

# Southern Enclave

December 1983

Vol. 1 No. 2

## The Other Chemistry

by Melody Corbett

Not very long ago and in my apartment in Manhattan, I was reading a book called Fairy Tales: Allegories of the Inner Life, written by J. C. Cooper. There was a chapter on the completion of the fairy tale hero's personality. Part of the piece used the term "other half" in reference to the necessary element needed to form the perfect whole. In this particular case, the author was referring to the female half to complement her chosen mate's opposite qualities.

Now, "other half" is a concept that I have seen in more than one essay on fairy tale analysis. In fact, it is a concept that comes up frequently in all Jungian-based psychology. (Most books on fairy tale analysis are based on Jungian theory and, indeed, Hero With a Thousand Faces falls into this category also.)

This essay came to mind again a few days later when I remembered Richard Marquand's statement in Prevue/Mediascene about creating the supreme intellect.

That's when I decided to play the "what if" game. It goes this way. What if Yoda, Ben, George, Whoever perceived the need for a "new hope"?

The first step would be to find the proper "material"--one young enough to train, one with the basic raw talents (Luke)--test his metal and observe his missing elements. In Star Wars, among his pluses Luke is a Force talent; he exhibits an eager regard for authority figures (at least for Obi-Wan); he has idealistic views, a low-key earnest nature and a certain sweet naivete.

The second step would be to gather together those missing elements, the

balancing qualities that Luke needs. Han seems to be the one that possesses many of these missing parts. He has a playful, irreverent attitude toward titles, an edge of cynicism to Luke's idealism, a high-spirited brashness (some would call it arrogance) to Luke's earnestness, life experience to Luke's naivete, and he also seems to be a natural Force user, although he would deny it. Then, of course, there's Leia, who possesses the feminine element that is so necessary in this formula.

The third step I would think is to check and see if the chemistry is right. In the case of Luke and Leia, the attraction is immediate, at least on Luke's part. The relationship between Luke and Han seems a bit pricklier, but I suppose that's to be expected. (We're dealing with volatile stuff here.)

So far, so good. Now step four. This is the tricky one. It requires time, patience and tempering. It is the training that is offered to Luke in TESB on Dagobah, where he must learn to accept, in proper balance, those "Han" qualities he lacks and integrate them into his own personality. This in time should lead him to be able to correctly deal with his feminine half. I would guess this is the most critical step for Luke and, indeed, in this film, it seems to be where things begin to go all wrong. Yoda has reservations about taking Luke on as a pupil, and Luke in turn does not respond well to Yoda's instructions.

This alchemical mix (another popular topic in Jungian analysis) is not working, and finally, the apprenticeship is ended when Luke decides he must abort his train-

ing to go and save his friends. At this point, he is told by Yoda and Ben of the unwisdom of this decision, but he feels he must leave anyway. On Luke's departure, Yoda announces there is another.

It appears that the alchemist must start his experiment again, only this time with more of a sense of urgency. Where are the proper ingredients to come from? How is the procedure to be carried out?

Let's go back to step number two-- Luke's missing ingredients, Han and Leia. Well, Leia had acceptable chemistry with Luke and there certainly seems to be an attraction here with Han, but it's awfully unstable and explosive. Better be very careful. Then there's Han himself. He was all right as a complement to Luke's unbalanced personality--but Han as the sole masculine element? This is going to be difficult.

The cynicism and defensiveness look like major obstacles, but on the positive side there is a grudging willingness to do right and a natural ability to attract and control the aspects of his personality that are needed. Hasn't he already found his animal nature in the guise of Chewie? Is it possible that by association some of Luke's strengths have rubbed off, or perhaps these qualities have always existed within Han himself and are starting to resurface? Maybe this will work after all.

The only way to find out is to replace the negative power coupling, set events in motion and see how he fares in his tests.

The first of these tests looks to be the slug (or the belly of the whale if you will). Han's a little aggressive with Leia, but overall, he gets good marks. The way he uses his gun to find out the nature of the "cave" is clever and his quick reaction in this discovery is commendable. But, best of all, there is a definite mellowing in his personality. This is beginning to show through even stronger on Bespin. Yes, yes. This might indeed work.

Now for the final test, the alchemical process itself (carbon freeze).

Although each alchemist has his own

secret method, there is a definite general order, the object of which is to make gold from base metals, but also to create the "Great Work", the perfect man, the Hero.

The beginning of this process and its proper order is visually detailed at the end of TESB and brought to its successful conclusion at the beginning to ROTJ.

The order is as follows:

Negredo (black)--in this first step the metal is tempered and worked into a more pliable state in preparation for the stages that follow. In symbolic terms, this represents penitence for sin and also the waking of latent forces.

In TESB this stage is visually depicted with the torture of Han by the black-caped crusader, none other than Darth Vader. The actions and results of this session perfectly match the negredo stage. I know. I know. Lando told Han it was just a trap for Luke. But this is my "what if". Remember?"

Albedo (white)--stage two is called the minor work. It is here that quicksilver (mercury), the female element also called soul of the queen, is mixed with sulphur (the masculine property).

Sulphur represents fire, dryness, hardness and theoretical knowledge. It requires the interplay with quicksilver (the steadfast water) to become fruitful and free from all limitations. According to alchemical lore, the two properties together form the basic generative forces of the universe which, acting on each other, form the spirit. To achieve this, there is a firing of the metal that also burns away all of the other impurities. This is known as death of the old life and birth to the new.

Once again, we seem to have a visual match from alchemical formula to film, this time in the carbon freezing chamber where Han and Leia join briefly and then are separated as he is subject to the carbonizing process, which is described in the TESB Notebook (which contains the official published version of the TESB script), "Fiery liquid begins to pour down in a shower of sparks and fluid as great as any steel furnace." Yes, folks, it's the heat that comes first and not

the freezing; and aren't these two very opposite processes (fire and ice, so to speak)?

In fact, this entire section of the film (the carbon freeze chamber) abounds in opposites. In showing us these, we are given a visual depiction of what Joseph Campbell in Hero With a Thousand Faces calls that space that only the hero can pass, the space that is guarded by the pairs of opposites, what is known in all works dealing with sociology and anthropology or personal psychology as "the center," the area where time and space converge, "the threshold."

Some of the opposites that come to mind when thinking about this part of the film are, as I mentioned before, fire and ice (carbon freeze), male and female, fear and desire, love and hate, black and white, good and evil. This play on opposites holds true even down to the color scheme used in the carbon freeze chamber, blue and orange, which are complementary colors and are in themselves significant.

In J. E. Cirlot's Dictionary of Symbols under "colour" is this quote from the alchemic Abraham the Jew which refers to orange as the "color of desperation" and then says, "A man and a woman coloured orange and seen against the background of a field coloured sky-blue, signifies that they must not place their hopes in this world, for orange denotes desperation and the blue background is a sign of hope in heaven." Indeed, this does seem to fit the scene presented wherein Han faces his probable death.

Yes, I know that Darth Vader says that the carbon freeze process is just a test that he will put Captain Solo to in preparation for Skywalker's arrival. If that is so, then I think it is one that Han passes quite well.

Now back to the alchemical process. There is a period in here called putrefaction. It is that time where Dissolution and Disintegration take place--the death of the body and the release of the soul before reintegration and rebirth take place. It is also the three years between films.

Rubedo (red)--this step requires a rapid reheating. This is the third step

of the great work, the re-emergence of the masculine principle, and it is associated with passion and sublimation. I looked up "sublimate" in my good old Random House Dictionary. This is the definition I found: "1) to divert the energy of (a sexual or other biological impulse) from its immediate goal to one of a higher social, moral or aesthetic nature or use." Hey, I don't like the sound of that. In fact, I don't like that definition at all. Ah, here's a definition I like better: "3) to make nobler or purer." This one I can live with.

As in the cases of negredo and albedo, this stage works well as a visual illustration for the actions it describes. We see Leia setting the dials to activate the operation that will free Han from his prison. Then in the thawing process, the metal heats to the red (rubedo) that is also the name and graphic description of the stage it depicts in this formula. Luminescence seems to eat away at the metal itself as splintered light pushes outward. Han is free; but he doesn't breathe until Leia raises him and, finally kissing him, she signals the rebirth for both him and for herself. This scene (the rescue of Han by Boussch/Leia) has the nice touch of her breathing matching his heartbeat. Of course, this is assuming that the green light on the side of his coffin is marking time with the beat of his heart (as we were told it did at ChiCon).

Well, here we are at the last stage, gold, and I give you this definition, without embellishment, as it comes from Cirlot. (I wouldn't touch this one with a 10-foot pole.) "Gold, the essential element in the symbolism of the hidden god, which is an illustration of the fruits of the supreme illumination." (If you don't like this definition, you can look up gold yourself. Any dictionary will do.)

Is the alchemist at work in these films? Well, visually, the match is almost perfect to the four steps that are stressed in the ancient formulas.

Why does the alchemist have a need to perform this experiment at all? Don't ask me. I'm not trying to make gold.

To what purpose would the end product (gold, the hero) be put? I don't know. I would guess that the gold would hold a different value to all the many people who come into contact with it.

To the Rebel Alliance it would be a responsible leader; to the evil Empire, an incorruptible opposing force; to a primitive tribe, the sacramental meal; to an ex-conman and gambler, a dear and trusted friend; to a lonely youth, a concerned older brother; to two droids, a human who does not impose unquestioned servitude; to a giant slug, a favorite decoration; to a bounty hunter, his prize booty; to a 200-year-old Wookiee, a treasure so valuable there would be no words to describe its worth; and most of all, to a lovely young princess; it would be her fairy tale prince.

Viewed as an alchemical experiment, there is little wonder that Leia is the one who frees Han. She is the only one who can. She is his female element. In a very special way, she is the "other" that Yoda talks about. She is the other that completes Han's personality and, conversely, he is the other to complete hers. Together they form the "Great Work."

Simply put, this is a love story. Now, I'm not going to be the idiot to say

this is the story most fans see. The thrust of the action in this film obviously goes in other directions, but this story is there; and like the gold it's based on, you must dig deeply to find it, or be an alchemist and make your own.

Please, George, do me a favor. Don't bury your gold so deep next time.

#### SOURCES:

Joseph Campbell, Hero With a Thousand Faces, Bollingen Series, Princeton Univ. Press, Princeton, NJ, 1968, second edition.

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J. E. Cirlot, A Dictionary of Symbols, 1962, Philosophical Library, Inc., New York, New York.

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## Word Search by Lynda Vandiver

Solution on page 16

(93) ENDOR

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V L T X S W G T S Q D N L G
U O U U M G E V R U F B A J
C O K K O J B W Z E I S N H
F T H R E E P I O A E T D C
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N T N A H C N B E H Q F G S
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Z O B E E E I C B A C I O K
A V R N D S N S L Q H G R B
I M P E R I A L S C O U T S
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#### WORDS

ARTOO	LUKE
BUNKER	NET
CHANT	SPEEDER
CHASE	BIKES
CHEWIE	THREEPIO
EWOK	TREES
FALL	WICKETT
FOREST	
GENERATOR	
GOD	
HAN	
IMPERIAL SCOUTS	
LANDING PORT	
LEIA	

# Letters...

## from a certain point of view

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August 22, 1983

Maybe Tim Blaes means there was a 4-hour or so working print of ROTJ? The 2:1 time ratio would be about right for that. I believe VARIETY reported that copies of such a print on video cassette were already floating around in London in early May. Of course, such a print would not have any sound or visual effects, except possibly for a "wild" track (sound recorded on the set). Personally, I'd settle for the 20 minutes culled out of SW:ANH. (Secretly, I lust to see the 9-hour work print of GONE WITH THE WIND, in the original squarish format before the prints were converted to wide-screen format in the 50's by lopping off the top and bottom of each frame. But I digress.)

Here's some information for Debbie Gilbert: "Rebel Mission to Ord Mantell" is one of several SW records produced by Buena Vista (aka Disney). As far as I know, the following is a complete list of the Buena Vista tie-ins:

REBEL MISSION TO ORD MANTELL

(Buena Vista 2104)

STAR WARS (BV 450)

THE EMPIRE STRIKES BACK (BV 451)

DROID WORLD (BV 453)

PLANET OF THE HOOJIBS (BV 454)

RETURN OF THE JEDI (BV 455)

THE EWOKS JOIN THE FIGHT (BV 460)

Except for "Rebel Mission", all of these are 2-record sets (7", 33 rpm), with a read-along picture and story book. "Rebel Mission" is a single, full-sized record with no story book, although the artwork on the record jacket is snazzy.

As far as I can judge, the voices on all the records except the SW set (#450) employ the same cast, which is definitely NOT the cast of the movies. There are no voice credits on any of the records. The records use music and sound effects from the movies, although sometimes the music has been reorchestrated and some new music added in. Records 450, 451 and 455 retell the stories of the movies, but are NOT excerpts from them--new voices, new dialogue, etc. However, they are illustrated with photos from the films. Numbers 453 and 454 are based on stories from the SW Marvel comic, although the artwork is new and the stories have been simplified. Number 460 uses artwork from the children's paperback of the same title, but the prose is rewritten. "Rebel Mission" is, as you've no doubt guessed, the story of that bounty hunter Han mentioned in TESB. I think it's the best of the lot in terms of story and production, possibly because it's not intended for 6-year-olds to read along to, possibly because it was written by Brian Daley.

As for prices: I paid \$2.49 apiece at K-Mart for all the read-along sets. The "Rebel Mission" record cost me about \$4.50 in a local record store. Meanwhile, I'm still looking for the non-picture disc version of the regular album THE STORY OF RETURN OF THE JEDI, the one that will be excerpts from the movie. I've no objection to watching Wicket rotate at 33 rpm on my record spindle, but the sound quality on picture discs is iffy at best.

Buena Vista also has 2-record read-along sets for RAIDERS OF THE LOST ARK (#452), E.T. (#456), and THE DARK CRYSTAL (#457). I don't own any of these records, but I'm sure that they are all retellings of the stories of their respective movies.

I don't believe any of them employ the original voices, but I can't state that unequivocally.

Also with regard to Debbie's letter and ye ed's comments: My own feeling is that with the Emperor dead, the Empire may well suffer what happened to the Roman Empire after Nero's assassination ended the Julio-Claudian dynasty: a quick succession of military coups. Galba, Otho, and Vitellius each became emperor after the assassination of his predecessor, only to be dispatched himself to make way for his successor. Together, these three reigned less than a year.

To Sherry Magee: Salacious Crumb reminded me of a slimy version of Rizzo the Rat from THE MUPPET SHOW.

Martie Benedict: I loved your comment about Mrs. Skywalker.



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August 21, 1983

Thank you for the effort it took to produce SOUTHERN ENCLAVE #1. Letters are always enjoyable to read and those in this initial issue are no exception.

I, too, noticed the different colored borders on the ROTJ gum cards and had wondered how many variations there were.

Why do people think that for two people to love each other they have to be alike? There is an age-old notion that opposites attract. Then, too, there is the element that two people who have differing strengths and weaknesses can augment each other and the two united will be stronger than the two separate.

Then, too, ARE Han and Leia all that much different from each other? They are each independent individuals who value

strength of character in others. Neither could be content with someone whose vitality did not match their own.

Bev Clark mentions love in respect to the saga. Some have said friendship and loyalty are the mainstays of the SW films. This caring and refusing to abandon each other is one of the things that attract me to the films. Han comes back to help Luke in ANH. Han goes out in search of his friend despite the danger of freezing in TESB. Luke goes in search of Han and Leia in TESB and Luke and Leia seek out Han in ROTJ. There is an affection among Han, Leia, Luke and Chewie that unites them under all circumstances and makes them strong in the face of adversity.

Too, it is interesting to note the lack of response that Vader's kinship elicits. One wonders at Han's response to the fact that Leia is Vader's daughter. First he has to absorb the fact that Luke and Leia are brother and sister and then will come the knowledge of their parentage. It makes the dinner scene with Vader "inviting" the two in (in TESB) quite ironic in retrospect.

I have purchased the cassette of "Rebel Mission to Ord Mantell." It makes you appreciate Harrison Ford's portrayal of Han Solo all the more. I am not sure who does the readings on the record/tape, but the essence of the character is missing.

The Pepperidge Farm SW cookies I found to be quite tasteful. There was a coupon you could fill out and send for a set of plastic tumblers which were free with three or four ingredient panels. The thin plastic certainly won't stand up for an eternity, but for free they aren't bad.

Perhaps locs to zines have slipped due to the lack of response they elicit. People like to know their efforts are not going into a bottomless black hole. Letterzines provide a forum for locs to be discussed and shows an interaction between the letters. Letters to genzines most often receive no response and after awhile the effort becomes such that nil response causes one to forego the energy expenditure. It could be the dearth of letters is not so much a loss of interest as a lack of energy for such things.



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August 20, 1983

I liked most of RETURN. It was a visual feast where if you didn't pick up on points or background in an earlier viewing you could have the enjoyment of getting them the second time. If I have trouble with anything, it is the aftermath of the movie, the merchandising and the written articles I have found. There is so much merchandise. I realized from the start that it would be a matter of picking and choosing. I wish Mr. Lucas had not decided to go so far but, hey, it's his universe and if he wishes to be represented as the man who gave us Ewok toothbrushes, so be it. I was happy to see a few new posters out for reasonable prices (\$3.00 in my area) and some of the ceramic mugs and statuettes are very well done. Another thing I enjoy is the music, which while it was highly derived from the other films, has enough new that it is a pleasure to listen to. I have heard from several others that some of the music in the film is not on the record. I wish Mr. Lucas had decided to put out a two-record set like before, but that's not impossible to imagine in happening in the future. For example, the NY version of the play CATS was out in a single months before they put out a double set. I am glad to see that THE MAKING OF RETURN OF

THE JEDI is finally out and I know that the ART will be out soon and that kind of merchandising I love. But I am not fond of little Ewok statues you can paint with glowpaint. Luckily, I feel I can make the ultimate consumer statement--I won't buy them. I'll leave it for someone else who wants them. And no erasers, please...

I think you should keep the name SOUTHERN ENCLAVE if that's what you feel comfortable with. You run the risk in future issues of people asking you over and over what it means (newcomers) but it's your choice. I knew what it was when I first heard it. You might do some research and find out exactly where the word "enclave" first appeared. I remember it from Maggie Nowakowska's Thousand-World stories but I could be attributing wrongly. What do you refer to in your opening remarks to "the current mythos"? Everyone has their own mythos (most blown away by RETURN). ((Editor's note: by "current mythos", I had in mind general things that most people assume, which usually have their origin in obscure facts in the "canon" and expounded upon in various zines. I think I got "enclave" from Maggie's stories.))

From what I've seen over the last year in letters, a major problem is exactly what do you consider the Canon and what is not. Some people include Daley among the Canon and when another writer contradicts what is in Daley then they are "wrong", and told so voraciously. (Sarlaccs, anyone?) You have to be careful about making a definitive statement because others may not consider your basis real.

To me, what George Lucas put on the screen is the only true story. I have heard several people saying that his version is "wrong! WRONG!" and I shake my head. It was his universe from the start, folks, and if he wants to end it this way, I'll go along with it. Just as I'll go along with your universe's ending which ends Luke, Han and the Sarlacc all making out in the desert...if you can make me believe it. RETURN is not my favorite of the three films but it will stand. I'm now looking forward to the new Indiana Jones film.

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August 24, 1983

It was as interesting to read everyone else's comments on ROTJ as I expected it would be, even the negative ones. My own feelings on the movie are more or less those of Sherry Magee: yes, the movie has technical flaws, but overall it worked so well that I can disregard them.

The first time I saw the movie, in fact, I found myself nodding several times and thinking, "Yes, of course! That's exactly right! That's just the way it has to be", even when the plot twisted in ways I hadn't anticipated. For example, I've been predicting since ANH first came out that Darth Vader would be given a chance to redeem himself, but I didn't think he'd take it (nor did I predict the way in which it was offered)--and oddly enough, after disliking Vader intensely for six years and arguing that he was indeed a baddie, I liked the fact that he (or rather, Anakin) was still redeemable.

This is one example of what I increasingly see as George Lucas having taken assorted conventions from fantasy and fairy tales (sometimes filtered through comic books and Westerns) and turned them about 30 degrees sideways, or, alternatively, adding Eastern elements to the Western ones and coming up with something hauntingly familiar to both cultures but entirely of neither.

So despite having noticed some problems even on first viewing, I was still deeply satisfied by ROTJ. And on later viewings, some of the things I didn't like the first time seemed to become less noticeable. I still think Yoda's death was either badly directed or in the wrong place in the story, and some of the effects didn't quite work, but those things don't bother me a whole lot. And the effects I think failed from ambition for the most part: they're at the edge of the state of the art, and sometimes they pushed it too far. Still, a noble failure is better than a tame success sometimes--and knowing where they failed, I'd bet

that ILM would get similar effects right in the future if it's technically feasible at all.

I'm afraid the complaint that ROTJ lacks emotion leaves me with my mouth hanging open. ROTJ is the first of the SW movies that has moved me to tears; the entire final confrontation among Luke, the Emperor and Anakin/Vader is packed with emotion ranging from anger of various sorts through great sadness to even a sort of bitter-sweet joy--however fleeting--that Luke has finally found the father he always wanted, even though only for a few minutes. You don't have to be emoting and agonizing all over the place to be feeling deep emotion; in fact, I'm likely to equate public, histrionic emotion with shallowness and immaturity. (You want emotional display, see the scene in KRULL where the prince is grieving over his dead father; that scene convinced me that George Lucas' emotional restraint in the SW movies was the correct instinct; the scene in KRULL is downright embarrassing.)

Besides, these characters have all along been presented as people who don't indulge in public displays of emotion; for them to suddenly turn into high-school Hamlets would be out of character. But this doesn't mean they aren't feeling those emotions, just that they don't indulge in public displays of them; nor does the fact that the characters aren't wildly emotional mean there is no emotion in the film. (There's also the fact that people confronted with unexpected and strong emotional revelations tend to go into shock temporarily; the knowledge that Vader is also Leia's father, for instance, could be something more meaningful to the audience than to the character, especially coming indirectly and immediately after the other surprise of finding out that Luke was her brother. Your mind tends to focus on one thing, often irrelevant or inappropriate, when you're in shock, and one possible explanation of Leia's seeming lack of emotion over Luke's revelation is that she didn't actually assimilate anything except the information about Luke because he's right there in front of her.)



Endings: I thought the final "family portrait" was as clear a way as any of saying "This story is over, folks." Maybe we do want the story to go on and find out what happened next in detail to the characters (I'm not sure I do)--but their real story is over with this movie. They've already done the most magnificent and important things they will ever do in their lives, and anything else is going to be anticlimatic and, eventually, boring, from the perspective of the overall story George is telling. Every story has to end sometime.

Shorter notes: "Mission to Ord Mantell" is an authorized story, written by Brian Daley and produced by Buena Vista (Disneyland) Records, specifically by Jymn Magon, who has worked with both George Lucas and Steven Spielberg before. (And don't get too wary at the "Buena Vista" records; they do quite a lot of outside work and they're not necessarily Disneyesque, in the unfortunate sense.) The voices are not the original cast (the original cast was not available, though Mark Hamill almost did his character), but they're very good on the whole. The story is aimed at a younger audience than SW fans, but it's interesting and gives all the characters a moment to shine; it's produced well, too. (Jymn has won six Grammys for children's records or spoken-word records at last count, too.)

An "heir" to Luke and Leia doesn't have to be the child of the two of them, or even of Luke; "sister's son" is as mythically and historically interesting a type--also important.

Why is Anakin Skywalker shorter than Vader? Vader is almost entirely prosthetic; if you take the skeleton that flashes briefly on his armor as he throws the Emperor into the shaft as what's left of his natural body, it's only head, shoulders, and the first few ribs. The rest of him could have been built to any size at all--and huge size confers a definite psychological advantage on someone who intends to terrorize other people. Besides, this way we don't have to postulate that Luke and Leia's mother was an Ewok!

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August 29, 1983

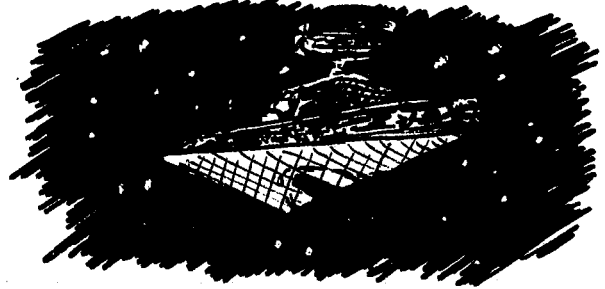
The movie sure has had different effects on people. Some loved and adored it, others did not like it at all. And for various reasons. I think that is fine because we all have varied tastes. I preferred ROTJ over the first two, but it was TESB that really got me totally involved with SW, not ANH. I think because it was character related rather than adventure oriented. To Chris Jeffords: Could this be why you preferred ANH? It seems to me that you provide little room for growth of character by your analysis of Luke's actions in JEDI. A cardboard type of hero who kills the baddy is not what Lucas was after. He was teaching a morality tale but one that dealt with the allegory representation and for the tale to have more than mere adventure-stereotypes. The good guy getting the girl is the usual cardboard type of setting that I personally find boring. Of course it has its place. Han and Leia represent this setting quite well, but it is in the BACKGROUND. The conflict is the tale, not the adventuring, not the romancing. But ANH has its merits. I enjoyed the adventure emphasis quite well. But the WHOLE saga is so rich and varied, why limit SW's horizons with only that outlook? And you certainly missed the whole meaning behind Luke calling for his father's help. It did not show weakness in the sense of cowardness. We all have our weak points, Jedi or simple humanoid. The Emperor was killing him and his last chance of survival depended on his father's good side, the compassion he knew was buried deep within and not killed. And not just his survival was at stake, but the whole rebellion and those others he loved as well.

Again I must state, why are you making Luke into a cardboard stereotyped hero who must be an inhuman sort of hero that is usually used in those high adventure stories? He is not SUPER human, but just someone like you and me who has responsi-

bilities, and a person who must weigh the Dark and Light within and use the Light to control the Dark. It's in us all, Lucas is saying, and we can renounce the Dark's control for the Light and therefore be in control of our destiny and the galaxy's as well. In fact, I would argue with Laura R. Virgil on this as well, Tom Baker to boot. What does he know of allegory, I would ask, to make the comments he made on Darth Vader's death? Basically, it is the Christian concept of renouncing the evil self for the good self and therefore being saved which is presented. Again, the Dark's control destroyed by love and compassion and total rejection. And then there is the Buddhist concept of weighing both sides and in this act of balancing with universal love, compassion, happiness-positism, and the equanimity, attaining enlightenment. Therefore, once attaining this new state of being, the person is totally changed because the person of before is not totally in existence. Rather the personage is incorporated with this higher state of being. And this higher state of being in all of us has only to be realized through our own actualized experiences. So you see, in the end, the changeover does make sense if seen in this light and not the usual way of the baddie vs. goodie tale. A comment on types of stories and where SW fandom will be going in the future, which Chris Callahan brought up. I think there is room in fandom for all sorts of stories and all outlooks. Fandom helps the sf universes to stay alive and I think Star Trek has well proven this over and over for the past 17 years. ST will be alive and breathing long after SW's if SW fandom does not expand in all areas and is restricted in any form. K/S is the ultimate, or one of the ultimate, romantic and relationship-bound concepts in ST. In the SW universe, the most romantic and relationship-bound concept is the Han and Leia union. Why set limits to that? But then again, although it seems to be a predominant theme in SW, it is not the ONLY theme in SW and I get annoyed with it being so predominant at times. How about a good thorough Luke-oriented zine, more Luke stories than Han? Why not?

Because more people are interested in relationship stories than any other type (or at least, relationship emphasis to an sf storyline), as well as with the character who is expanded on with the romantic angle (in this case, Solo even double or thrice over Leia, Han being the female heartthrob).

So I see SW fandom expanded in all ways in order for the saga to remain a living and viable universe. Look how ST fandom influenced ST movies and books. It might have taken SW to convince the studio but not Gene Roddenberry, or Harve Bennett, or Len Nimoy. Can we affect Lucas? I say, if you want a continuation of the saga on screen, then stay with SW fandom and make it the living and viable thing it ought to be. Make it live through the Force and the Force will live through you, through the saga itself and onward! And about Lando, he's not secondary to me, Chris! In fact, I thought his book was just as good as the Solo novels. Oh, well, each to their own...IDIC!



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August 26, 1983

First, I was Not Impressed with ROTJ, for a variety of reasons, some technical (the direction stank), some literary (I think Marquand trashed the characterization of all the major characters, except Luke and to some extent Leia), and some personal (how could George DO that to poor Darth! Aaargh! Let the man--Sith, whatever--at least die with dignity...). But I've already gone over some of that in other places; including the last issue of JW, and here is not the spot to repeat it.

On Bev Clark's letter: "Love" is as ambiguous a word as "evil"--gee, maybe we'll get into as complex a discussion on this issue--and what is called "love" is not necessarily always positive. The "love to effect the 'salvation' of Darth Vader"? My, my; I've heard of the love of a good woman having a redemptive effect, but isn't this going a bit far, even for us H/L fen? Sorry... (For those of you out there who are a bit slow, the above is a joke. J\*O\*K\*E, you know.) And I thought fandom gave up equating Luke with Jesus when the Duncans quit publishing AGAINST THE SITH. Love that accepts someone only on the lover's own terms is not love, but emotional blackmail, the kind of destructive manipulation which raises children with the attitude that "mommy loves you IF you're a good child," or tried to change a partner with "I'll love you IF you do what I want." Psychiatrists recognize this as a vicious perversion of true love, which accepts a person as he is. Luke obviously offers Vader love only if Vader becomes what Luke thinks of as "good."

This is where the poor characterization of ROTJ is at its most glaring. The Vader we were shown in ANH and TESB would not have fallen into this trap. That Vader was essentially honest; he said that Luke would "join us or die," even though he clearly does not want Luke destroyed, and defends him against the Emperor with "he's only a boy." When the Emperor discards him for Luke in ROTJ, the Vader we were shown in those two episodes would indeed most probably have thrown the Emperor down the reactor shaft (one owes no loyalty to a master who betrays one), but THAT Vader would have turned around to Luke and said, "Are you coming with me now, kid, or do I toss you after him?" and gone off to rule the galaxy on his own, with Luke if he would come, without him if he refused. THAT Vader had dignity and personal integrity. The abrupt "salvation" of Vader in ROTJ is not only unconvincing, but a disgusting savaging of Vader's character as we have been shown it so far--genuine character assassination. I am (a) incredulous and (b) pissed as hell.\*

\*Footnote: I could even accept Vader doing in the Emperor knowing it meant Vader's own death as a result. The Vader of ANH and TESB is capable of even self-destructive revenge-for-honor. But I can't accept him taking the change for "love" of Luke. Why in any realistic (not mythic) characterization SHOULD Vader love Luke? He's only seen him twice before, with Vader's enemies and over a lightsaber blade. Vader does know Luke would be useful as an ally, but that's all.)

As for Luke becoming a greater Jedi than "even" Obi-Wan--that doesn't sound very difficult. As far as I can see, Obi-Wan has managed to botch the job at every turn... But from a certain point of view... (Little did I know how right I was when I called Obi-Wan the Tricky Dick Nixon of the spaceways. Jeez.)

I'll have to disagree with Sally Syrala on Han, too. (So what else is new?) I think Han's characterization got trashed in ROTJ as well. The growing complexity and maturity that we saw beginning in TESB, that opened up so many possibilities for fan exploration, and interested me even though I am/was not at all a Hanatic, was totally lost in ROTJ. Han trying to blow out the torch was simply silly. He's been reduced, not even to the level of brash adolescent (but charming) cowboy/trucker of ANH, but to the emotional level of an eight-year-old, and the gripping emotional power of Dennis the Menace. To repeat, I am pissed...

By now it will have become clear that I am largely in agreement with the ideas expressed in Laura Virgil's letter, which expressed many of my dissatisfactions with ROTJ very well.

Now, as for Debbie Gilbert's letter--yes, I majored in poli-sci, as a matter of fact (or actually, majored in history with a minor in poli-sci and a second minor in English). Number one--where did she get the idea the Empire has been overthrown? The Empire has lost (a) a battle, including one large piece of white-elephant ordnance they could probably do better without (Death Star II) and several lovely ships, including my darling Exie (\*snif\*), (b) an emperor, and (c) a major

military-political strategist/tactician/-charismatic leader, Vader (\*Snif\* WAH!). Any, except possibly Our Boy in the Armor, can be replaced by a new and/or better model. Think of it as an Imperial Pearl Harbor. We'll be back, folks; we have not yet begun to fight, and all that sort of thing... Mom--er, Mon Mothma--said that the Imperial Fleet was spread throughout the galaxy in a vain effort to engage the rebels--therefore, a large part of it must have survived Death Star II, along with its commanders. There never yet has been a viable empire without a succession --there must be SOME provision for a new emperor, and almost anything would be an improvement over the senile twit shown in ROTJ (I don't believe HIM either...) How about General Veers? If the Praetorian Guard did it in Rome, why couldn't the Imperial Army/Marines elect the new Emperor in SW? Veers would demolish the rebel resistance in short order! Now, if we can just get Susan Matthews away from Blake's 7 fiction and back writing about Imperial military, where she belongs, maybe we could get a story about THAT. (No, don't send His Excellency after me, Susan...Susan...SUSAN!)



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August 23, 1983

Congratulations, Cheree, for an excellent first issue. You have put together a professional looking, easy to read and fast-moving letterzine. I know that fast-moving sounds like the kind of expression you would use to describe a story, but in this case I mean that each section of the zine flows right into the

next, so that there is no feeling of distraction. This was the same kind of feeling I had about Jundland Wastes, and your zine is definitely a worthy successor.

Christine Jeffords--I agreed with your review of "Lando Calrissian and the Mindharp of Sharu" for the most part, but we do have points of disagreement. My first has nothing to do with the review itself but with your use of the royal "we", if that is what it is. In the sentence, "We cannot enjoy it as much as we did the Solo trilogy, just as we cannot love Lando as much as we do Han"...are you saying that you cannot or do you mean all of fandom in general? C'mon, Chris, Han is my favorite character in the saga, too, but there are Lando fans who are going to take umbrage at this sentence and rightly so. They can love or enjoy Lando as much or even more than Han because he happens to be their favorite character. Just because you or I like Han best is no reason to take the feelings of others for granted. Also, I personally happened to like this book a lot better than I did the last of Daley's Solo trilogy.

On to "LoCs and Bagles" (I seem to remember using that phrase in the editorial of KRL. At least it tells people how to say LoC correctly.) ((Ed's note: I think I've heard it used several places, but don't think I consciously picked it up from any one place. At any rate I know it wasn't from KESSEL RUN #1 since I've never seen that particular issue. Anyway, it's moot point, since you'll notice that the lettercol has a different title this issue, courtesy of Maggie Nowakowska.))

Christine Jeffords: Hi, Chris, it's me again. I wondered about Jabba, too, only for different reasons. I want to know how a character who can barely move, even when his weight is normal for his species, can rise through the crime world to a position of such authority and fear. For crying out loud, the guy doesn't even have legs to walk on! As grossly fat as he was in the movie, he probably needs minions to carry him around. Why did he keep Han in carbon freeze instead of doing terribly nasty things to his hunky

bod? Probably he was using him as an example of what could happen to those who didn't please him. Then again, maybe with his warped sense of humor, he just enjoyed seeing such a free spirit so helpless. What I want to know is why Luke's Jedi mind-tricks didn't work on Jabba. His being an alien shouldn't have meant anything in this case--electrical energy is electrical energy, no matter how alien the mind. Why did Luke suddenly realize that Leia is his sister? Maybe he realized that she was the only major female character in the movie! Aunt Beru is dead and Mon Mothma is too old. Who else is there? I agree with you that Luke and Leia's true relationship to each other was handled very poorly. We are given some foreshadowing (very bluntly!) of Vader's true relationship to Luke (his own announcement, as you pointed out), but absolutely none for Leia's. As to Luke's begging his father for help when he was being tortured by the Emperor--I see no diminishment of his heroism in this. Just because he's a Jedi doesn't mean that he is no longer human when it comes to pain. He can probably withstand more pain than most people, but there must be limits. He was being burned alive! My question here is how was he so hale and hearty when the Emperor stopped? A side comment here: when Han was tortured, he screamed like the damned. I don't see his heroism diminished due to this, either. Torture hurts! When each of them recovered, he was just as brave as ever. I wonder, too, about when Vader learned or realized that Luke was his son. And, if he found out about Luke, why didn't he know about Leia? Lastly, although I admire Luke greatly, I don't see how a romance between him and Leia could have worked out (even if they weren't related). Luke may be the main hero of the saga, but he has to be free to form the new Jedi. He can't be tied down with a wife immediately. Maybe tied down isn't the right way to put it. It wouldn't be fair to any woman to be married to a man who would never be around and would be devoting all his time and energy to something else than his marriage. In either case, it wouldn't work out. If the woman was a

Jedi, perhaps it would work. They could work together toward a common goal. But, Leia, despite her innate Jedi abilities, will probably be involved in patching up a very messed up galaxy and helping to reform the government. As to the differences between Han and Leia--we don't know anything about the lifespan of the humans in this galaxy, so a twelve year age difference may not amount to very much after a while. We don't know anything about Han's background (outside of the fact that he was probably with Lando during the Battle of Tanab and that silly story in "Skywalking" which has absolutely no details to it. Who are Han's parents? What did he do between the ages of 12 and 18?) We know nothing about Han's root culture. Even though he was supposedly raised by space gypsies and Wookiees, what do we know about Corell? ((Ed's note: there is actually nothing stated in the movies that there is even a planet named Corell--all Han ever says is that the Falcon could outrun the "big Corellian ships". For all we know, that may be a class of space cruiser. He never calls himself a Corellian or states that that's his home planet. Does anyone know where this got started, that everyone takes it for granted now that Han is a native Corellian? I am genuinely curious about this.)) Was he there during the mystery years learning who he really was? We know nothing about Han's mores, except what we saw on screen. What did he do on screen to show that he wasn't as he said, "a nice man"? It seems to me that in five or ten years, Han and Leia would have plenty of time to work out whatever differences they do have, find the things they do have in common and work it all out together like any other couple.

Bev Clark: Thank you for bringing up the subject of love in your letter. To me this is what the entire saga is all about --the triumph of love over the corruption of evil. There is a group of people in fandom who would actually have us believe that the Star Wars saga involves Luke's fall to the Dark Side and that the movies are about nothing but the evil that he does. These same people have turned Han into some kind of god, as though the char-

acter in the movies that they supposedly like so much wasn't really good enough for them. It's very strange, in my opinion. I can't understand why people insist on looking for bad things to say about characters so assiduously. In some cases, the search for proofs of evil are so compulsive that it is almost a sickness. It's one thing to believe such a thing (that Luke is evil), but when this belief is forced on others who disagree, then it is rather fearsome. We are all entitled to our own opinions. Maybe the message of love that seems to me to be movies' real message will one day come through to these people. I certainly hope so.

Barbara Tennison: I agree with you about the probability of different marital customs existing in the SW universe. Considering how many different customs we have with our many cultures on Earth, how could it be otherwise with who knows how many planets? In my SW alternate universe, the Terran-like humans "freemate" by simply announcing their intent to live and love together. If a couple (or triple or whatever) should decide to marry, they have many cultural customs to choose from. As far as family names go, that also depends on the culture a person comes from. My Corellians traditionally use the father's last name for boys and the mother's last name for girls. SW fan writers have a whole galaxy of customs to choose from or invent. It's great!

Bev Lorenstein: Hey, didn't I just talk with you on the phone last night? Hmmm, Fantasy #69, eh? You devil, you! Tsk! I agree with you 100% that ROTJ is Luke's movie, just as the entire saga is basically Luke's story, but I do feel that the other characters, Han and Leia in particular, were given short shrift. I blame this on both Marquand and Lucas for their lack of caring about human emotions or the emotional development of the characters in the movie. They were willing to move them through the movie like nearly emotionless chesspieces, so that they could have one more space battle scene or innumerable scenes of the Ewoks destroying ATSTs. This could easily have been remedied by cutting a couple of the action scenes short and showing the characters

reacting more obviously to each other and their situations. ((Ed's note...sigh... yes, again: personally, I wouldn't have missed that ridiculous Sy Snootles scene in the Jabba sequence at all. That one scene killed any believability I had in that sequence.))

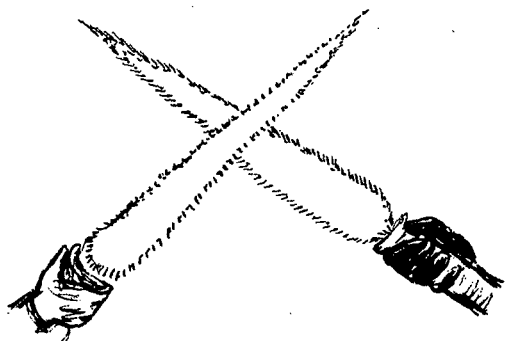
Martie Benedict: Tsk, tsk. Snicker.

Debbie Gilbert: Oops! It seems that yours was the letter that commented on marriage customs (Barbara's commented on names after marriage). Sorry. Still, my comments remain the same. The recording of "Rebel Mission to Ord Mantell" is very well done, in my opinion. This is detailed and can hold the interest of an adult as well as an older child. Young children will most likely find it boring, though. The voice matches for the main characters are good, especially the actor who does Luke's voice. He is excellent. I do have to say that I'm not too crazy about the characterization of Han. It seems as though Daley felt he had to take away from Han's maturity in order for Luke to sound more mature.

Cheree Cargill: I've seen ROTJ six times so far and have yet to sit in an audience that reacted anything but positively. People love this movie. The proof of this is not only audience reaction but the fact that it is well on its way to becoming the top money maker of all time. It's already in the top five. (ET, beware! It'll take more than phoning home to save your #1 spot!) I was also very touched by the scene of Luke giving tribute to his father, but I disagree with you about the others celebrating the death of their enemies. I believe that they were celebrating their own survival. The Ewok song being sung at this time contains the lines "Celebrate the life, celebrate the love." This is not a celebration of death. In the end, I believe they have all won. ((You're right. I was waxing philosophical and phrased it badly.)) About Ben Kenobi's seeming hypocrisy--this only goes to further prove to me that Jedi are still human (maybe fallible beings would be a better way to put it, since they might not all have been humanoids). Darth had been a Jedi and he fell (though through his renouncing the Dark

Side, he was able to return to the Light). Ben had made a serious mistake, but he spent the rest of his life (on this plane) making up for it. Luke doesn't always do what his teachers tell him he must do, choosing to follow his own path, and proves them wrong (everything worked out, despite Yoda's dire warnings, so even the great Jedi Master could be wrong). It seems to me that the Jedi are trained espers, some stronger than others, but they are not all powerful or all-knowing. They are people with special talents.

Enough already! I'm going to end here for now before this becomes the LoC That Ate The Letterzine (a new SF parody movie available on Betamax and VHS). Once again, Cheree, my congratulations on a terrific zine. I look forward to future issues.



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August 27, 1983

Eds--you misunderstand me. When I said I believed in "allowing newcomers a chance to prove themselves", I did not mean that you are neofen, but rather that your zine is a brand-new entry into the field. I should have chosen my words more carefully; I didn't realize that you would take offense and feel it necessary to list your credentials, though by reading them I can see that you've done a lot of fine work in fandom. The truth is that no credentials are needed to become a zine editor; the job is open to anyone who is enthusiastic enough (and crazy enough!) to take it. So, no hard feelings on that score, I hope. ((Editor's note: Debbie--I'm sorry if I offended you! I

certainly wasn't offended by your comment and I was just being a wiseass with my answer. I do apologize for any hurt feelings I may have engendered.)) About the "Southern Enclave" question: thanks for the explanation, and while I'll admit that the name does have an internal validity, it still seems mighty obscure to me. But it's your zine and one of the joys and privileges of being an editor is being able to name your "baby."

I just saw a special edition of AT THE MOVIES that I hope you all find an opportunity to see. It was about "the Secret of Star Wars", or, why is the saga so popular? Gene [Siskel] and Roger [Ebert] talked about mythology, archetypes, and all those kinds of things we erudite fans like to discuss, and they made some very good points.

To Christine Jeffords: It is likely that neither Luke nor Leia had used speeder-bikes before, or at least not the models used by the Imperials. I assumed that they were unconsciously calling on the Force to help them maneuver around those trees. As for Luke not being "as heroic as he could be", I prefer him as he is--flawed, human and vulnerable. If he was a perfect hero like Lancelot or Superman, the audience would never sympathize with him. (And, boy, did I sympathize; the Emperor damn near killed me too!)

To Barbara Tennison: It is indeed odd that Leia shows no reaction to the horrible revelation that Vader is her father. But, remember, she evidenced little emotion when her other "father" was killed along with her entire planet. Either she's got a heart of stone or she bottles it all up and deals with it in total privacy.

To Chris Callahan: I don't think SW fandom is going to die simply because no new "canon" is being produced. There are plenty of fandoms around defunct TV shows, and there are lots of Sherlock Holmes fans even though A. Conan Doyle has been dead for many, many years. The main criterion is whether the material is rich enough to sustain interest, and SW definitely is rich in detail and mystery. And the pitfalls of a "K/S" sort of phenomenon

have nothing to do with stagnation; in Star Trek fandom, the K/S element remains strong despite the new movies.

To Sherry Magee: I was surprised at your vehement dislike of James Kahn's book. I felt it was the best written of the three novelizations, and I found it a joy to read. Certainly it was far superior to the piece of trash Donald Glut wrote last time. And I was grateful for all the information that the filmed JEDI glossed over.

To Laura Virgil: Your criticism was very astute and I agreed with everything you said. Also, I appreciated the Tom Baker comments.

To Susan Matthews: Very interesting theory about Han being seen from Luke's point of view. Though Lucas probably didn't plan it that way, it all fits in nicely. And I can see how the same premise would fit Luke's disillusionment over Obi-Wan.

To Cheree Cargill: Good idea--if Lucas definitely decides not to make those other six movies, we should all write to him and demand to know the rest of the plot, perhaps as a set of stories published in a book. It's only fair, after all.

Lucas' films have a quality feel to them because of his massive attention to detail. Here's an example of something which perhaps one out of every hundred filmgoers will notice: When Leia is trying to sneak into Jabba's chambers to free Han, she hits her head on some wind chimes. THE CHIMES ARE SHAPED LIKE JABBA. Honest!

(93) ENDOR

V L T X S W G T S Q D N L G  
U O U M G E V R U F B A J  
C O K K O J B W Z E I S N H  
F T H R E E P I O A E T D C  
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F D E R T E R F R U L H F H P D  
Z O B E E E I C B A C I O K  
A V R N D S N S I Q H G R B  
I M P E R I A L S C O U T S  
W W E G S N Y H O N M E R H  
O P L X T T E K C I W A L E  
S M X P M D K T D R Z C P J

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August 28, 1983

Barbara Tennison brings up the point about Leia having to adjust to being Luke's sister, and says she hopes that this "doesn't fool too many of us into thinking there will be an instant sense of family unity between Luke, Leia and the ghost of Anakin Skywalker." Yet there was a sense of unity between Luke and Anakin even when Anakin was still Vader. Luke seems to have accepted Vader-as-Father very quickly and with little questioning, to go by the terms we were offered in ROTJ. One wonders just what did go on in his head between movies...

Bev Lorestein mentions that the Ewoks' song (I presume she means the one they sing at the victory feast) is titled "Celebrate the Love." Whence comes this information? (I admit I haven't read any of the ROTJ-related printwork yet, outside of the article in TIME, but still--)) ((Editor's note: on the soundtrack album, just before the victory song turns into the end title theme, the Ewok voices segue into a human chorus singing "Celebrate the love.")) Speaking of which, has anyone out there managed a phonetic transcription of "Celebrate" or of "Lapti Nek", or both? Or a translation? If so, get in touch, I would like to have both.

I like the point Tim Blaes makes about the direction Leia's powers seem to take. He is quite right about how useful it would have been to her in the Senate. It's certainly an interesting slant, and I wonder if anyone will now write a story in which we see her, as a young Senator, unconsciously Using the Force to further her planet's ends. Did she ever wonder why she was so good at judging character, persuading, and the like?

Speaking of Leia, we know from ANH that she grew up knowing her (foster) father, Bail Organa, and we learn in ROTJ that she remembers "her mother" (one presumes said mother was married to Bail, rather than related to him as Barbara suggested), but she seems to infer that



her mother died while she was very young. Did her mother ever hint anything to her about The Awful Truth? Did Bail? We know that Owen and Beru hid it from Luke, but they may have felt that Luke, being male, was more likely to go the way his father had than a girl would be. For that matter, did the Larses ever know that Luke had a twin?

Sally Syrjala speaks of the Han background mentioned in SKYWALKING. I seem to recall reading elsewhere that Han was not "abandoned" at age seven by space gypsies, but was "kidnapped" by them. Then, if we take the WOOKIEE STORYBOOK and the Daley trilogy of military organization (I venture to guess not Imperial; possibly Corellian System Patrol--indeed he may be Corellian not by blood but by adoption) and while there saved Chewie from slavers, in return for which Chewie tried to testify for him, but was not believed, after his C.O. perjured himself to disgrace Han. At this time Han had a girl, who deserted him rather than be associated with his disgrace, and it was after the court-martial that he turned smuggler, first joining Roa and Lwyll to learn the ropes. Which brings up the intriguing question of, not only who his family really is (how about a story where they find him after ROTJ, and he, like Luke, has to adjust all over to kin he didn't know he had?), but why the gypsies stole him, and how. Did they hope to get ransom? Did they want revenge for some slight? Were they simply on the lookout for likely new blood (as our American Indians often were when they stole white children), or did Han somehow fulfill some sort of prophecy they had? If the kidnapping was for ransom, and they didn't get it, why did they keep him? Is "Han" really his first name? Is "Solo" his last? How did he get to Corell?

Debbie Gilbert asks how the Emperor "came to command the Force better than anyone in the Galaxy," and cites in her own defense that "he was a senator, not a Jedi." Well, first off, I don't think he does command it better than anyone else. Obviously Yoda was able to shield himself from the Emperor's notice ((Ed's note: and Darth's. To the end, Vader persists

in saying to Luke that Obi-Wan trained him well; he seems to know nothing whatsoever about Yoda.)); moreover, if, as one guesses, each person has a distinctive signature in the Force which yet partakes of the signatures of those closest to it (parents, teachers, etc.), shouldn't the Emperor have known, almost from the day they were born, that Vader/-Anakin was the father of twins, and who they were, and where? Yet obviously he didn't. He only began to Sense Luke shortly before TESB, and apparently he never guessed at Leia at all. Second, if the Force is created, as Kenobi tells us, by all living things, then logically all living things can use it. You don't have to be Jedi to have the Force (proof of which is Leia, not to mention Han, who I still maintain uses it without knowing he does); what the Jedi do is train it in certain ways. It may be that the Emperor was self-taught, and, lacking the disciplines the Jedi could have imposed, he went too far too fast, which is what corrupted him.

I agree with Laura Virgil that the Luke/Leia twist in ROTJ seemed contrived (as did Vader/Anakin's redemption, but I covered that in my first LoC). When I got out of the theater and started thinking about what I had seen, it began to seem to me that GL woke up one day and said to himself, "Well, I don't want Leia to marry the primary hero (Luke), I want her to marry the secondary hero (Han--and why did he want that? What does this imply for the third trilogy?). But I've got to have a reason, because Luke is the primary hero and everyone will expect him to get the girl... I know, I'll make her his sister!"

Of course, none of the above should be taken to mean that I plan to go in my own future writings with any of the ideas I have advanced. Like GL, I know where I'm going, and I know who's going with me, and it ain't the way we saw it on the screen! Nonetheless, I throw these out for the sake of argument and possible inspiration--maybe some author out there can write a story that will end up in OUTLANDS!

((Editor's note: I want to publicly

apologize for screwing up Chris' ads for OUTLANDS CHRONICLES in the Marketplace. I left out OC#1 altogether and moved her to a whole 'nuther state in the second! See this issue's Marketplace for the correct versions! Sorry, Chris; guess it's some sort of rule that you can't do a zine without a royal goof-up somewhere along the line! Thirty lashes with a wet bantha for me.))



Carole Regine  
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September 6, 1983

I received the first issue of SOUTHERN ENCLAVE about three weeks ago and I consider it well worth the two bucks. I do hope to see more zine listings (if possible) in future issues and I'm looking forward to articles and zine reviews but the LoCs alone are worth the price.

As for the name SOUTHERN ENCLAVE--in light of Cheree Cargill's explanation--I find the name very appropriate. Please keep it.

Having enjoyed the letters in SE and having seen RETURN OF THE JEDI fourteen times (so far), I'm anxious to air and share some of my own thoughts. So here goes.

First--so many people object to the revelation that Luke and Leia are siblings, calling that twist of plot a "cop-out." I agree. A cop-out it is but the sibling story isn't all bad. It has one saving grace: it gives us a new--and psychologically interesting--situation to explore. How will Luke deal with the fact that Leia is his sister?

Some may say that Luke sensed their blood-tie long ago (as Leia did) and that

he was already subconsciously adjusting to the idea before his conversation with Obi-Wan in ROTJ. That's plausible, but it doesn't quite ring true to my ears. I saw no evidence that Luke knew or even suspected the truth until Obi-Wan began to tell him. In the novelization, Luke dredges up vague memories of a sister but it seems unlikely he'd have identified Leia with the misty image of a small girl. Of course, it is possible.

But barring the above theory, the sibling cop-out has opened an interesting can of worms and paved the way for some emotionally heavy-weight fan fiction.

Does anyone over twelve buy the idea that Luke--after all this time--can automatically shut off his romantic/sexual interest in Leia? Just push some mental button and jettison the inconvenient emotion? James Kahn's (otherwise excellent) novelization tries to sell us this juvenile Bantha poo-doo. Is anyone buying?

Given Luke's personality, he's not likely to sit around dwelling on incestuous fantasy. I think a character like Luke would find such a thought appalling and ugly...but how will he deal with his "leftover" feelings for Leia? Will Luke accept his unwanted feelings and be able to face them without a self-destructive sense of guilt? Will he do some healthy and natural fist-shaking at Fate--or will he be misguided enough to repress what he feels: buried guilt and repressed anger? Do I sense another Skywalker with one foot in Darkness and the other on a banana peel?

I sincerely hope some talented writer will explore this possibility. Luke's flirtation with Darkness (in the novel) was fascinating but all too brief. The fact that Luke could be tempted leads me to wonder if he'll ever walk that tight-rope again. Does anyone--especially someone with a great deal of power--ever FULLY conquer their own dark side?

No doubt, an army of Mary Sue's will arise to save Luke from loneliness/ceibacy/darkness or whatever awaits him. I am hoping someone will write a long, realistic "new love for Luke" story with a convincing build-up before the bedding and wedding.

Regarding Harrison Ford's sadly dwarfed role in ROTJ, I can only express a Hanfan's disappointment and savor what few really good scenes Harrison had.

I was very impressed with his first scene: Han Solo emerging (and dropping like a ton of bricks) from the carbonite block. Harrison did a fine job of portraying a sick, disoriented man trying to keep his head in a frightening situation. The sharp intake of breath (when he touches "Boushh's" mask) and the relieved exclamation "Leia!" give away just how helpless the character feels. The malarial shakes looked real and Harrison looked like hell. Suitably and believably GRUNGY after six months in carbonite.

I loved Han's protective gesture--hand flung out at Leia--as they are surrounded by Imperials inside the bunker. That gesture gave me the impression that Han would've gone down fighting if Leia hadn't been there. Equally enjoyed his attempt to surrender to the Scout Walker manned (wookieed?) by Chewbacca. Han has come a long way from the selfish space pirate in ANH who told Luke "Better her than me!" I wish Lucas had allowed more screen time illustrating Han's confused, reluctant journey into love and commitment. Such a scene would have given greater impact to Han's willingness to step aside and let Leia go.

As for Han's future, I'd like to see Han and Leia get married. And have children. Imagine the tug-o-war between Han and Uncle Luke over Leia's firstborn--and if the child were a girl I'd find the situation even more interesting: a female Jedi apprentice with a father who doesn't approve of "hokey religions."

Han and Leia would have a difficult marriage. Han would probably commit adultery on a Galactic scale and Leia's upbringing and background might cause her to wonder why she married him... But if Leia really preferred "nice men" as she said in TESB, she'd have fallen in love with one. Problems or no problems, I can't imagine Han and Leia parting company after all they've been through together.

In a letter to SE, Chris Callahan expressed concern that interest in the SW universe might be fading. I'd like to

respond to that--

I've been interested in SW since the first movie but ROTJ has GREATLY increased my interest. I left the theater enthralled by the SW characters and panting for more. I bought my first SW zine the week ROTJ was released and since then the mailman can't deliver zines fast enough to suit me. I've spend a bloody fortune on SW toys, posters, books and 8x10 photos. (My bedroom looks like a con huckster's storage room.) Surely, I can't be the only person who's interest in SW was increased by ROTJ.

This is my first LoC. I've never written to ANY publication--on ANY subject--before, but ROTJ has left me with a strong desire to communicate with other fans. (Anybody want a pen pal? All letters are welcome!)

SW fandom's writers and artists can keep SW going with or without new movies.

I'm not a Force-Sensitive, but my own reaction to ROTJ tells me that interest will go on. I hope you'll forgive me for stealing a line from our sister-fandom, but concerning the SW universe, I think "the Human adventure is just beginning."



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September 4, 1983

I found the first issue of SOUTHERN ENCLAVE very enjoyable. I must say, however, that I'm astonished that anyone would question an editor's privilege to call her zine whatever she pleases. Debbie Gilbert's letter put me in mind of the famous story of the little red hen; the editor plants the grain and cultivates her crop of contributions, and as far as I'm concerned the editor is the one to

decide whether or not the title is "appropriate."

Cheers to Debbie Gilbert, though, for raising the issue of marriage in a SW universe. Taking her very pertinent arguments one step further, I'd like to suggest that not only may Owen and Beru not be married, they may not even be a marital couple. They could be brother and sister, for all we're ever told in the movie. And the credits don't even list their last names.

You can detect from this my prejudice in favor of the movies as the primary source and authority on SW questions--not that I'm trying to say anyone who suggests their name is Lars and they're a marital couple is wrong, simply that for me since the movie itself doesn't specify either characteristic there is a possibility of another interpretation, as long as that other interpretation doesn't conflict with the movie.

Quite frankly, I can't see how ANYONE could consider the novelization of ROTJ as any kind of an authority. God, that book disgusts me. I can accept Lucas' tendency to downplay characterization for action; this turkey [Kahn] pulled his punches unforgiveably even in the scenes where the baldest possible description would have sufficed to convey the dramatic impact. The writing was so bad that, yes, we also ended up reading howlers to each other, simply in order to be able to get through it. Didja notice how the descriptive passages always fell short of the mark because the writer didn't know what his adjectives meant? Didja notice the grotesquely mixed metaphors? If it didn't stray toward libelous I'd be tempted to note that every time the book began to read like something written by a reasonable craftsman, it was because it particularly resembled someone else's novel at those points. DUNE, for instance. Quality assessment: this book sucks. Teleological quality assessment: this book sucks dollars. Religious quality assessment: God, this book sucks. (I hope that anyone who might be offended at my profanity will excuse me in light of the intensity of my disgust at the novelization of ROTJ.)

Of course, it could all be just jealousy on my part, since ROTJ is a best-seller and I can't even get an editor to reject one of my novels in person.

But I doubt it. Sorry, Tim, I just can't agree with you about the novelization; as an aspiring writer, it offends me deeply--both because it's such a crudely written, sloppy book and because I hate to see such a rip-off associated with LFL. At least the rest of their marketing has been quality marketing. I'll tell you my favorite line, though (what! you cry in astonishment. After all that, she has a favorite line?): "Sometimes R2 could be so binary." Six expensive words in a cheap novel.

I think Leia didn't react to the idea of Vader being her father because Luke doesn't tell her Vader's her father. If I remember correctly (and I know you'll correct me if I'm wrong!), Luke tells Leia that Vader's his father, and she's Luke's sister--not twin, just sister. I figure Leia has no real reason to assume she and Luke had the same father, as well as the same mother, in common. Of course it would be just as logical for her to conclude that she and Luke have a common daddy, instead of necessarily a common mom, which would shoot my thought into a cocked hat. I really think she may not get around to thinking that her daddy is Darth Vader/Anakin Skywalker just immediately, though. If nothing else, the comments made by Barbara Tennison and others in SE#1--about the magnitude of the shock--could just as easily support a theory of repression of "unacceptable" fact until she was far enough away from the immediate situation that she could afford to consider it. I'd find that as realistic a way of handling life's profound shocks as Luke's reaction to finding the family hootch burned and his Aunt and Uncle murdered in STAR WARS was. "Pain has an element of blank," and all that.

The Ord Mantell record was enjoyable. How many people have seen the "Lapti Nek" video on MTV? It's got some out-takes in it. I wonder if the disco-3PO bit and the final celebration and song will end up on MTV. I'd like that.

Though I, too, wish Vader's change of

heart had been more convincingly supported in the previous films, I have to (grudgingly, believe me) point out that single points of moral clarity can come out of the figurative blue and alter one's convictions completely. There's Paul's vision/experience on the road to Damascus, for instance. I would have been more convinced if Vader had let the Emperor waste Luke and then changed his mind--in the next movie. Lucas could've done it, too--if Luke was not really killed, etc., etc., and there was a climactic reunion between the repentant father and reappeared son in the fourth movie. Oh, well, Lucas didn't, and that's all there is to that. I would have wanted him to either have a lot more time to think about it or have had a lot more time, established in previous films, to think about things.

I can't quite agree that leaving Luke unpaired, as it were, at the end of the movie, was such a flaw. How can Luke be lonely, one with his father--whom he has redeemed through his trust and his charitable love--and in the bosom of the Force? Any indication that Vader, Obi-Wan and/or Yoda were lonesome? No. And if it's Luke's responsibility to produce more Jedi--as in children--then it would be irresponsible to confine himself to one woman. Remember that populations are not ultimately determined by the number of men, but the number of women. IF it's Luke's responsibility to breed Jedi it's clearly his duty to do so by impregnating as many women as possible. I do say IF, however. Yoda was apparently successful at tending the expression of the Force in sentient creatures, and none of the Jedi we've seen with Yoda look much of anything like him. Teaching--being--is more potent an engendering than simply breeding, after all. If Luke's children would have a natural facility to dance, let's say, that's fine. But Luke will be able to teach people who have no blood in common with him how to dance, as well--if they are to dance that particular dance, of course--and those dancers will be no less than Luke's children. That's the way I see it, as a childless woman with every confidence that the impact I have had in howsoever minute a way renders me as much

a mother to the next generation as my sister with her three children.

((Editor's note: I'd like to interject a thought of my own regarding Susan's above comment on Luke's impregnating as many woman as possible--this might not need to be the case in order for Luke to establish a new line of Jedi. In the Book of Genesis, God tells Abraham that He will make of him a great nation, that his offspring will be as sand on a beach. Yet Abraham is in old age before his son Ishmael is born to Hagar, the slave-girl, and even older before his wife, Sarah, gives birth to Isaac. These are his only two children, yet Ishmael went on to become the father of the Arabic races and Isaac fathered twelve children that gave rise to the Twelve Tribes of Israel and thus the Jews. Luke might need to father only one child in his lifetime and it could be through that child that the new Jedi are born. Back to Susan.))

The other thing to consider is that unless Luke's partner, if he is to have one partner, isn't as Forceful as he, the results will probably not be happy. Witness, if you will, the familial and conjugal dynamics of DUNE, with Paul Atriedes.

I'd love to tell you all about the MWC Chorus, Bev--after all, Dragon [Maggie Nowakowska] was part of it. And I still missed it, twice. She's going to let me out of the closet any day now, I hope.

You know what I found most convincing about the Ewoks? Their clothes. Having the head-covering seemed to me to be an indication of their totally alien ideas of dress, modesty, and decoration. I really liked that detail.



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September 7, 1983

About the title, since it seems to have inspired unnecessary comment: Using a non-Canon SW reference (even one which is logically deducible) winds up sounding, well, non-Canon. However, you can call your zine anything you damn well please; if it's any good, people will learn the name fast enough. The layout is done with admirable simplicity to make the most of your resources, and comes out looking quite nice.

I agree with the comments that Luke's having a sister, who is just coincidentally Leia, is a hard plot point to swallow; it feels shoved in at the last moment. However, once that is part of the Scheme of Things in SW, Luke has no need to work up a romance with the heroine. Aside from the question of incest, the point of the hero and heroine falling in love and living happily ever after in classic myth and fairytale is to symbolize their literary (or psychological) relationship as two halves of a whole. Classic myth, etc., is not particularly about sex (as I believe Bev Clark pointed out some time ago in a previous letterzine); it is about the basic elements of human nature, the mental complexity that makes us different from cats and rats (or birds and bees, for that matter). The search to integrate conflicting parts of our personalities has been symbolized in quite a few ways, including the graphic phrase, "getting one's head together." Another popular symbol for the same thing is the finding of a romantic partner--which is where the sex often comes into stories. Finding a long-lost sibling serves a similar purpose. Luke now has his "other half" and has no need of a wife-sweetheart-or-SW-equivalent, mythically speaking.

One might, of course, note exactly the same things about Leia (this is where I argue both sides against the middle). However, the same argument that says she (or Luke) doesn't need a lover to fulfill the myth can be used to say she (or Luke)

doesn't not need one, either--the romantic partner in either case is irrelevant to the sibling relationship. So the pre-existing romance with Han stands on its own terms, and simply dropping it would be as hard to justify as giving Luke a wife (or SW equivalent) he'd never met before. On a less rarefied plane, Luke as a realistic person undoubtedly has romantic and sexual feelings. I haven't seen much fanfic that believably gives him such a partner, but the theme is certainly a legitimate one for exploration. (To me, some of the earliest stories that, based on ANH, paired him with Leia, ring most true for the same reasons that one accepts them as brother and sister despite the awkward development of that plot point in the movie.)

Christine Jeffords has a good point that Han and Leia's backgrounds are as different as can be (unless there's a lot we don't know about Han), so that that romance may fall apart as a long-term marriage of true minds.

Agree with Bev Lorenstein's annoyance at not seeing any women in battle, or at least as pilots. I wonder if the extreme paucity of females in active Rebel roles (especially before ROTJ, but even in that movie, too) should be taken to indicate that the human SW population is truly balanced heavily toward males? This would make women genuinely needed as childbearers, even with the advanced medicine shown, and account for their being kept out of dangerous social roles like defending Freedom and Justice with force of arms. Given that, one wonders if perhaps Leia is allowed to gallivant about so freely only because she is sterile. This might also explain why the Princess of Alderaan (though admittedly the title is somewhat meaningless at this point) has no qualms about pursuing a romance with a Corellian outlaw.

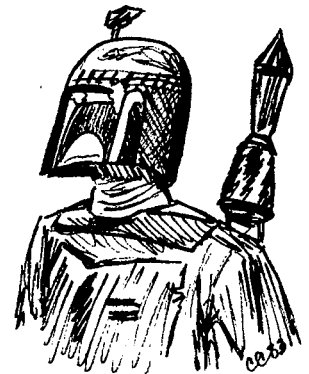
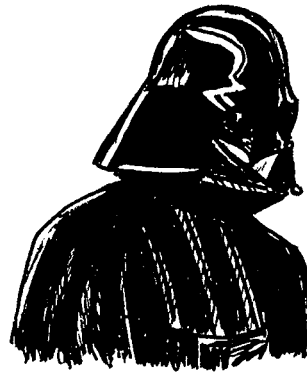
Debbie Gilbert is perhaps a bit premature in assuming the Empire is overthrown already. Taking out the Emperor and a second Death Star is certainly a step in that direction, but until the Emperor's government--heir, advisors (all of them), court, bureaucracy--either gives up or gives out altogether, the Rebels

haven't won the war. What the battle over Endor may well have done is simply clear the way for an Imperial usurper to grab the throne and continue hunting Rebels harder than ever, to distract Imperial citizens from his (or her) power-grab. If and when the Rebels do find themselves setting up a new galactic government, the re-establishment of the Senate and Jedi will be quite a job. One can picture the hypothetical third trilogy focusing on the distinctly gray political maneuvering that is all but inevitable in such cases. It was supposed to be about moral problems instead of black-and-white, after all...

My opinion of the ROTJ novelization is not high, but after Lucasfilm's previous achievements (?) along that line, I can only be grateful they didn't hire Glut again. ROTJ (the novel) has at least some humor, whether it was unintentional or not... LFL simply is not in the business of publishing novels. Picture books, maybe.

Cheers to Laura Virgil for pinpointing a number of weaknesses in ROTJ. I am convinced by the merchandising efforts, if nothing else, that Lucas really believes he is producing "children's literature" in SW, which may explain some of the shallow character development throughout, and especially in this trilogy ending-piece. Goodness knows children's literature ought to be the best-produced (otherwise you get people who think in terms of Run Spot Run all their lives), but is Lucas blind to SW's adult appeal? And if not to that, to the fact that adults have a hell of a lot more money to spend on spinoff items for themselves than for junior? Well, I suppose there are all those model kits.

Thanks also to Susan Matthews for the ambush explanation (which I hadn't seen before) as well as a most intriguing viewpoint for the whole trilogy through Luke's perceptions. This would be consistent with Luke's role as the central character of the SW trilogy.



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September 14, 1983

I really have no objection to the name you chose for your letterzine. The name of your zine is your choice, and I'm glad you used the title to recognize that the South has its share of fans. They're not all up North or on the West Coast.

How did Luke suddenly realize Leia was his sister? Who else could it have been? Mon Mothma? Leia's the only other female in the galaxy. Lucas really should have done something about that. Anyway, I can get used to the idea that Luke and Leia are siblings, but the notion that they are twins really stretches credibility. Most other sources had her about four years younger than Luke. I just can't help but feel it would have made more sense that way, for them to be half-siblings, born a year or so apart.

It's not so surprising that Leia can ride an air-cycle so well. Bail probably saw to it that she learned all sorts of things. I can just see him, holding his new "daughter" in his arms, thinking, I can't make you a Jedi, but perhaps I can help you be something just as great and powerful.

I do not hold with the notion that it is more "heroic" not to cry out when one is in pain. That's just a lot of macho bantha-crap, in the same pile as "real men don't cry." But it occurs to me, if Luke was supposed to be able to confront Vader and destroy the Emperor, why is it that the Emperor fried his fanny with such ease? With all due respect to Luke's ability, why did Ben and Yoda send a "bantam-weight" against a "heavy-weight"? Luke did rather well against Vader, actually, but how did they expect him to beat the

Emperor? Another thing; you don't have to have hate in your heart to be able to destroy an evil man. The Emperor was a threat to the galaxy and all life in it. Unlike Vader, there was nothing saveable in him. Instead of making a speech, Luke should have gotten close enough to slice him into so much sandwich meat.

It has been implied that, through the Force, both Luke and Leia knew they were siblings, if only unconsciously. So while they will have to adjust to this new relationship, they won't have to start it cold turkey. It can be assumed that they were already friends.

I don't think Bev Lorenstein was completely fair with Carrie Fisher. Both Ford and Hamill have been in several movies, while Carrie had had only a few bit parts and one imperfect movie. It's hard to tell how good an actress she is, one way or another. One should also take into account the effect of the script writer and the director. I personally didn't like the scene where Luke tells Leia that he is her brother and Vader their father. Redlights were flashing in the back of my head and I said to myself, "This is all wrong. This is not how it would happen." Also, Richard Marquand said somewhere that Carrie has a talent for comedy. So maybe she'll do better in a farce than a space-opera.

The 120 minutes of missing footage were supposed to have been part of the first working print, not just out-takes. In fact, there is a four hour video tape of JEDI being sold on the black market for \$2000 and up. It has no soundtrack and no SFX. I have neither the contacts nor the money to buy a print but I hope to see it some day.

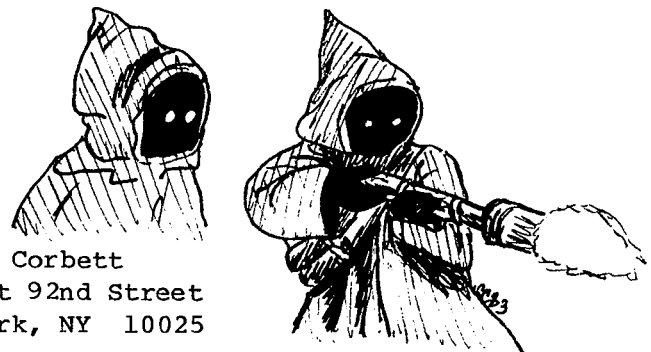
I just can't think of Ewoks in terms of being cute. Smurfs are cute, Strawberry Shortcake is cute, but Ewoks...? Let me see you call them cute when they're piling wood around you with the intention of broiling you for supper, or after you pull one of their arrows out of your neck. If I were a person who needed body-guards, then I'd like Wookiees in back of me and Ewoks in front. (For the record, I didn't think E.T. was cute, either.)

I liked the JEDI novelization. It

was a hell of a lot better than the TESB novelization by Don Glut, which didn't complement the movie at all. As for whatever failings the book might have, well, I've seen a lot worse in fanzines, especially regarding the Han/Leia relationship.

The merchandising? Well, some is all right and some is crud. The coloring books, the first four anyway, had some surprisingly good artwork in them. But the JEDI Glow-in-the-Dark erasers didn't erase or glow in the dark very well. Yooze pays yer money and yooze takes yer chances. I really don't buy much of the crap. The erasers were an impulse.

I seem to remember some actor on some talk-show telling about how he "talked" to his child even before it was born. Amniotic fluid carries sound quite well; he just cupped his hands over his wife's abdomen and said, "Hello in there! This is DaDa speaking," and other such stuff. The baby could hear him and as a result responded to his father's voice sooner than average. On a similar line of thought, if a Jedi mother and/or father were to broadcast the Force in the direction of their unborn child, would that affect how well that child would be able to wield the Force? If so, then that means the Jedi give birth to Jedi, even if it isn't genetic. It would also mean that Jedi mothers are more instrumental in the development of their child's Force potential than the father.



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Good luck on SOUTHERN ENCLAVE. I hope you can keep this forum going. As far as I'm concerned, the more outlets for opinion, the better. For right now, I would just like to pass along some thoughts on Luke and his position in JEDI.



In this film, STAR WARS and in TESB, the requirements to succeed are set up so rigidly and with such elegance that if Luke is successful in his haphazard ways, it seems to me to negate all the rules set down before. He seems to be able to ignore or violate all his instructions and still triumph, because of his "love." Now this might be so, but if it is, the internal structure of this film and the other two chapters becomes but so much background music, because it doesn't matter what Luke is told, anything he does is destined to succeed by virtue of good intentions. Very nice, but it doesn't quite work that way in real life. Luck and good intentions are, of course, important, but patience, knowledge and control are also requirements that come into play. From my view, Luke seems not to acknowledge these elements, but then again this is not real life, is it?

Maybe in that Galaxy far, far away and a long time ago, all you need is a little bit of the Force and avowed good intentions. If that's the case, I'd rather live out my fantasies here, where, when I get my rewards, I know that I've earned them and deserve them.

P.S.--somehow I get the feeling that in George's universe, the rules for success require a little more diligence also.



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September 26, 1983

First of all, allow me to compliment you on the first issue of SE. The letters were provocative and gave me an incentive to write one of my own. Some of the negative reaction to ROTJ, both in SE and elsewhere, I feel are legitimate for the most part; but some strike me as "reach-

ing" for fault. Of course, everyone has a right to their own opinion--that's what makes discussion so much fun. Before I begin to elucidate my own feelings and impressions of the film, I should establish a few facts.

First, and probably foremost, I have been a Darth Vader apologist since ANH. I always believed there was some good in him since the very beginning, no matter how evil his actions. As Obi-Wan had said, Vader was seduced by the dark side, which also means that he once had a good side. Luke said it all when he said to his father, "You've only forgotten."

Second, I am a neo-fan. Before Media-West Con I didn't even know what a fanzine was, much less read them. Thanks to Virginia Rogers, my good friend and a three-year veteran of fandom who lives in Scotland, I attended the Con. I met such fine people as Carol Mularski, Maggie Nowakowska and others. Carol introduced me to some zines and showed me the ground rules of fandom. I'm indebted to her. Since then, I've gone crackers over fandom and SW, collecting everything from buttons and posters to gum cards and figurines.

Third, I'm a sentimentalist--with no apologies. As an adult, I've cried during Snow White and Bambi. The Waltons was always a multi-kleenex affair. I believe we're all children at heart, if we allow ourselves to express the imagination, simplicity, and wonder that is so endearing in the child. The SW Saga is a beautiful tale of faith, hope, loyalty and especially love.

It's in the latter point where I find the most conflict with those who have criticized ROTJ. The entire saga is a fairy tale, a myth, which can end however its author wishes. I commend Lucas for leaving some questions unanswered, thereby allowing fandom openings for their own creative universes to expand. It is, like most myths, allegorical in its very nature and can be enjoyed on many levels.

Children young and old can enjoy the creatures, the special effects, the Ewoks, the action, etc. (I personally loved the Ewoks and Jabba, who reminded me of the caterpillar in Alice in Wonderland.) The philosopher can find symbolism and moral

concepts--good vs. evil, sacrifice and redemption. The romantic have the Han/Leia theme as well as heroic romanticism in Luke's honor and Jedi valor. There are elements of pathos, joy, defeat, victory and, above all, salvation.

I have seen the film ten times and have continuously found it to be one of the most enjoyable, emotionally satisfying films I have ever seen. Even now, when the film ends, I'm in tears--but smiling broadly. I just knew Darth would "come around." I felt that his redemption was a reward for having faith in his hidden goodness for six years. However, unlike many critics, I don't believe the change came suddenly.

When Anakin Skywalker was seduced by the dark side and became Darth Vader, his good side was buried beneath layers of evil. For twenty years he committed abominable acts of violence and darkness. Several things then occurred. First, he saw his old teacher, Obi-Wan, once again. After "killing" him (Ben let himself be killed!), he discovered a new presence (Luke). Somewhere between ANH and TESB he realized Luke was his son. This must have raised many old feelings from his former life including the love he once had for his wife. It also apparently energized a latent desire to overthrow the Emperor. He wanted Luke to join him in ruling the galaxy. Also, when Luke escaped him at the end of TESB, he wasn't angry--rather, he was upset. He walked away from the window deep in thought instead of choking someone for allowing the Falcon to escape.

The armor of evil became even more vulnerable by ROTJ when Luke sensed the conflict in his father. This conflict became agonizing as it built within this man who felt trapped by evil but was "assaulted" by the love from a son he doubtless wanted to feel close to. Return of the Jedi can obviously refer to the return of one Jedi--Anakin. It's a profound story in and of itself.

An eight-year-old girl was asked how she liked the movie. She said that she liked it--especially the part where Darth Vader, who always did bad things, did something good; so that when he died, he

went to heaven. I guess that sums it up.

To Bev Clark: I agree with your assessments as you can see. If you'd like to share these ideas in more depth, please write me.

To Barb Tennison: As a fellow lover of Wagner, I agree with your insight into the heroic theme of the saga. As a matter of fact, ROTJ is quite reminiscent of Götterdaemmerung. It has resolution, drama, redemption through love and fire, and even a funeral pyre (Anakin as Siegfried?)--all the stuff of Wagnerian opera.

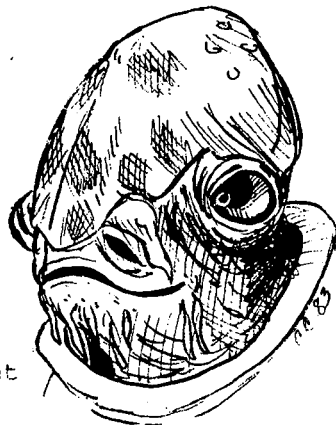
To those who missed MediaWest Con: It was at once educational, enjoyable, zany, profound, and even edifying. The camaraderie was infectious; the good humor unmatched by any I'd ever experienced. The panels, in particular, were fine examples of shared opinion without hurting anyone's feelings. I learned that ethics and morality in fandom are important elements; that the novelizations of the SW Saga are only supplements to the film (the final authority) and not necessarily written in granite. I have found mediafen to be open, warm, intelligent, creative and great fun. The costume competition and art auction were revelations of creativity and imagination mixed with fun and laughter. We attended ROTJ en masse--about 500 of us. Even though the film was delayed due to mechanical problems and we didn't return to the hotel until 3 a.m., no one complained. When the panel gathered the next day to share comments and/or brickbats, most (about 90%) agreed that the film was a joy and quite satisfying. The Ewok Chorus was charming, enchanting and delightful. Like the film, the chorus members shared a true "Celebration of Love."

I never expected to enjoy myself at a Con as much as I did. I made new friends, took lots of photos and was inspired to write my first story for a zine.

Perhaps it's because fandom is a new adventure; or maybe it's due to the discovery of others who love what I've loved by myself for six years--but I've become a happy resident of fandom and hope to stay for a long, long time. Enthusiasm runs strong in my family.

All in all, I enjoyed your first issue

and welcome any and all responses from my newfound "family." Hopefully, I might pop up in a zine or two in the future and will meet more of you at the next Con. Lub Nub!



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SOUTHERN ENCLAVE's first issue was quite enjoyable. Chris Jefford's review of the first Lando Calrissian novel (the 2nd is now out) made me want to read the book, which I had already passed up each time I had seen it in a bookstore. One thing, Chris--hours and minutes may be Terranisms, but our established definitions of time are mentioned in SW:ANH, as the Death Star nears Yavin IV.

The baby Ewoks Chris mentioned in her letter have evoked oohs and aahs each time I've seen ROTJ, even as late as mid-August, when one would presume that everyone in the audience has seen the film at least once. (Guess we're not all jaded, after all.) Chris' remarks about HF's marvelous face brought to mind a conversation I've had with several mundanes--ever notice how he looks completely different in each role? It's not all due to hairstyle and makeup, or the costume--it's him! Not all actors have this talent--if indeed it is a talent. John Wayne (as much as I loved the man and still do) was John Wayne in every one of his pictures, but HF is someone different each time we see him. Of course, the different nuances of each character are due to his great talent as an actor.

((Editor's note: This puts me in mind of a funny experience I had with a lady I work with, a budding Fordfan. She was greatly enamored of Indiana Jones and was quite familiar with his face, since I

have a picture of Indy up beside my desk. She realized that this was Harrison Ford and often referred to HF and Indy, interchangeably. Then one day I was looking over some ROTJ material I had and she pointed to Han and asked me who that good looking guy was. When I told her it was Harrison Ford, she couldn't believe it. "But," she protested, "he doesn't look anything like Indiana Jones!")

Chris also asked several questions about ROTJ. I have another: where did the Ewoks get that dress that Leia was wearing in their village?

I was also uncomfortable with the fact that Luke and Leia are siblings--twins yet!--although not for the same reason as Chris. All right, so they're fraternal twins, but shouldn't there be some sort of family resemblance? Even a little teeny bit? It was all too pat; it resolved the triangle quite easily, but it could have been handled in other ways which would not have been as much of a cop-out as this. Plus, as Chris says, this development was never foreshadowed. Of course, it opens new avenues of speculation for us to explore by way of fan writing.

Vader's return to the Light? My first reaction was "HOORAY!" Then I started thinking. The best movie baddie to come down the pike in a long time turns out to be a good guy in the end. I guess it could mean that there is an ineradicable core of good in all of us, no matter how irredeemably evil we may seem, but it still didn't ring true. We spent the past six years hating this man--he tortured Leia; sent Obi-Wan on to become one with the Force; killed off countless soldiers, Imp and Rebel both; tortured Leia again, along with Han, for no other reason than that they were bait for his son; froze Solo and shipped him off to a crime czar; planned to send his son, also frozen, off to his master as a gift; and last but not least, he cut his son's hand off! Then, nicely as you please, he reverts to his former self and destroys his master. Up until then, he was a model of consistency. Ruthless and evil, but consistent. And most of the mundanes I've been working to convert feel the same way

(especially my husband).

Tim Blaes brought up the subject of outtakes. I'm sure that quite a few of them were scrapped because they weren't quite fast enough or intense enough for Lucas. I, for one, would have liked to see (1) the real reunion between Han and Leia; (2) the reportedly-filmed wedding scene; and (3) Han's reaction to the Falcon's missing sensor dish--she did get "a scratch" on her, after all.

I didn't feel that the soundtrack was as good as the TESB soundtrack. Don't get me wrong--it was excellent; John Williams cannot write a bad score--but how can you surpass perfection? (I still get chills whenever I hear Han and Leia's theme from TESB). The music behind the end of Luke's fight with Vader sounded like it belonged in a 50's or 60's Biblical epic--powerful and moving. ((Editor's note: why wasn't THIS music on the soundtrack album--it's some of the best in the movie??)) And the Ewok Celebration contained suitably triumphant and hopeful themes. Does anybody have MTV? Lucasfilm has released a video of "Lapti Nek" with footage not seen in the film.

Debbie Gilbert says "the Empire has been overthrown." But how can we assume that? There must be Imperial garrisons on other planets out there (it's a big galaxy); remember, Han said to Luke that there were more than one command ship. I find it hard to believe that a military machine of such scope and power would just roll over and die. Somewhere, there is someone--a senior officer, or a group of such officers--who would try to take up the reins of power and continue to fight. Debbie also brought up the issue of Han and Leia's marriage--why wouldn't they get married? Sure, they're both independent, but they've both grown and changed. Why shouldn't they combine the Corellian and Alderaani bonding ceremonies, or formulate an entirely new one? I favor the first option (as I've shown in my story "Wedding Bells," which will be in the upcoming HOTH OR BUST #1).

Cheree herself points out some questions that ROTJ has raised (I see we agree on the premise that the war isn't quite over) and I expect that we'll be seeing

fan stories answering these questions and the myriad others that have been raised along with them. Also, along with Cheree, I feel that Lucas has a debt to us to provide the rest of the Saga, perhaps by entrusting it to the care of another person (close friend Spielberg seems most likely; maybe Irv Kershner, who did such a marvelous job with TESB; but please, not Marquand again!) or, at the very least, by issuing the remaining six episodes in book form.



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September 28, 1983

Congratulations on a terrific first issue. Before I even had a chance to feel the loss of JW, SOUTHERN ENCLAVE arrived to fill the void! I was also confused about the appropriateness of SE as a title. But after reading your opening remarks, I like the name and hope you'll keep it. I hope this Enclave will indeed become a major center for communication. Is there any chance you might consider a more frequent publication schedule? ((Editor's Note: Not until I move to a planet that has more than 24 hours to a day!))

To Christine Jeffords: I don't see Luke's actions in ROTJ as being unheroic. What makes Luke heroic is that he knows what he will probably endure at the Emperor's hands but still goes willingly to his fate. Note how he comes out of the elevator in the throne room--he walks almost eagerly toward Palpatine, a few steps ahead of Vader. It would have been unheroic if he'd been dragged kicking and

screaming before the Emperor. The fact that he moans while being tortured does not diminish him in the least, to me.

Yes, it is Vader who destroys the Emperor but only because of what Luke does. Luke found one bit of Anakin left in Vader and nourishes it all through the confrontation. In TESB, Vader lures and tempts Luke with the dark side. In ROTJ, it is the son who does the tempting. I don't think it's contrived that Vader is saved. Yoda says that once you start down the dark path, it will forever dominate your destiny. It's never stated that you can't return to the good side, as far as I can remember. I'm quite certain I would not have liked the film as much as I do if Luke had simply killed his father.

To Bev Lorenstein: Yeah, I agree with you. Mark Hamill's performance was fantastic and is the essential ingredient that makes ROTJ work. I've always been fascinated with the concept of the Jedi and keep wondering just how Luke will proceed. He can't be the "guardian of peace and justice" for the whole galaxy by himself. He'll have to search for Force sensitives and begin training them. But how will he accomplish it by himself? I'm certainly anxious to read some fan fiction on the subject (hint, hint).

To Cheree Cargill: I liked your thoughts concerning Luke's final tribute to his father. My favorite line in the film is Luke's "I am a Jedi, like my father before me." The way Hamill says that line and inclines his head slightly toward Vader is very compelling.

I really enjoyed the Jabba sequence, but then, I'm especially fond of aliens. I liked most of the aliens but a few were awful. To me, the worst one is the Greedo-type alien. I loved Greedo in ANH (and have always maintained, in my SW universe, that Han didn't kill him--it was only a flesh wound!). But the one in Jabba's palace is unbelievable. Actually, there are quite a few humanoids in Jabba's lair--granted, they are secondary but there are several: a blue-haired woman who is stroking Bib Fortuna's tentacles (?!), several men, the Rancor's keeper, etc. Has anyone noticed the Fat Dancing Girl

flirting with someone in one shot? It's really funny--she bats her eyes and blows him/it/whatever a kiss.

I'm rather schizophrenic about the Ewoks--in some ways I like them. They are funny (sometimes) and have many story possibilities. I like furry critters and enjoy drawing them. BUT, on the other hand, they have entirely too much screen time. I have no emotional investment in these creatures as I do with the other characters. Every time it cuts away from the Luke/Vader battle to the Ewoks, I get irritated. The scenes in space and in the Emperor's throne room are so short compared to the long, endless shots of Ewoks running around Endor. I read somewhere (in AMERICAN CINEMATOGRAPHER, I think) that, originally, the Ewok battle scenes were to be shorter than the speeder bike chase sequence. I can't help but wish it had stayed that way.

To Laura Virgil: It's funny how differently people see things. Some of the things that bother you (and others) so much are things I love. I love the space battle--my only gripe is that it is too short. The design of the ships, the layout of the shots, the colors and lighting used--all of this appeals to the bit of the artist within me. And, I agree, Luke doesn't come across as menacing. Neither did Obi-Wan or Yoda. The only menacing "Jedi" we've seen was Vader. The way I see it, Jedi Knights aren't supposed to be a menace. If I understand it correctly, they are passive, defensive and use only the force necessary (no pun intended) to accomplish their goals.

To Debbie Gilbert: I may be showing my ignorance here but I'll plunge in anyway. Has it been stated somewhere that Palpatine was never trained as a Jedi? I've always assumed that members of the Jedi could serve in capacities other than "knighthood." Leia calls Obi-Wan "General Kenobi" in ANH. And...there have been several priests in our own Congress. (I'm not saying Catholic priests are the same as Jedi Knights. I'm just trying to draw a comparison.) In the novelization, Obi-Wan tells Luke that "To be a Jedi, you must confront and then go beyond the dark side." With his knowledge of the Force

and the face that he wears a robe similar to Luke's, I'd assumed that Palpatine was another fallen Jedi.

To Chris Callahan: I certainly hope SW fandom won't fade away. Even though this trilogy is finished, there is so much left to be explored and played with. Personally, it was a bit depressing to read all the quotes from Lucas that he might not do the other films. But Spielberg says Lucas always talks about retiring at the end of a film. So, perhaps we will eventually see the rest of it. In any case, look how long ST, Burroughs and other fandoms continued without any new source material.

To Bev Clark: Interesting thoughts. I think you're right about the possibility of Luke becoming a greater Jedi than Obi-Wan. After all, Obi-Wan admits that he messed up Anakin's training. I wonder how Obi-Wan came to be at such peace with himself since, "from a certain point of view," the betrayal of the Jedi (and all that followed) was his fault. And...do you suppose Beru could be some relation to Anakin (or perhaps an old love)? During the dinner conversation in ANH, Owen obviously despises Anakin/Vader. But when Beru mentions him, there is affection and a softness in her voice. Here's something I'd like to hear some opinions on: Did Luke return to Dagobah between TESB and ROTJ? At the end of TESB, he says he'll meet the others on Tatooine after he had finished his training with Yoda. At the beginning of ROTJ, he's a fully-trained Jedi. And yet, when he leaves Tatooine, he says he's returning to keep a promise to an old friend. And surely the first thing he'd have asked Yoda after Bespin would have been The Question. I go round and round and can't get it straight.

((Editor's Note: I don't think he went back between the movies. I think about six months is supposed to have elapsed between TESB and ROTJ and I think that whole time was involved in formulating the scheme to free Han. It obviously took some time for Lando to insinuate himself into Jabba's gang. C-3PO says to R2 that "Poor Chewbacca never returned from this place," yet it's obvious that Jabba hasn't seen him until "Boushh"

brings him in as a captive. I think Luke spent part of this time at Obi-Wan's hut in the desert constructing a new light saber and no doubt wrestling with a few demons in his soul. I think it was this maturing time, the results of what happened on Bespin, that finally formed him into a Jedi.))

In closing, let me say that I love the whole SW saga but ROTJ is my favorite. I've been around SF and ST fandom but I'm fairly new to SW fandom. Is there a kind soul Out There who would be interested in writing to me and filling me in on some of the Neat Things I've missed? I'd like to get some background information on any of the alternate universes. It's very difficult to come in on the middle of things.



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Wow! This is impressive! I mean, our very own, homegrown, letterzine from ol' Garlandwherethehellisit, Texas! Does this mean I get to blow off more than usual, Cheree? No? Aww...

Well, I guess the general order of the day is to discuss JEDI, so I'll plunge on ahead. It looks as though I'm one of those awful few who thought the movie wonderful. I wish I could recapture the feeling I got when I first went in and saw it. I drove to the theater fairly consumed with excitement, dread, and fright, tho I didn't want to admit to the fright at the time. I didn't have any

idea of what was going to happen, because I'd made everyone around me practically swear an oath in blood not to tell me anything! Hubby John had read the Marvel edition I'd put out on the end table (a test of strength for myself! Could I get through that last month with the comic sitting in plain sight? Or would I weaken and grab it up?). And even though he assured me I would like it, I just knew that Luke was going to buy it. Needless to say, he didn't. But I was on a pins and needles high through the movie that must be something like a runaway roller coaster. I came out feeling as beat as any of the characters!

I think that the little moments were what really made the movie for me. Things that your subconscious recognizes, but that you don't take in until the umpteenth viewing. Han's "Tommy Lilliard" face when they're captured by the Ewoks. (And, darn it, I liked his one-liners! I may be a Luke fan, but that doesn't mean that I can't understand Han, as well! And it seemed to me that those little quips proved just how scared he really was. Solo's always been one for the jokes to cover his emotions. Enough--now back to the original thoughts...) Leia's scene with Wicket. Yeah, he's cute. I happen to like cute. Wedge standing like some knight at the round table during that briefing session. Anakin Skywalker's enormously expressive, kind eyes. And the single tear down Luke's cheek, saying more than any breakdown sob about the loss of the father's love that he had for much too short a time.

Jabba's palace. Ah, what nasty things have been said about this one. Heck, I had a good time! So what if Salacious Crumb looked like the Grinch? (Tho' the blue elephant was a bit much...) This scene, to me, brought back a summer six years ago and a shoot-'em-up space movie about 'a boy, a girl, and a universe.' And I must admit, seeing Luke in charge for once was fun. He was so assured, and you could just see his slightly-black sense of humor liking the fact that he got to kick behinds, just this once.

Speaking of black, and aside from my slightly (?) lustful reaction to seeing

the Kid in black, I liked the point that was seemingly being made. The good guys don't always wear white, and the bad guys rarely wear black. They often sneak up on you, wearing something neutrally gray. This same point was made with Anakin's true appearance. It was rather sad to find out that, beneath all that height and armor and blackness, there was just another human being, like any other. Maybe there were no seeds of greatness in that face, maybe that was saved for Anakin's offspring. But the greatest falls often come from the most petty of faults. Few wars are fought for "great" reasons. The little things are what burn the most in the long run.

Leia's reactions. Sigh. I've heard a lot of criticism for this, too. And I must admit, that the set-up for Luke and Leia to be sibs left a bit to be desired; that her "I've always known" could have been said in a different way. But as for her dealing with the shock of Vader being her father, I say horse hockey! When you're handed a set of shocks, often some of them don't hit home until later. You often take the first one and clutch at it until it doesn't hurt so much, then the other things sink in. Leia hasn't had time to deal with Luke being her brother, much less to follow up on that trail of thought and realize that that means that Vader's her dad. (Not to mention, can you imagine the psychic blocks they must have put on her as a child, to withstand the torture without her inner self revealing who she was? Somehow, she'd always known--and Luke's voicing the fact, did that break these blocks? Interesting theory--I'll have to file it away for future use...)

And as for saying things in a different way...boy, did Ben blow it! I'd always thought that he was a cagey old man--even though I thought him an outstanding and admirable person, he'd reminded me some of Merlin, and Merlin was also a man of purpose greater than this existence. I didn't mind him making mistakes--I hate perfection; it's unreal. But I'd never thought of him as a bit of a bastard until he said that line, "from a certain point of view." Now, the statement he made

afterwards, the "things we hold as truth depend greatly on our points of view," was nice and very profound, but...arrgh! "A certain point of view" was snide. Couldn't he have said, "I'm sorry. I had to lie to you, you were a child who would have followed his father anywhere..."? Ah, well--what's done is done. But I still think just that slight change would have left me thinking that Obi-Wan was even stronger, for admitting that he had to lie, and letting Luke know that he felt so.

Strength. Han has been accused of not having it in JEDI. Bantha poo-doo! Compassion is not a weakness, folks--it's a strength! And if we can't see that, after all our flouting the philosophy of love and brotherhood...then where are we, really? And as one person said in a letter to SE#1, love is what matters, in the end of RETURN OF THE JEDI, as well as the end of our existence here.

Now that I've spilled my guts on JEDI, couldja give me a bit more space to answer comments from SE#1? Pretty please?

I have one thing to say to Martie Benedict...HAHAHAHAHAHAHAHAHAHA!

Ahem. Now, Chris Jeffords made some comments about Luke's lack (try saying that 3 times fast!) of heroism under the Emperor's torture. Now, I'd hate to think of what lengths I'd grovel if I was in that kind of pain, and I'm no Jedi! (maybe, in time...) To offset the guy screaming in agony, think of who came bound before Vader, more confident than the Sith even was, and think of the one who knew that he could be walking into certain death, but did it on th slim chance that he could turn the balance to the side of this friends, that he could change a man known for his evil. It smacks of heroism more deeply to me than any teeth gritting over pain and refusal to cry out. That's stubbornness, not bravery. Take it from someone who castigated herself for several months because she hollered while she was going through natural childbirth--then realized it was okay to feel pain and make noise about it!

Laura [Virgil] knows my view on JEDI and I know hers, and we practice IDIC about it. But I do feel I should say

something about what Tom Baker said--that the Emperor was too melodramatically evil --or something to that effect. I don't know about anyone else, but that guy gave me nightmares! The fact that he was getting a buzz off another's pain revolted me to the core. True, most villains think that whatever they're doing is right, and don't conceive of their actions as evil--the road to hell is paved with good intentions, isn't it said?--but what of those who are so far gone that they don't care if what they're doing is evil? They don't care how much it hurts someone, and they can see what's happening, but they don't care or even enjoy it? I've never run across someone so gone, and I hope I never do.

And I think that the JEDI novelization had some nice things in it. At any rate, the writer had a tendency to get over-flowery in some ways, but his metaphors and phrasing at times had me spellbound. Sometimes I would just have to read it aloud, to whatever pour soul was sitting next to me, just to sit back and go "wow."

Okay, one more thing and then I'll shut up for another ish. When we went to MediaWest Con last year, some friends of ours also came up from Dallas. They told me after we came back about how, on their way home, they had heard a talk show on the radio (I think it was somewhere in Kentucky). Anyway, they heard how this theater owner there had opened up two of his theaters out of the six or so in the same building to show JEDI. Well, upon first showing, the people came out of each theater and started arguing with the ones coming from the other as to what had happened. It seemed they were showing two different movies! Well, the owner closed down for the day and went in to see the alternate and it was different! When the talk show people questioned him, he said that he couldn't give away the plot, but that it was different and beat the heck out of the first one he'd seen! Ghads! Does this mean that what I think Poppa George might have done, he did do? Did he have three pics, then go eenie-meeneey-miney-mo? And wouldn't I give my collection to see what those few lucky ones saw? Any fans among them? If so,



GIVE!!

The Ewok Song at MediaWest was lots of fun--I was one of the singers, although I had laryngitis and couldn't sing. I was the token Ewok and did cries and "All le lu's" at the top of my raspy voice. Very effective. Everyone seemed to enjoy it, and the group kept growing after the first performance--we ended up with a Rebel chorus of about twenty! Who knows, maybe it'll be a tradition...



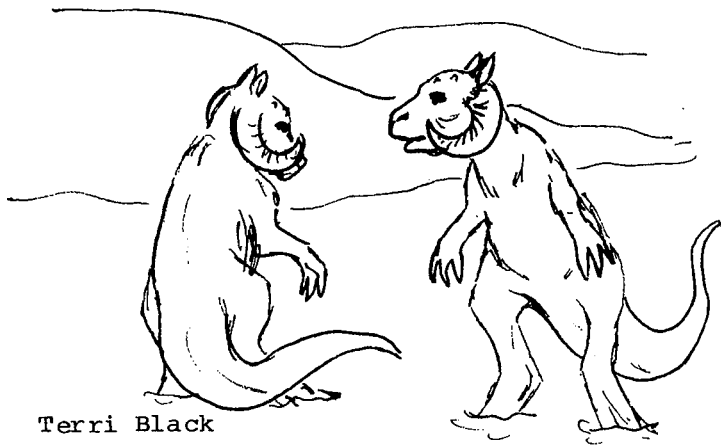
Ann Wortham  
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First off, I'd like to say something regarding the controversy over your letterzine's name. I find the name SOUTHERN ENCLAVE perfectly delightful and your explanation of same perfectly adequate. To be frank, I had assumed that the name had been picked because the zine was being produced by fans in the southern United States. I never thought, as one of your readers indicated, that it was intended to be read only by southern fen. In any case, I vote to keep SOUTHERN ENCLAVE as the name.

Now, I'd like to address something that happened to me recently. A very close friend of mine gave me a verbal slap in the face. She told me that anybody who writes media fan fiction, and by extension, anyone who reads fan fiction, is nothing short of a moron. Now, she didn't come right out and call me a moron

but she did tell me that, if a person has the ability to write, they should be using that talent to write professionally. And not wasting their time and money on fan-nish pursuits. I tried to explain that, to many people, fandom is a hobby and costs money just like any other hobby. I also explained that many, many people enjoy writing but they only enjoy writing media fiction. And in most cases media fiction can't be published professionally--no matter how good the writing is. My friend's reply to this was that those people who are wasting their time writing this "media garbage" should try to write something original or stop writing all together. We argued back and forth for about an hour before I finally gave up and said "Fine!". I mean, what can you say to someone who wishes to impose their opinion on all of us crazy fans and ban our writing? Gee, I thought that when I sat down to write a media story (oh, horrors!) that it was original. I'm certainly not copying it out of someone else's book so if it's not original, what is it?

In any case, my point in telling the above story is to solicit opinions of other "crazy" fen on the problem. This really isn't the first time something of this sort has happened to me. I came back from WorldCon on the same plane as Maureen Garrett [of Lucasfilm fame] and I was extremely shocked at some of the horror tales she told about the treatment of Lucasfilm at fan conventions (non-media conventions, that is). Personally, I find it extremely insulting to be thought illiterate simply because I like Star Trek and Star Wars! I've been reading mainstream science fiction since I was six years old--and that's eight years before I even discovered that Star Trek existed. In fact, I read constantly, and not just science fiction. And media fandom has been the catalyst that started me writing--something I always had the desire to do but never had the guts to start. The encouragement of a few good fen has made all the difference to me. I'd really like to know what the other fen think of this shoddy treatment. I can handle being regarded as a nut. I really can't handle someone accusing me of illiteracy!



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October 25, 1983

Regarding objections to Luke and Leia as siblings--didn't George once say something about how the plot of SW began to come together in his mind? I remember reading about it somewhere, and he said that Luke and Leia had originally been a single character, and in the course of working out the plot he had split them. Remembering that was enough to make my reaction one of "I should have known." And if foreshadowing in the movies is scant, it's still there. Their names have the sort of similarity one would expect from twins. Their wardrobes have always been the most similar of any two major characters (except maybe Ben and Yoda, but we know what the connection is there). And, far more significant, Leia's ability to "hear" Luke at Bespin and, indeed, Luke's impulse to call to her.

I agree with Sherry Magee on the subjects of the Emperor and Han. Perhaps the portrayal of the Emperor was a bit heavy-handed, but really, it almost has to be, in order to establish him as the real villain and Vader as "pawn and victim." I knew George would surprise us again, but it was a masterly stroke of genius to set up Vader as one to be feared and hated, and to turn that around and make us feel sad and even cry when he is finally killed. As for Han, he has melted out. I think he's simply decided he doesn't care who knows that he's part of the Rebellion and that he cares about people/beings. He's quite different now, but I can see it as an outgrowth of his personality rather than bad writing.

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Waukesha, WI 58186

After reading the articulate and well reasoned letters in #1, I have little to add about JEDI that hasn't been said many times (and better) before. However, I do have a few stray thoughts...

Originality Dept.: I think the reason for the sail barges in the Tatooine segment was that the pirate movie was a genre that Lucas had not previously ripped off ...er...paid tribute to. And Jabba the Hutt bears more than a passing resemblance to Leto, God Emperor of Dune.

Where was the passion in the love scenes between Han and Leia? On one occasion Han had virtually returned from the dead, on the other two, Han had had reason to fear that Leia was lost to him --once in the speeder crash, once to his best friend). All three situations called for strong emotion, and yet the kisses reminded me of two old married folks saying good-bye at the door. There was love expressed, to be sure, but not the least hint of "Just wait 'til we're alone." I know Harrison Ford is capable of projecting the necessary emotion (I'm thinking of the hungry passion in the kiss when Indy finds Marion alive in the tent at the Tanis dig) so why not here? Is this poor direction? Or is it the same denial of basic sexuality that prompted Lucas to have Carrie Fisher tape her breasts in ANH?

To Debbie Gilbert: The war is far from over. Only a small portion of the Imperial Fleet was defeated at Endor, and there will be an entire Imperial bureaucracy with a vested interest in preserving the status quo--maybe even an heir of Palpatine's. But when the Empire is finally defeated, we can get a clue about what will happen next from the Rebels' official title: The Alliance to Restore the Republic. (For that reason, I have little sympathy with stories in which either Luke or Leia becomes the new ruler of the galaxy, although I've read several witty and well-written examples.) As in the days of the Old Republic, each member system would elect or appoint a senator, and the

Senate would then elect a presiding officer. The old form of government wasn't inherently weak or doomed to failure--at least I hope not, because our own country, the United States, is a republic. (Whoops, I may have just shot down my own argument!) The Old Republic fell because its citizens grew lazy and complacent and allowed a corrupt man like Palpatine to maneuver himself into a position of power. That was one of Lucas' messages for our time: work at your freedom or lose it.

No doubt Leia would like to continue in the Senate, as politics seems to be her strong point, but Senator from where? Her former constituency has gone BOOM.

A one-word explanation for the difference in height between Darth Vader and his short offspring (and Anakin, too): bionics.

To address Chris Callahan's question about the future of SW fandom--I don't know about anyone else, but I'm finding a heady sense of freedom in the knowledge that I can write whatever future I like for Skywalker & Co. without the next movie bringing my little house of cards crashing down in just three short years. It will be at least ten years before we see Episode #7--if ever. With the plethora of questions the middle trilogy left unanswered, my enthusiasm isn't dampened--far from it!



Linda DeLaurentis  
28-06 36th Avenue  
Long Island City, NY 11106

October 24, 1983

Two things impressed me about SOUTHERN ENCLAVE #1. First, it's early arrival. Here it is nearly the end of October and I'm still waiting for two publications that were due out in September. And second, its print. With the cost of duplication these days, it's a rare sight to see a publication that is not reduced. ((Editor's note: Alas and alack, for that very reason, SE#3 probably will be reduced! I tried to avoid it by going to a smaller typeface on this issue, but even with that you can see the size of this thing! Sorry, all you near-sighted people out there; if it's any consolation, I can't see past the end of my nose either!))

Now, onto JEDI. I didn't like it; too many Ewoks and not enough character interaction. In reference to the ROLLING STONE interview: yes, George, it was very cute, and very disappointing, not to mention repetitious. I remember reading somewhere that the Star Wars films were to help finance Skywalker Ranch. I was under the impression that Skywalker Ranch would be a place where talented minds could work without having to compromise their creativity to studio executives. I think it's ironic that Lucas compromised his film to achieve this end. I could understand how people who didn't believe that Vader was Luke's father or that he was capable of being redeemed in the end, might have absolutely hated the film, but since I did believe it, the disappointment lies in its presentation. Well, as Mr. Scott once said, "Fool me once, shame on you. Fool me twice, shame on me." Anyone for STAR TREK III?

By the way, I'm sure that someone has written a Luke/Leia as siblings story. Perhaps this could be a topic for discussion after everyone has cast their vote for JEDI.

Marcia Brin  
39 Crescent Drive  
Old Bethpage, NY 11804

This is my first letter to SE and I wanted to wish you success in the venture. You can't have enough ~~people yelling at each other~~ communications.

O.K., onward. There are some approaches to ROTJ being voiced that I have to admit disturb me. Let me start off by saying that I do not believe the story is over--not by a long shot. I think this makes a difference and if you think it ends here, you have a lot of problems and darkness to argue away. We've been told that this is a nine-part Saga, i.e., a nine-part story. Not three, three-part stories. And it does not matter if the others are not made; this trilogy was constructed with the others in mind. It would not change anything if Wagner had only chosen to put Die Walküre to music; it would still be only part of a larger story.

So, whatever problems I may see in some of the characters now, this does not mean they are irrevocably doomed. I think the events here are simply part of their development; the final tale will come in Chapter 9.

I think the problem I have is with the position some people are taking to the effect that Luke has surpassed his teachers and, further, that the story revolves around Love and Feelings and Emotions--and therefore, Luke is hunky-dory, perfect and never did anything wrong. First, it seems to me that this is the position you must take if you are going to save Luke from the consequences of his own folly. Since Luke is doing other than what he was taught and advised to do by Yoda and Ben (constantly, in fact!), if they are not wrong, then Luke is. I had someone tell me that, well, his teachers don't know everything. Unfortunately, the unspoken continuation of that was: but Luke does.

Poppycok. Yoda probably cannot fix my transmission, but when it comes to the Force, I'll take his word over Luke's. Or are we supposed to believe that he has been teaching for 800 years and nobody

noticed that he did not know what he was talking about? It should also be pointed out that Lucas has stated flatly that Yoda is his voice in the Force (Family Magazine interview), and, therefore, taking that position really says that Lucas is wrong about his own universe! Also, let me refer you to Skywalking, where these same beliefs are put forth.

Even more, in Rolling Stone, Lucas indicated that Luke was isolated in ROTJ because he "is the one with the problems." Lucas is simply making it easier for us to see them. For example, it is obvious that Luke is using anger, aggression, fear and hate in his use of the Force. Even if Yoda had not warned of this (and note, this warning is echoed by the Emperor), they are clearly the wrong emotions to ally with power. And for those who question that Luke is using these emotions, in The Making of Return of the Jedi, Lucas states that Luke's emotions in the fight on the Death Star run through three stages: straight-forward anger, withdrawing from the fight, and finally, "you son-of-a-bitch, O.K. I'm going to kill you!"

As to what this story (i.e., the whole story, of which ROTJ is part) revolves around: Lucas is again very clear on this point. In Skywalking, Lucas states that the story is about responsibility and the consequences of taking it or not taking it. Lucas has not changed his position on this one iota. This has been his contention from the beginning. He has never said the central issue was love or redemption through love or following your feelings or anything along those lines, and he is not saying it now. More to the point, Lucas has indicated that Joseph Campbell was his Bible (Time Magazine, et al) and Campbell writes of the monomyth. The monomyth concerns itself with the rites of passage from child to adult and the responsibilities this entails. Being a loving person does not get you past the tests, though it plays a part in your approach to them. When you do pass them, however, you can be rewarded with love, i.e., mated with your "other half." That's one way in which Lucas tells us that Luke has not yet passed; he

has no mate, or even the suggestion of one, at the end of this film.

Part of being an adult means that you realize that your obligations take precedence over your personal desires. Luke continues to do it the other way, putting aside his responsibilities for what he wants. Anakin's redeeming himself is fine for Anakin, but Luke's responsibility was to help restore freedom to the galaxy. It's a task he demanded be given to him in TESB when Yoda did not want to do that; this doubles his obligation to see it through. It should also be noted that everyone around Luke is acting very responsibly. For example, Leia, Han and Lando each have very good reason to hate Vader and seek revenge, yet that is never something they even consider doing; they aren't even emotions the three are feeling. Their tasks are all that occupy their minds (Han is also worried about love!).

Further, Campbell speaks as to when you know that someone has passed the rites of passage: if you fear for yourself over the larger group, you have failed. It is always a matter of putting the larger group ahead of personal concerns (Lucas Interview with Bill Moyers, PBS). As to the first part of this statement, we have a negative example in the film. It is something Chris Jeffords questions in her letter. At the end, Luke begs. He is not concerned about his father (whom he asks--pleads with--to save him), his soul (we have no way of knowing what the bolts from the Emperor will do, ultimately, to him) or the Alliance's fight. It is his mortal remains that matter most of him. The hero of the monomyth is ready to die if need be, and we have plenty of examples in the Saga of people willing to do this: Ben in ANH, Anakin and Lando in ROTJ, and Han in TESB and ROTJ (Jabba offers him the chance to plead for his life). I'm not saying I might not yell, but I'm not an epic hero and I'm not saying Luke will not reach that point; I'm only stating he hasn't gotten there yet.

And seeking his father is putting personal concerns over the larger group. It's an understandable thing in an "orphan" who probably built quite an image

of how wonderful his parents were and how much they would have loved him. He's not going to let anyone, including Vader, ruin that. I have a hard time believing Luke loves his father; it's more like an obsession. You can't really love someone you've known for 45 minutes, especially when, for thirty of them, you thought he was the biggest thug in the galaxy. When did Luke's feelings change, when did he sense of the "good" in Vader? Between "I am your father" and jumping off the catwalk? Hardly love.

In fact, Luke in this film really isolates himself from the others. He's very wrapped up in himself and his own concerns. In FAR REALMS 4/5, Jeanine Hennig gave us a Luke deeply concerned and worried about telling Han that his [Luke's] father had done that to Solo-- and he was riddled with remorse. Yet the Luke in the film never shows any concern over this, never seems to care about it, never struggles with broaching the subject to Han. At this point in time, Luke has not yet made the passage to adulthood, so his problems come first to him. Again, I am not saying Luke will not make this passage, merely that he has not yet done so.

And at the end, Luke is isolated by the others: only Leia and Han seem to care. Chewie and Lando have no dealings with him (yet they embrace each other), the other rebels do not greet him, the Ewoks (as they pretty much have done all during the film) avoid him and, since Tatooine, 3PO really wants nothing to do with him (he has to be reminded to put Luke into the story at the Ewok village and he never voices any concern for Luke after Luke leaves the rebels, something he does do in ANH and TESB). If Luke is demonstrating the power of love, then Lucas is going about it in a really strange way. This is also one reason I think the story continues; it's very sad for Luke at the end of ROTJ if it doesn't.

I am also disturbed by the tendency of some to now dump on the Alliance; why aren't they mourning with Luke? Why are they celebrating their enemies' deaths? (!) Where in the film are we given to believe that the rebels even know that

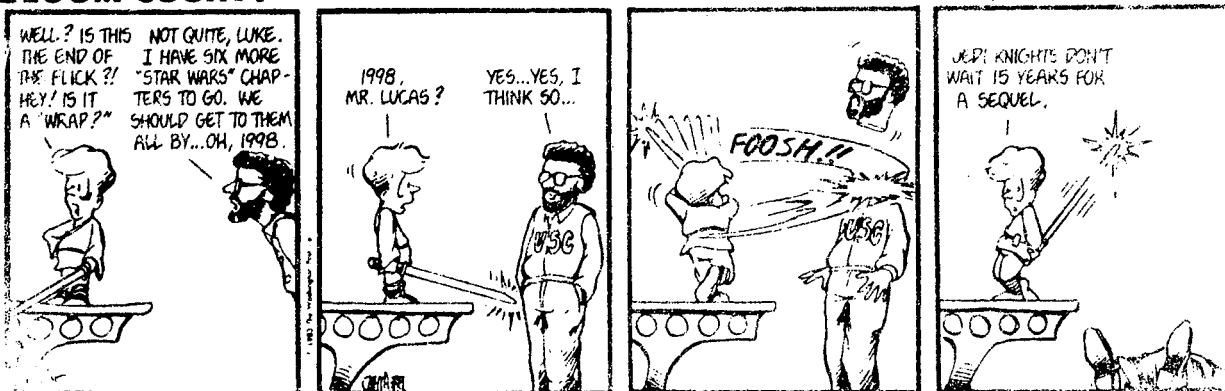
Luke has landed on Endor? In fact, the comic and the novel clearly indicate otherwise. Even if they did, why should it matter? Vader was twenty years of evil to them and Anakin's gesture might have saved Luke, but did not change anything for the others. The attitude here seems to be that what Luke wants is what counts, yet we see in ROTJ that the Alliance has really divorced itself from Luke; their plans do not include him, they would have been the same if he had not returned. A better question might be: why has Luke chosen to deal with death this night while the rebels are celebrating not Imperial deaths, but freedom, peace and love? Mourning is for tomorrow. And why didn't Luke offer Leia the chance to be there? She probably would say no--and for, I think, valid reasons--but she should have had the choice put to her.

I think Luke's errors and problems are intentional. Luke has never sat down and faced his Dark Side. He is going to have to do it now. If he does, he can emerge stronger than ever; if he doesn't, he will fail. That's why his saber is green: it's an ambiguous color (it means

both rebirth and death) for an ambiguous figure.

One comment on something Chris Jeffords wrote, to the effect that mating Han and Leia was wrong because the hero should get the heroine. (By the way, re Chris' statement that Luke is Lucas' alter-ego: I wish we'd put that old chestnut to rest once and for all. Hamill said that years ago; Lucas never did. In fact, when asked that question point-blank by Alan Arnold [Once Upon a Galaxy: The Making of TESB], Lucas does not say yes; he indicated all the heroes are part of him! Further, the only character Lucas ever actually says is who he would like to be is Indiana Jones!) Actually, Chris, I think that's the point: Han is, at this point and time, a hero who has passed his test. He did it in TESB and we see him being quite responsible in ROTJ. As a result, Han has earned his "other half", Leia. As noted before, the absence of such a relationship for Luke means that he has a ways to go yet. When he passes his tests, he, too, will find his "other." I wish him luck.

## BLOOM COUNTY



Editor and Publisher:  
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Subscription Price: \$2.00 single issue  
\$8.00 per year.

Please specify starting issue number.  
Back issues available for \$2.00 each.

Deadline for #3 -- February 1, 1984

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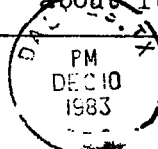
Art this issue:

Danaline Bryant -- 7,21,30,33,35  
Cheree Cargill -- all other art

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