



JUNE 1986

ISSUE NO. 12

In lieu of a con report, the following filk is offered in an attempt to sum up a week-end spent at MediaWest...

THE BALLAD OF MEDIAWEST*CON

by Cheree Cargill

Oh, Lord, won't you get me to MediaWest#Con?
My friends are in Lansing, having lots of fun.
With buttons and photos and zines by the ton.
Oh, Lord, won't you get me to MediaWest*Con?

Oh, Lord, won't you buy me a crate full of zines?
Four dozen buttons to wear on my jeans?
An armload of photos -- it's not what it seems,
But, oh, Lord, won't you buy me a crate full of zines?

Oh, Lord, won't you buy me a Liltz for my wall?
A Wagner or Dunster to hang in my hall?
That portrait of Harrison -- I think I want 'em all!
Oh, Lord, won't you buy me a Liltz for my wall?

Oh, Lord, won't you win me a Fan Q Award?
Worked hard on my fanzine, oh, so very hard.
I'm not a great artist and I'm not a bard,
But, oh, Lord, how I want just one Fan Q Award!

Oh, Lord, let me party each night 'til I drop!
And fill up on junk food, 'til I want to pop!
I'm having a great time -- I don't want to stop!
Oh, Lord, let me party each night 'til I drop!

Oh, Lord, won't you get me next year to the Con?
The weekend just flew past; where has it gone?
But it's on to the airport; farewell to Hilton.
Oh, Lord, won't you get me next year to the Con?

(to the tune of "Mercedes Benz" by Janis Joplin)

A few of the faces seen this year at MediaWest*Con...



Leah Rosenthal, Ann Wortham and Liz Sharpe

Sandi Jones and Jeannie Webster



(right) John and
Jeanine Hennig in
costume as Robin
and Marion



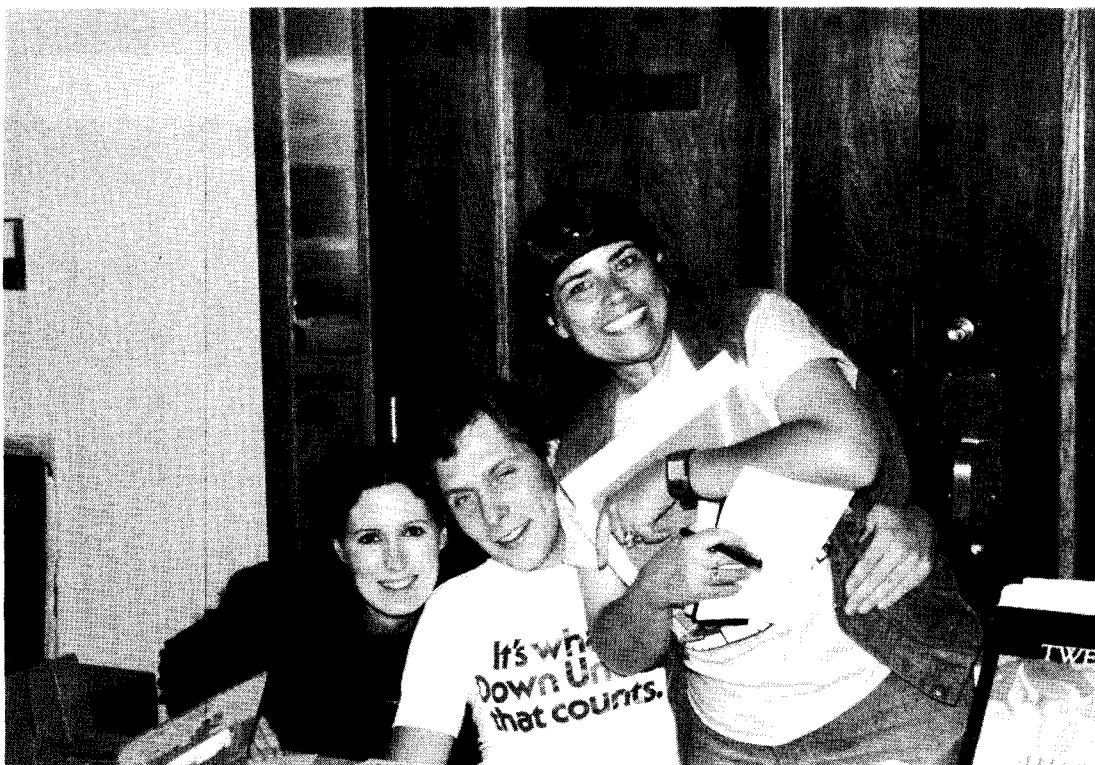
(below) Sally Smith
and Sandi Jones
(not Alias Smith
and Jones)





Jim Markle

Melea Fisher, Mark Fisher and Sandy Williams



Consumer Corner

Equal space will be
offered for replies.

From:

P. J. LaVasseur
1650 Wabash
Denver, CO 80220

About two years ago I put a deposit down on ERRANTRY 2 for \$5.00. I never heard anything back. I then sat down and wrote Regina Gottesman inquiring as to whether she even received the check. I heard nothing. I sat down and wrote again. All I wanted was a simple yes or no so I could make a stop payment and send another check out. To this day I still have not received the courtesy of a reply.



And Along Came Friday

BIT OF A flappola in the secret Marin world of Lucasville. Word's out that Sid Ganis, senior vice-pres. and sparkplug of the George Lucas empire, is quitting to join Paramount to take charge of worldwide distribution. Further news: About 15 heads will be lopped in an economy move, and the No. 1 Lucasville joke — not to George — goes "How does George Lucas screw in a light bulb?" Answer: "He doesn't. He just holds it up and the world revolves around HIM"

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#3-11 available for \$2.00 each. SE#1 2 are sold
out.

Deadline for #13 -- August 1, 1986

Editor's Desk

A fund has been set up for the benefit of the children of the Challenger astronauts. If you would like to contribute, the address is:

Space Shuttle Children's Fund
c/o American Security Bank
P. O. Box 0150
Washington, D.C. 20055

The largest contributor to the Space Shuttle Children's Fund (as of this printing, totalling over \$600,000) is Steven Spielberg, who personally contributed \$50,000 to the cause. A hearty hand for Steven!

And another round of appaluse to Judith Low for two more new mastheads for the "Certain Point of View" and Review sections! Hopefully, her work will grace SE for a long time to come!

On to other matters, as of this issue, I am being forced to raise prices again. The subscription rate has stayed the same for about two years now, but, unfortunately, printing and postage costs have not. Printing costs have gone up around \$200 per issue since 1984 and postage is running over a \$1.00 a copy now. Multiply that by 75 or 80 and it starts to add up! Since I can only afford to publish SE if it pays for itself, I am forced to raise the price by 50¢ an issue. Therefore, beginning this issue, subscription rates will be \$4.00 per issue, \$12.00 for 3 issues, or \$16.00 for a year (4 issues). Hopefully this will allow SE to run for a long time to come.

A note from Pat Nussman: Eluki bes Shahar has just sold a Regency romance to St. Martin's Press. It will be issued in hardback in 1987 under the pen name of Rosemary Edgehill. The title isn't set in stone yet, but Eluki's working title is: TWO OF A KIND. Congratulations, Eluki!

As you may have noticed, there are no articles or reviews this issue. That's because nobody sent any in! Come on, folks! Now that MediaWest is over and you are all stocked up with new zines and new ideas, let's see those articles start rolling in!

ART CREDITS:

Judith Low -- mastheads
Ronda Henderson -- 14, 18, 23, 24
Carol Peters -- 20, 39, 42
Cheree Cargill -- 43

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This is Carol Peters' speeder bike. She won it in a contest that K-Mart and Lucasfilm ran in 1985. They were made only for the contest and aren't for sale.

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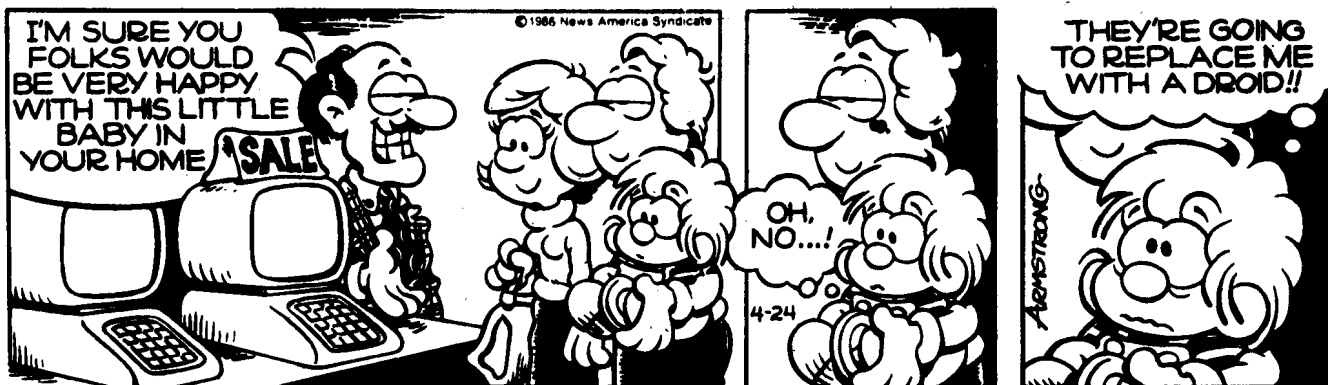
BERRY'S WORLD By Jim Berry



© 1986 by NEA, Inc. *Jim Berry*

"I expected Halley's to be much more George Lucasy!"

MARVIN



FAN WARS

Amidst reshuffling at Lucasfilm comes reports that the Official "Star Wars"/Lucasfilm Fan Club is being disbanded.

Not true, alleged Lucasfilm senior vp Sidney Ganis.

He admitted that fan-club staffers have been among those people laid off by Lucasfilm. But, he stressed, "someone" will continue the club (biggest in the world, with more than 100,000 members).

Will that "someone" work in-house (per the exiting staffers)? "I don't know."

LOS ANGELES TIMES/CALENDAR

DATE: 03/03/85 BY: [illegible]

NO NEWS IS MAYBE NO NEWS

A friend of Outtakes reports seeing sketches of preliminary special effects work for the next "Star Wars" film. That would be the first episode of the nine-part series, as conceived by George Lucas. (Recall that the initial trilogy comprised parts four through six.)

Lucas has long said that the first trilogy would set up the second, which in turn sets up the third, etc. Which got us to wondering . . . what were Darth Vader and Obi-Wan Kenobi like when they were young? When did they encounter Yoda? How did they discover the Force?

NANCY GRAMAN



So we put in a phone call to Marin County's Skywalker Ranch, home to Lucasfilm. The publicist was skeptical: "I haven't heard anything about this. I'll have to do some checking."

Two days later she called with a two-word reply: "No comment." Then she laughed.

—From Pat H. Broeske

The changes have to do with "us concentrating on film production and streamlining the business."

He added: "But the fan club exists and will continue to exist—at least in the foreseeable future. Through thick and thin, we will remain loyal in our way to our fans."

Speaking of departures, Ganis also is exiting. On Tuesday, he begins work at Paramount as head of worldwide marketing. George Lucas is said to be staying aboard Lucasfilm.

—From Pat H. Broeske

SUPER FAN

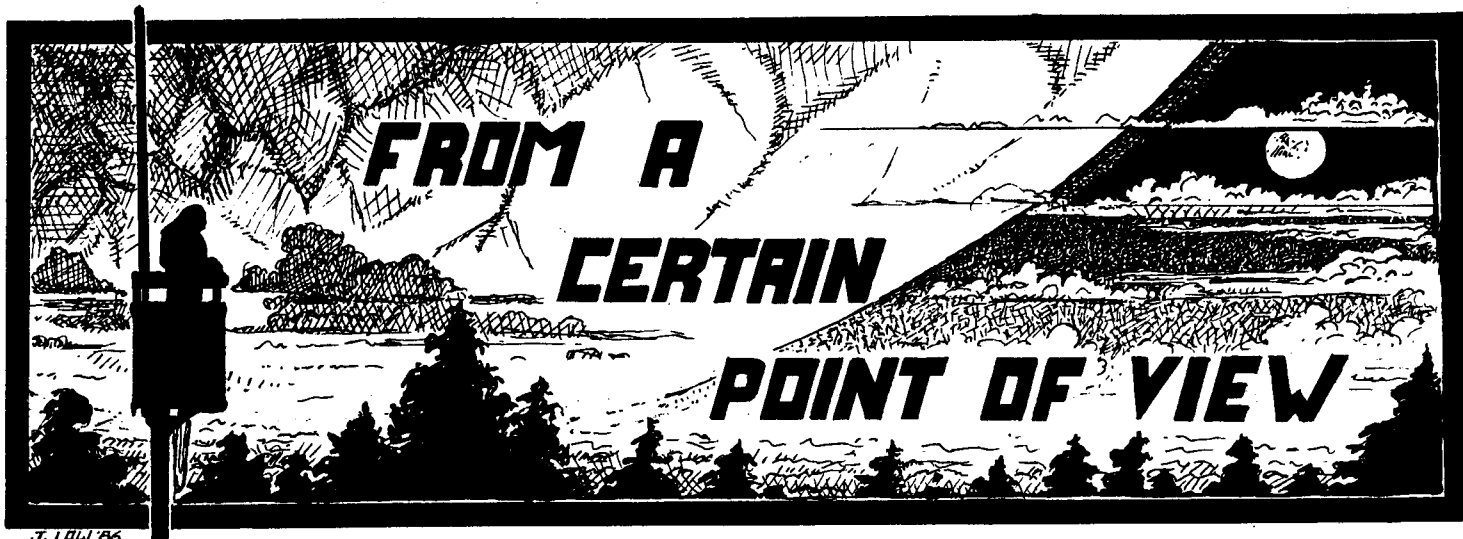
"Thank you for nominating 'Witness' as one of the best pictures of 1985."

The Hollywood Reporter ad began like another piece of studio Oscar puffery. But the author was actually self-described "Glendale Moviegoer" Keith B. Fahey.

Fahey took out the \$535 ad "because I knew I would forever regret it if I failed to act." But he owned up to a bit of self-aggrandizing as well: A word processor by profession (who did some temporary work last year at Paramount, "Witness's" studio), he's also a closet fiction writer, hoping an agent might take notice.

No such luck yet. But "Witness" producer Ed Feldman and co-writer William Kelley both called Fahey to say thanks.

—From Steven Smith



Maggie Nowakowska
2330 Federal Avenue East
Seattle, WA 98102

April 1, 1986

The Liz Sharpe article was a nice piece to chew on. One ingredient in the pie seems to be missing, tho: ol' Palpatine himself. I feel that his uncontrolled, unoverseen use of the Force is a factor that can't be ignored in the fate of the Jedi and the Republic. Did those malcontents Liz identified grab a hold of this non-Jedi power-user, or did Palpatine, in his ambition, spot their unhappiness and use it for his own gain? It seems to me that in most of the discussions of SW politics, the Jedi-like powers of the Emperor are ignored. Perhaps this is because, in using Terran models, we fall short of any local examples of someone with that sort of paranormal power ending up in charge of any state, let alone a major power in the world. Even our more influential rulers/conquerors/madmen had only the magic of charisma to harness their followers. Palpatine has manipulation of the sort we saw demonstrated on Tatooine when Kenobi advises the stormtrooper of his party's unimportance; Palpatine has persuasion abilities a tad bit more impressive than thumb screws and bloody pain (his little blue zap game with Luke could be described as a paranormal version of electric wires run up choice parts of a person's body.); Palpatine is a man beyond our experience, just as the Jedi are beyond our experience. Still, if even because of that ignorance we really may not be able to speculate solid scenarios, I think we ought to always mention that wild card, that aspect we can't measure, when making political statements. Just as it is sometimes difficult to understand the power of religion in our western society only a few hundred years ago, or the thorough way capitalistic/communistic assumptions affect the everyday life of people today, it is probably impossible to really understand how the people of the SW universe view the options of their life. The Jedi were real for thousands of years; the Emperor with his Jedi-like powers is real for the Imperial peoples.

Lin Ward asked about the possibility of SW's clones being totally war-oriented because of upbringing. I suspect that is a probability, and suggest CJ Cherryh's Downbelow Station Universe books (DOWNBELOW STATION; 40,000 ON GEHENNA; MERCHANTER'S LUCK) for a fascinating look at what she called "azi clones" and how their tapes, describing proper behavior, beliefs, skills, become their fami-

lies, their honor, their lives, their limitations.

Sally Smith: Yep, it sure does seem that Ford is branching out with his appearance on "The Preservation Tango" on Jimmy Buffet's LAST MANGO IN PARIS album! We also noticed that the title song seems to be about Indiana Jones himself, albeit in Indy's retirement years (just as "The Preservation Tango" seems to describe perfectly a situation that Indy would love to get involved in).

Mary Keever: We were also pleasantly surprised by the second Ewoks movie. Not having planned to watch it, let alone tape it, we saw the show only because there was nothing else to watch while we sat around playing cribbage one Sunday night. If I had a 5-year-old daughter, I would let her watch it as many times as she liked. Finally, a non-hysterical little girl heroine!

Lin Ward: Our friend Jim Hill has had a Washington State license plate with OBI WAN on it since 1979; his car, a Sirocco with black trim below the trunk edge, also has the words, THE FORCE WILL BE WITH YOU...ALWAYS on either side of the plate in white letters. Jim's had a lot of people stop him and ask to take a picture of the car--especially when he's been in his Kenobi costume. There is also a local Mercedes Benz (or is it a BMW?) with JEDI 1; we're looking for 2!

Chris Callahan: I don't hold out much hope for honestly representative SF book covers, not so long as demographics point to a large young male majority audience for SF (and so long as so many of the artists are male, although Rowenna always make my teeth gnash with her ridiculous females). Jessica Salmonson, a local pro writer and fairly militant, tells a story about one of her book covers when she specifically indicated no ratty females on the cover, the editor promised, then had to scramble for an excuse when the publisher insisted on using art the artist provided, no matter that it was the standard female in metal G-string in a come-hither pose.

I have to admit that sometimes I feel as isolated in my liking for SF in media fandom as I did staring at all those magazines with their covers that insinuated MEN-ONLY in the 50's. In Trek fandom, you'd be laughed out of the letterzine (or worse, scorned) for putting the SF, the trek to the stars aspect of the program, ahead of the characterization; ghodforbid you should suggest that the Holy Trio weren't the end-all and be-all of the series. I truly feel that the presentation of the mechanicals in SW is as important as many of the character aspects fandom discusses endlessly. The current exploration of droid status is one reflection of that importance; also of note is the feeling

of comfort with high-tech that SW assumes. I remember reading an article in, I think MOTHER JONES, back in '77, wherein an author normally only slightly paranoid about high tech/robots found himself feeling as comfortable with C3PO and R2D2 as he did with his telephone; the author then reflected that Lucas was one of the first people, after years and years of advanced tech machinery being presented as either gods or The Enemy, to assume that we will be as comfortable with our future tools as we are with our current tools. That Lucas was the first to recognize that human use of its tools in the future will be just as casual and careless and common as today. That the future is already here.

A number of people have spoken to the question of how Luke was able to perform Forcefully that which had not been taught. I'd like to agree with those who suggest that extrapolation is not so extraordinary. Luke is ignorant in ANH, but he is not stupid; he's an excellent pilot, and capable of thinking on his feet. He's seen Kenobi manipulate stormtroopers; a lightsaber in the snow is less complicated a challenge. And, once with the Alliance where talk would be more free than on a farm where the adults are doing their best to keep a kid innocent of such matters, I imagine Luke heard plenty of stories of what Jedi could do. Learning to use one's Forceful powers may well be like learning to really manipulate a computer (as opposed to merely pushing buttons): given the basic knowledge that A, B and C are possible, the subtleties of A, B and C are only truly learned and absorbed on your own through experimentation, practice, extrapolation and ever more practice.

Mickey Malkin: Your comments on the BNF phenomena are appropriate. I think trouble arises when BNF is taken as a complimentary status rather than simply a descriptive one. Anyone who is mentioned a lot in fannish circles is a Big Name Fan, no matter whether those mentions are in the realm of "isn't s/he a great writer/artist/person?", or, more like "Have you heard about the crazy letter/antic so-and-so came up with this time?"

Also, a BNF can exist solely in the minds and psychic experience of those who talk about her; the real person may be totally ignorant of such status. For example, my name is known to a lot of fans because a lot of fans have read my stories, but I don't go to that many cons, and am isolated socially on the Northwest Coast. Yet I have been amazed at reports of things I have said to, and done with, people I've never met, not even in letterzines. Now I can put my feet in my mouth as quickly as anyone, can be as pig-headed as any fan; I really don't need a "BNF Maggie Nowakowska" out there somewhere complicating matters for me. A corollary to this phenomenon is the fan who thinks that someone's BNF status means she has the right to access that BNF anytime she wants to, and that that BNF has an obligation to "perform" for those who have decided they are fans of the BNF. Somewhere along the way the pleasantries of "BNF's" recognizing (for example) the way their notoriety can help mitigate the awkwardness of neos has turned into an obligation of the BNF to welcome all to her circle of friends or to risk damnation if she doesn't. This is not to say that there are not snippy people who discover their BNF status and run with it as far as they can (and then some!); but I have seen too many people castigated for simply not meeting another fan's expectations of them.

And perhaps the people who give the term its worst connotations are those who desperately want

to be BNFs, always coming across as obnoxious attention-getters, never understanding that the acquisition of such a term depends not on them, but on fandom at large. Self-aggrandizement is seldom attractive.

In a related area, I agree with Tim Blaes' distrust of the phrase "personal attack." Criticism, even the sharp kind, is not necessarily insult. Thinking another person's ideas are stupid may be unmannerly to state outloud, but such is not an attack. It is simply an opinion. Claiming that a person knowingly misrepresents herself or others' speech/behavior; using ad hominum reasoning to undermine another's arguments; calling names, and such, fit much more easily under the PA heading. By my lights, when the only wealth a person truly owns is his or her good name, claiming PA is similar to suing for libel; it is a tactic that should be considered long and hard before use. Sometimes it seems that fandom (all of them) is filled with people with so little sense of self-worth and confidence that just claiming to prefer a different character/author/work of art is tantamount to insulting the person addressed.

Tim also brought up the difference between Ford's scripted dialogue in TESB's carbon freezing scene and the ad libbed line. I am one who really wishes Ford had read his proper dialogue. Although I also like the "I know" phrase (for reasons I have gone into a number of times in other letterzines), I believe the "You remember that..." phrase is not only in perfect characterization for Han, but also rings of hope for Leia and for the viewer. I do like the image of Han bravely going to probable death, but I also love the image of Han Solo determined to conquer no matter the obstacle he must face. It's a saucy phrase, and from a scripting point of view, I think it fits much better with what Lucas wanted to do in his trilogy. It's also a rowdy phrase, full of sensual promise, which I also have no complaints about!

I vote with the people who think Vader/Anakin did not know Leia was the sister Luke referred to. Luke's mind, to me, seems to be mostly on the family aspect of the relationship; I can easily believe that, sensing Leia's danger on Endor, Luke thought in terms of losing his newly found sister, rather than losing Leia. It's also possible that thought communication is not so specific unless special effort is made. When I think of my brother, I tend to think "he who is related to me, who shared my childhood experiences, etc." rather than think "David, my brother who is...etc." And once Vader glommed onto the notion of another child, I think Luke would strive to shield the reality of identity. Afterwards, Anakin would remember the sister reference in terms of "his child". Leia's identity is important to us because we already know who she is; at this late stage of the game, Anakin's attention appears to be on the future, on his image with posterity.

As for how Vader couldn't have known about Leia, I like the scene in Ellen Randolph's story, "Parvenue for a Princess" (GUARDIAN 7), where Obi-Wan deliberately places blocks in the unborn Leia's brain that will keep her sheltered from discovery.

Regarding the debate over just what were Yoda and Obi-Wan up to with their handling of Luke, it seems to me that trying to discover the "one way" Kenobi and Yoda thought discounts their flexibility. Not that dissecting what happened isn't fun, it is; but I suspect that they knew there was no one good way to handle the mess; that these Jedi had lots of

possible behaviors worked out for the difficult situation they found themselves and the galaxy in; that they changed and adapted and sometimes even reversed their ideas as the situation developed. I further suspect that the question of just when Luke should be told about Vader was an ongoing topic of discussion between them. Decision making, particularly on the levels of people management, battle and education, are always fluid; to come up with one set idea and stick with it is a recipe for disaster.

This brings up Pat Easley's question about Ben's evasive expression when he tells Luke the story in ANH. I think that image was one of the first things that really stayed with me regarding Kenobi's personality and his place in the saga, way back in '77 when I first saw SW. Obi-Wan's behavior contradicted the cliches that usually governed such disclosures; one of our first questions in the local group was, What's really going on here? What is he not telling the boy? Perhaps that's why I never bought the Kenobi-as-saint line, nor was terribly surprised when the simple story of a murdered father turned complicated. We've been able to do a trick on our VCR, freezing frame during that scene so that Luke's face is fading in as Kenobi's fades out, both on the screen at once, with exactly the same thoughtful, questioning look, one person looking to the future with the question, "Why?", the other looking to the past with the same "Why?".

Now, about the "lie" of Kenobi's. I have to admit I don't understand all the vitriol over Kenobi's version of what happened. Why all the obsession with lying as an utter damnation of Kenobi's character, as a measure of total untrustworthiness. Are we all so innocent of lies? Do we really think that a lie so marks a person? That self-righteousness that seems, to me, to permeate this discussion is incredible. People lie all the time and with far less reason; it sometimes seems to me that what many fans are really furious with Kenobi for is his pointing out a painful reality--that most of the "truths" we hold most dear are simply reflections of our point of view.

I am not arguing with assessments of Kenobi's wisdom/morality/judgment in handling the mess he made of training Anakin Skywalker. I am simply asking why an act that can easily be judged kind considering the sort of man Luke's father had turned into, that is possibly one of the most constantly replicated "sins" by most every human all through his/her life, should be used as a bludgeon against Kenobi? Or is fandom full of people who still haven't come to terms with the notion that mom and dad sometimes didn't tell them all the truth?

Yes, that's a bit catty. But I am honestly puzzled.

As for few people's favorite uncle, Marlene Karkoska asks why Owen Lars takes the risk of Luke's upbringing? If we go by the novelization, where Owen is Obi-Wan's brother, any number of reasons can be argued: family connections, simple humanitarian reasons, Kenobi stubbornness; I like to salt that combination liberally with a desire to succeed where his brother failed. (On the same subject, I like Ellen Randolph's development in A NEW CHALLENGE that has Owen taking Beru's last name, Lars.) I also think Sandi Jones' suggestion that Lars was so difficult about Luke's application to the Academy because Owen was trying to protect Luke is a good one. As for why the Skywalker name was kept, I have no imaginative ideas. I suspect that it merely reflects the Terran culture of the filmmakers

who, like so many other people, male and female, never stop to think about the assumption that a son must carry his father's name. When so many women think nothing of taking on another family's name, I can't condemn Lucas for not questioning the convention. Names are entirely too potent magic; secondary characters can change them, so can daughters, but heaven forbid the hero should--

I just had a thought--the only time we hear Luke's full name is when he bursts in on Leia in detention. It just may be possible that Luke didn't use his name socially on Tatooine out of respect for his foster parents, but that he did know it for use when he began his own life. That coming conflict between names could be another reason why Owen keeps putting off Luke's application to the Academy--he'd have to explain why he wanted Luke to use a name other than Skywalker in a situation that should belong to Luke and Luke's future, not to his past on Tatooine.

Sandi Jones: I have to disagree with the criticism implied by saying that Lucas simply wanted to "forget about characterization" in the SW saga. Part of what makes SW so appealing is its ability to adapt to thousands and thousands of individual personalities and world-views. If the movies had been as deeply characterized as some fans want, their appeal would have been limited to those people who agreed with that particular interpretation of the characters. As the movies are now, they allow an incredible amount of diversity in interpretation. SW is a modern-age fairy tale, a story that is internalized as fairy tales are. The incredible diversity, the often contrariness, of fan-lit Han Solos, each true to the author's vision of SW, is a measure of how Lucas succeeded in his goal. My Han is true for me; yours is true for you. This can be only if Han's character is originally presented as broadly as possible. A good example of problems that could arise is the demand for a wedding at the end of JEDI; I think my image of SW Han would have been totally destroyed if that convention had been tagged to the man. As it stands, those who want a wedding can imagine one; I can picture, instead, a relationship for Han and Leia that is less traditional, one that answers the needs I have.

Isn't Luke's immaturity in ANH representative of everyone's immaturity when young? I remember being hurt by all the smart remarks fans made about Luke's behavior in ANH because I looked at that Luke and saw myself when I was Luke's age; I didn't like being laughed at when I was twenty and I didn't like discovering that people who were old enough to have discovered compassion still could be unmerciful. Sure, he'd probably cringe a bit to see himself then; I do when I think of my own awkwardness. But Luke did outgrow his immaturity; I can't see him being bothered by it anymore than I believe today that there is dishonor in immaturity at that age. To continue what must be my "puzzlement" LoC, I was honestly surprised that fans, who are often self-possessed awkward-ites in the world, didn't embrace Luke and his growing confidence as one of their own.

To close, I'll address Jeanine Hennig's question about creative "ownership" of characters. (Jenni, this is a subject that I feel quite strongly about and have strong words to say those feelings with. Please accept that this tirade is not directed at you. Blessed be!)

I come down hard on the side of ultimate creator rights in how his/her creations are presented. Although I feel that the range of interpretation of

characters is wide enough to embrace a fandom determined to create its own fiction, I do think that a creator has the right to say what a character would not do or be. It is not enough, for me, to say, well, once someone changes the character's behavior that new character is not my character; in etymology, there is a saying, bad drives out the good, to indicate how one meaning of a word can overwhelm an established meaning, narrowing, sometimes distorting the original word's meaning. The word "mistress" is a common example. It started out meaning a married woman, a woman in charge (like a master), and has come to mean an unmarried female lover supported by a male. A writer's creations are her legacy. I believe she has the right to determine what that legacy, however small, however limited in awareness, will be.

Jenni, you are correct when you quote all the various pictures of Han drawn by fans. All are legitimate because Lucas has sketched a broad canvas, designed to have the colors filled in by his audience. But I believe he has the right to say what Han isn't in an effort to hold true to his vision, to his legacy. For example: I have a female character who I have seen described in ways that vary from a nut case to an admirable heroine (I don't think she's a nut case, but then I also have my doubt about her admirable status!). I don't mind these various representations, but if someone started presenting her as a traditional terran female, if someone started trying to present her as 180 out from what she is, I would object loudly. Why? Because (1) she is my creation, brought to life by me and as a certain character, AND is my legacy, a representative of my talent. I have the right to say what she is not. (2) Because there are some aspects of a character that define that character in such a way that to change it is to change the character irrevocably, and if that changed character comes to be accepted as the originally created character, then the original creation has been damaged. And (3) because the artist has a duty to every other dreamer in human history to fight the notion that anything and everything is for sale.

There is a line between interpretation and distortion. It is not rigid; it may not even stay in the same place. But so long as the creator is alive, I believe she should fight for the integrity of her/his creation. If I create a character who believes in one, personal, omnipotent god and someone changes that character into an atheist, and if the audience comes to accept the second presentation as real, I have lost one of my children. Again, this is not to damn interpretation. This is to ask that a creator's intention, the spirit of the piece, be respected; that people honor the labor, love, sweat, and hope for communication that go into the creation of a story, a piece of art, of music; and that people recognize that art is part of the human creator's soul, part of her perception of truth, however mundane, homey or innocent.

Some people argue that they have paid the artist by buying the book, attending the movie, play, whatever, and that therefore they can do what they want with their impressions. I would argue that what they have done is not buy the offered art, but rather have paid rent for its presentation/performance. I firmly believe that somethings cannot be sold, that when people insist that they can do anything at all they want with a character, they are implying that the creator is willing to prostitute her art. I have written for hire, for advertising; I know what

kind of contract I made then. It is not the same as the contract I enter when I write a story.

It can also be said that what is of the spirit cannot be owned. I would agree, but I would also add that neither should it be misrepresented, and that the "translator" of a particular slice of that spirit is the appropriate guardian of the art. Her judgement should be accepted.

Sigh. This had better be all, folks. I'm over my self-imposed limit of six pages for sure (but I double spaced this time, I did, instead of cheating at space and a half; does that count?! Have a good time at MediaWest everyone, and at Conzineience; wish I were with you!

Cut Scenes

Carolyn Cooper
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Houston, TX 77266

March 30, 1986

First, I'd like to publically say "thank you" to Dani Lane for all her hard work and support on FROM A CERTAIN POINT OF VIEW #2. Considering how many zine editors keep her busy, she should get a fandom medal of honor! ((Ed: I second the motion! Last year at MediaWest, a group of us zine eds voted her our own private Fan Q for illoing over and above the call of duty!))

Regarding Maureen Garrett and the NASFiC panel. Unfortunately, the panel was neither video or audio taped; the facilities weren't available and many SF convention panelists will no longer allow themselves to be taped. Ms. Garrett did NOT say STAR WARS was in pre-production. As a matter of fact, Ms. Garrett insisted it would be at least 3 years before another SW trilogy went into pre-production. However, various fans discussed, on other panels, the myriad of reports and indicators that Lucasfilm is indeed gearing up for another SW trilogy and the probability of it being the first three episodes.

One last thing, regarding Luke's learning to "call" his lightsaber into his hand without Ben's training him--not so. This was one of the bits in the original release of EMPIRE later cut for time purposes. When Luke is hanging in the wampah cave, Ben's voice tells him to stop straining to reach it and to relax and envision it in his hand. The whole process took a minute or two. Other scenes cut from the original release of the films and later cut from re-release and video:

In STAR WARS:

(1) Han and Chewie chased by stormtroopers. The lead stormtrooper shouts into the comlink, "Close the blast doors! Close the blast doors!" The doors start closing but Chewie, then Han slip through cutting off the stormtroopers, now shouting, "Open the blast doors! Open the blast doors!" (Now the last bit is all you see.) ((Ed again: In the original version of SW that we saw in the theater here in Dallas, the "close" line was cut and we didn't realize anything was missing. Then years later we came into the possession of an early black market copy and the line was there! Now, in our commercial copy, the line is missing again!))

(2) The first two attempts by Luke Skywalker to hook his line for the swing with Leia.

In EMPIRE:

(1) See above.

(2) The probe droid originally lands and buries itself in the snow for the night.

(3) Luke thrashes in the water in the medic scene, mumbling "Dagobah. Yoda" before the bacta solution is put in and Han and Leia discuss not knowing what it means.

(4) Luke goes through more climbing, tumbling and training before entering the tree scene.

I know there are a few more, but I'd have to check my notes. However, I agree that once he learned all the fundamentals from Yoda, he was capable of continuing his training on his own.

Gotta fly. The time warp's got me.

Coming Events

Linda Kerry
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March 27, 1986

Greetings, all!

I had wondered what the response would be from fans re the CHALLENGER disaster. There are a lot of caring people out there, and it is encouraging to see! You folks might be interested to know that C. J. Cherryh and Janet Morris are trying to get together \$36,000 to take out an ad in the NEW YORK TIMES supporting the space program. While I don't think that an ad (especially one that expensive--I think that the money would be better spent helping the victims' families and setting up trust funds, etc.) is going to do much in affecting the attitudes of John Q. Public about the space program, I do think that it is a nice show of solidarity among book publishers, writers and others within the sf community. Any money raised over and above the amount needed for the ad will be donated to funds set up for the surviving children of the shuttle's crew. Those wishing to donate should send their money to: C. J. Cherryh, 1901 Bella Vista, Edmond, OK 73034.

1986 hasn't started off to be a very good year in sf circles, has it? In this first quarter, we have lost not only the shuttle crew, but also Frank Herbert and editor Judy-Lynn Del Rey. (Incidentally, she bought the novel STAR WARS a year before the film came out...) They will all be missed. ((Ed: Author L. Ron Hubbard also passed away recently.))

I attended Boskone in February--Boskone is the huge annual convention put on by the New England Science Fiction Association. The con is mostly mainstream sf programming--they do have some movies, though not as many and not of the quality I would like to see most. (I did finally get to see SILENT RUNNING, though.) I was pleased to see that despite

NESFA's general disdain of media fandom, the single largest audience of any panel or program was gathered to watch the Lucasfilm presentation. After technical difficulties at Saturday's presentation (the slide projector operator managed to drop an entire tray of slides, and the film projector for the LABYRINTH teaser had no sound--Maureen Garrett was...well, steamed is putting it very mildly!), the presentation was finally given in its complete form on Sunday afternoon.

The first part of the presentation was about Lucasfilm, Ltd.--slides of artwork, kid's letters to Lucas, funny t-shirts, pictures of Skywalker Ranch, etc. The second part of the slide show dealt with the new projects GL is working on for the summer: HOWARD THE DUCK (oh, please!) and the Henson film, LABYRINTH, with David Bowie. *sigh* Slim pickings, indeed. Then the program was turned over to a question and answer period. Now, perhaps Maureen was having a bad day, was upset by the previous afternoon's fiasco or was suffering any number of human ailments, but she gave off the impression that she doesn't even like fans, and was bored to tears with SW questions. She didn't ignore them per se, just played around then, hedging and dodging. Toying with us! I'll tell you, I was ready to deck her, or walk out in disgust before she was done. And she is supposed to be the fan liaison? I noticed in #11 that Linda Deneroff reported that GL had laid off the entire SW fan club division, and I too wonder what this means for the fans. If courteous quiet-spoken fen are made to feel as though they had just crawled out from under a rock by the very person who is supposed to represent LFL to them, one wonders at the lack of respect given us as people by the fellow that we, as fans, made successful.

Sorry, didn't mean to rant! I was just upset by the whole deal! The rest of the programming was wonderful, though, got to meet some really nice people and not just a few authors! On to the letters...

Mary Keever: The "Slow Boat to Bespin" flap happened shortly after I discovered SW fandom. Apparently, LFL took offense at the story and threatened to shut down fandom. There was a lot of name-calling and bally hoo about the now famous LFL guidelines, but as you can see, fandom is alive and thriving!

Maggie Nowakowska: The young fellow on the Hardy Boys show was Parker Stevenson--a fine actor (and not too hard on the eyes, either!).

Chris Callahan: As a Waldenbooks manager, I try to get every sf book that comes out for my store (who says that rank doesn't have its privileges?), so I see about everything in print--and I tend to agree with you--the covers seem to be sliding back into the Frazetta/Boris mode. Unfortunately, these covers hide some really great books! Case in point: Melisa Michaels' SKYRIDER series (SKIRMISH, FIRST BATTLE and LAST WAR). The first two had rather regrettable covers--but don't let them fool you! This is really good stuff! I highly recommend this series--and the best thing is I have just found out that Melisa has sold books 4 and 5 in the series!

Does anyone know anything about a zine called ECHO SEVEN? I sent the editor my check late last summer and it's been cashed and I still haven't gotten my zine! Has anyone else had this problem? Is the zine actually available somewhere? Help!

Well, I haven't commented on everything I wanted, but I don't want to take up more than my share of space, so--until #12, fly casual!

Carole Regine
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April 7, 1986

Cheree: Putting that poem, "High Flight" on SE's cover was a beautiful tribute to the crew of the CHALLENGER, and thanks for reprinting those articles from THE DALLAS TIMES HERALD. Also, I liked the SOUTHERN ENCLAVE masthead by Judy Low and the piece she did for "Mos Eisley Marketplace." Classy. ((Ed: This issue also sees new mastheads for the "Reviewing the Fleet" section and for the LoC section itself! A hearty cheer for Judy!))

Matthew Whitney: Glad to know I'm not all alone in the Universe. I don't recall seeing Ian McDiarmid in other films (I missed DRAGONSLAYER), but his performance in ROTJ made a big and very favorable impression on me. I loved his day-to-night sudden changes of facial expressions--turning that phoney-benevolent smile into a look of pure contempt for Luke and his "pitiful little band" of rebels. McDiarmid's Palpatine was a vast improvement over that lackluster holo image that Vader knelt before in TESB.

Pat Easley: Speaking of facial expressions, yes, I did notice the guilt in Ben's averted gaze as he lied to Luke about Anakin. Also noticed his peculiar look when Luke said, "I want to come with you to Alderaan...and become a Jedi like my father." (Emphasis mine) It's fun to wonder what might've gone through Ben's mind in these scenes, but reality keeps tossing cold water on the fun. I doubt that Alec Guinness, who made those expressions, knew any more than the audience knew about the identity of Luke's father. Still...while watching the Saga, I'd rather speculate on a character's thoughts than an actor's. About Darth Vader in TESB... Yes, I believe Vader had feelings for his son in that film, and like you, I believe that Vader was aware of those feelings. When the Emperor suggests that Luke is a threat, Vader quickly responds with, "He's just a boy." His remark seemed to echo Kenobi's protective insult in the cantina, "This little one's not worth the effort." About the book, I AM LEG-
END... That's one of the very few vampire stories I've found entertaining. I wish I could come up with more about that "older and shrunken order" that I suggested pre-dates the Jedi. Kenobi's remark (in the ANH novelization) just gave me some vague mental images of long, long ago--Force users persecuted by the ignorant, and driven to use the Dark Side for self protection. When I read that line in the novelization, I immediately thought of Earth-style persecution of "witches"--a subject I know very little about. Maybe someone more knowledgeable in this area will tell us, in a story, what Kenobi was talking about. By the way, the fan stories I referred to last ish, while theorizing on this, were: "Quisling" by Laymon & Goldstein (KESSEL RUN 2) and several Vader stories, in various zines, by Carol Hines-Stroede. About Anakin's fall... Loved your speculation that Ben might've cast him out before he'd become a hopeless case. Perhaps Anakin had been falling by degrees and Ben knew neither how to stop him nor at what point Anakin might still be saved. Still, I can't bring myself to haul out the cat o' ninetails for ol' Ben. (I've done that enough in previous letters.) Anakin was Ben's prize student and his friend; Ben must've been very sure, however wrong he might've been, that Anakin couldn't be saved from the Dark Side.

And I certainly wouldn't want to be put in the position Ben had been in--having to choose between a friend's life and the welfare of others. Not knowing the "Lucasfilm Facts", I tend to see both Anakin and Ben Kenobi as victims of a tragedy where "right" and "wrong" were very hard to define.

Michelle Malkin: Interesting thought that Yoda couldn't see Luke's role in future Galactic history. Perhaps the whole Skywalker line possessed some quality (like Siona Atreides in GOD EMPEROR OF DUNE) that prevented Yoda's seeing their activities in future vision. Your paralleling Dagobah with Brigadoon has given me a fanciful thought. ("Da-go-BAH, Da-go-BAH, bloomin' under murky skies!") What if Yoda had been around much longer than 900 years? What if he'd been born before the 20,000 year old Jedi order and Republic, only appearing on this plane of existence now and then, and like the townsfolk of Brigadoon, only aging as long as that appearance lasted? Well, I said the idea was fanciful...but it sure does suggest possibilities for filksongs!

Carolyn Colledge: Congratulations on your pro-novel! What's the title? ((Ed: Unfortunately, the deal for the sale of Carolyn's novel, "No Escape", fell through. However, she is currently contacting other publishers. Best of luck to you, Carolyn!)) I have "right!" scrawled beside your comments re Luke's lack of military experience in ANH. Fresh off the sandfarm, it's very likely that Luke never gave thought to the fact that he was leaving an all-important droid unprotected as he went to rescue Leia. Han, who probably did know better, should've explained the nasty facts of war, rather than letting the smell of money lure him to follow Luke...but I can't damn Solo for this. He wasn't part of the Rebellion, he didn't pretend to care about it, and he owed the Alliance nothing. In fact, the Alliance owed Han--15,000 credits. At that point, I think Han was just a very smart survivor, in a tight spot, trying to make the best of an unexpectedly bad turn of events. That's what fascinated me about Han in ANH. He was a tough, cynical man thrust into circumstance that--in the end--brought out an idealism he'd probably left for dead on some rimworld, long ago. But the important point is, that idealism wasn't dead, and I don't think anyone could've revived it against Han's will. One wonders what events in Han's life psychologically prepared him to take that last-minute heroic action at the end of ANH. About Pat Nussman's "Love's Mysteries" (KESSEL RUN #2)... Yes, that was an excellent story. I think of this tale as "the way it must've happened."

Sally Smith: I had to laugh when you qualified your statements about Han by reminding everyone that your remarks were intended as compliments. I've often found myself doing the same thing, both in fandom and outside. Always best to know another's standard of measure before assuming you've been insulted.

Sally Syrjala: Although I have a different view of Vader, I'd love to see some fiction based on that "double agent" idea. That's worth a whole series of Vader stories, pre-ANH through ROTJ. As for Vader's good deeds on screen, I think some of his actions are evidence that he had his own brand of honor and his own standards of decency.

Jeanine Hennig: As I was saying, last ish, the best articles make me think of things I wouldn't have thought of on my own... Black jock straps for Jedi and phallic lightsabers, eh? Do you think the appearance, size, strength, etc., of a saber is any

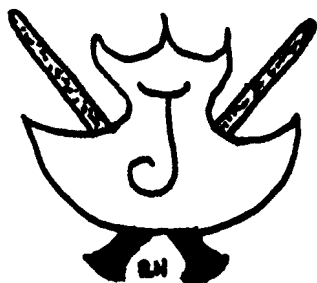
indication of...well, never mind. Loud applause for your defense of everyone's right to see SW characters in his/her own way. Awhile back, I read a LoC that criticized an author for sending her Jedi Knights to a brothel. The critic seemed to feel that this wasn't very believable. I sat there slapping my head and saying, "But that was such a wonderfully realistic touch! How can anyone say..." Believable is often in the eyes of the beholder.

Vonnie Fleming: In light of Jenni's latest article, yes, I can imagine Vader inviting some lucky lady to see his lightsaber collection. Lucky, indeed. I believe Vader was a fully-trained Jedi (or damned close to Graduation Day) when he fell to the Dark Side, but it's hard to tell from dialogue in the films. Ben refers to Anakin as "a young Jedi" and Luke (as well as Yoda) uses "Jedi" in reference to fully-trained knights, yet other lines contradict this: Ben calls Anakin/Darth "a pupil" and Vader says he was "a learner" when he'd left Kenobi and the Knighthood. Perhaps Anakin had been fully trained but hadn't yet undergone some crucial test. Re Yoda's gruff manner with Luke... Irritating it was, but given Yoda's sterling character, I think of his gruffness as his one redeeming flaw! Hey, this business of plugging other folks' stories/zines is a good idea. Your comments about a story in SITH YEARBOOK (and Susan Henderson's remarks about Imperial characters) prompted me to send for that zine.

Lin S. Ward: Liked your thought that Luke's vision of Bespin might've been a moral test. Yoda didn't seem to feel that Luke made the right choice (going to help Han and Leia), but does Yoda's belief that a decision is wrong make it wrong? Yoda is the highest level Jedi Master that we've seen, but does this make him the Final Authority among Jedi or the wisest being in the SW universe?

Liz Sharpe: Very much enjoyed your Clones article, especially the parts about the Jedi and the average citizen's view of that Order, but I'm confused about the scientific side of your article. Must a clone look exactly like the individual who donated cells to form him? In a LoC to another zine, Susan Matthews gave an explanation for why this is not necessarily so. I don't know enough about this subject to agree or disagree with either of you, but I'd like to see more on this from those better informed on this than I am.

Marlene Karkoska: About Luke's being allowed to keep his surname... Yes, that's always puzzled me, too--just as it's always puzzled me that Kenobi kept his surname and (rather uselessly, I'd say!) changed only his given name. Perhaps "Skywalker" and "Kenobi" are very common names in the SW universe. I imagine long columns of Kenobis and Skywalkers in some immense interstellar comlink directory... Yoda, on his dying breath, gasped: "There is...another...Skywalker." Perhaps Luke's line should've been: "Sure, but which one?"



Mary Keever
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April 16, 1986

Hello! Hope everyone is doing fine. Spring is here. Hurrah!

I really appreciated the poem on the cover of SE#11. The space shuttle tragedy was such a sad event that seemed to touch all of America. Thanks, Cheree.

Love the new mastheads. Three cheers for Judith!

Congrats to Liz Sharpe on a very fine, well-thought article. It was great. Like being in an enjoyable history lesson with a good teacher. I especially agree with you on "compromise."

Jeanine Hennig: Loved your "Private Life..." Just one question, tho; why does Luke refer to a certain part of his body as his "sabre of love"??!

As to the "Hot Flash": In the most recent issue of BANTHA TRACKS, Maureen Garrett steps down as Director of the fan club. There is no reason given. Also, in the May STARLOG, there is a new ad for the SW/LFFC. The ad seems to stress LF more than SW.

Linda Deneroff: I think one direction SE could go in (which is mentioned a few times in this ish) is feedback on stories, authors and artists.

Michelle Malkin: Liked your comments on the triad idea. It seem to be popping up a lot lately. Jeanine Hennig's last chapter of "Catalyst!" (and oh WHAT a triad it was) and in "Dayna's Story" of the cartoon ROBOTECH. (Any ROBOTECH fans out there?)

Matthew Whitney: Your comments about SW being looked upon as "kiddish" by the male populace are so true. I was reading SE at work yesterday and one of the "young" guys at work asked what I was reading and why I was marking it up. I explained SE and how it related to SW (as he already knew I was a SW fan). He said, "Oh, I used to love STAR WARS and EMPIRE. I had a lot of the books and toys but I've grown up now. It's a kid's thing." I said, "Oh, yeah? How old do you think I am?" His answer: "You're a girl..." Sigh...

Tim Blaes: Three cheers for you! Another NORTH AND SOUTH fan. I was a couch potato that whole week (and soon to be again).

Also, ROCK AND RULE has been on cable this month.

Carol Mularski: Liked what you had to say about mistakes and sins. You choose a sin, a mistake just happens.

Sally Syrjala: Re YOUNG SHERLOCK HOLMES. Did you also catch the resemblance to ROTJ? Especially the "final confrontation" scene between student and master. It looked like the Darth/Luke sabre duel in the Emperor's throne room.

Kerri Smithline: Enjoyed your thoughts on the Emperor being a clone or android. What a SCARY thought! I've also thought perhaps the Emperor has relatives. An evil grandson or (heh, heh) granddaughter to try to seduce Luke to the Dark.

Carole Regine: Hi! Not again... Okay, okay, so I don't have "proof" that Luke is a virgin. It just seems to fit his character. I would've gladly warmed his chilly bones (and his sabre of love--hee hee!).

I like your idea that Luke and Leia may have been on Dagobah before. Can you picture a fit-to-be-tied Yoda potty training Luke!!

Maggie Nowakowska: The Solo relative on the

Hardy Boys is Parker Stevenson. He was in an Alfred Hitchcock episode this season.

Also enjoyed your comments on power users remaining virgins. (So that's why Luke is...)

Sandi Jones: I had not read DUNE. I thoroughly enjoyed the movie and had no trouble following the story at all.

Bev Clark: Right on! Owen didn't tell Luke the truth about his father and no one seems to care or question it. Shouldn't he be dragged over the coals a bit, too??

Jeanine Hennig: Did you see MH in the new ZZ Top video? Ha! I enjoyed seeing Mark on the tube but was a bit disappointed in "Gather Ye Acorns". It seemed to fall flat.

Yes, as a matter of fact, those Jedi briefs had a little silver "J" on them! Oh, please! Don't get me started on the bionic hand. (Remember, Idicon and that purple thing?! Ho boy!)

Lisa Thomas: Howdy! What rep?! Just kidding! When Jenni and I are through with the bionic hand, we'll send it your way.

Pat Easley: I loved ENEMY MINE. The sets were fantastic. I thought the Drac language was beautiful, so melodic! The story was great! Did you like it?

Is anyone going to Conzineience that wants to split a room? If so, drop me a line.

Cheree, thanks again for another great issue of SE! Till next time...

Force-Visions

Kerry Smithline
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April 16, 1986

A question--could somebody define the attributes of a Force-sensitive, a student Jedi, a full Jedi, and a Jedi master? What subjects does one have to pass to attain each level from the one before?

Lin Ward: Does this mean Tatooine is the pits?

Michelle Malkin: Could Owen's repression of Luke stem from his own lost dreams of glory, possibly as a Jedi? He doesn't want Luke to suffer as he (and Beru?) did. Skywalker is probably a common enough name, like our Smith or Jones, and I really doubt that there is only one Skywalker listed in the galaxial telephone book.

Tim Blaes: How about "Man Lives 37 Years Without Eating"? ((Ed: My favorite is "Unmarried Ex-Nun Pregnant by the Devil.")) As to why DV told the Emperor, Vader reported everything to his master. In the movies, he seemed to be semi-autonomous, and whatever wasn't reported, old Brainburn probably had his ways of finding out.

Carole Regine: The novelization says that Leia's visions of her mother were like a dream. Could Leia (who does have the Force, whether we want her to or not) have had Force-visions during the stressful times of her life? Like after she was told of her adoption? Was Bail Organa married? When she needed or wanted very much to have her mother with her, she could go into a kind of day-dream and "see" her mother that gave her up (prob-

ably not of her own choice) as a beautiful and unhappy lady. Luke doesn't remember anything because Owen kept him too busy to think about anything else. Also, just how much Owen and Beru (were they Luke's real aunt and uncle, or just close friends of either parent?) tell Luke about his mother?

Marlene Karkoska: In answer to your Uncle Owen question--Owen and Anakin and Ben were best buddies at one time, until they all entered the Jedi brotherhood together, and Owen didn't quite make it. (See above answer to Mickey.) It was obvious that Ben could not take in an infant to raise; Owen lived not far away on Tatooine and was married. Maybe they hadn't spoken in many years, but if Ben reminded Owen of their old friendship and worked on the sympathy of Beru...

Linda Deneroff: I think the only great work of literature that has not been compared to the trilogy is the Bible. But give it time.

Sally Syrjala: If Han is Kirk, Luke is Spock, who is McCoy, Leia? Always knew that Vader was a double agent. The only rebel that Vader personally killed (the rest were Imperials) was Captain Antilles (could he have been an Imperial spy?). Vader told Leia, when they were alone and he was supposedly torturing her, that Kenobi was interfering and that he would be forced (no pun, there) to kill him, if there was any further interference from him. Leia was sleeping quite peacefully and none the worse for wear, when Luke burst in on her, and mentioned Kenobi. Her only interest at that point (as evidenced by her excitement at Kenobi's name) was to find Ben and warn him that Vader was coming after her. (She made the hologram before Vader came clean.) And finally the hand-cutting-off was purely an accident. Vader was under terrible duress, and simply miscalculated his slice. He only wanted to knock the saber from his son's hand.

Maggie Nowakowska: Could that young man from the Hardy Boys be Parker Stevenson, who played Frank Hardy?

Jeanine Hennig: May I call you Jenni? Great little article there. Now how about an article or couple of lines on what female Jedi wear under their robes? Any ideas, Tim and Matthew?

Comprehensive Picture

Lin S. Ward
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April 15, 1986

Was fascinated by all the reports of Lucas' operations, and shocked by the lay-off of the Fan Club Staff. Mo Garrett must have been warned, because her resignation was printed in the last BT.

Liz Sharpe's article on the Clone Wars was fascinating. I was particularly struck by her suggestions that the advent of clones could shake the foundations of democracy. Found particularly intriguing her suggestions that other factors might have been that the Jedi lacked a strong leader, that Vader was initially hailed as a savior, and that Luke and Leia might have been separated partly

because of the cloning controversy. If we continue to get articles like this one, along with Jeanine Hennig's and Sandra Necchi's, we'll have a comprehensive picture of the OR without Lucas!

Mary Kever: Loved the picture of you and your "hot date"! I thought the story in BATTLE FOR ENDOR moved rather slowly for adults, but the film was well-produced, with interesting characters, great make-up and special effects, and strong morals.

Michelle Malkin: I want to read that story about how the characters would've developed if ANH had never happened!

Exciting idea that Luke might not even try to reestablish a Jedi order, but instead would work to train all espers. Also liked your thought that Luke was a focal point who kept baffling Yoda and his visions. I'd love to know what Yoda's vision of the future was, what conceptions of it lay beneath his behavior!

Sally Syrjala: Fascinating alternate idea that Vader could've been a spy; what an agonizing position for him! Maybe Yoda could've put him in that insidious position, based on his visions of the future!

"The Force as a reservoir of potential"--beautifully phrased; it fits all the statements in the films!

Kerri Smithline: Palpatine cloning Dark Jedi--it's positively diabolical!! What a great story idea! So, then where did these clones disappear to? Are they still hiding out, lying in time capsules somewhere, just waiting to be found!!! Also, maybe the cryogenic prolongation of life promoted the Emperor's evil, in that he had a few centuries to pick up some bad habits.

Interesting suggestion that Ben might've absorbed Luke's power, so that he never realized it was there...hmmm...can the Emperor do that, too?

Carole Regine: Luke said he had "no memory of his mother", but I have wondered why Luke thought Dagobah "felt familiar." If he hadn't been there with his mother, could it have been intended as a hint at genetic memory, as in returning to the beginning of the world, rebirth?

Seems quite possible that Kenobi was a greatly changed man after his confrontation with Vader, and retreat into hiding. There's another gripping story idea!

Marlene Karkoska: Liked your story idea about why Owen would take in Luke. I wonder if Owen (as well as Kenobi) was a greatly changed man after the Clone Wars? Maybe the reason he took in Luke had something to do with his own experiences during the Clone Wars? (Loss of his children, loss of his beliefs, loss of dreams?) Or, maybe he adopted Luke for old times' sake, to honor the people they'd all been before the Holocaust?

I agree with your ideas about Yoda and Ben training Luke and ignoring other Force potential. I have no explanation, unless others with Force talent had so little of it that Yoda and Ben feared the trainees would end up with enough talent to be detectable, but not enough to beat Vader and the Emperor. If the Skywalker family was historically much more talented than other Force-users, it would explain the emphasis on them and Yoda's comment "there is another" (not "there are others"). But then in this scenario, it's hard to explain why Ben, instead of Yoda, tried to train Vader. They must not have been aware of the Skywalkers' great strength until it was too late.

Maggie Nowakowska: Your fandom matrix is terrific, but are you really suggesting that there are

NONFANZINE fans???? Say it isn't so! The idea that sentience has overprinted instinct in Force users is brilliantly simple! Perceptive comment also that power loss might have become associated with marriage/sex, as opposed to the true culprit, puberty.

Carolyn Colledge: Interesting insights on Solo as non-human lover, and reluctance to blow the Death Star because of the innocents lost; I can believe that Luke wasn't seeing "the Big Picture" at that point in his development.

Hmm, maybe Yoda was not normally as brusque as he behaved in EMPIRE; he seemed much more good-natured in JEDI, although it could be attributed to weakness, I suppose. But, in JEDI, he didn't sound at all querulous or feisty.

Wow! What a thought, that Leia was the one who was holding back in TESB...it's, it's...another great vignette idea!

I'd love to read an introduction to stories, where the writers explain how they came by their ideas! I've corresponded with a couple of BNF writers who were kind enough to fill me in on the backgrounds of their "universes"; it was thrilling, stimulating, and so gratifying! The contents of their notebooks were impressively comprehensive, and indicate why a particular story seems so rich and well-thought-out, it's because it's just the tip of the iceberg of ideas. Speaking of whom...

Chris Callahan: The review I read of WIND RIDER was "puke-city". Even FIRES OF AZEROTH, by the intrepid C. J. Cherryh, is undignified with an illo of Morgaine clad in little strips of chain mail. Grrrr! Last night I mentioned this to a male friend; unfortunately, he'd brought over his new SF ENCYCLOPEDIA to show, and spent the evening gleefully pointing out the numerous bookcovers that did not flash naked ladies. He's read a lot of older SF from the 30's and 40's, and told me that prevalent plots were "all wars and rockets." His theory is that women started reading SF when the stories turned more to concepts and characterizations. Any comments?

Jeannie Webster: As to A. C. Crispin's comments on media fiction, I have only a derisive snort to offer. See my previous comments on fan writers!

B. J. Evans: Did Lucas really say he'd get back to SW? Was this recently? I'm afraid the lay-off of the Fan Club staff is an ominous sign, although they haven't been doing much with SW lately, anyway.

Jeanine Hennig: SW tarot is a fabulous idea! Paula Block made about 30 cards for PEGASUS that were so good, I pulled out my tarot board and tried to cast a round. I think I couldn't finish because there weren't enough cards, or something. Anyway, maybe she'd be willing to have some fans use what she'd done, and build from there?

Liz Sharpe: I nominate Tish Wells as "Artist of the Month." Her illos are full of movement, vitality, grace, balance and texture. Her unique style is pleasing and her pieces engrossing.

Pat Easley: One of the actors in an interview said something about how they don't know what the director said to Alec Guinness to get that particular evasive, and yes, I'd call it guilty expression.

All: I just finished listening again to the TESB radio show. I noticed something curious at the end of the program. While Luke seemed confused and disillusioned as he sped away from Cloud City aboard the Falcon, by the time Chewie and Lando were leaving for Tatooine, Luke is bubbling with confidence and good cheer. While Leia expresses concern for Chewie and Lando's welfare, Luke gaily

assures her that they'll be fine. It seems as if he underwent some serious attitude adjustment between the time he confronted Vader and lost his hand, and the time he received his prosthetic hand and saw off Chewie and Lando. I wonder how much time elapsed during this interval? What did he learn, or envision, to revive his optimism?

Hope to see you all at WorldCon!

XWING83

Sally Smith
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April 23, 1986

Hullo again. I'm sneaking some time in at work to write this (yes, I've gotten--*gasp*--a Real Job! Only for 6 weeks, though).

By now, everyone will have hashed and rehashed the CHALLENGER tragedy, so I'll just say I agree with Deke Slayton: "Find what went wrong. Fix it. Fly again." On to happier topics.

"Clones" article: Fascinating, as our favorite Vulcan would say. Also well-written and plausible.

PLOTJ: Whoo! Whoop! Yahoo! Chortle! Bravo! Of course, you all expected me to love that, right? Yea, Jenni.

I've gotten a new California license plate: "XWING83" (it's a 1983 car, and XWING 1-9 were all taken).

Regarding Kane, uh, Lucas: There hasn't even been much in the local media lately. I did get to be an extra in "Howard the Duck" and so can report George is in fact alive and well and looking pretty relaxed.

Regarding STAR TREK: One of the TV weathermen announced last night he's been asked to be an official weatherman for STIV. Don't know exactly what THAT means, but will keep my eyes peeled for anything.

Onto the letters. Another enjoyable, non-in-furiating issue (whew!)

Linda D. and everyone: Regarding the seemingly endless debate over "droid rights", machine sentience, etc., the place where I'm working (Stanford U. experimental computers in medicine dept.) has projects that are right out on the cutting edge of artificial intelligence. F'instance, there's one in which a doctor can input a patient's symptoms and the computer will tell you what disease the person has and how best to treat it. These programs (called "expert systems" if I'm learning the jargon right) are written to "learn" and get smarter the more they're used. These currently-meaningless questions we're debating may become important before too long.

Mary K: I've got a Luke doll, too! I found a ~~swack~~ gaffiated fan who sold me the WHOLE set of large size action figures for \$200. About "Slow Boat to Bespin": that's what provoked The Great LFL Guideline Flap, if I remember my fannish history aright. "The Holy Sisters of Luke's Black Glove"?! Kinky, but I like it...

Mickey: I'm not 40, but I got your Stang reference anyway. And my mom used to buy about a gross of black masks every year so I could be Zorro, too!

Matt: Thanks for not bowing to peer pressure and sticking with us.

Tim: I played the same Civil War RPG, also as a Southern extremist. I prevented secession, too. Mostly because the kids from the North were dumber than your average womprat. I tried picturing Mark and Harrison with pointy ears and Carrie blue-skinned and cracked up. Check out my Han filk to "Only the Good Die Young" in TREMOR IN THE FORCE #1 (where's my check, Cheree?). ROCK AND RULE is on cable this month. There's a guy at my college whose license plate reads "ACK GAG" and plate frame says "Chaufeur to Bill the Cat".

Carol Mularski: Welcome back. I nearly choked reading your letter when I came across your RS reference. Ha! Very appropriate and well-put.

Lin: Thanks for the Startone address. I'm all for writing our own ROTJ radio show, but where would we find enough male voices to do it? Tim and Matt would get laryngitis eventually (bad enough they're going to lose their pancreases. Pancreasi?). And, how would we all agree on what to fill the "Reprensible Gaps" with when we can't even agree on what's in the movie now?!

About what editors, etc. want in a LoC. If you don't want to comment on everything, don't. Say what you liked, what you didn't like, and why. Criticism can be painful to hear, but it's the only way to learn. Of course, if you want to babble unreservedly about how wonderful a zine is, that's always welcome, too! Hope that gives you some hints. Now I'll be expecting a LoC from you, ahem. And everyone else, or I'll have to quiver my antennae.

Glad you liked my "actors thinking about lunch" theory. A plague of locusts has nothing on a cast and crew descending on the catering truck. Ditto taking their opportunity to catch a nap whenever possible.

Carole: Yes, all us Marysues hope Lukie-poo accepted an offer--as long as he waited for OUR offer, right? On your "Just a Thought", though--Luke said in the film, "I have no memory of [my mother]."

Maggie: Agree heartily with your comments on West Coast geography. I'll drive 250 miles round-trip for a weekend without thinking about it, though I'm tired of ~~idly~~ people intimating I can pop down to L.A. whenever I want. It's an eight-hour drive, folks--about as far as Boston to D.C. or New York to Cleveland. ((Ed: Reminds me of a story my dad told, of a man who drove into a gas station in my home town, just east of Dallas. As he filled up his car, he looked somewhat frazzled and asked one of the men, "Where am I?" "Forney," the mechanic answered. "Is that in Texas?" the man asked. Upon confirmation, he sighed and said, "I was afraid of that. I came in at El Paso and I've been driving for two days and I can't get out of this damned state!")

Steve Martin as a Solo cousin! I picture a cartoon of Han opening the hatch to find a guy in Corellian spacer garb with an arrow through his head. Smuggling is not pretty!

About your chart, I fall into all 3 of the bottom categories, as well as the OFSWFC (if it still exists--nobody at Xanadu, uh, I mean the Ranch, will return my calls). I joined that just to get posters cheap.

Sandi: You, "shy and reticent"? Choke. Look-

ing forward to more Luke (and others) lust with you Real Soon Now.

Bev: Liked your comments regarding xenophobia, but feel compelled to point out that everyone's use of "human" and "non-human" is ethnocentric in itself. Many tribes have names that mean "the people" or "real people"; James White in one of his "Sector General" novels (ripping good stuff, those) says that all of his various galactic species call themselves something that in their language translates to "human". Darned if I know what we'd use as a substitute, though, so I guess we're all stuck. Guess I really just wanted to nitpick. Nothing personal, your letter just touched that thought off.

Jeannie: How about "Hell Toupee" on AS? Another weird comedy. And I don't live in a town named for a dog, it's named for the guy in Richard Chamberlain's last miniseries! Geez, some people are SO stupid!

Jenni: Mark in ZZ Top! Hee! Yes, yes, please do a SW tarot!! Luke's bionic hand...with attachments, natch, hummmm... (rest of sentence censored so Cheree can keep it PG). I dunno if I'm a BNF, but judging by my phone bill, I'm definitely a BMF.

Liz: Liked your comments about LoCs. When can I see Annie's valiant bid for shoelace conquest?

Pat Easley: That bad dubbing in the sailbarge scene has always bothered me, too. ((Ed: There just seems to be generally bad sfx in that sequence and in the Rancor scene--bad matte jobs, jerky model action, etc. They must have really been pushing a deadline during those sequences.))

Cheree: Whaddaya mean, Han's "all tied up"? My goodness, that implies either (a) he's unwilling, or (b) you and he have stranger tastes than I thought. Of course, I'm so pure-minded (stop that choking, everyone!). ((Ed: No comment.))

It seems we all think there are SW/ST parallels, though nobody can agree on just exactly who corresponds to who!

Lastly (thank the Force, I'm getting a writer's and typer's cramp): I got my legal tape of ROTJ (oh joy!), but it looks "squashed"--everyone's a little shorter and squatter than they ought to be, as if someone had overcompensated when putting the wide-screen image on tape. Is it just my tape, VCR, TV or has anyone else gotten this problem? ((Ed: To me, the most glaring thing was the over-compensation on the sound track, trying to imitate THX Dolby on a mono TV sound system--Darth and Jabba fairly blast you out of your seat when they speak!))

See my new improved ad for WELL OF THE SOULS in the Marketplace and send your/entire/wallet those orders in. I need the money!

FINALLY, see y'all at MediaWest*Con! You'll know me; I'm the one with the antennae who's NOT Annie or Liz, and is mumbling obscene things about Luke. Blond bombshell fen--look me up!

MTFB with us all!



Tim Blaes
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April 24, 1986

I was at work when I heard the CHALLENGER blew. I had been 20 minutes late for lunch and had just bolted down my meal. The speakers in the cafeteria were very low and set on some insipid "easy listening" station, and I noticed that they were doing a newsbreak at an odd time, and they were mentioning something about Dick Scobee's family. Why would they do that, unless...I was directly under a speaker, but I had to strain to hear what was being said, and it was a while before I understood the shuttle had exploded. I shook a little, registered a few denials with Deity, and went numb for the rest of the workday. The possibility that the crew might have somehow survived seemed viable to me, until I actually saw the explosion at Freeman's Newsstand. A few old men were there, some upset at the interruption in their normal viewing habits. An ugly bald man with fat ears thought this was a good time to mention that the Apollo program was a waste of money, and I said something to him. The old fart looked at me with absolute astonishment that I would disagree with him, and his reply told me I should have known better than to say anything.

When I got home, I started taping the news, skipping between ABC and NBC. I did a very bad job of recording, and I missed a lot of good stuff, but ten years from now, I'll pull this tape out and remember, or maybe I'll be able to show it to my kids.

At least two self-proclaimed Collector's Editions on the shuttle disaster hit the stands a week after. On page one of "A Tribute to America's Space Heroes" it informed me that the author "George Carpozi, Jr. is eminently qualified to write this story about the fatal flight of the shuttle CHALLENGER because he is the author of SUNSTRIKE, the best-selling science fiction book about a mad scientist who steals off in a futuristic second-generation shuttle and proceeds to blot out the sun with a plastic screen to freeze and conquer the Earth." Fascinating.

How many of you know about the Golden Trivia STAR TREK Edition? If you don't, it's understandable. Friends and I knew about Western Publishing's intention to produce the game well over a year ago, and had been looking all over for it. I finally found the set at Macon Opus Con 1, at about twice the store price. The dealer said that it had been out for eight months, but none of the stores around here would admit that the game existed. There seemed to be some sort of snafu in distribution. Western Pub said that part of it was because the bottom fell out of the trivia game market; after the glut of Trivial Pursuit rip-offs, the stores wouldn't carry most of them anymore. But the game does exist, and it's a good one, too. Only a handful of mistakes in it. I would suggest that interested fans ask for this game at all stores that carry Golden Trivia games, and perhaps at stores that don't, and let's see if we can get the game moving. (Western Pub had planned to produce a second set of cards before the ST Edition stalled.)

Liz Sharpe: Liked your Clone article. GL said that the "world" of the first trilogy will be very different from the one we've just seen. There's no telling how close you are to what he has planned, but it feels close to what he might pull. If the

Jedi realized what was going to happen to them in time, might they have set up a sperm/ova/cloneable cell bank someplace? This is presuming that at least some of the Jedi potential is genetic. I half expected George to do this when I read a pre-ROTJ blurb about the moon of Endor, and how Luke was to discover the "secrets" of the forest moon.

Linda Deneroff: When we discuss SW in the context of literature, it can't help but be compared and measured beside other similar works. I see no harm in looking at the Saga through different filters, or even a funhouse mirror or two.

Where is SW fandom going? I'm not sure that it's going anywhere. We're much too occupied watching the mud fly to notice that we are spinning our wheels.

"Android" means, I think, "in the form of a man." This definition could refer to a mind rather than a form, so R2 could be considered an android.

Mary Keever: Once upon a time a zine-ed sent a story to Lucasfilm because the zine-ed feared they might object to it. But Lucasfilm said it was okay to print the story, and the zine-ed did. Enter a Swedish fanzine called DARK LORD that published a sado-masochistic Han/Vader story. Lucasfilm screamed. This stupid rag, not even an American zine, started a chain reaction that has muddied the waters between us and Lucasfilm to this day. Maureen Garrett sent out letters threatening to shut down all fanzines, not just the SW zines. They over-reacted terribly and the whole thing was just pathetic.

A personal result of this mess, I don't trust Lucasfilm, could care less about the apparent dissolution of the OSWFC, and my opinion of George Lucas was tarnished, if not exactly damaged. George thinks he owns us, simply because he "permits" us to publish fanzines. He just can't grasp the idea that he can't or shouldn't control everything about him. I really don't want to dredge up this debate again. Our legal status is debateable and uncertain; the only way to find out would be in court, and I'm not eager for that to happen. But I'll kick the dead dog just once more and say this. These movies are indeed GL's "toys", but this is our "backyard"! If George wants to throw a tantrum and run off with his toys, that's fine with me. There are other things in life.

Just what is my kind of weird? (You asked for it, sweetcakes.) Well, I'm working with a friend to design our own role-playing game, tentatively titled "Modern Magic." It's full of things like heroic Demons, smurfs from space, and a sasquatch candidate for President (hey, he is an American citizen). The gods and goddesses of various pantheons are also running about, complete with a quasi-scientific explanation for their existence. After we get the system worked out, I have modules planned with such titles as "Santa Claus vs. the Ninja Hoard from Mars", "Against All Oz", and a proposed three-part module about a war between Smurftroopers and Communist Care Bears, with Earth caught in the middle (the sight of the first wave of the invasion will be a Hilton hotel somewhere in Michigan). One of the reasons I'm bringing this up is that once we get our act together and get this thing down on paper we will need art to include with it. Is there an artist in the house?

Michelle Malkin: Please write that book about the use of Luke's real name. I remember seeing most of that "Tarzana of the Ewoks" episode of the Ewoks cartoon. It's not quite as bad as I first thought it to be, but it still doesn't feel a part

of the same universe as the movies. In the cartoon Ewoks seem much less like aliens, and too much like the sort of humans George Lucas was raised by. Ewoks even have first names, last names, and middle initials? Ewoks should be more than just Furry Anglo-Saxon Protestants (FASPs?).

Matthew Whitney: How do I feel about losing my "monopoly" in SE by sharing its pages with you? Great! Now there are two small black dots on an all white canvas. Boy, does this make me feel less conspicuous. (By the way, how is your pancreas? You're not missing any vital organs, are you? Ya gotta watch these women.)

I still don't think Vader enjoys torture. When he choked the rebel at the start of ANH, it's rather clear to me that Vader lost his temper and snapped the man's neck unintentionally. Vader was seldom in control of his anger, and accounts for several lost opportunities on his part, but a bad temper is not sadism.

Ye Ed: There are a bunch of typos, mistakes and omissions in my LoC and they all can't be mine. I think you left Lisa Thomas' name out of my reply to her. And it was Gorbachev, not Andropov, I was talking about, though I know I can't spell either of their names properly. And I think you've been randomly dropping paragraphs out of my LoCs. I may be long, but not as much as some other letterhacks in SE. Who holds the record for the longest LoC? ((Ed's note: I have been very carefully marking off each paragraph as I type it so that I won't leave out any. Typos I plead freely to making; though I proof each page of SE, I can't catch them all. And to all of my readership I'd would say, if you think this job is a piece of cake--typing what amounts to 130-140 legal-size pages, all of which comes in roughly at the same time, proofing those pages, correcting mistakes, re-printing them, doing lay-out, paste-up, getting them to the printers, collated, stapled, addressed and mailed on time, four times a year, all of it squeezed into a more-than-full-time job, while also taking care of home and family and pets and occasional severe medical problems--try it sometime. In other words, walk a mile in my Adidas before you complain that the laces are knotted. And I do apologize if all this sounds like sour grapes; I truly do the very best I can. And, I think Marlene Karkoska probably has the record for longest LoC.))

Sally Syrjala: Your talk about Head/Heart/Hand sounds familiar. Did you just see METROPOLIS when you wrote that?

Vonnie Fleming: When I said that the story was "psychotic", I meant that it was about five unwritten pages away from turning into an s&m scene with Leia and an evil female pirate. Since I don't read Kirk/Spock fan fiction, I would be hypocritical to write something similar. And I would be foolish to write about something I have no first-hand knowledge of (I am not, nor have I ever been, a lesbian). However, I may come back to it, dump the s&m, kill the bitch pirate, and explain why Leia doesn't have the lightsaber Luke gave her in "Leia vs. Murphy's Law" (still in re-write, I'm afraid). If kinky sex is what you're after, then tune into Bev Lorenstein's PERFECT FUSION, whenever it comes out. It contains Yet Another Untitled Abomination By Yours Truly (although I suppose I could entitle it "Leather Loving Princess").

Lin S. Ward: What if Leia decides to dump the Alliance before they really want her to go. There has been some talk about Leia having the adapt to Han's lifestyle, and vice versa, but they could

just as easily meet halfway. Perhaps start a legit freighter company. There are all sorts of new worlds for the both of them.

Maggie Nowakowska: Interesting little chart you have there. It's about time somebody tried to sift things out. The problems with it is that a lot of people fit sideways between more than one category; I don't know exactly where I should place myself on the diagram.

Another thing; TREK magazine once did a "Fan on the Street" poll. They went out to shopping malls, theaters, schools, etc., and started asking questions to anybody who watched the show and knew more about it than "space ships" and "pointed ears". And there were lots of people they found out watch ST and have very definite opinions about the show, though they are not what we think of as "ST fans". In terms of likes and dislikes, the general audience of ST is not significantly different from ST fans. Perhaps the same can be said of STAR WARS and its audience/fans.

And then there is the "lone fan syndrome"; people who would be fans as we know them, but who simply don't know we exist as a group. I'm inclined to consider anybody fifteen years or older who has seen SW three times or more of their own volition to be a "sleeping fan."

There may indeed be only a few thousand fanzine fans (all media) scattered across the country, but we are the tip of the iceberg, the conscious mind that is a part of the unconscious mass audience. We are not the majority, but we are a fair representation of that majority.

So George tried to sue the Government and he got his butt burned. Well, dry tears in my eyes, sweetcakes! He got what was coming to him. I wonder who put it in his head that it was the Government who started using the term "Star Wars". I thought it was the press/public at large that applied it to space weapons. Reagan himself tried to stop the use of "Star Wars" to describe SDI. If they didn't have SW to compare it to, then they would be using STAR TREK, and if they didn't have ST, then they would use BUCK ROGERS for analogy. Count the number of ships blowing up on both sides in all three movies and tell me there is no legit allegory between SW and SDI. And how is a space defense system more of a "blind faith in machinery" than thousands of multiple warhead missiles cocked and ready to fire? Once we can protect ourselves, we can drop our gun from the temple of the Soviet citizen. The ideal set-up would be for us to go co-op with the USSR; we built it, they put it in orbit, and we both pay and maintain it. But that will never happen. When we proposed our SDI, how did the Soviet government respond? The inventors of the killer-satellite did not openly plan an SDI of their own, they threatened to render ours useless, overtaxing it with more of their missiles and by attacking our space defense system itself.

Bev Clark: What do I want from Lucasfilm? To be left alone, mostly. I felt uneasy about their request that every fanzine send four copies to four different places. George could never admit to reading a fanzine, so why ask for a copy? Did BANTHA TRACKS ever explain what a fanzine was or recommend any to its members? (They did reprint an article out of SKYWALKER. Big deal, it never happened again.) Not that it would have done us much good, as the majority of the OSWFC members are still in kindergarten. Lucasfilm/OSWFC has nothing that I truly want. They give us nothing but trinkets and very little useful information, yet treat us in a

very condescending manner. All I have to say to Lucasfilm is, Don't Tread On Me!

Jeanine Hennig: I hope you do go through and produce a SW tarot deck. Or perhaps a multi-media tarot deck with everything from ST to Greatest American Hero; then you would have a larger selection of characters and themes to incorporate than you would just using SW, a saga that isn't even over yet. I once toyed with the idea of creating my own tarot from scratch, for use in one of my stories. All I can remember about it now was one card, the Madman, that had to do with inspiration/creativity.

Pat Easley: About the only thing I didn't like about "I Am Legend" was the suicide of the hero at the end. ENEMY MINE is one of the year's best movies. I hope a sequel is in the works.

AMAZING STORIES suffers from half-baked plots, silliness, and globs of sugary sentimentality stuck on at the wrong moment. TWILIGHT ZONE could have done "Hell Toupee" much better. The story about the little girl in the coma and the old man who helps her was just fine, until the last few minutes when it turned syrupy. I don't even want to talk about "The Secret Cinema."

It's a pity that most of you don't read comics. SWAMP THING just wound up its "American Gothic", Earth now has half a dozen alien Green Lanterns camping out on the planet, and the JSA is forever trapped in a Goetterdaemmerung (the bodies are still dropping, even after "Crisis on Infinite Earths" is over). Does anybody know what I'm talking about? I didn't think so. If any of you non-comic readers out there would like to read what you've been missing, I would be glad to recommend what I find excellent and offer commentary.

Have you considered making transcripts of some of the panels at MediaWest and Conzineience this year? Many may not attend these conventions or may have to miss a panel.

From the Outer Limits of the Twilight Zone...

