



DECEMBER 1986

ISSUE NO. 14

Talking With Dave Prowse

DP - Dave Prowse
MS - Michael Stubbington
SD - Shaun Dawkins

MS: How did you get the part of Darth Vader in the STAR WARS films?

DP: I was simply telephoned by my agent who asked me to go for an interview with George Lucas in London. I went to see him around Christmas 1975 and he told me he was doing a film called STAR WARS. He offered me two parts. One was a hairy gorilla and the other the big villain of the film named Darth Vader. I did not really fancy three months in a gorilla suit and so chose the villain. I think that he had seen some of my previous work like CLOCKWORK ORANGE which persuaded him to see me.

MS: When you were a small child, did you have any heroes?

DP: I did love Roy Rogers of the cowboy films. Westerns were all the rage for kids in those days and there were people like Hopalong Cassidy and Gene Autry. I also liked Errol Flynn, who did all the swashbuckling films as well as Tyrone Power who was in THE MARK OF ZORRO. Kirk Douglas is another person I admired. He did a film called CHAMPIONS which was about boxing. I think I became interested in fitness because of that film.

MS: I presume that you would have liked to do the Superman films?

DP: I would have dearly liked to, yes. I tried very, very hard to get the part for myself but the producers kept turning me down because they said I was English and they had to have an American. In the finish, I was given the task of training Chris Reeve and in six weeks I put two stones of muscle on him.

MS: How has each of the three STAR WARS films differed for you?

DP: They differ in as much as you have three different directors who each have a different approach to a film. Also, with each film, people have tended to become more and more paranoid about secrecy. Because of this, while filming you develop a more detached attitude. I felt that with STAR

WARS everybody was involved in the film. For THE EMPIRE STRIKES BACK, they began to get very secretive and, on the third one, it got worse still. All the cast were only given their pages of the script and were not told how they fitted into the whole story. Perhaps, in the long run, by maintaining the mystery, it will prove better for us anyway because the public are eager to see the films.

I must say that of the three films, the middle one was the most enjoyable for me. I think that this was primarily because my part developed a lot more from the first one. Also, I had a very interesting relationship with Irvin Kershner, the director.

MS: Would you have liked to do the voice of Darth Vader?

DP: I actually did the voice when we were filming the scenes so that the others could react to me. I kept asking George Lucas what we were going to do about the voice because, although the actors were able to hear me, it was not too good for sound reproduction purposes in the cinemas. George later said that they would probably re-record it in the studios during the film's post production work. I had assumed that my voice would be used. At the last moment, I learned that James Earl Jones had done the voice in America.

Michael Stubbington

and

Shaun Dawkins

MS: What do you like to do in your spare time?
DP: I do not really have that much spare time to myself. I have been very fortunate in turning what was my hobby, body building, into a career. I now have two gyms.

MS: Do you have any major ambitions?

DP: There are all sorts of things that I would like to do; I would like to be James Bond, for instance. Really, it would be great to play a happy father in a cornflakes advertisement. Because of my size, I am stamped as a villain.

MS: Are you grateful for the role of Darth Vader?

DP: I am very grateful. It has been seven tremendous years since Darth Vader was first seen. It has done me and my career an enormous amount of good, given publicity and such like.

The other major thing that my role as Darth Vader has done is to have a beneficial effect on our road safety campaign. All the children know that the Green Cross Code man is Darth Vader, which makes my talks that much more interesting for them.

SD: How did you get the role as the Green Cross Code man?

DP: It happened about the same time as STAR WARS. I was contacted by an agency asking if I could go out and have some photographs taken. I did so on the freezing cold streets of Clapham in January, 1976. The photographs then went to the Ministry of Transport. They decided that these were good and liked the idea, perhaps making an effective campaign.

I was actually filming STAR WARS at the time it all came through. They asked if there was any chance of getting a week off to film the commercials which I did. Overall, I have now visited about three hundred schools, speaking to about 500 children at a time.

SD: With Sir Alec Guinness for STAR WARS and Mark Hamill in THE EMPIRE STRIKES BACK, how long did it take to choreograph the lightsabre duels?

DP: On STAR WARS, the fight was choreographed as we were filming. Sir Alec and I would go off and practice every so often.

For the big duel near the end of THE EMPIRE STRIKES BACK, I had to train with a stuntman, Peter Diamond, over a period of some three months for 2 or 3 days a week. He was my coach for this sequence.

MS: How long does the Darth Vader costume take to put on?

DP: It takes about ten minutes. I had a dresser who helped put on the fifteen different pieces that make up the costume. It was very hot once I was inside. The biggest problem was that heat rises from the body, came up inside the mask and misted up the eye pieces. The mask then had to be taken off the wipe them clear.

MS: Do you get much fan mail?

DP: I get a lot of letters when the films are showing. The letters come 95% from America and the rest from all around the world. Everybody that writes gets a photograph. I love receiving fan mail. I was doing a calculation recently, I must have signed about 75,000 of those photographs!

MS: What are your favorite films?

DP: My all-time favorite film is ONE FLEW OVER THE CUCKOO'S NEST. I saw GANDHI and enjoyed that. While I was in America, I saw TOOTSIE and E.T. I do like musicals, as well. Two of my favorites are CAROUSEL and CARMEN JONES.

MS: What is your favorite scene from STAR WARS?

DP: I think this must be Darth Vader's entrance

into the rebel ship at the start, which is the first time we see him. I thought that established from the start that Darth Vader was the big villain of the movie.

SD: When I have been in a London cinema, Darth Vader, more than any other character, is the one who excites the audience into friendly hisses and boos. Why do you think this is?

DP: The brilliance of the acting, I would say! To be serious, I think that everybody loves a good villain. Darth Vader must be the most famous bad-die ever; he is the ultimate villain. I feel that the other thing with Vader is that he never does anything overtly violent. It is all what I call fantasy violence, like he points at you and you start to choke. There is no blood and guts. He also has a terrific mystery about him.

SD: What was the very first film that you appeared in?

DP: It was CASINO ROYALE, in which I played a Frankenstein monster.

SD: Was acting a career that you always wished to pursue?

DP: I had never thought about acting, at all. I left school not really knowing what I wanted. I then went into accountancy which I did not enjoy very much, at all. I became a bouncer, did export sales, became a lifeguard, and all sorts of other things. Acting just came out of the blue.

SD: When you were working on the Frankenstein films, how long did it take to be made up?

DP: For FRANKENSTEIN and THE MONSTER FROM HELL, it took no time at all because the costume was built up on a wetsuit and the face was a mask. The previous films I did, THE HORROR OF FRANKENSTEIN, took about two and a half hours to be made up for.

SD: Are horror films a genre that you enjoy as entertainment?

DP: I am not a great lover of horror films. I enjoy doing them, but, if there was a Hammer double bill on down the road, it would be hell's own job to get me in there to see it.

SD: What are the differences between working in television and a film such as RETURN OF THE JEDI?

DP: For television, you have to know your part before you start work and you may rehearse for about three weeks before filming. This makes the actual recording very quick. With a film, what I do is virtually learn the part over night, so that it is fresh in my mind. The other thing with a film is the time you spend actually shooting. A film like RETURN OF THE JEDI may take eight months to actually shoot. I did a three episode program for the BBC called THE ROSE MEDALLION which was filmed in about three weeks.

SD: How did you find the directing techniques of George Lucas, Irvin Kershner and, most recently, Richard Marquand, differed?

DP: I think George is the sort of director for whom the effects and technical side is the main thing and the actors are really there to complement the effects. Irvin was different since he got a lot more out of the relationships between us. He is an actor's director.

SD: Working on the STAR WARS films does take quite a long time. When it all ends, and it now looks as though it has ended forever, do you feel very sad?

DP: I have enjoyed working on the films and you do feel sad now that it has all finished.

SD and MS: Dave Prowse, thank you very much indeed...

Happy New Year! The SW Fanzine Lending Library will begin operation Jan. 1, 1987. If you've been planning to participate in the library, here's the information you need to begin:

On the back side of this sheet is a list of what zines the library has to offer. Not all of the zines in the library are available to borrow. (If you know current addresses for any editors of the zines in the "not reached" column, we would appreciate hearing from you; if you personally know editors of zines in the "not heard from" column, let them know we're anxious to circulate their zines, but can't do so without their permission. Finally, if any of you editors have notified us differently than listed, let us know and we'll take our compiler to rigorous task!)

The guidelines for participating in the library are printed below. A SASE sent to the Library will return to you the forms and specific information (postage details, availability, waiting list time, etc.) you need to borrow one of these zines from the library. Remember, we're amateurs at this and really don't know how smoothly our operations will run. Please bear with us as we get started and SASE us with any questions you may have.

We hope to keep everyone informed of the progress of Library distribution and of our search for a proper scholastic home for the zines fandom has lavished time and affection on. Watch for future announcements regarding the SW Fanzine Lending Library in the various letterzines you receive this year!

Fannishly,

The First Terran Enclave

How to Use the SW Fanzine Lending Library

1. SW Fanzine Lending Library will bear the cost of maintenance, storage, photocopying and padded mailers.
2. User will pay for book rate-insured postage both ways, plus a \$1.00 users' fee. If a zine is lost, the user will pay replacement charges at the rate of 10 cents per side. Late returns will result in the assessment of a late penalty. Users' fees and penalty fees will be used to offset the administrative costs of materials and necessary correspondence.
3. Users will borrow a zine by sending a name request and a check for the sum of one-way postage, users' fee, and replacement fee. Only one zine may be borrowed at one time.
4. On receipt of a request we will deposit the check in a dedicated checking account and mail the zine to the borrower. Mailings will go out on the fifth and the twentieth of each month, with the deadlines for those mailings being the first and the fifteenth of the month, respectively. All dates will make reasonable allowance for holidays and Sundays.
5. If the requested zine is out with another borrower, the fan will be informed who has the zine, whether there is a waiting list, and how long we expect it to be before the zine comes back; their check will be returned, and their name will be added to the waiting list. When the zine is returned to the library, the next person on the waiting list will be notified and asked to send the appropriate funds if still interested in the zine. The zine will be held for that person's response.
6. Zines will be due one month and fifteen days from the date the zine was mailed out. Reasonable late fees will be charged on a sliding scale.
7. Upon return of a zine, the deposit will be returned to the borrower, less users' fee, one-way postage and other applicable charges or penalties.
8. To encourage returns, we will issue a periodic reminder list of late zines and the borrower of record to appropriate letterzines.
9. A user who loses three zines will be denied further use of the library.
10. No original copies will be removed from storage except by us and except for the purpose of making one photocopy for circulation.
11. An editor may ask us to withdraw a zine or zines from circulation at any time.
12. An editor may ask us to add a zine or zines to the collection at any time by sending us one copy of each zine to be added. Editors wishing to add their zines to the catalog for circulation must also send us written permission to circulate the zines as part of the library. Seconds and compilations are acceptable, as long as they will copy well. Unbound copies are preferred.

Turn the page for the zinelist!

★ 2330 Federal Ave, East / Seattle, WA 98102

As of December 1, 1986

Here are the zines we have permission to circulate

Alderaan #1 -13
Comlink #1 - present
Combining Forces #1, 2, 3
Contraband #1, 2, 3
Cosmic Landscapes #4, 10
Crossed Sabers
[Millennium I] #1, 2, 3
Dark Interlude
Datazine #22 - 38
Docking Bay #1, 4
Dragon's Hoard, The
#1 - present
Dragon's Teeth
Equal Space
Errantry #1, 2
Esper!
Evolution of a Rebel

Far Realms #1 - 4/5
Flip of a Coin #4/5 - 8, 9
Force, The #1, 2
Galaxy in Flames, A
Grip #10, 15, 16, 18, 21, 24
Guardian #1 - 6
Hoth or Bust
Hyperspace #1 - 5/6
Imperium #1, 2
Jedi Riddle
JediStarDarkFalconKnight
Jundland Wastes
#1 - 15/16
Kessel Run #2, 3, 4
Knight of Shadows
Lighter Side of the Force,
The #1, 2

Light Saber, The
(club newsletter)
Vol. 1, #2, 5, 6, 9, 10 - 12
Vol. 2, #1, 3-6, 8-10, 11
Vol. 3, #3 - 7, 9, 10, 12
Vol. 4, #1, 3 - 5
Vol. 5, #2 - 12
Vol. 6, #4, 6 - 10, 12, 13
Vol. 7, #1 - 12
Vol. 8, #1 - 11
Vol. 9, #2 - 6
Masiform D #13, 15
Mos Eisley Chronicle #1 - 3
News of the Rebellion
#10 - 11
On the Mark
Vol. 1, #1 - 4
Vol. 2, #1, 3
Vol. 3, #1, 3, 4
Vol. 4, #1, 2

Pegasus #3, 5, 6
Rogue's Gallery #1, 3 - 16
Scoundrel #1
Signs of Wisdom
Shooting Star
Skywalker #1 - 4, 6
Star Wars Bibliography, A
Storm
TrekIndex
Vol. 1, 1st, 2d, 3d Supl.
Vol. X, 4th Supl.
Warped Space #28 - 52
Well of the Souls The #1 - 5
Whills, The #1
Xenozine #1, 2

Zine editors will notify us when we can circulate these zines (once they're out of print)

Guardian #7
Field Studies #2

New Challenge, A
Revenge of the Sith

Skywalker #5
Southern Enclave #1 - 15

Tremor in the Force #3

Here are the zines we DO NOT have permission to circulate

Carbonite Manuever

Landspeeder #2 - 21

Sons & Daughters of the
Force (club newsletter)

We can't classify these zines yet because

The post office returned the notification mailers sent to

Against the Sith #1 - 9
Dark Lord, The (U.S.)
#1 - 5
Empire Review #1, 3, 4

Falcon's Flight #1 - 4
Fantasy Flight
Hydrospanner Zero
Lasergram #1 - 7

Luminous Belings #1, 2, 3
Return, The
Showcase Presents
Spirit

Tauntaun express
Twin Suns #1, 2, 3

**We have not yet heard from,
nor have had our notification mailer returned by the PO from**

"A Long Time Ago,
In a Galaxy"
'Noids 'n 'Droids #2
Archeology 101 #1, 2
Baselines #1 - 4
Baystar
Vol. 1 - 3
Vol. 2 - 1
Best of Empire Star, The
Dark Lord, The (Swedish)
Dec Wars
Enterprising Falcon
Echo 7 #1
Facets #5 - 10
Fanfaring
Fortune and Glory

Galactic Flight
#1 - 4
Gopher Zine, The #3
Illuminations
Jedi Journal #1, 3
Jedi Quarterly #1, 2
Jeremy Bullock Fan Club
Legends of Light #1, 2
Lost Jedis, The
Lucasfans #1, 2
May the FORCE Be With You
Millenium
Moonbeam #1 - 4
Mos Eisley Tribune #1, 2
Nerfherder's Companion
#1, 2

Old Republic Reader, The
#8, 9
Pegasus, The
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Vol. 1, 9 - 10
Phoenix - The Magazine
#1, 2
Rebel Alliance #1, 2
Rec Room Rhymes #4
Reluctant Rebel, The
Return to Star Wars
Revenge of the Jedi
Saren Wallwalker, Jr. Jedi
Shadowstar #1 - 18
Shooting Star, The
Space: Happy

SW Filksongs
Star Journeys
Star Weres
Starwings #1, 2
Storms #2
Syndizine #2, 3
Tatoolne Tribune
Thunderbolt
Time Warp #4
Timeframe #3 - 7
Trackless Void
Visions #1
Voice of the Emperor
Prequel, #4 - 7

Note: This list includes only zines sent to the Official Star Wars Fan Club, or donated specifically to the SWzine Lending Library. Nonrepresented zines whose editors wish to participate may do so by sending written permission and a copy of their zine to the SWzine Lending Library.

REVIEWING THE FLEET



J. LOW 86

DIVINE INTERVENTION by Julia Ecklar. Air Craft Records, Dormont Square, Pittsburgh, PA 15216. (412) 341-0830. \$8.00 per tape. No cash. Allow 4-6 weeks for delivery.

Reviewed by Jeanine Hennig

If you don't like subsiding into rampant emotionalism, don't buy DIVINE INTERVENTION.

However, if you want to be moved, to laugh, to cry, and to totally transcend the everyday world, this tape is a MUST.

Perhaps calling this a review isn't correct--for a review has become known as a "criticism". And there are only two things I have to say critically about this tape. One is that, upon first hearing, the lead-in instrumentals got a bit long. Two is...

I can't remember a second one.

Ecklar begins with a filk I've heard on an umpteenth generation tape of a folksinging session--the one called "Ladyhawke!" and inspired by the movie of the same name. As I said above, on first hearing the "Overture", written by Michael Moricz, seemed a bit long--but that was because I had never heard it with the song before. On second hearing, it was just the thing to introduce one to the soaring of the hawk into the sun.

She follows up with two decidedly "fantasy" oriented songs: "Crimson and Crystal" and "Burnish Me Bright". The first was not written by her, but the second was and both are more than suited to her voice--which is stunning. The lady enjoys what she's doing, and she does it damn well. Both have an otherworld quality and, if not based on a written story, give the story so well that it will make any writer's fingers itch to write the story for these songs. On second thought, how could one second-guess an act like this?

"Survivor's Song" is a chilling, scary, sob-inspiring terror about nuclear war and the survivors. In such a war, is it WORTH surviving? Ms. Ecklar haunts us with her words, with almost soulless, hopeless passion in her voice.

"Terminus Est" is another song that tells a story from beginning to resolution, the dirge of a man or woman sworn to kill for society's good, but

feeling the inevitable prickles of conscience.

"Fallen Angel" is one of my favorites. It describes Captain Kirk's feelings upon seeing his beloved ship burn away to ash, and all without saying a name, using the theme music (tho' the music is hauntingly familiar) and with exquisite innuendo. This one did reduce me to tears, and still does after many playings.

"Temper of Revenge" and "Crane Dance" are interesting side-pieces for each other, from the cry of a woman who has lost her bonded half, to the youth questioning the "whys" of balance and growth and power.

"One Man Magical Show" is pure fun, a knee-slapping ditty that is a thanksgiving after the emotional havoc the other pieces put you through. And "Silver" is a piece with all the joys of first love--from what I gather, a woman for her guitar that sings so sweetly.

"The Hand of God" is my absolute favorite, perhaps because it raises up emotions of anger, fear, dread, defiance--you name it, this piece has it! Railing at those who would be a pawn to life, those who would crush the ones they consider different--this is VERY close to home with any fan, and probably is one of the deepest-felt pieces on the entire tape.

And last, but not least, to use a cliche, is "Lullaby for a Weary World". Written by T. J. Burnside, it is a lament to the poor globe we live upon, and how we ravage such beauty with such hate and hurt. Definitely another tear-jerker.

Needless to say, if you listen to all of this tape at once, you may have to take several days to recover. It is that powerful and that dynamic. The writing is superb, Ms. Ecklar's voice one that makes this person ache in longing to be able to sing so, and the back-ups, particularly the INCREDIBLE French horn playing, speak of the wonderful quality and love put into this "small-press" production. Julia Ecklar had her cohorts are to be highly congratulated. Quality, quantity, and lots of love thrown in.

Buy it. Buy it for a friend. Or two. You won't be disappointed.

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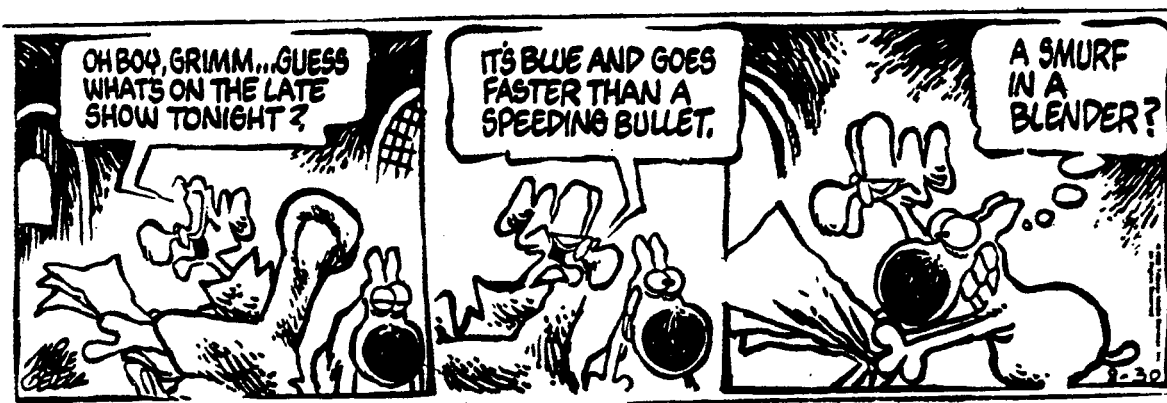
DETOUR

Indiana Jones has hit a rough spot on the road to his third movie.

The script by Chris Columbus ("Gremlins") supposedly didn't pass muster at Lucasfilm (no comment from the Columbus camp on the reject) and Menno Meyjes (Oscar-nominated for "The Color Purple") is now hammering out a new version.

Meyjes has had the assignment a while, his agent told us, but has only gotten to it the past month. He's been "distracted" by working on the adaptation of J.G. Ballard's "Empire of the Sun," about a 12-year-old boy surviving in Shanghai during World War II, also a project for Steven Spielberg.

—From Sue Martin



Why eschew obfuscation?

Doublespeak has its rewards, as NASA can now attest

Associated Press

SAN ANTONIO — NASA, Morton Thiokol and Rockwell International, contractors for the doomed Space Shuttle Challenger, have been named winners of the 1986 Doublespeak Award for the year's most glaring example of deceptive language.

The citation was announced Friday at the 76th annual convention of the National Council of Teachers of English.

The Committee on Doublespeak monitors statements for language that is "grossly deceptive, evasive, euphemistic, confusing or self-contradictory."

The committee targeted comments the three organizations made in discussions of the January explosion of Challenger.

Attorney General Edwin Meese took second place and the Department of Defense garnered third place.

The committee also named Neil Postman the recipient of the George Orwell Award for his book *Amusing Ourselves to Death: Public*

"The countdown proceeds, assuming we are in a go posture. . . ."
— NASA official

Discourse in the Age of Show Business.

The award honors contributions to honesty and clarity in public language.

Committee Chairman William Lutz, in announcing the Doublespeak Award, said, "The language used by officials of these organizations in discussing the tragedy of the Challenger accident and the subsequent investigation of that accident was filled with doublespeak."

Lutz quoted a NASA official who said:

"The normal process during the countdown is that the countdown proceeds, assuming we are in a go posture, and at various points during the countdown we tag up the operational loops and face to face in the firing room to ascertain the

facts that project elements that are monitoring the data and that are understanding the situation as we proceed are still in the go direction."

The seven-member shuttle crew, including teacher Christa McAuliffe, perished Jan. 28 when Challenger exploded shortly after liftoff.

Morton Thiokol, the maker of the booster rocket, and Rockwell International, the main contractor to build the shuttle, also were cited by the committee.

"Officials of Morton Thiokol," Lutz said, "when asked why they reversed earlier decisions not to launch the shuttle, said the reversal was 'based on the re-evaluation of those discussions.' The presidential commission investigating the accident suggested that this statement could be translated to mean that there was pressure from NASA."

"NASA also called the accident an 'anomaly,' the bodies of the astronauts 'recovered components,' and the astronauts' coffins 'crew transfer containers,'" Lutz said.

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Please specify issue starting number. Back issues
#4-13 available for \$2.00 each. SE#1-3 are sold
out.

Deadline for #15 -- February 1, 1986

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notices

Equal space will be
offered for replies.

From:

Strelsau Press
Regina E. Gottesman
100 West 94 Street
New York, NY 10025

As of August 31, I have mailed out all back-orders and refunds due on file with STRELSAU PRESS and answered all mail received as of that date. Anyone who has not been contacted within a reasonable time from that date, please let me know. My "to be answered" file is empty.

I am holding copies of ERRANTRY 2 and DOUBLE-EDGED SWORD for the following people, who were contacted last August and from whom I have received no reply:

E2: Roselyn Archambault, Lorraine Bartlett, Jean Curley, Marilyn Morey, Lorraine Mumaw, Annita Kaye Smith, Tracy Thurber

DES: Lois Jeanne Brand

I have attempted to contact them again by mail but, on the off chance they may have moved, I am also taking this opportunity to contact them. I will hold their copies of these publications until December 31, 1986, at which time these copies will be returned to inventory to sell elsewhere and I will refund the money on record to them (if any) when they do contact me.

I am also trying to contact the following, as mail sent to them has been returned to me:

Omar Velasco; Miss J. A. Perrin (England)

I am also holding a number of SASE's for ERRANTRY 2 and DES until I see how many copies of each I have available for sale. I will then answer these SASE's in the order of postmark date. Please be patient; it may take a while before I hear from everyone for whom I have copies on hold.

Last Call

I am issuing a last call on back issues of SOUTHERN ENCLAVE. Cut-off date for ordering back issues will be June 1, 1987. After that date, they're going in the trash. They've been piling up in my living room for three years now and it's time to clean house! Issues #4 through 13 are currently available for \$2.00 each.

Editor's Desk

The March issue--#15--will be the last issue of SE for a while. The reason behind this decision is a very special one -- I'm expecting a baby in May. We are overjoyed at our new addition, particularly since we have been trying for over five years to have a child.

As most of you know, I've had several bouts of ill health in the past couple of years. What most of you don't know is that some of those episodes were actually miscarriages, the last one in February of this year. The year before, I was hospitalized briefly. There have probably been others. There are a number of factors involved that make this a high risk pregnancy, so we are holding our breath and praying that this baby will go full term and be born healthy.

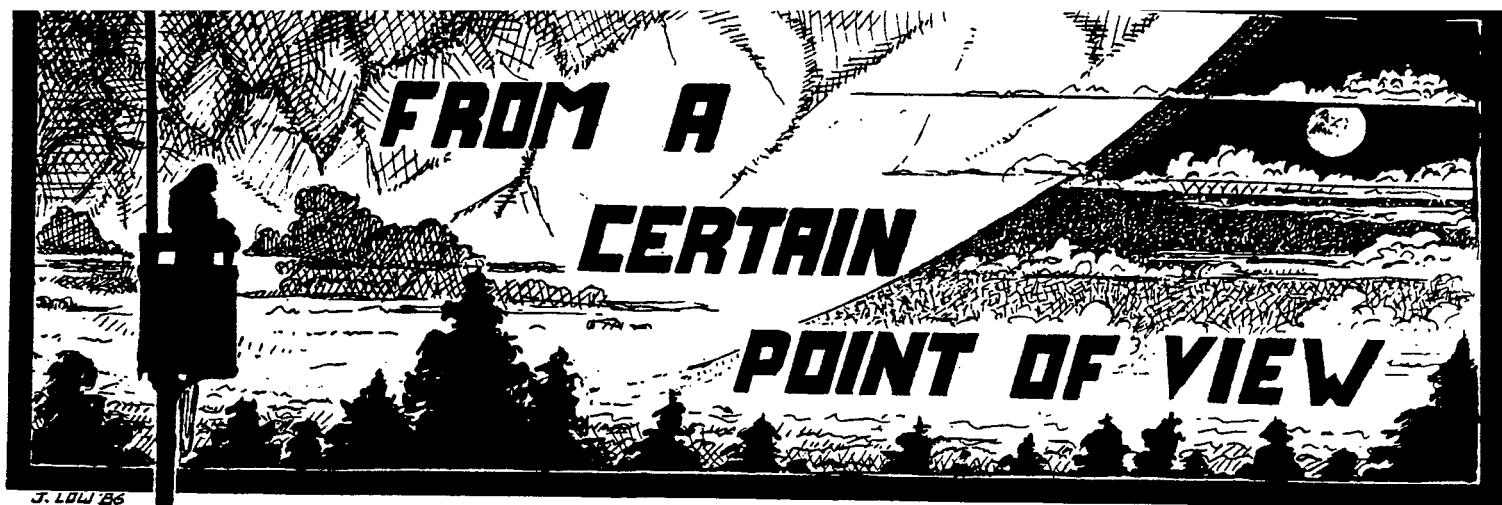
I have decided to put fandom on hold for a little while and devote myself to just being a mother. CHOICE PARTS should be out shortly, if it's not already. A TREMOR IN THE FORCE #4 will be postponed indefinitely. I'm not cancelling SOUTHERN ENCLAVE, just taking a short vacation from it. By the time #15 sees print, I will have published 21 zines in four years' time--if you count SE, which I do! I think that's pretty close to a record! So, even without the baby, I can use a breather.

When I feel ready to jump back into fan publishing, I will let each of you know. If there's enough interest, SE will be revived. If not, then I'll just let it slide off into history. I would be delighted if all of you kept up a lively correspondence and that one or more of you would feel inspired to keep the ball rolling by starting a new letterzine where SE leaves off!

If you would like a refund on your subscription, just send me a SASE and I will refund your remaining money as quickly as I am able to do so. I will also take this opportunity to apologize for any tardiness in answering mail or orders recently. I've been going through the whole bit of morning sickness (or in my case, all-day-sickness) and monumental fatigue. Some days it's been all I could do to get through the necessities; there just wasn't any energy left over to attend to fanac...or anything else! Those of you who've been through it know what I mean. Hopefully things will smooth out soon and I'll get caught up again.

It's been a real pleasure doing SE and making so many acquaintances through it. I have to admit that it hasn't always been fun to do--particularly when things got nasty a few issues back--but for the most part, it has been a rewarding and entertaining endeavor. I hope you have enjoyed it and I hope that in a few months there will be enough interest to pick up where we left off.

Thanks to all of you for participating with your locs, articles, private letters and an immense amount of encouragement along the way. I really couldn't have done it without you!



J. L. W. '86

Gail Small
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September 6, 1986

Greetings All, from the Dim Side of the Force!
(I snitched that one from Pat Easley--*sigh* wish I could think up stuff like that...)

Got about half through SE13 and decided I was tired of procrastinating about that LoC I've always been meaning to write... Seems like I know all of you, since I've met you through your letters, and have the pleasure of calling some of you friends. A late-bloomer to fandom, I want to tell you how nice it is to be home--among people who don't think I've lost my buttons! Well...uh...not all of them anyway...

Back to ish #12 for a minute.

Carolyn Cooper: Mos Eisley Vice?? I loved it. I'll volunteer to help you interrogate Luke... I'm sure that between us we can think of lots of reasons to detain him. For a few years, maybe? I'll even make the ultimate sacrifice and allow you to incarcerate him at my place! While we're at it, let's grab Han and let Cheree give him the once-over (or twice--whatever).

Regards the missing scenes. My exceedingly clever son, 10 at the time, pointed out one nobody's mentioned so far. When ANH came out on cable, TMC and HBO were running it at the same time. As Han leaves the cantina, he flips a coin to the bartender. In one version, we see the coin leave his hand and then he heads for the door. That was TMC, if memory serves. In the other, the camera pans to the bartender and we see him catch the coin.

I dearly love those little "glitches"--like 3PO's silver leg. I was so excited when I spotted that one that I postulated for days! Like maybe a huge black German Shepherd with immensely long fangs ((Ed: Like Thor, my huge black German Shepherd with immensely long fangs?)) and a kinky appetite attacked him and he couldn't get back to the factory because he was stranded in Captain Antilles' back alley, so good ol' R2 had to save the day by re-modelling Mrs. A's brand new galvanized trash can...

Kerri Smithline: Force vampire!!! Egads! This woman's a genius! Aside from the mental pictures I got from that one, I decided to give it some serious thought (okay, so I need help...). There's no 'almost' about it. From where I was sitting, ol' Palpatine was definitely getting his jollies from tor-

menting Luke to blind fury. After all, except for fits of pique, Vader has his own angers damped down to smoldering impassiveness most of the time. That couldn't have been nearly as...stimulating as Luke's rage.

Matthew, et al: Character owning? Legalities aside, I own my Luke and you own yours. They're probably not all that much like George's Luke anyway. Each of us sees the characters in his or her own way--my Luke is really a part of me, just like Cheree's Han is a part of her. I, too, try to keep my characters close to George's universe, but it can't be done perfectly for a couple of reasons.

Firstly, I doubt any of us would bother to write about people we don't have a personal relationship with. Luke is more real to me than you are--not just because I've seen his pictures (I've seen your picture, too), but because through the stories and poetry I write, I know what he thinks about, what he did between the scenes George showed us, where he went after ROTJ. What I don't know is where George took him when he wasn't on screen.

And, that's the second reason. Only George can really fill in those gaps for his Luke and only he should. I suspect, though (guilty pleasure?), that George's Luke is as precious to him as mine is to me and that may be why he tries to guard him so carefully.

I would mind if someone took one of my original characters--only because then the character would change--would become the product of someone else's fantasy. It wouldn't be the same character at all, anymore, in my eyes. Then, unless I didn't care much about the character anyway, I'd be compelled to think to myself, "my So-and-so would never do that." Even if I nodded and smiled or looked the other way. Fortunately, I doubt I'll ever have the problem!

Alternates? I love them. It gives me a chance to peek into somebody else's fantasy. Darksider stories? They give me the shivers and I can't say I enjoy them in the way I do the other types of stories, but some of them are an awfully good read--I've even written a couple, but my Luke would never do that! Well, only once...

Ozzel? Personally, I think Vader offed him because he didn't like his condescending attitude. That, alone, was enough to make me want to strangle him, and I'm not even a Sith Lord.

Bev Clark: I loved what you said about Luke's revealing Leia's identity as his sister. Words and images are so mixed together in the thought process

that it's almost like mental shorthand... I'd think, though, that knowing how devious Vader was, Luke would be shielding harder than ever. I wonder if Vader didn't batter at him so mercilessly, that a panicky thought crept through.

When did sexual abuse of children, teenage pregnancy, drugs, herpes, AIDS, etc. stop being the problems of the world and get handed over to the fundamentalists? Hatred and bigotry go against the laws of God no matter where they come from. Some bigots are Christians (or, rather, attempt to pass themselves off as Christians), but not all Christians are bigots. STAR WARS and Smurfs the work of the devil? Give me a break--he's much more subtle than that. My kids were raised on STAR WARS and in Sunday School, and believe me, the fundamentalists who think SW is going to corrupt young people don't give kids much credit for having any sense.

Barb Brayton: I'm with you--there are a bunch of "trash the hero" stories and I often wonder if we aren't trapped into seeing if we can't top the last one we read. Why do we read them? Because we love the characters, we will read almost anything that deals with them and because the writers are so incredibly inventive about getting them out of those scrapes. The ones that really bother me are the ones where the hero gets trashed permanently--mentally or physically. I can get through most anything if the hero comes out of it somewhere in the grey areas of "normal."

Another thing that strikes me are the large number of stories out and about wherein Luke must be rescued. Aaarrrgh. I don't mind Luke being rescued once in a while--heck, everybody gets into messes they need help getting out of, but c'mon, guys. Pleeze.

Tim Blaes: I just happen to have a '69 VW bug named Eleanor to which Luke may make all the modifications his little heart desires... By the way, a VW engine is not under the hood, it's in the... ahem...rear.

If mechanicals could have a soul, Eleanor would have one, but she doesn't, so they can't. So there.

Mary Kever: Sure enjoyed meeting you at Conzineence. Let's browbeat Jenni into doing it again next year, and for heaven's sake, the next time, bring your Luke doll!

You know, it's my own personal opinion that if Luke's still a virgin, all the women in the SW universe are frigid. We need to take both of them straight away to Dr. Sangovall and have him sort them out. While they're gone, a certain select few of us have a lot of work to do... I'll even be gracious and go to the end of the line--because when it's my turn I'm gonna keep him...

Anyone: Anybody out there ever read BEYOND TIME AND SPACE? (Regrettably, I've loaned my copy to the black hole and can't for the life of me remember the author's name.) Anyway, I only read it twice, and it was a totally new area of inquiry for me so I'm still learning, but the gist of it is (I hope--can't even find my book to check my memory, forgive if I've got it wrong) that everything we think, imagine, dream or desire co-exists on another plane of reality.

Hot dog! What a nifty idea! Of course, it's infinitely more complex than that, but the hopeless romantic in me adores the idea that all us Marisu's are out there in the quantum foam somewhere zipping around in our respective galaxies with our chosen hero. Now...if I could only figure out how to make the jump!

I'd love to correspond with somebody--anybody

else interested? I'm a real neo with this one, but I'd be glad to learn.

Anyone: Ben's "certain point of view" statement--from the kids' POV, everything works out fine. As with all the rest of the saga that's under hot debate, it's the subtleties that'll get ya. Everything Ben told Luke about his father was true, depending on how you look at it, but it seems to me that not telling him the whole truth was as bad as if he'd lied. Sin of omission...

Those two old darlings knew exactly what they were doing. They trained Luke as a Jedi Knight, sure, but they allowed him to think that they were training him to kill that villain Vader, when in reality they were training him to kill his own father. What a betrayal. It's one thing to equip yourself to be the executioner of a mass murderer, and quite another to find that you have been tricked into killing your father, who is a mass murderer. Granted, Vader deserved killing, but Luke should not have been denied the right to choose.

Would they have told him that Vader was his father if he hadn't asked? My own opinion is that they would not have. They would be reasonably sure he'd refuse so they'd send him on his way, ignorant.

They never told Luke to kill him--only that he had to face Vader, you say? Phooey. Omission. They also didn't tell him not to kill him and certainly implied that he should.

They wanted Luke to turn Vader back to the Light, you say? Phooey. Horsehockey. They didn't think it could be done. All in all, those two old fossils were the worst villains of the piece as far as I'm concerned, and all in the holy name of justice, too, I might add. What a bummer.

Ooops. I'll climb down off that tower of soapboxes I built for myself, now. Besides, my throat is raw from screaming. I didn't know Ben and Yoda could still get me so upset. (Talk about bigotry and hatred...) If you disagree, pretend you didn't read those last comments. They made me feel a heck of a lot better and you didn't read them. Right? Right.

Everyone: I was lucky. I met fandom through a BNF and most of my fannish friends have their names bandied about on a regular basis, so they don't awe me in the least. It is my observation that being a BNF is a thankless, dirty job, but somebody's gotta do it.

Well, I'd like to thank them.

Thanks for bringing me home.

Thanks for helping me to realize that all those awful secrets I had in my mental closet were normal.

Thanks for taking me into the fold even though the only thing I had to offer you was a love of the saga.

Thanks for being generous with your fannish treasures, for sharing them with me until I could acquire my own, and thanks for sharing your hearts. You are all very special people.

Last but not least, thanks for not minding that I don't list your names. I'm trying to protect your reputations and anyway, you know who you are.

Walk the skies!



Lin S. Ward
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September 22, 1986

SE#13 was great (as usual!). I especially appreciated the article on the Fan Q's. I have definite ideas about the awards and shared the article with a friend who will be attending MWC with me next year. We're gonna get in our 2 cents' worth about best letterzine, etc. *smile*

Ming--Eek, what a chilling picture of clones, but it makes a lot of sense. How very sad. This would be a fascinating subject for a story. (Personal aside: I got my rubber stamp at Toys 'R' Us.)

Carole Regine: The idea that Vader's first duel with Luke might have reminded him of his own confrontation with Kenobi is a fascinating notion. If part of his falling to the Dark Side was due to bitterness about Kenobi's behavior, it's quite credible that stepping into Kenobi's shoes for awhile might have helped ease some of that bitterness, and encouraged calmer reflection on his experience. S.M.U.T.T.I. sounds like just the organization I've been waiting for all my life... Do we get to choose the hunk who gets pictured on our membership card?

Cheree: I think Anne McCaffrey might make a good job of the First Trilogy novelization. Fannishly, I'd vote for Ellen Randolph, who's written a great Third Trilogy, or Carol Hines-Stroede, who's already written a fascinating version of the First Trilogy.

Marlene: I agree about the art in TREMOR #3. I wrote in my LoC that all the art was so good that I couldn't pick favorites, and it was no exaggeration! Before I wrote my letter, I made a list of all the notable pieces, and by the time I was finished, realized I'd best say "everything." Yeah, Dianne Smith is especially good; saw some of her oils at WorldCon and I think she did well, so everybody must agree with us!

Barbara Gardner: In my last issue of BANTHA TRACKS, No. 38, they stated that we'd continue getting issues until our subs ran out. Mine has expired, so I'll never know the Final Outcome.

No, you're not the only one to have read SHADOWSTAR; gee, I first heard about it right here! Not only is it a good zine, it also comes out often and regularly!

What an original idea, it had never occurred to me that the face behind the mask (in the cave) was Anakin's!! It fits with Carol Hines-Stroede's stories, too, although one of my friends maintains that she can't picture Anakin as a blond, because blonds just never look and sound powerful to her. Any comments?

Maggie: I love your concept of fanlit as folklore! It certainly is an art of the "folk", created to fill our needs for self-expression, a whole different category from making money. Crafts, needlework, and other hobbies fall into this category, too, I think.

Appreciate your comments on LoC-writing. I had gotten the impression that unless I had some profound and erudite criticisms to make, I needn't bother to write any letters. Yours and everyone else's comments have certainly laid these qualms to rest. I've decided, furthermore, that "good writing" is very much a subjective thing. I know many cases where stories I've loved, and thought well-written, were panned by a fellow-fan, or vice versa. And finally, I can think of numerous stories that

I've loved for their originality, exuberance, characterization, etc., that may not have seemed very well-written. In other words, I agree, good writing is not necessarily a criteria with this folk art. If I wanted to read Hemingway, I know where to find him!

Perhaps one of the reasons I always related to the concept of the Dark Side is because my mother described Hell to me as being unaware of God's presence. Which is one explanation for why you only need to declare your faith in order to enter heaven--you were already there, and just didn't see God. (Well, it makes sense to me.)

I agree that much of SW's charm for me is the idealism shown in the people's political beliefs, in their interpersonal relationships, in their social concepts. I don't think it's a conservative film, although it does espouse traditional idealism. I think of the Boston Tea Party, the Underground Railroad, etc.

Your ideas about the Old Republic fit all "the facts", and make some cogent extrapolations. I loved the way you tied together the Jedi's views of the Force with their political philosophies. The idea that the rebels are trying to "repair" this flexible network, gives me much more hope for the future of that galaxy. It seems easier to organize the planets to do their own thing, than to try to get everyone to agree to some common constitution, or whatever. ((Ed: It occurs to me that that may be the underlying reason for the revolt--that the Empire is trying to force a rigid ruling system on a multitude of planetary systems, doing away with the home rule system that had been in force for the long lifetime of the Old Republic. If that is true, then the Empire seems doomed to fall as more and more systems revolt against it.))

Bev: Interesting idea that mechanicals might have different personalities after their repairs, in which case they gain mortality. If we ever reached the point of creating machines that learned and felt and thought like biologicals, how could these beings be recreated exactly the way they were before a major repair? I guess we don't know enough yet about the human brain to begin to make conjectures about what's ultimately possible in a mechanical brain.

Carol Peters: I've wondered, too, where all the Jedi children went. Their survival or revival might depend on what a Jedi is, anyway. If anyone can be a Jedi, then maybe it wasn't necessary to off the children; maybe it was just necessary to eradicate all the teachers and espousers. If Jedi-ism is genetic, then it's horrible to picture the slaughter attendant with Vader's rise to power.

Vonnie Fleming: I enjoyed SITH YEARBOOK and IMPERIAL ENTANGLEMENTS, too, primarily for the Piett/Serzsho stories. I just loved that little guy; the stories are spellbinding. Besides the fascinating alien culture of the telepaths, and heartwarming romance, I enjoyed the detailed portrayal of life in The Emperor's Service. Those little touches like "clone loaf."

I think many fannish stories have cited Vader and/or Luke as Alderaan; maybe it was Vader's behavior when the planet blew up that inspired this viewpoint, but it's perfectly logical, in view that Leia was at least Alderaan by adoption.

Agree with all your comments about Ben. I appreciated Carol Hines-Stroede's well-rounded portrait of Obi-Wan as a brilliant leader, who had plenty of human frailties (haven't we all?).

I'm so very sorry to hear about your sister.

Michelle: Interesting observation about female SF writers. Most of the SF I read shows people's reactions to unnerving, difficult, exciting, dangerous, etc., situations; it's very stimulating and educational for me to see how these characters handle these problems, and I can't get into SF that doesn't deal with this in part, because if anyone is in a difficult situation, the way they feel about it governs the way they handle it, right? Well, if concepts and characterizations are a result of more women writers, I'm all for it! (I'm all for it, anyway!) You don't look 39!

Happy holidays, everyone!

Force Training

Matthew Whitney
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September 22, 1986

Sorry to hear SE and TIF are causing a financial burden on you, Cheree. You put in too much work to have that headache as well. The less expensive format for SE will be a tiny sacrifice to keep the zine going. With SCOUNDREL's last ish almost here, SE will be the only forum of its quality left. If there are others of its caliber around, I don't know of them, but would gladly subscribe if someone lets me in on their existence. For now, it's up to us to keep this great forum open.

Onto comments on issue #13:

Re: the term "fen". Anyone but me not like it? Sounds like something in a barnyard. Cluck, cluck.

Ming Wathne: On clones--a very interesting analysis, or in other words, I like the way you debate your points while not necessarily do I agree with all of them. In an earlier LoC, I said that the stormtroopers, who are the best candidates for being clones, seem to have personal identities. The scenes I based that assumption on is in ANH, the conversation between the two guards at the tractor beam control. Not conclusive evidence at all, but that's how it struck me. There's always the possibility that GL merely made a cinematic choice to liven up a scene, rather than intending it to answer all questions about the natures of stormtroopers. Like in the ST universe (primarily the series), SW is growing and evolving, and minor details may get contradicted by later films.

Carole Regine: On Vader's p.o.v. of Luke's rejecting his offer. Excellent. I've always looked at it from Luke's side, but you are right. Vader, in his own eyes, is not the evil. This is true of any conflict. Each side perceives itself as right and its opponent as wrong, while, ultimately, only history points to the villain (a.k.a. the loser) after it's over. Look up some WWII Japanese or German propaganda about the U.S., England and the U.S.S.R. (Though the Russians' was well deserved. Their drive to capture Berlin was a nightmare that rivaled the Nazis' death camps. An eye for an eye making the whole world blind.)

I also liked your thoughts on Force-training children, Carole, but from my LoC in #12 that should be obvious. Pushing children from the first lessons to Knighthood should not be the way, but to give them skills and knowledge so they can choose when the time comes would be the wisest course. When is that time and how early should serious training begin? We don't know yet, but perhaps children with Force-training, skills that allow them to probe their own minds as well as the "simple tricks and nonsense" Han spoke of, cause the children to mature at a faster rate. They might be ready to make a choice sooner than a child who develops without that training. If possible and if they did choose to follow the way of the Force, the training could begin early enough to prevent any more Darth Vaders. (Is that where Kenobi went wrong with Anakin?) There are more questions here: most importantly, if this is possible, would it be depriving Force-training children of their childhood? Jedi have a rep of being stuffy and serious (in fandom, who knows what GL is planning?); could this denied childhood and accelerated maturity be a reason?

Re: Vader using the Force to call into his hand a glass of water. I don't recall it, but Cheree's suggestion that it's from ST's "Where No Man..." sounds logical.

Carole, your last paragraph made me look strongly at what I've commented about fanlit, especially alternate universes (AU's). In nearly every case of AU stories it surely is the author's sincere interpretation of the characters, what they perceive GL is trying to convey. My looking on a particular AU story as "trashing" the characters is colored by my p.o.v. as a reader. The author is fighting all my biases, likes and dislikes, resulting in stories where I don't like how the characters are handled being labeled "trash". In that, I am playing history, deciding who's the hero and who's the villain (to make a little analogy with part of my letter above). Chances are you'll never see me review fanlit. My biases are too strong to make me fair. If I like something, I love it, but if I don't, WATCH OUT!

Re: Authors for novelizations of the other trilogies. If they were to be written, I'd nominate James Kahn of ROTJ fame. That was the best of the three, if for nothing else just plain great writing. (I said I don't "canon-ize" them, not that I don't read them. Ratings: ANH -- 2-1/2, TESB -- 3-1/2, and ROTJ 4 out of 4.) Wayland Drew is also good. He did an excellent job with the DRAGONSLAYER novelization (anyone notice I'm obsessed with that film?), and his Erthring Cycle trilogy is quite good. I'm just about done with book two, THE GAIAN EXPEDIENT now. Anne McCaffrey? I'd rather she turn out more of her Pern series than a mere novelization. Established authors are better in their own universes anyway, IMO, because they would rather create than novelize someone else's work. Not that I'd doubt the quality; I'd worry they'd alter the material in the translation. Did someone mention Vonda McIntyre? ATTACK! I've barely recovered from ENTERPRISE: THE FIRST ADVENTURE. McCoy's classic line fits the novel closely, but it is Jim who's dead this time. Vonda massacred him. Fan authors? I know one, but modesty forbids. Ha! Ha! But seriously, I'd love the job. That way I could ensure that I'd like it, at least. Unfortunately, the book would come out a year or two after the film at the pace I write. Caroleyn Gollidge is a front runner. As is Jenni Hennig, and I bet Cheree was being modest not throwing her own hat in the

ring, so I'll do it. Someone has to embarrass her by saying they can't decide if her forte is editing, writing or drawing. (How's that for a triple crown?) ((Ed: Thanks, Matt, but at the rate I write, it would never come out!)) L. A. Carr and T. S. Weddell are also good choices.

Lisa Thomas: Not only do I live in the home state of our Celtics, but Springfield happens to be the very birthplace of basketball. And I've yet to visit the Hall of Fame, not four miles away. Shame on me. Who else has visited great historic/cultural spots hundreds of miles away, and still has not seen everything in their own backyard? By the way, Springfield celebrated its 350th anniversary this year--and we are still going strong!

Barbara Gardner: I don't think George will let me Xerox his notes. I'll have to pull an 007 (or agent 86) stunt and have a hidden camera in my STAR TREK lapel pin.

Kerri Smithline: On why Vader blocked Luke's saber and the possibility that the Emperor would have absorbed the energy and become super-powerful. Hum. Different idea there from what we've heard in the past. I don't think Obi-Wan's line corroborates it, though. Kenobi did not absorb DV's saber energy, IMO. He channeled his own power at that moment of death to zap himself into another dimension. He knew death was imminent, so he prepared himself to make the transition. As for these "blue screen Jedi" (using Lin Ward's clever and hysterical term), anyone notice none have ever interacted with anything in the physical world? All we've seen is them giving Luke lectures/advice or Ben talking with Yoda. Maybe they cannot have anything to do with the material universe, and are only some kind of visual representation or projection from that other dimension. This could mean Kenobi's line to Luke, "I cannot interfere" was a statement of fact, not that he was choosing not to help Luke out of disapproval.

Ye Ed: You are welcome in regards to DRAGON-SLAYER. I am glad you could catch it again (the TV premiere, I bet--a hack job, but at least it was run), and that you were more aware of Ian McDiarmid. He also had a small role in GORKY PARK and was interviewed in STARLOG #82. The cast of DRAGONSLAYER was fantastic, and most are real journeyman actors. They may not always be headliners, but work regularly and turn in one fine performance after another. Sir Ralph Richardson was a legend in his own time; Peter MacNicol went on to SOPHIE'S CHOICE and Broadway; Caitlin Clarke does a lot of theater around the country (I met her at New Haven, CT's Long Wharf Theater while she was doing a new play called "Not Quite Jerusalem"), as well as an occasional TV appearance; Albert Salmi and Sydney Bromley are veteran character actors; and John Hallam, who played the very Vaderish knight in black medieval armor, is a British TV vet (DR. WHO appearances for one, along with McDiarmid, who's also been on that show at times). Hallam, by the way, would be my hands down choice for Boromir in a live action LORD OF THE RINGS.

Dr. Mary Urhausen: Me a "sweetcakes"? I should say not.

On fanlit for the fun of it (hey, that rhymes), the Harry Chapin song you spoke of was "Mr. Tanner" and it is one of my all-time favorites. The line "Music was his life, it was not his livelihood" really touched a chord in me. It's been, with a slight variation, a motto of mine for years. In college, I wrote film reviews for the campus newspaper and, upon graduation, everyone asked me why I

went into teaching instead of getting a job on SNEAK PREVIEWS? My answer: "Movies are my life, they are not my livelihood."

Here's an open question for all fan authors: Are there any writers out there who hated writing in school and only got into it through fandom, because of a certain movie/series? That's the case with me. I am an extremely private person, and always hated those assignments (especially in high school) where I would be told to write about something--good, bad, important, funny, or whatever--in my own life. That scared the hell out of me. I think the first assignment I ever enjoyed was to write a short story in my Gothic literature course in college. By coincidence, the prof was a terrific SW fan, so we got along great and considered each other good friends (rather than teacher/student). That college fiction assignment and now fanlit allow me more freedom. Real experiences, if I choose to write about them, can be included without anyone knowing if they are real or imagined. ((Ed: In a turnabout way, I got into the career I am now because I wanted to write. I took typing in high school for the sole purpose of typing up manuscripts, having no interest or plans to go into office work. In college, I got into fandom and started writing so many letters that I began to type them. That only improved my skill and speed. When job hunting time came around, it was my typing abilities that started me inadvertently on the road to where I am now--assistant manager of the word processing department for a major law firm, having worked my way up through several jobs and the ranks from a typist position!))

Barb Brayton: The reason I think so many characters "get" it in fanlit is so that the author can then be the real hero. He/she is controlling everyone, so when the character is rescued, it is the author (by extension through their characters) doing the saving. After all, who doesn't want to be the one who shows up in the nick of time to save the damsel (or dashing rogue) from the villain?

Chris Callahan: Mainstream fiction? What's that? With very few exceptions, I haven't read any mainstream fiction since college, and what I read then was assigned. That is almost four full years ago. I read a lot of non-fiction, mostly science and military history, but 99.9% of the rest is SF/F.

If anyone is looking for some good fantasy novels, I strongly recommend Barbara Hambly's DRAGONS-BANE. Even better are Katherine Kurtz's Deryni books. The Deryni trilogy was very good, but her Camber trilogy was the caliber of Tolkien.

Chris, loved your analysis of LABYRINTH. You found even more in it than I--very insightful. A "right of passage" tale--absolutely.

Re: HOWARD THE DUCK. What a fun movie! I was in hysterics throughout. The humor hit me perfectly each time I saw it (3x). If you are going to be off the wall and outrageous, you might as well go all the way. A movie more off the wall than one about a duck from outer space saving mankind is hard to even imagine. There are a couple of quibbles I had, mainly that the chases went on a tad too long, but otherwise a marvelous film. Carrie Fisher better do a few more films, too, before Lea Thompson steals my heart.

Unfortunately, the film laid an egg at the box office for, I think, two reasons: (1) No one knew what to expect, and mundanes do not like to be surprised or get something different than they'd planned on. And (2), it should have been rated PG-13, to avoid the flak of reviewers saying it was

too violent and that the humor was too adult for kids (which it was, IMO). GL has a \$35 million cult film on his hands now. I said before he should not have to worry about budgets because the grosses take care of that, but I meant primarily the established SW and Indy projects. This was an unknown, and surely could have been made cheaper if they tried. A safe bet is that the next Lucasfilm will be much more budget conscious.

Lin Ward: Hey! You stole my entire guidelines for different levels of Force-sensitivity and training, as well as the different levels of abilities. How did you get into my notes? Just joking, of course, but I am amazed how close my thoughts on the subject parallel your own.

"What would Luke have learned if he'd left his weapons before entering the cave?" Nothing. He would have already learned to control his dark side. My interpretation of the "Luke in Vader's clothing" in the cave is that it is a projection of his own anger, fear, and aggression at that time in his life. When he gets those emotions in check, he won't have to fear the unknown and bring his weapons when told he will not need them.

I got a OSWFC copy of the ROTJ tape and the quality is great. Cheree's probably right that your particular one was a bad copy. Good luck on getting a replacement if you can.

Sally Smith: Howard Kazanjian was also the assistant director on Hitchcock's FAMILY PLOT.

Vonnie Fleming: G'day, mate! Did you get my letter? Thanks again about "Aftermath on Bespin", and thanks to Jenni Hennig for printing it in FAR REALMS 8, as well. There was a minor glitch in the printing (p. 93) where about a half page of my manuscript got eaten by the computer (Death to all computers!), but fortunately it was not a critical scene and hopefully any readers will be able to bridge the gap there. (Hell, I hope anyone reads it at all.) I want to publicly praise Mark Murphy for some great illos, too. We've never talked or corresponded, but his depictions were right on target with how my mind's eye saw them. Artists of Mark's caliber have my neverending respect and envy.

As for what I've been writing since--mostly short stuff, a couple of non-SW pieces and some vignettes for Sandi Jones' ACCOF zine. I'm also at work on a longer piece, a post-ROTJ story, but with how many rewrites I do before a story is finished, that's all I can say.

Why Darth wanted to die? He didn't. My view of Darth and Anakin is as sort of a split personality; the dark and light aspects of one individual. When the choice was made to attack the Emperor, it was not Darth but rather Anakin making it. The good side had been reawakened and his love for his son drove him to risk death rather than let Luke die.

As for what happened to that 6'5" black armored package, I think it's been rerouted somewhere in Ohio (see Ye Ed's comments on page 14 of ish #13).

I really enjoyed your comments on how the Jedi got a bad rep among fandom, Vonnie. Excellently worded.

And, finally, public thanks to L. A. Carr of Jumeau Press for the replacement of a contributor's copy of CIRCLE OF LIGHT #3. The original had a printer's glitch, but the replacement is perfect. Thanks, Lucy!

Thanks for another great issue, everyone! Follow the Force...

Jeanine Hennig
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Hello, did everyone miss me? No? Aww...

Let's just say that my absence from SE and from fandom in general the past few months stems from a case of VERY SEVERE burnout. (This too to those I've not written in a while.) I'm just now getting back into the swing of things and still a little wobbly.

SE has lately been rather in the redundancy department in discussing things. No offense to anyone, but there have been few new topics broached lately. Before I even get into SE#13 and start to comment, howabout I throw some topics onto the sacrificial fire?

1. The seeming demise of SW fandom
2. Various authors and their stories (I know, I've a stake in this one!)
3. The seeming demise of good SW zines
4. The seeming demise of good SW stories and/or ideas
5. The seeming demise of Jenni's sanity (only kidding! Got carried away!)
6. Various zines and what people think about them thematically, emotionally, etc., etc.
7. The splintering of fandom into smaller fandoms (could do with #1)

Okay, peoples. Take the money and run. Why do you think these things above are happening/not happening? Why do you feel the way you do? Let's have some FEEDBACK on this stuff--things die if you don't feed them properly, and death by starvation is NOT a very pleasant one.

Now, to silly matters.

Lisa Thomas: Just because Annie and I have been out for a while doesn't mean that we're out! Cheree, let's state here and now that I will bribe you with Han Solo naked illos for your smutty corner in your house if I can be first. So there, all you first attempters! ((Ed: Sorry, Jenni--I've told you guys--you have to hustle if you want to be first in SE!))

This to Sir Vader who wrote to me several ishes back. I write what I experience. And take that any way you want to. (And, if you should wish to help with my experiencing...)

Marlene: You, quiet? C'mon, now... As for myself, I'd like to see Luke in the backseat of a nice tan van with Texas license plates. I'll even drive him around--when I'm not too busy, of course. I agree with Cheree that there should be more discussion on stories in SE, as well as zines. It gives us something new to talk about. I haven't been able to read a whole bunch lately, but I think Miz Randolph writes a fair stick. However (and I've told her this!), I get really confused when I read her stuff and Luke calls his mate "Jess" there. too!

Speaking of fan stories, I'm going to diverge a bit here and talk about one of my points above, yet from a different angle. I think a good reason behind the "demise" of SW stories (and this is from some eds I've talked to who can't enough that is printable--and I've even gotten in a few stories lately that I can't use for one reason or another. At least I never have trouble filling FREALMS, tho' that can be a mixed blessing!)

Have we, in mainstream SW, said all that we have to say?

Now, before you all blaze at me, sit down and THINK. There can only be so many "Han and Luke and



Leia go out on a mission and get caught and..." stories before it gets to where you're saying the same thing over and over. So, after that, and after other stories that use only the main characters, you have the choice. Quit, be redundant, or add your own characters.

So, we're getting into alternate universe time. (I know, EVERY story is an alternate in the basic way, but I'm not talking in that line now.) TREK had to go the way of alternates, as well. Have we reached that point in SW? Not that there's anything wrong with it, other than confusing neos who try to catch up on these alternates that have been going for a while. But maybe it's time that we took a fresh look at what we're here for, and why. Re-evaluate. It seems we're going by the wayside--why?

Mary K.: Hi and I STILL have scars from those damned buzzers at Insecticon!

Okay. Tim Blaes. This is out of order, and I do so love to try and stay in order, but I really need to say a few things to you.

First off, quit being such a pain in the rump.

Second, it's a good thing you've not called ME "sweetcakes".

Thirdly, get off Cheree's back. You obviously have no concept of what putting together any kind of fanzine entails. If you did, you wouldn't say such obviously patronizing and plain ignorant remarks about typos and an editor's duties. Curb your snide comments to things you are sure you know about.

Now, I think I've gotten the acid off my tongue. Feels much better.

I am in the process of going pro. (One of my burn-out problems, because you can find that you're doing TOO much!) I owe my very existence as a hopeful writer to fannish lit. Where else can you get such a proving ground? Where else can you get such honest (and often painful if you are the recipient) criticism and comments? I recently had a publishing house want my work from the morass of the slush pile--first round! (Cross fingers, piggies and eyes that they really BUY it!) And I would have never felt that sensation close to heart attack when I opened the letter that requested said ms if not for my rehearsals in the fannish world. Hey, I never started out doing fan writing with an eye toward pro writing. It was strictly a hobby, nothing more. (Strange how your karma can bite you when you least expect it!) But fannish writing gave me my wings and I'll forever be grateful to fandom for that. As to continuing fannish writing, I don't think I could stop. It's an exercise for the mind and fingers, even if a lot of the stuff I've written will never see print in a zine. It's FUN, when sometimes writing for a Pro House (caps intended--it has been that frightening lately!) can be hard, HARD work. So I sit me down to limn a line 'bout Luke and Han and Leia and all the "Cat-lips" peoples...

And I've just read Dr. Mary's wonderful lines for broke-down ol' writers and I agree. If fanfic stops being fun, I quit.

Bev, please tell me where to get in touch with the Secular Humanists, if you know. I've heard about them a lot, but they seem to be rather Masonic in getting ahold of. I'll say that the rising "interest" in fundamentalism disturbs me more than the threat of nuclear war. There's a song in Julia Ecklar's new album, specifically a song called "The Hand of God" that says: "If your god helps the helpless, may he help you all well/I'm bound for the outside to find my own hell/If defiance means

death, I would die before stand like a sheep to be thrown to god's hand." The song, not to mention the album, is fantastic, talking about the ones who stand and atrophy instead of gripping their fates in both hands and twisting until that particular imp cries "mercy!" It scares me to the depths of my bones that narrow-minded hypocrites like that are running for political office, folks! Strong words, yes--but I have never felt stronger about anything in my life. Living in the Bible Belt as I do, I have been exposed to some of the "cream of the crop" people like that. Can you imagine what they'd do to people like US if they got the power? The Rebellion against the Empire might become a tragic reality!

We need more Christians like you, Cheree! Clap yourself on the back! ((Ed: Well, I'm not all that proud of my "heresy". I may not be considered a very good Christian anymore, at least not by Southern Baptist standards. It disturbs me that I'm not going to church, and, if I find a church that I feel comfortable with, I will certainly begin to attend on a regular basis once again, because I do miss the fellowship and the special closeness with God that I have felt there. But I've also always felt that God is more than hymn-singing and Bible-reading, that I could see Him better in a cloud or a blade of grass than in all the pulpit-thumping in the world. When I first began to study geology a few years ago and saw the incredible complexity of the universe around us, my perception of God opened up. For the first time, I knew the real meaning behind the words of the old hymn, "I stand amazed in the Presence..." In that moment of revelation, I wanted to fall on my knees before Him, in true awe. And now that I'm pregnant, I can feel Him intimately, forming the little person inside me, directing each little cell to its proper place. To me, that's truly God at work. And what disturbs me the most about the ultra-right fundamentalist movement is that they seem bent on dragging God down to their own narrow little perception of Him, denying His true greatness because they are unable to comprehend it. And that's the end of today's Sermonette. Back to Jenni...))

There has been a lot of bru-haha over UT being nominated for the Hugo. I have never been more incensed than when I picked up a copy of a Texas fan organization newsletter and saw them rip up the fanzine category just because one of the zines was a costumers and the other media. Well, needless to say, I won't join THEIR club! I can agree with Bev in principle on her opinion of UT's nomination, tho' I was glad to see SOMETHING get the nomination in fanzines. But I'm really annoyed at this "holier-than-thou" attitude that many "straight" SF fans seem to have. Hypocrites. Oh, they mouth big, and they say "peace" and "let's have a space program!" with all the rest, but they're all talk. It's unfortunate. How are fans to say they're "ahead" of it all when we can't even live together from such splitting up?

Chris C.: I think that most people are very dualist in concept--in regards to a character as being totally bad or good, no in-between! (Specify, Jenni, you blockhead!) Also, and this is a discussion I've had with several of my friends, too many fan writers are IN LOVE with the characters to write them properly. Now, you can love a character and write him/her but that is vastly different from being IN love with him/her. I love Luke Skywalker's character (and Han's and Leia's, for that matter!) but I am never in love with him when I write about

him. I can't be. A good side example is one of my own creations, a man named Tamlin Skywalker. He happens to be a "MarySue" (MarkieJohn?) of my mate, and I have some real trouble stepping aside and making good ol' Tam a loser occasionally, because I am "in love" with his source. I can think Kenobi's a bastard for the way he mouthed off at Luke in JEDI, but that doesn't mean I dislike him or disagree with his reasonings for sidling around the truth with Luke. I can think Luke's the hottest thing in black pants, but that doesn't mean that he can't be an arrogant you-know-what when it suits him. It all comes down to taking off those rose-colored glasses...

I think Heinlein's main problem is that he was raised in a chauvanistic society (male) and continues to write books that reflect that. It doesn't mean I can't enjoy them--just have to take 'em with a grain of salt. (You know, the woman who's hell in bed, can cook up a storm and has babies with the regularity of a rabbit.) PODKAYNE was one of my first SF books and I loved it then. Haven't read it lately, though. I may change my mind. ((Ed: I enjoyed Poddy, too, when I read it in high school. Heinlein, of course, bases all his women on his wife, Virginia. Whether she is actually the wimp he portrays her to be or whether it's just wishful thinking on his part, I don't know, but his "keep 'em barefoot and pregnant" attitude is infuriating, despite the fact that I thoroughly enjoy most of his books. CITIZEN OF THE GALAXY, HAVE SPACESUIT--WILL TRAVEL and THE PUPPET MASTERS have always ranked right up there in my all-time favorites.))

Agree with you on the deluge of fantasy-clone stories. So much out there is pure dreck. But, then, there are a few gems. I prefer fantasy and new-wave SF over a lot of the old "nuts and bolts" type stuff, but I'm into people, not things. One reason I like Heinlein with all his faults, he is a people-writer. When the people are used to dress up a spaceship, I put the book down.

I think LABYRINTH could have been a good flick. I've always loved Bowie, and the girl was wonderful, but the entire movie seemed to not know whether it wanted to appeal to kids or adults. There were scenes that took my breath away: the Escher staircases, the end scene between Sara and Jareth, the ballroom sequence--and there were real losers: comedy that wanted to appeal to 7-year-old boys, the bog of the farting behinds (to put it politely) being one of them. The overall theme was marvelous; I just think it was handled choppy.

Sally Smith: I tried and tried to get in touch with you at WorldCon, but we kept missing each other! I wanted to go and pig out at the hotel restaurant, then look at your slender body and feel ashamed of my own tubby one! (*SOB*) Yes, masochist me. And not in the closet, either. I believe you should be honest with your vices!

As to Sally, Sandi and I in the room with the Luke doll, we performed a magic spell, brought him to life, and totally exhausted him. It was great! (Well, Sandi and Sally, no one would believe we got together and had a lengthy philosophical chat, would they? Let's let 'em think SMUT!)

I am not going to see HOWARD THE DUCK. But in my foolish youth, I spent some pennies to read a copy of the comic and promptly decided it was a waste of time. I'll tell you, tho', Lucas can't say NUTHIN' about smut if he's got a duck doin' it with a human! *snicker*

Sooooo, I think I've probably made up for lost time. I think I'll take my "saber of love" and go

to bed--and let all of you wonder!

War is Hell

Ming Wathne
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Been meaning to write this for 3 weeks. Have just finished pencilling my outline for my 2nd fan letter. Wow, the pencil got away from me, but here goes. Seeing my letter in first spot really made me preen my feathers.

Margie Abadie: DUNE was a flop simply because it was badly done. Costumes and background simply do not make up for a story that has poor continuity and unexplained action. It should never be necessary to read the book in order to understand the picture.

Carole Regine: Let's have the Yoda Darkside story!!

Marlene Karkoska: Like your recommendation on the zines. Have read most of those mentioned and enjoyed-enjoyed. Add my plea to yours entreating Ann Wortham to continue SOUTHERN KNIGHTS. Love Carolyn's stories, the only thing I could possibly say is that sometimes her Han is perhaps too understanding, not of his friends, but I think Han would not always be the too-forgiving type.

Barbara Gardner: Why OV would want to freeze Luke? Just might be that Dad was not exactly sure how advanced his son had become, and having to stand round-the-clock guard duty or keeping the kid stoned out of his mind on drugs on his ride to the Emperor just did not appeal to him. He was not going to take a chance his junior Jedi was a lot more Jedi than he wanted left to impressionable guards, binders or chains.

With the reference to "hell" in English, we tend to use this not only as a reference to place, but also condition (and before we get to what the dictionary says, I am talking about actual usage. "War is hell" did not refer to a place but to a condition). Making up a word for this condition might be alright, but using the idea, "If it works, don't fix it", I adhere to the "If you comprehend it, don't change it" school.

Mary Keever: Agree with you, Luke was not stupid. He was young and had a lack of experience, but this is not stupid.

Along the same general lines, I also object to Owen and Beru being classified as more or less having a hand-to-mouth existence. Tatooine is not a rich world, but the Lars' home domes were well maintained and Beru had a very efficient kitchen (perhaps modern). The clothes might have seemed ragged and uninteresting, but how do you think our jeans, tennies and sweats would appear? All in all, I think the Lars' were probably a moderately well off family with all the necessities and some of the luxuries their world afforded.

Maggie Nowakowska: Paragraph! What is that?

On Carolyn's question about Mad Max--If the Australian tape is different, you are still stuck.

Europe, Asia and Australia use the system which is different frequency sequence. If you play one of those tapes on our machines, you get static and the sound is worse than Donald Duck at his worse. There is a conversion technique, but it is astronomical. \$125 for a 2-hour tape in L.A. If anyone out there knows where you can get reasonable conversion copies, please let me know.

Barbara Brayton: "Get stories" are the backbone of the antagonist stories. The "we against them". The "them" can be a gobble monster from outer space, or a sand storm. The fascination is that quarter gram of sadist found in all of us. The thing that makes you worry a sore tooth, bite at a hang nail, rub a healing scar or grin in triumphant relief when you swat a pesky fly. We all have good cries over sad endings, but in most cases, the happy and triumphant winning over adversaries are the more popular, and the greater the adversary, the greater the satisfaction.

Chris Callahan: So, someone else remembers SPACE PATROL. Did you ever see it on TV in black and white with that nice Commander Cody? (Think I even have the record in my 78 archives.) If you think going to the boys' section was weird, how about taking your pulp zines to school in a brown shopping bag cover?

Fantasy is just not my mode either. If fact, the only part of SW I did not care for was the ghost-like reincarnation of Obi-Wan. I felt this could have been handled in a different way. At least Yoda and Anakin had the decency to stay dead until the final shots of JEDI.

Lin Ward: I do not agree that the Force sensitives were necessarily lower-grade Jedi... The Jedi were sensitives that had training for a particular purpose. They were peacekeepers who happened to be warriors, more likely a different type of sensitive.

Tim Blaes: I have no complaint about the paper back covers either; must admit I enjoy seeing a well-stacked female. Don't mind seeing a well-stacked male either.

Sandi Jones: HOWARD THE DUCK was great fun (especially for my foreign visitors who had never been to a drive-in movie). But, if it was a make or break for Lucas, I am very much afraid "break" is the word.

Carol Peters: Thanks for calling the Jedi children "offspring." The children had to be trained to become Jedi. (Remember Vader's, "You are not a Jedi, yet.")

Vonnie Fleming: Agree with you about Vader on most points, but you can bet your SW buttons he wouldn't quietly abide by just any judgment by the Alliance. He was really a survivor, and he would try to survive.

Can't do a letter without one gripe. Okay, you editors, what are you doing with my SASE's? The ads say to send one for notification of zines, etc. Next thing I know, everybody and their great grandmother have copies of the zine, the ads have appeared in the new zines sections, and I still have not been notified. Come on, gang, is that fair?

Thanks, Cheree, for another nice issue. It is about the only way us stranded ones can keep in contact.

Maggie Nowakowska
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Hi, Ming Wathne! Glad you decided to take the plunge and join the rest of us letterzine crazies. I think you have a good point about the differences between rushed clones and real-time clones, especially the reminder that everyone grows up unique, no matter the genes. For all their similarities, twins are their own people.

Are there any twins out there among the readers who could add to this discussion? And, something I've wondered a long time, are there any adopted out there who could comment on Leia's name? I see fanlit calling her both Leia Organa and Leia Skywalker. My gut reaction is that she would keep the Organa identity because Organa raised her while Anakin Skywalker simply sired her, but you would know such a situation better than I.

Some comments that Margie Abadie made about Paul Atreides and that Matthew Whitney made on the Emperor dovetailed for me: Margie talks about Paul's aloneness in his messiah role, and how Luke, likewise, appears to have no checks or balances on his behavior as a Jedi, while Matthew points out that one of Palpatine's most emotional comments is his reference to Luke's friends and how they won't be able to help him, implying disdain for the notion of friendship. Perhaps, one price such subjugation of the Dark Side demands is isolation. Desire for power does seem to lead to paranoia in many beings. Luke will probably not have the same problems Paul A. has because Luke is not only a twin, but part of a close trio of friends. To be a solitary superman, he would first have to get rid of Leia, who we know is not one to easily step aside for anyone. And imagine all the purple prose that could be wrung out of Solo's thoughts as he prepares to blow the kid's head off. Maybe neither Leia nor Han could stop a Luke determined to go bad, but there would be plenty of bloody bodies lying around to betray him in a society where all eyes are already upon him. And then there are Chewbacca and Lando. If Luke had flown off into space after DS2 blew, or even after he burned Vader's shell, I might worry about a solitary hero complex. But Luke returned to Endor, came back to the celebration. I see that as a sign that he willingly chose to retain the ties that bind.

Carole Regine and Lisa Thomas brought up some points on Anakin/Vader that I'd like to respond to. As someone who interprets Anakin and Vader as two different manifestations of personality within one entity, I don't have any difficulty seeing the loss of Luke's hand on Bespin as an indifferent matter to Vader, save how he might use the injury to seduce Luke to his idea of a coup against Palpatine. I have to admit that the idea that Vader was disappointed in Luke's apparent amateurism (when Luke fell into the carbon freeze unit) never occurred to me. Vader's voice and gestures, to me, seem to indicate simple arrogance toward a youngster who thought he could be a Jedi. However, this incident might have touched the Covert Anakin suppressed by the Overt Vader, and could have contributed to the intriguing ambiguity on the Bespin gantry. Yeah. In fact, it's possible that this incident helped accentuate the faint stirring of Covert Anakin we saw when DV addressed the hologram of Palpatine ("He's only a boy."). Vader might have been indifferent to the injury (such things can happen in lightsaber fights, after all), but the spark of



Anakin still alive in him might have been upset, and flared enough for Luke to glom onto. Good idea, guys; this line of thought is great. I will stick to the indifference of Overt Vader, though, simply because, apparently aware of the castration symbolism in having Daddy cut off Sonny's hand, Lucas had Bruno Bettelheim ("Uses of Enchantment") on set to oversee filming and to judge the impact it might have on children; which to me, implies intended harshness in the scene.

Re: Luke in cave with face--I agree with Lisa that the face in the mask is a philosophical challenge rather than a personal, family one. Also, it could be a warning that obsession with the past is as bad as only looking to tomorrow. Given that Luke does not yet know his father's identity, I can see the scene meaning to Luke that he must separate himself from his father's affairs (old news), and be himself (current news), lest he run the risk of falling to the Dark Side from his resentment and anger.

I think Vonnie Fleming's idea that children might see Kenobi's CPoV scene as a riddle was great. I certainly wouldn't have thought of it, since as a kid I hated riddles. (By the by, thanks to everyone who mentioned LAST SANCTUARY, and for all the discussion of the Kenobi problem. I admit I'm touchy on the subject!)

Cheree, I like your suggestion that Luke drives a silver-grey Mercedes; but more, I like Tim B's modest car with hidden surprises. Perhaps, a compromise could be worked out with Skywalker acquiring that Merc now, while youthful pride still speaks loudly, then having him keep the car through the years until the quality of the care almost falls short of making up for the lack of faddishness. Maybe even the body could be damaged in some "tragic" bang-up, allowing Luke to transfer the fine engine to a more subtle carriage. Gee, a person could do a philosophical essay on the Jedi using Luke and such a car as a metaphor...

I agree, also, with Tim's assessment of Leia's probable love of speed. I can see her switching between a monster machine with bulk and presence, and a small, tight-turning and revved-up sport number--now you see me, now you don't, sort of magic machine. ((Ed: Sticking to the car thing, perhaps she'd use the white chauffeured limousine on state occasions, but have a fast little red Ferrari or some such for her personal use. And I wasn't being particularly metaphysical when I suggested a grey Mercedes for Luke, but now that I think of it, it is particularly apt for him. Grey leans heavily toward the Light, but still has that subtle touch of Dark in it, always.))

Barbara Gardner: Hmm, maybe it was in REVENGE OF THE SITH that Owen's name change came up. If you haven't read the sequel to A NEW CHALLENGE, I highly recommend it. The idea that Randolph was working toward in ANC reaches full realization here within the very personalized environment she is so good at creating. A satisfying post-JEDI speculation all around.

I'll support the notion that young kids can remember many things. My own memories go back to flashes under one year of age: images, sounds, directions, all substantial enough that I was able to describe parts of the house we lived in then to my mother. Substantial memories start at about 3 or 4. As for Luke's comment on Dagobah, perhaps he "remembers" Yoda's attention on him. Yoda does say "long have I watched this one"; maybe the watching touched Luke's subconscious in such a way that it

only became real to Skywalker once he was confronted with the real thing.

Regarding Captain Needa, remember, according to Kurtz in 1980, the novelizations are not canon. Lucas did indeed allow a certain amount of leeway, even in the "official" publications.

Kerri Smithline: Regarding who declared Luke a Jedi--there's a disagreement about such achievements within Terra's own philosophical community. Some people believe that only the person involved can judge his own enlightenment; others believe that such must be judged by that person's teacher/elders. I don't think there's any way to achieve a consensus on the matter since a person's opinion on it will reflect that person's individual life philosophy, and I suspect from Lucas' presentation of the problem in JEDI that he prefers to leave the judgement to the individual. Personally, I think a reworking of an old axiom applies best, i.e., "If you have to ask, you ain't there yet."

As for Jabba, Kenobi told Luke the Force has power over "weak minds". Jabba has never struck me as being weak-minded. And most especially, not weak-willed.

Barbara Brayton: Why do we write "get 'em" stories? That's a subject that's been around a long time! (Looking through my stacks of letterzines the other night, I found the subject of "gets" right up front in the first issue of JUNDLAND WASTES, March '81. And I'm sure I'd find plenty more on the subject in my old HALKAN COUNCILS from ST fandom. Fascinating reading, old letterzines. Wish I had the time to go through them all and index the rise and fall of discussion subjects, and to chart when major turnovers in contributors occur and how long it takes for a subject to surface, submerge, and resurface.)

A possible theory is that we like to see characters in an ultimate max situation, one which pushes them to the limit, because we prefer to play out, to "practice" if you will, such terrible experiences before similarly emotional times might happen to us. How a character experiences bad times, surviving or dying honorably, suggests both a template for our own actions, and gives us hope that we might also act properly in such situations.

There are also all the other psychological explanations. For example, many of the injuries fen impose on character after character, in all the different fandoms, are classic castration symbols. I never really quite bought such interpretations until I got into fandom and found the same injuries repeated time and time again, no matter the universe of a particular fandom, and always to the male characters. Maybe there are a lot of women around who need to "erase" the provided male image and rebuild it in a more pleasing (to them) fashion. Or, in a different vein (sic), maybe there are a lot of physically and emotionally abused folk among us who (whether they realize it consciously or not) can't believe in, or identify with a hero, until he is battered. Or maybe this is all psychobabble hogwash. This long-time-around subject is also a very delicate one.

((Ed: I've always felt that the "get 'em" or hurt/comfort stories were written to provide a situation in which nurturing is acceptable in a male-dominated society...and by that, I don't mean fandom, but society at large, the one in which we all grew up. Our heroes are Real Men, who keep going despite sickness, injury or adversity, leaving the Little Woman at home to tend the babies and generally stay in the background. But, our generation

of women does not find that acceptable. We have moved out into our men's world and are having to operate on their terms in order to function. That means we have to be Real Men, too, and our nurturing or mothering instincts have to be suppressed in order to be thought acceptable by the men with which we are now competing. However, in our fan stories, we have a subconscious chance to play out those instincts, by first causing our Real Men to be hurt and helpless, then pulling them through with our love and caring. It's the basis for all those Mary Sue stories, since many of us are still suffused in the Little Woman tradition taught by our mothers. That is, no matter how dog-eat-dog is the world of our men, home and wife/mother should be a haven of comfort and rest. And that may be all a bunch of psychobabble, too, but that's my impression of the subject.))

Tim Blaes: Yes, that spacelock Whelan book cover was great. I think it is the reality of the people in the illo that is so alluring. Too often bookcover poses are just that, statues that might have all the parts in the right place and decorated nicely, but have no life in them. And I have always found life much more attractive than plastic. I don't really object to cheesecake per se; I think it's quite normal and healthy and delightful that males enjoy looking at unclad females. But try to imagine growing up, surrounded by bookcovers with nekkid beefcake, eternally rampant, on them, no matter the subject matter inside the book, or the actual description of the character. You might be too embarrassed to pick up the book, and might very well get annoyed by the implication that all males are always ready for it and only interested in it. For myself, I get just as tired of all the hot seduction scene bookcovers with their swooning females and hunky males. ((Ed: One of my favorite pastimes is to go into the romantic book section of a book store and laugh my head off at the ridiculous titles and covers--"Hot Savage Love" with a hairy-chested male in tattered clothing crushing against his savage, straining body an orgasmic young lovely with her heaving bosom yearning free from her ripped bodice. Oh, please...give me strength...))

Love your TWILIGHT ZONE description of my doppleganger! Honestly, a Seattle version exists. And she drives a much better car than I do, implying a much better income. I've even had old lovers get us confused, which is really strange.

And, thank you, Tim, for suggesting that Han might like something other than rock. Sure, I can see it (hear it?), but it's such a cliché for our post-1956 generations! Long before there was rock & roll, there were young adults with high-energy needs to satisfy. Anyone who's heard bagpipes played like the proper warpipes they are, or has enjoyed a raucous fiddle set, will know how those needs were satisfied once upon a time!

Actually, in the 60's, it certainly seemed like "everyone" knew Batman and Robin were gay. As an old 50's Batman fan, I was infuriated with the way B&R were presented in jokes, and on TV, not because of homophobia, but because of what I felt was misrepresentation and because of all the sniggering that went on. And you'd be surprised at the strength the K/S business is gathering in nonfannish circles; it was discussed lengthily in a local paper's article on female erotica/pornography. Further, "/" seems to have become an expected development in a new fandom; one of the first five things I hear about a new fav seems to be about who's/who. Why, I'm not the person to say; no one has done it with

characters that I can believe in as of yet, and my taste doesn't run to the heavily romantic writing that seems to pervade "/". However, Joanna Russ has a supportive essay on the subject in her book, MAGIC MOMMAS, TREMBLING SISTERS, PURITANS AND PERVERTS. You might find it interesting.

Loved the "No visible means of support" bra for female human Jedi! Leaves one to wonder if there was a "metaphysical jockstrap" exercise for male Jedi to employ when faced with vigorous action...

I'll close with a blurb for the clippings file. From the Summer 1986 issue of SHAMAN'S DRUM (A Journal of Experimental Shamanism), p. 19: Shamanism on Television. "Every Saturday morning millions of kids of all ages are treated to lessons in shamanic practice on the "Ewoks" cartoon show, produced by George Lucas of STAR WARS and RAIDERS OF THE LOST ARK fame. Nearly every show involves the good Ewok shaman Logray doing battle with his arch enemy Morag, and the word shaman is used directly. Clairvoyant dreams, talking trees, magical spells, amulets, and wisdom teachings are gently woven into this entertaining and popular series. Rumor has it that George Lucas considers mythologist Joseph Campbell to be his personal 'Yoda'."

Han as Bait

Carolyn Gollledge
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October 8, 1986

G'day, mates! Aren't you glad I'm back? Whaddaya mean, you never knew I'd been gone!! The Post Unprintable has obliged in time to allow me to bless you with more of my gems of wisdom, so I know you will want to write them undying letters of gratitude!

First up: Congratulations to those responsible for founding THE FIRST TERRAN ENCLAVE! What a wonderful idea! Long live SW!

Sad news to hear of Cheree's zine publication problems. Now's the time to show in monetary terms how much we appreciate and LOVE the work Cheree does to feed our SW habit. (Though I'm a great one to talk. Cost of First Class postage to Down Under Back of Beyond is exorbitant. I promise to help out somehow real soon, Cheree.) ((Ed: Don't worry about that, Carolyn. I'm not looking for handouts. The zine debt has finally been paid off flat so that worry is out of my hair now!))

Ming Wathne: Hello! What a lovely unusual name! Your argument for accelerated growth of clones and its results is both horrifying and unfortunately plausible. Many future problems for the New Republic! Have often wondered myself why Vader did not use Han's "statue" in Jabba's palace (?) as a "come into my parlour" trick. Can only

conclude he was ordered elsewhere, but even so, he could have had spies do his work for him. If he really wanted to capture Luke, such neglect does not compute. Maybe after Luke's suicidal act on Bespin, Vader was convinced his son would never join him against the Emperor. He did not want Pasty-Face Palp to get his claws on said son, so, he... retreated. As for the lightsaber debate, you lost me. Please elaborate on the difference between "turn on" and "activate". As for why Luke released Leia from the detention cell, thanks for pointing out what should have been obvious. I ain't known as the absent-minded professor for nothin'! I forgot about the holo in Artoo! (Comes from being blinded by Ford, I guess, so blame him!)

Margie Abadie: THANK YOU! I was addicted to the DUNE books when they first appeared. Your comparison between Lucas' and Herbert's motivations and themes was intriguing. Shuddered at the picture painted for Luke's future, if it paralleled Paul's! Agree with your thought re Duncan. The real one is dead! (sob!) You sure hit the nail on the head about the lack of humor in DUNE being one strong reason for its failure as compared to SW. Moviegoers need to be able to empathise/identify with the characters. Humans laugh, therefore, if the characters never show humor they appear singularly lacking in humanity. (More evidence for Deckard being a replicant! Though I don't think he was.) SW contains an essential message of HOPE (note title), DUNE paints a much bleaker (and, pessimistically, real) future for a "Messiah."

Carole Regine: Thank you for the parallel between Ben/Vader/lava pit and Vader/Luke/gantry. Great basis for a vignette on Vader's thoughts (hint) and a possible answer to question posed by Ming concerning Vader's failure to use Frozen Solo bait. As to why Kenobi's CPOV explanation was rushed...Lucas needed more film-space to devote to the Ewoks!

Cheree: Ditto for me on your remarks re "The White Feather" [by T. S. Weddell, A TREMOR IN THE FORCE #3]. I already raved about it for Sandi's CLOSE CIRCLE OF FRIENDS #3, which is not in print yet. (IS it?) You really feel this IS Han's past. Thanks for the "hints", Carole, but T. S. Weddell has written the ultimate rendition of this one!

Lisa Thomas: Agree with your reasons for Vader's wanting to freeze Luke. Though I too think it follows that Vader wanted to "work on" Luke privately before an attempted coup. Sandi Jones is working on a wonderful story along these lines. Watch for it! However, if Luke had been frozen, I seriously doubt he would be very sympathetic toward any of Vader's suggestions...it didn't do much for Han's mood!

Marlene Karkoska: Thank you for your comments on "Above All Shadows". I was going to tear this one up, because I thought it was too dark, but my sister saved it. Have to admit, I can't bear to read it now. I flinch every time I read yet another long phrase describing (usually) Solo's pain. Continual injuries to Han? Guilty as charged. There was supposed to be a message in these stories, but, brother, did I pour it on thick! I swear I have now reformed! (Honest, Han. Please, don't glare at me like that...you have to take it easy, you know!)

Barb Gardner and Matthew Whitney: With reference to one large, black-shrouded package. Han and I have decided to alternately store it in the freezer and the microwave. To quote Han: "It seems only fair!"

Mary Keever: "Insecticon", huh!? You should see "the size of these things" in the Land of the Creepy Crawlies! Mossies don't call it quits in winter here, either. (sigh)

Maggie Nowakowska: Enjoyed and agreed with every word you wrote about "why we write" (but I'd like to add, incurable masochism!). Also liked your answer to the Vader/Luke question.

Kerri Smithline: BLUSH! A larger hat size here, please! THANK YOU! Force Vampire stuff?! WOW! It fits! Great theory! Makes a lot of things logical that weren't before. As for Leia in Hoth hangar, I figure she was worried for both Luke and Han. I too wonder why Luke didn't pick up on that wampa. Interference from the taun-taun, maybe? Both on scanner and in Force? I don't think Han was anything other than worried about Luke in the bacta tank scene. No Imperial aliens? Answer: (possible) Imperials are racists. Harrison being immolated in THE POSSESSED!? See, I ain't the only one who gives him a rough time! Always knew Han and Darth had something in common!

Matthew Whitney: I think you said it for all SW fan writers about our ultimate goal and what we see as the greatest compliment to our stories, i.e., SW (as Lucas created it) to live on in our work. I'm not much interested in non-SW film characters in SW stories either, unless they have a pertinent effect upon the originals. But, yes, each to his own. No one is compelled to read a story that does not suit his/her personal tastes. Censorship is a nasty way of making sure readers see only what one individual values/dictates. As a fellow teacher, I second everything you wrote re "forcing" children to learn. Some things are necessary for simple survival purposes, BUT what should be compulsory and what choice is a very iffy subject (especially when it comes to cultural mores/religion, etc.). A teacher's goal, I believe, should be to give an individual the ability to judge and decide for themselves, after teaching them the skills needed to search out information, live and learn. (Hey, ask Ben about some of these problems! Ha!)

Mary Urhausen: Pretty please, may I have permission to kiss your little tootsies? Oh, joy! Flattery will get you everywhere! To be included in such august company! I write for fun, and because I have something to say (you may have noticed, ad nauseum, literally!). No way am I ever gonna "lose the meaning" of writing, I'd rather stay poor! (sob!)

Bev Clark: Very much enjoyed your statements concerning secular humanism. (Cheree: Sounds like you and I have had similar experiences when it comes to religious elitism being pushed down people's throats. I quit full-time teaching in a denominational school for exactly the same reasons. But now I'm beginning to wonder if what we need are a few "under-cover agents"! Don't tell the interviewing principal I said that!)

Barbara Brayton: "Prevalence to 'get' stories!?" Really? Where? (HA! I learned that innocent look from Han!)

Pamela J. LaVasseur: Wish I could tell you a Burrawang was something exotic, but, alas, 'tis merely a humble native palm! Ask me about bunyips and such another time! Oh, by the way, Ettalong is aboriginal for "drinking place"! Believe me, the residents put in long hours keeping THAT tradition alive!

Chris Callahan: Cheers for your words about fantasy novels. Talk about an abundance of copycats and just plain garbage! (Actually, I'm jealous)

ous, they won't pay me for mine!) ((Ed: Just read two interesting books I can recommend--BELOVED EXILE by Parke Godwin, a very different novel about Guenevere, and a rather old Poul Anderson book called THERE WILL BE TIME, a time travel story with a different twist. Check 'em out!))

Lin S. Ward: "What other pleasure does Vader have available to him?" Sounds like a question for a Grand Moth to me. I'm sure you're eminently qualified to answer that one, Von!

Sally Smith: I got a smile a line from your letter! Loved your sense of humor! A bionic hand on that Luke doll?! For shame, Cheree!

Tim Blaes: You're coming on a little strong, aren't ya, mate! There's not a malicious bone in Sandi's bod! Oh, the Lando books? Don't waste your money. My opinion, anyway.

Vonnie Fleming: Whoops! Sorry, I mean, Grand Moth Fleming. Look for another promotion, Von! Darthie Diddums (uh, I mean, his Most Venerable Lordship!) will LOVE your whitewash-the-Dark-Lord letter! All kidding aside, it was a logical line of argument. (Don't scowl at me like that, Han!) Showed insightful knowledge of Darth's psyche. (Um, how did you come by that info, Von!?) Yes, the evidence in the films does support your theory that Vader did NOT want to die...gee, who does?! But remember, a person may be a tried and true survivor and still have moments of utter, suicidal despair. No, I don't think this was one of Darth's, all I'm saying is if he's human, he's capable of it. As for mindlinks between various characters in the films. Maybe actual physical distance plays a part? Luke was a lot closer to Leia in ESB than in ROTJ. Maybe he could NOT communicate words from so far away, but could only pick up pain, strong emotions. Your theory about Jedi downfall due to inability amongst them to pick up Dark vibes is an intriguing idea. As for kidnapping of Darth, see my answer to Barb and Matthew. (Don't set your Moths on me, Von, or I'll bomb ya with mothballs!) Vader an Alderaan? I like it. Seemed to me, he didn't look very happy about the Big Bang. But, ah, I guess, the bio-surgeons must have given him those long legs, huh?! The Jedies haven't got a bad rep with me! But, yes, they do seem very trusting. Luke sure was in ANH. A healthy dose of Corellian paranoia should forge an unusually durable new Jedi Order!

Before I forget--go see CROCODILE DUNDEE!! Laugh a minute stuff!



Dr. Mary Urhausen
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October 14, 1986

This has to be something of a first: It's still a good two weeks from the deadline for SOUTHERN ENCLAVE, and I'm actually sitting at my typewriter, typing a letter to you! [Cue: Theme from THE TWILIGHT ZONE.]

First of all, regarding your comments in the "Notices" section, I just want to offer you my complete empathy. Almost all of us reach a point in our fannish/zine-publishing "careers" where those real-life double-whammies--lack of money and lack of time--intrude on our fannish activities. I'm glad to see that you are just scaling down your projects, and not abandoning them entirely!

I also want to take this opportunity to publicly thank everyone who voted for THE WOOKIEE COMMUNE in the Fan Q Awards for Best Star Wars Zine; we were thrilled and very surprised to win! And I'd also like to thank all the fans who have congratulated us since, either in person, letters, or in print. We really appreciate it (and so does the Wookiee!).

Marlene Karkoska: I very much agree with your comments concerning comments on zines in SE. Most people who buy zines don't LoC them (I'll be the first to admit, I LoC only a small fraction of the zines I read each year!). And the "professional reviews" of zines often leave a lot to be desired; besides, there just aren't enough of them to cover all the zines published every year. I, too, would like to see more comments about the stories, art, articles, and poetry in specific zines--even if it is just to say, "Hey, I read this fantastic SW story about that very same theory in such and such a zine, by so & so!" Many writers and artists operate in a frustrating vacuum, especially if they are new and just starting out. Feedback!

Mary Keever: Yeah, I wish I could have joined you all at Conzineience, too--insects or not! (Listen, after surviving this summer in Wisconsin, I can't believe Texas could have had any more bugs than we have! I live near Lake Michigan, and believe me, this is the "Mosquito Coast"!!) A major conflict in vacation/work schedules left me holding a useless airline ticket and a maddeningly useless con membership. Next time.

Maggie Nowakowska: I just want to comment on your question about what kind of zine "reviews" fans want. I think most of us just want the second kind, the "what kind of story was this, and what was it about, and why I liked it" kind of review. Frankly, the first kind of review, the dissection of the craft of writing method, is often overemployed in fandom, by people of dubious qualification and ability. And, what's worse, it often fails to really give the fan any useful information about just what the heck the story was about, and whether or not the particular fan would enjoy it! And all of us can write the second kind of review, an added incentive when we are trying to spread more information about more zine stories to other fans.

Kerri Smithline: Your letter brought up the line Ben gave Vader on the first Death Star ("If you strike me down..." etc.). I've often wondered about this line. What exactly did Ben mean by "more powerful than you can possibly imagine"? (After all, we can imagine quite a bit, right?) All we can say for sure is that Ben became more dead! Was he a bigger mucky-muck in Glitterland than he was

in the real world? I've always looked at it from the standpoint that in one way Ben did become more "powerful"; I think his death made him a stronger symbol and a greater influence in Luke's life than he might have been had he lived. The memory of Ben almost seems to have been a more imperative goad than Ben in the flesh. But I'm not sure if that's what Ben had in mind! Maybe he was just BS'ing Vader??

Matthew Whitney: I agree with your comments about what attracts you to a particular fan story. If the characters don't "feel right," no amount of elaborate plotting or technical skill can draw me into the story. Unfortunately, each fan has their own idea of what feels "right" about our favorite characters!! (After all, look at all the fuss kicked up after ROTJ by some fans, complaining that George Lucas got the characters wrong!!) After a while, you get to recognize what zines and which authors mesh with your own point of view. And if once in a while you make a mistake and pick a zine that just doesn't "fit"--well, trade them off and move on. It has always been a matter of encouragement and good cheer to me that there are so many zines that I don't have any particular interest in! That means that there are a heck of a lot of zines out there that appeal to people with very different views than mine; and that means that fandom isn't such a homogeneous group after all. Matthew, you mentioned K/S as a facet of fan literature that you personally had no interest in. Yet, as you note, there is a huge segment of fandom out there that really eats it up! I think that's great [the diversity, not just K/S--although I enjoy K/S as well!], and it's part of the "good health" of zinedom. Diversity is essential to keeping fan fiction alive; no matter what little facet of media fandom you write about, there are probably people out there who want to read about it. Look at me: As well as SW fan fiction, I enjoy reading and writing in fandoms of many other kinds, including the fandoms where I've never even seen the 'parent program' [STARSKY & HUTCH]; fandoms where reading the fanfic got me to watch the 'parent program' [REMYNTON STEELE, SIMON & SIMON]; and fandoms where there are no 'parent programs'! This explains why I am usually broke, and spend all my time reading zines!

Barbara Brayton & P. J. LaVasseur: Hi, ladies! I wanted to comment on your question about the popularity of "get" stories. I think we got into just such a discussion on a panel on "hurt/comfort" at MediaWest*Con. And I think the general consensus was that the reason poor ol' Han, or A.J., or Indiana Jones always gets mashed up is that it's a tried-and-true plot device to allow one golden thing to show: true emotion. "Get" stories allow both the "gettee" and the "comforter" to reveal the kind of feelings for each other that they presumably "couldn't" under more mundane circumstances. Too bad that in this world, as well as in the worlds we have the power to create in our fiction, that we feel compelled to nearly kill someone before we can allow them to reveal what they are feeling. It would be fun [and a challenge!] to see some authors tackle the "NON-get" true-emotions story.

Lin S. Ward: You said you didn't know much about directing, and just what made Richard Marquand a poor director. He directed ROTJ exactly the way George Lucas wanted him to, that's what made him a bad director!! Seriously, all kidding aside, Richard Marquand isn't a bad director (see: THE EYE OF THE NEEDLE). It's just that a lot of fans [some of

whom seem to think they are good directors...] so violently disagreed with both the mood and the story line of ROTJ that Marquand has become their whipping boy. Not fair, but understandable. The only thing Marquand could have done is defy Lucas and try to inject his own vision into ROTJ--much the way Kershner did with TESB. I happen to think Kershner is a great director, and that TESB is the best film of the trilogy because of his "rebellion". However, George Lucas probably still isn't speaking to him!!

Sally Smith: FIAWOD, eh? Okay...! How about FIAWOP: Fandom is a way of poverty! On that note, til next time, keep your alluvial dampers dry!

Zine Recommendations

Carole Regine
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October 13, 1986

Hello, and happy holidays to all!

Cheree: Thanks for printing the Fan Q results and voting info. Also appreciated your recommending T. S. Weddell's "The White Feather." A friend has just lent me her copy of A TREMOR IN THE FORCE #3 and I plan to read Weddell's story asap. (Carolyn Gollledge: My "hint, hint" still stands!) Who should write the official First Trilogy novels? I'd vote for Vonda McIntyre. Fanwise, I'd have a hard time narrowing it down to one. Hines-Stroede and Laymon & Goldstein have written my favorite versions of First Trilogy events, but other authors come to mind as well. Writing talent should be Number One Consideration but I think it would be equally important that the author like both Vader and Kenobi. I've enjoyed many good stories that focus on and lean in favor of one or the other character, but I'd like to see the official or generally accepted version tell both sides of the story.

Margie Abadie: Enjoyed your whole letter comparing SW with DUNE. As a fan of Herbert's DUNE novels, I was very disappointed with the film. Can't help but wonder about "what might have been" if someone like Lucas, with a real flair for story telling, had been given the job of turning DUNE into a mini-series.

Barbara Gardner: Osman's KNIGHT OF SHADOWS is an excellent novel, but you're right: her Obi Wan was a prize jerk. KOS didn't make me dislike him; it made me wish that this talented author had shown as sympathetic a view of him as she'd shown on Vader. I think even a non-Vader fan would love Osman's Dark Lord. You're a fan of Vader and Spock? I think the "Mirror Universe" Spock would've had a lot in common with Darth.

Mary Kever: You know me well! I'm studying to become a dirty old lady.

Barb & Pam: Get 'em stories appeal to me because they show (the author's beliefs about) what a character will do under extreme stress. Will his/her loyalty, courage, ethics stand up under the

infinite variety of ordeals that fan writers create for the character? Some Get'ems go a bit too far for my taste. (I'm thinking of a particular "Get Spock" tale involving some truly gross humiliation/torture.) I prefer Get'ems that imply rather than fully describe the worst of a character's trials, but that is just my personal taste: One fan's Yuk! is another's Stunning Realism. So far, I haven't read any SW Get'ems that have grossed me out.

Lin S. Ward: Very possible that Obi-Wan knew nothing about the twins when they were born, and that he had nothing to do with rescuing them from Palpatine. Or had Ben's background saddled him with sexist beliefs that Jedi training didn't exorcise? Perhaps his "last hope" remark was part of a 20-year-long argument with Yoda.

Vonnie Fleming: Thanks for your comments on my story. Reading your letter in SE, I can see that we agree on quite a lot of issues: The possibility that Vader was an Alderaani, reasons behind the collapse of the O.R. and destruction of the Jedi Order, the thought that Vader's choices weren't as easy as Yoda claimed. About children and forgiveness...I agree that children are quick to forgive, and so are adults when they like the person whose faults they've seen. I enjoy examining SW characters, especially those I like best. What I enjoy most, is discussing a "bad guy's" virtues and a "good guy's" flaws, not in an effort to reverse their roles, but to illustrate what I believe is true of all people--that we're all a mixture of darkness and light. I think I'd have said much more about Luke's flaws if SE hadn't been burdened with so much anti-Luke comment in past issues. Sort of felt I'd be criticizing a beloved friend in the presence of his enemies. *Sigh* I'd just started to enjoy discussing Luke's possible incestuous feelings and darkside temptations when a few people apparently started filling their fountain pens with venom. It would've been hard to make uncomplimentary but honest remarks about Luke or Han without being quickly ushered into one of two opposing camps. But now that Luke seems to be back among friends... The Luke of ROTJ startled me with his sinister entrance at Jabba's palace. When he Force-choked the guards, his expression was as coldly indifferent as Vader's mask. Upon seeing that scene for the first time, my exact thoughts were: "Vader's son. Yes, I believe it." And later, Luke's smile as he told Jabba, "It's the last mistake you'll ever make!" made me wonder just how close to the Dark Side Luke would go. I've seen ROTJ 33 times now (theater and VCR viewings) and I've seen nothing to suggest that Luke is on his way to the Dark Side, but I think several scenes in ROTJ showed what Luke would have been like if he'd gone over to the Dark Side. Can I forgive Luke for those dark moments? Forgive him, hell! I loved it. Maybe I'm a bit odd, but too much sunshine hurts my eyes. Darth's dark traits are shown so frequently on screen that discussing his Dark Side is a bit like rehashing Mother Teresa's acts of charity--known facts about which I can think of nothing new to say. I don't want to whitewash Darth, but I do enjoy discussing those moments when (just as Luke was tempted by the Dark Side) Darth seemed tempted by the Light. I liked your reason for why DV chose carbon freezing as his means of transporting Luke to Palpatine. Yes, a frozen Luke wouldn't have tempted Vader to rage. Your idea is very much in keeping with Vader's warning, "Don't make me destroy you." I'd love to see an a/u story in which DV does manage to freeze Luke, one in which

he thaws Luke before they reach the Emperor. I wonder how Darth would've explained all his actions, past and present, and how Luke--a captive audience--would've responded to his father's side of the story.

Matthew Whitney: Uh...sorry. I thought there was something familiar about the a/u story that I just suggested to Vonnie. I've just skimmed SE again and found "my" suggestion already described in your letter. I plead unconscious plagiarism! Never try to write a letter at four in the morning. I agree with your view on films vs. novelizations. The films are "canon" and I won't base an argument on passages from the books. I'll speculate on those passages and I'll usually accept the statements as "true" for my private SW universe, but I don't expect others to accept the novelizations as "fact". I have the same view of the Han and Lando novels.

Chris Callahan: I know what you mean about the urge to say that Yoda is "only human!" And I know what you mean about copycat novels. There's a new one (I've already forgotten the title) that seems to be trying to present Han Solo under a different name. I flipped through it and did what I usually do with obvious copycats--I put it back on the shelf and moved on. There are probably a number of good, original novels on those sf/fantasy shelves, but I don't always have time and energy to sift through all the crappola to find them.

Lisa Thomas: It's hard to spread the word about SW zinefandom. About a year ago, I spotted a letter in a "Dear Abby" type column from a 15-year-old SW fan who felt "very isolated". The columnist urged her to seek out other SW fans. Hoping to help, I wrote to the column and included SE's address. The columnist altered my letter, even adding a passage I hadn't written, and failed to print my address or SE's. Fortunately, STARLOG has been printing zine info and hopefully isolated fans will spot the fan zine-oriented pages.

Equal Treatment

Barbara Gardner
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October 10, 1986

Greetings!

Ming Wathne: For a neo-neo to letterzines, you certainly did just fine! Interesting point about clones losing the learning power of children.

Lisa Thomas: FIRST letter?! HA! Don't make me laugh! And who put you in charge of our complaint department, anyway? (You know, if we really worked on this between issues, we could probably come up with some good complaints to frustrate Cheree with...)

Cheree: That reminds me--my letter was longer than Lisa's and she got a title! Unfair! Favoritism! ((Ed: Long's got nothing to do with it. It's all in how a letter falls in the final layout.

Besides, if you'll notice, you got a title this time!))

Back to Lisa: (Congratulations! You certainly were a pain in the ectoplasm long enough!) WHAT anti-Ewok zine?? Grrr... Have you ever played the ROTJ arcade game? I almost went insane on that one. First you have to fly through the Endor forest on a speeder bike with Ewok traps and AT-ST's. Then you have to fly the Falcon into the Death Star and blow it up. Then you have to drive (?) an AT-ST through that darndable forest with logs rolling down hills at you and everything. Alleged schizophrenia? Alleged? Ha!

You got Luke again, Lisa! I think there's a conspiracy between you and Cheree here. I didn't even get my "friends" this time.

Cheree: I want Vader!

Marlene: On the subject of music and cars for the characters, how about Madonna's "Papa Don't Preach" for a theme song for Luke's mother? (You're a music expert, LAT, so I'm sure you know the words. What do you think?)

I agree with your comments about REVENGE OF THE SITH. I especially liked that illo of Luke holding young Anakin and wearing the white shirt over his black tunic. (In my opinion, though, that illo should have been placed with Luke's remembrance of Anakin's dream about Vader.)

Kerri Smithline: Are you another non-novel type? (*Smile*) In the ROTJ novelization, Jabba simply didn't believe that Luke was a Jedi. Even after Luke arrived and showed a bit of his talent for controlling Fortuna, Jabba's comment was, "Your mind powers will not work on me, boy. I am not affected by your human thought pattern...I was killing your kind when being a Jedi meant something."

Maybe Luke didn't sense the Wampa because he was too busy concentrating on the fallen meteorite that was smoking on the horizon.

I always assumed that the Jedi purge lasted a few years because Ben said that Vader "helped the Empire hunt down and destroy the Jedi Knights."

Matthew Whitney: I chose to take Algebra in 8th grade. Nobody's ever forced education on me. Everyone's always complained that I overload my schedule too much and stretch myself too thin.

Does anybody out there know of a Palpatine fan? I have a Luke-fan friend who was going to write to SE as a Brainburn fan just to see what the reaction would be. She changed her mind after I all but wrung her neck and threatened to get Vader after her.

Lin Ward: If only Jedi Masters can come back, does that mean that Anakin was a Master? (OOO! That's interesting! Everyone's always wondering if he was a Jedi or an apprentice when he fell, but what if he was a Master?)

As far as I'm concerned, the International Brotherhood of Jedi Knights isn't worth the stamps. I wrote to the President, Jill Flamewind, last winter and didn't get a reply until late spring. And then it wasn't even her that replied--it was one of her underlings. So I sent in my membership dues anyway (in April) and never heard another word since. I've written twice, asking if they ever received my dues, but no answer. I also have a pen pal in Texas who joined about the same time I tried to, and she said all they do is gossip about each other in the newsletters, and that there's hardly anything in them about SW.

Vonnie Fleming: Sorry! I hadn't looked at DV's death quite from that PoV before. And now that you pointed it out, I'm somewhat embarrassed

about my comments in #12. I never meant to imply that Darthie wasn't courageous.

Darth: Please accept my sincerest apologies, my Lord.

Back to Vonnie: I'm still crying over Darth's Passing, and it's all Lisa Thomas' fault! (Yes, your fault, Lisa!) She sent me her tape of THE STAR WARS TRILOGY. It has several themes on it which are not included on the individual soundtracks. One of them is "Darth Vader's Death". I couldn't help but cry again when I heard my Lord's powerful, majestic theme played on flutes and harps.

Isn't Ronda Henderson the evil sort? You wouldn't believe what she told me her personal opinion of Luke is!

Ronda: No, Ronee, I won't betray you to the Cathedral of Luke. Just remember that I'm an honorary member of that Cathedral! (And my previously mentioned Luke-fan friend is uttering several somewhat deadly threats in your direction at the moment...)

Alright. It was you who kidnapped that black-armored package, wasn't it? Give the rest of us a chance, will ya? Wait your turn! (After reading EBONY FIRE, I know it was you... *shiver*)

Tim Blaes: The other night I dreamt I met you at a convention. And we immediately started arguing about everything...

'Till next time, remember: Jedi do it Forcefully, but Sithlords do it in the Dark!

Hectic

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October 20, 1986

Hello--looks like I am almost a candidate for the under the wire award this time. Life just keeps getting hecticer and hecticer!

Since the holidays are upon us, I want to wish everyone happy and safe holidays. Have fun.

Margie Abadie: Really enjoyed your letter on the DUNE/SW connection. Lots of great thoughts and ideas. I agree that DUNE (the movie) lacked humor. I loved the movie but it was definitely lacking an element of humor.

Carole Regine: I had never even seen the parallel between Ben and Vader. Wow. Thanks for opening my eyes. They are both very much alike!

And I think Luke would Act on Instinct. But, oh, how I'd love to give him lessons. (hee, hee, hee)

Lisa Thomas: How many times do I have to tell you, WHAT REP?? I am in total agreement on the helmet business. I think it was foreshadowing that DV was Luke's father. That scene is one of my fave's from EMPIRE.

Chris Callahan: I thought ALIENS was fantastic. A great movie with a fabulous female lead. Not a crying wimp but a strong woman. Love it!! Also, how about that big mama-sized Alien?? The

sfx were fantastic!

I really enjoyed LABYRINTH, too. Bowie was fantastic, not to mention sexy!! What that guy does to a pair of tights!

Well, that about raps it up this time. Sorry this is so short, but supper time is over!

Licentious Luke fans unite!!!!

Easy Reading

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October 21, 1986

I thought a little more about those suggestions for a modern-day vehicle for Luke Skywalker and decided that none of them were appropriate. Consider: Luke may be a naive farmboy in ANH, but he's a naive farmboy passionately fond of what you might call high-performance flying--and he has some experience at it. But unlike Han, he doesn't seem to care that much for the mechanical end of flying, so he's not likely to want a machine he has to modify himself. I see Luke in something like a Datsun 280Z or a Mazda RX7--not too expensive, not really a "macho" car, and reliable enough not to have to be repaired every month, but capable of great speed and pyrotechnics without extensive modification. The little silver-grey Mercedes, yes, if it were a little silver-grey Mercedes 450 SL!

Who would write SW pro novels if any more are planned? How about Diane Duane? She's an excellent writer and she is extremely fond of SW; she wrote a wonderful piece of fan fiction that appeared in GUARDIAN 6 (I think). I'd also vote for Ellen Randolph; not only has she written excellent fan fiction, she had published professionally (admittedly, her pro publication is a romance, but something is better than nothing in these cases). Then there's Maggie Nowakowska (I'd better mention her!); she'd do a good job on first trilogy novels, as she's already written in that period in LAST SANCTUARY.

Marlene Karkoska better watch out. Lots of us started out like her--quiet and shy in person, but Big Mouth Fans on paper--and ended up as Big Mouth Fans in person, too. Let's face it, most fans are pretty opinionated, especially those of us who write regularly to letterzines. All we need is a little confidence that people will listen to (or put up with) our opinions, and we start dispensing them in person as well as in writing.

Some short comments on Maggie's letter: it's probably not her imagination that makes shorter paragraphs seem easier to read. Research into the physical aspects of readability reveals that shorter paragraphs are more readable. I can't remember the exact number of lines considered optimum; it depends on type size and line spacing anyway. The research also reveals which line lengths are easiest to read (55 characters maximum at 10 point, more or less for bigger or smaller type sizes), which type sizes (9 through 11), which leading (2 points extra for 9 through 11, solid above that), and what kind of

type (serif for long passages).

The "close the blast doors" sequence: I also saw different versions of that sequence at different times. I remember being told that the scene was edited differently in the 35mm and 70mm prints, and the reason most people remember their first viewings as being different from later ones is that only 70mm prints were out for the first month of ANH's release. It seems to me that I have at some time seen the alternative versions of Kenobi's entrance in ANH that Maggie describes, but I don't remember it clearly.

How about "sapient" instead of "sentient" as a generic term for intelligent beings? The problem with "sentient" is that it actually means "(ones who are) feeling"; all mammals, and maybe members of other orders, are sentient, but most are not sapient (thinking). (Of course, "sapient" means something more like "possessing wisdom", and there is good reason to doubt whether it's appropriate for human beings.)

Matt mentions the ambiguities of references to Anakin as both pupil and Jedi. Aside from the explanation he gives (teachers tend to think of their students as students forever), there's the example from Eastern martial arts. One always has a sensei, a master or teacher, even after one has become a sensei to other learners. One's relationship to one's sensei is always that of pupil to master, and vice versa. I suspect something of this sort is working in the SW movies, given that part of its background is Eastern by Lucas' own admission. Viz. Obi-Wan, who refers to Yoda as his master and is still deferential toward him. One of Darth Vader's "sins", perhaps, is that he abrogates the proper relationship of pupil to master by claiming to have reversed the relationship between himself/Anakin and Obi-Wan. The fact that he claims to be the master now is prima facie evidence that he isn't.

Two comments on Lucasfilm and then I will try not to make any more. First, Lucasfilm never tried to shut down fandom or prevent the publication of fanzines; they did try to prevent the publication of R- or X-rated fan fiction. True, they never gave carte blanche to all comers--as Matt pointed out, that would have been cutting their own throats--but in the first year after ANH came out, they verbally assured us that fanzines were OK, even encouraged them, though they were reluctant to put anything in writing, and they defended fans and fanzines to 20th Century Fox when Fox wanted to prohibit fanzines outright. (GL did not then, and may not still, own all rights to ANH.) "They," in this case, were Craig Miller and especially Gary Kurtz, producer of ANH, who personally explained fanzines to Fox. (I know about all this, by the way, because the fanzine in question was SKYWALKER 1; had anybody been the test case for the legal wrath of Fox over fanzines, it would have been me.)

Second, it was not only the OSWFC that was eliminated at Lucasfilm this year, it was all the administrative and support functions, up to and including Sidney Ganis' position as Senior VP for Public Relations, etc. It was Sidney's firing, in fact, that spelled the end of the fan club, because he had been its main protector to the Higher Ups even after it went into the red as membership declined.

Margie's analysis of the DUNE books was interesting, especially her comments about their theme. I read only the first two and part of the third, being highly unimpressed with the quality of the later ones. I have my own opinion of why DUNE

flopped at the box office--it was a lousy movie. It wasn't simply the intense solemnity and lack of humor Margie cites, it was the disjointed story (the viewer shouldn't have to fill in the missing scenes and dialog, as Margie--and I--did), meat-cleaver editing, and poor pacing. I agree with Margie that it's hard to make a sensible movie from a book in many cases; this is particularly true in the case of SF novels, which tend to be intellectual and static rather than visual and active as a movie must be. This is why I would rather see original SF movies than adaptations of SF novels. ((Ed: I've thought a lot about why I didn't like DUNE and one thing that struck me is that it's such a visually unattractive movie. All those blacks and darks repulse my mind's eye. The Harkonnens are needlessly grotesque. The costumes and sets/ships are uninteresting. And, besides all that Bev cites, all those darn "thoughts" intruding every few seconds irritated me no end. Plus, the overriding fact that the movie just didn't make any sense. After my husband and I had seen it for the first time, we just sat silent for a few minutes then looked at each other. I thought that I was stupid because I didn't understand a single thing that had happened, until I saw in Randy's expression that he was as mystified as I was. Since then, with multiple viewings, we pretty well have the gist of the it, but it still takes concentration to follow the storyline.))

As for why Frank Herbert was put out with the success of SW: one reason was that he did feel, rightly or wrongly, that SW borrowed heavily from DUNE without crediting its source. He said as much at a convention in 1977 (Octocon, held in Santa Rosa, California, October 1977), and, as was reported in an issue of SCIENCE FICTION REVIEW, considering suing GL for plagiarism. Margie's speculation about Herbert's frustration may or may not be valid; obviously we can't know. The problem is that it would have been an invalid objection to SW: it would have been first a misunderstanding of what SW was about, and second a misplaced belief that everyone ought to have the same opinions on important subjects--preferably one's own opinions. SW does not have the same themes as DUNE; it was never intended to. Luke is not an analog to Paul Atriedes; his dilemma does not involve power over others or leadership, let alone messiahship. Anakin's and/or the Emperor's stories might involve those issues, as might Luke's future life. If they do, or if the SW movies had been about those things, GL is still not required to share Frank Herbert's opinions on the subjects.

While I'm here, I might as well talk about SF some more, in response to Chris Callahan's letter. I started reading SF about 8 years after Chris did, in the early 1960s, but I came to it from an interest I already had in astronomy, geology, and archaeology (my first ambition, when I was 7 years old, was to be an astronomer). My first authors were also Heinlein and Norton, as well as the writers of the Winston Juvenile series. Everything I read had a scientific or pseudo-scientific basis; I didn't start reading fantasy, except fairy tale collections, until I was in high school, and this experience colors my preferences to this day. For instance, I agree with Chris that too often fantasy is written, or seems to be written, by people who figure it's easier than SF because they can make up everything. I realize that this is not necessarily an accurate perception, and I try to guard against it. But deep down, I keep feeling it.

Another thing I share with Chris is memory of a time when reading SF, let alone having an interest in science, was considered inappropriate for a girl. It didn't stop me, but it might have stopped a lot of girls from discovering SF. You had to like science 25 years ago to like SF, and you had to be able to empathize with male characters, because there were precious few female characters of any sort. One of the things that may be different about us is that I still prefer scientific SF to the supposedly character-oriented SF more commonly written by women, in general. I'll take Greg Benford over Anne McCaffrey anyday, for instance. (Not that I disdain good characterization. Benford, for instance, is excellent at characterization, it's just I want the story to be about something in addition to characterization, but he's also excellent in scientific background.) But I think that's an unusual reaction, though perhaps more in line with that of a femme fan 30 years ago. Most of the women writing SF do write character-oriented fiction, most of the women who read SF seem to prefer it, and it was very likely the dramatic rise in that sort of SF in the late 1960s, after ST, that led to an increase in the number of female readers and writers in a kind of feedback loop.

Fantasizing myself into SW: I've done it, though I haven't written any of the stories. It's not the being at war that I can't visualize, though. In fact, fantasizing myself into SW is a "safe" way of exploring how I might, or might like to, react if I were involved in a war. My problem is that I don't consider myself up to the caliber of the people SW is about, and I feel like a fool imagining me in their world. A me that fits into that world feels like I'm indulging in wish fulfillment. And even in wish fulfillment, I refuse to imagine myself in the SW universe solely as a romantic partner for someone; I want to be an active part of the important events. That's where I don't feel adequate.

Lisa Thomas suggests several interpretations of the scene in TESB where Luke sees his own face in Vader's helmet. I suggest that they're all good interpretations of that scene. It doesn't have to have just one meaning; in fact, a sign that the scene works well is that it is subject to a variety of interpretations, and all of them fit.

When Vader amputates Luke's hand in the duel in TESB, I don't think he intended to. Nor do I think he miscalculated in the strict sense. That is, yes, he did apply an inordinate amount of force to the slice of the lightsaber, and yes, maybe the direction of the slice was not what he might have wanted. But "miscalculation" implies "calculation", which implies logic and intelligent planning. At that point in the duel, imho, Vader had lost his normal control in the Force and was simply pissed off at Luke for getting through to him. He was demonstrating graphically the effects of letting Dark Side emotions take over, as Luke was to do in ROTJ when he lets his anger at Vader's reference to his sister control him for a while. Vader had the raw intelligence and enough control left to try to take advantage of Luke's vulnerability after losing his hand in the duel, but he underestimates Luke's control.

