, FORD FANS! The Walk of Fame Committee has now accepted the nomination to place a star on the Walk of Fame in Hollywood for Harrison Ford! We still need your help, though! The Star Fund now stands at \$1,725.00 of the \$3000 required. This is the fans' way of saying "Thanks" for the many hours of pleasure Mr. Ford has given us! All contributors will have their name put on a scroll which will be presented to Harrison. This project is being conducted in cooperation with Pat McQueeney Management, the firm that represents Harrison, and with his full knowledge. Strict records are kept of contributions and passed along to Mr. Ford's secretary for their records. Any and all contributions are appreciated. Please note new address: Ruth Scott, PO Box 694, San Bruno, CA 94066.

I AM LOOKING to buy the following zines: FAR REALMS #1-2, GUARDIAN #1 3, SKYWALKER #1-4, and A TREMOR IN THE FORCE #1. If anyone can help, please write to me. Lisa Thomas, 7606 Lady St., Charleston, SC 29418.

I AM OFFERING fair, honest zine reviews in return for free or postage only copies. Will accept defective copies and will provide copy of review before publication. Am also offering experienced, complete proofreading in return for contrib copy. Sandra Necchi, 4835 Cedar Ave., Philadelphia, PA 19143.

I AM WISHING TO BUY STAR WARS zines. If you have any you are willing to sell, please send price you are asking, title and condition to Sheryl Herrly, 2330 North Evergreen, Phoenix, AZ 85006.

LOOKING FOR OUT-OF-PRINT ZINES? Terminal poverty is forcing me to sell a large part of my gigantic zine collection. Separate lists for Star Trek and Star Wars zines/memorabilia. Send SASE (40¢ for both lists) to R. Magda, PO Box 11328, Chicago, IL 60611.

MIAMI VICE Stationery for sale. Original art by Suzy Sansom. 25 sheets in assorted colors only \$5 post paid. Also available: Indiana Jones, SW. Please SASE for flyer. Available from Suzy Sansom, 376 Granada Dr., So. San Francisco, CA 94080.

NEEDED: all of the British SW comics that feature the "Raiders of the Void!" plot (Goodwin story, Golden art). Will borrow and return or buy for \$1.00 each. 50¢ all other British SW comics. Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739.

SALE--includes zines (SW and ST), posters, Japanese photo magazines, comics, Remington Steele photos, artwork, lobby card sets, and more other miscellaneous junkie than you can shake a lightsabre at! For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

STAR TREK SLIDES--Set of 20 for \$15. All episodes, all characters. Individually--\$1.00 each, minimum 5 slides. SASE Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

STILL PLAYING CATCH-UP? With the editors' permission, we offer photocopies of the following zines: ARCHAEOLOGY 101, EMPIRE REVIEW, KESSEL RUN, CROSSED SABERS, FACETS, MOS EISLEY CHRONICLE, DOCKING BAY, FAR REALMS. Coming: TREMOR IN THE FORCE #1 and #2. Editors inquiries welcomed. SASE for flyer. De Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

THE OFFICIAL UNOFFICIAL HARRISON FORD MINI-CON. In conjunction with WorldCon 1986, Atlanta, Georgia. This mini con is in the planning stages, and we need your help. Tentative plans call for renting a room at the hotel for the purpose of gathering together Ford fans for chatting and discussion, and whatever else comes up. Depending on response, we will try to arrange for some tables for the sale of fanzines, etc., and a VCR for viewing tapes of appropriate movies. Suggestions are welcome. SASE for further information. C. L. Smith, 31 Lincoln Ave., Lansdale, PA 19446.

VHF--Harrison Ford-inspired songs by Martie Benedict. Tapes featuring Han, Indy, Kenny, Tommy, Rick and others. New WITNESS tape now available! SASE Martie Benedict O'Brien, 4515 Dewey Dr., Colorado Springs, CO 80916.

WANTED: Copies of "Falcon's Flight" #2, 4, 5 & 6. Willing to pay a reasonable amount for them. I hope someone can help me in SW zine world. Want to complete my set. Fran Husejinovic, 1722 Decatur St., Ridgewood, NY 11385.

WANTED: for ROSTIRASA's clippings/articles files: ST and DR. WHO clippings and/or articles wanted from across the country and from overseas. Good, readable copies are acceptable, though the originals are appreciated! Will trade for copies of articles of ST and DW that I have, or copies of articles from Raiders/TOD, Tom Selleck, Knight Rider/Hasselhoff, old Starsky and Hutch, the SW Saga/characters therefrom, and old series ST. SASE's are a must when inquiring on availability of certain articles

and they are greatly appreciated otherwise! ROSTI-RASA, De Ghysel, PO Box 24, East Rochester, NY 14445.

WANTED: Out-of-print SW zines. Also looking for photographs and SW collectables. I have a few large SW dolls for sale or trade, also access to many more dolls. Sandi Jones, 629B Dana Court, Naperville, IL 60540.

WANTED: Some highly organized person to write episode guides composed of Air Dates, Titles, and brief Synopses of any current TV program of fan interest for those of us videophiles who have been woefully unorganized. Examples: A-Team, Airwolf, Doctor Who, Knight Rider, Remington Steele, et al. In case of duplication, only most complete listings will be printed. Partial lists accepted. PERSPECTIVE, Black Unicorn Press, K. L. Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

WANTED: Artists for ALL THAT JAZZ, the all A-Team zine. Please send examples of your work along with SASE to: ALL THAT JAZZ, Black Unicorn Press, K. L. Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

ZINE SALE: Vintage STAR TREK collection, mainly from mid-70's such as "Spock Enslaved", "Kraith Collected", etc. SASE for price list to Sharon R. Saye, 124 Davis St., Apt. A, Bridgeport, WV 26330.

ZINE SALE: Many out of print. Misc. SW stuff for sale. SASE for list. Thekla Kurth, 851 N. Pheasantbrook Cir., Centerville, UT 84014.

3-1/2 x 5 PHOTOS: Harrison Ford color photos from Letterman, Conversation, Graffiti, Dan August, Getting Straight. SASE for flyer. Also Dirk Benedict --20 color photos from the Alan Thicke Show. All photographs are clear and sharp! Excellent artist's

reference. Jon-Eric Hexum from Voyagers, Cover-up (several sets). SASE for price flyer. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

CHANGE OF ADDRESS

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