

Southern Enclave

March 1984

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In Conversation With Michael Carter Shaun Dawkins and Michael Stubbington

The introduction of so many weird and exotic aliens into RETURN OF THE JEDI has given such artisans as Ben Burtt and Tom Smith the opportunity to fully demonstrate their creative talents and bring the realm of special effects to the fore. Equally important, though, are the actors who breathe life into these collaborative creations. Perhaps chief among these is the British artist Michael Carter who is responsible for the intriguing Bib Fortuna, a character whose grating Huttese tones and effortless blending into the court of Jabba has presented us with a credible and eminently watchable alien.

RETURN OF THE JEDI was Michael's first science fiction role. It was in October 1982 that the Scottish actor met director Richard Marquand for an informal talk. "Richard then looked at me and asked if I wanted the part," Carter relates. "Although I accepted the offer I had no idea what I had taken on as everything was shrouded in secrecy at this stage. Only at the end of the interview did I realize that it was the third STAR WARS film."

For Michael, filming began at the end of January and continued for a further five weeks. However, before this he spent time at costume fittings while the design of the character proceeded at pace. "Make-up artist Nick Dudman made the various pieces and later helped fit them," Carter says. The transition from normal Michael Carter to inhuman Fortuna was a gruelling process for him. "At the start of filming, it took between 3 and 4 hours to be made up. We eventually got this down to 2 hours with practice."

To create the sprouting tendrils that project from Fortuna's head, a special plastic cap was constructed onto which the tentacles themselves were adhered. Carter explains, "The cap was the first part to be fitted. The appendages were made of foam rubber and draped around my neck where they were pinned." After this cap was secured in position, Nick Dudman worked systematically down Michael's face. "The forehead lobes were glued on, followed by the nose area; then around my jaw and finishing with the neck just above my chest."

Once this facial landscaping had been completed, the jagged teeth were placed in position. These were actually false dentures made especially to fit the contours of his mouth. "A cast was made of my own teeth and then a replica set made from acrylic," he says. "These were filed down and clipped onto my real teeth." Suppress-



ing a smile, Michael recalled how they had caused a nasty scare for Mark Hamill. "The teeth were very difficult to work with since they kept falling out, especially when I raised my voice. One day I hit Mark square between the eyes with the bottom set!"

While the principle cast members faced the danger of errant dentures, the dangers faced by Michael were of a more serious nature. The head piece fitting over his skull was extremely heavy and led to problems. "It tilted my head back and by the end of the day my neck muscles were really very sore," he says. "I was terrified that if I fell the cap's weight would snap my neck." Able assistance from the crew ensured that no such incidents occurred, but the danger was present. "I occasionally found it difficult not to tread on the cape that I wore and it was just a case of lifting it to the correct height as you can see in the film."

The final part of the Bib Fortuna costume to be assembled were the delicate fingernails. "I could not do anything with my hands once they were on. They consisted of false fingers with green, acrylic nails that were pushed onto my hands." It is surely a fitting testimony to the skills of Nick Dudman and his crew that Michael himself found it alarming to see himself as Fortuna for the first time. "I could not see the make-up going on and it was only at the end of the session that I was able to stand up and look in the mirror. I initially registered complete shock!"

Once the physical design of the character had been completed, Michael was able to collaborate with Richard Marquand to create a definite style for the alien. "We decided that he was an indolent, subservient character, with a streak of viciousness," Michael related. This clung quite closely to the image presented by the costume, but there was one area in which alterations were made. "Originally, Richard was going to make Fortuna a rather outlandish, theatrical character with lots of elaborate movements. After seeing me in the finished costume, he decided that this was so powerful that the best thing to do was absolutely nothing. In other words,

let the visual impact do all the work for you."

As the filming progressed, it became apparent that Michael was suffering beneath the costume. To create the pasty red eyes he had to wear contact lenses. "The lenses fitted right over my eyes and originally did not fit properly and tended to irritate my eyes," he continued. To ensure that his eyes did not sustain permanent damage Michael was tended by an optician named Richard Glass. "Richard was by my side virtually the whole time and made sure that the lenses did not stay in too long. Despite such elaborate precautions, Michael's eyes were damaged. "My eyes were examined twice a day and it was found that I had corneal abrasions, contact dermatitis and insipient conjunctivitis. The glue used to secure the lenses was then changed from spirit gum to Myrostate which was perfect. It was a month, though, before I felt my vision had returned to normal; the eyes were just fatigued."

Further difficulties were presented by the skull cap. With obvious disdain Michael recalled one such experience. "I had an itch under the cap one morning. I stood it for about six hours and then said something." His make-up artist came up with an ingenious method of relieving the itch. "Nick split the cap at the back and opened it, leaving the make-up in position. We then glued it back together again."

The actual filming process was not without its problems, too. In a scene cut from the final film, Fortuna and Luke Skywalker were to be seen conversing in Huttese. "I found it difficult to grasp what Mark's cue was because we were speaking nonsense language," Michael says. "I ended up by waiting until his lips stopped moving and then delivered my line." This scene was later re-shot on the stairs of Jabba's audience chamber, with Mark speaking in English.

For his scenes in Jabba the Hutt's palace, Michael was allowed a glimpse at the JEDI script. Says Carter, "I was basically aware how Fortuna fitted into the film. Richard would tell me how Bibba figured in a specific scene just before we shot it." Even the director's explicit directions could not compensate for the

fact that much of the time Michael was working with a basically inanimate object--Jabba the Hutt. "Somebody manipulating Jabba was actually speaking, so I could react. I could not see very well under the cap and occasionally missed the cue." In another sequence, the various courtiers were required to react to the arrival of Luke Skywalker. In reality, a rather mundane method was employed to ensure that all acted in unison. "A 12 foot cut-out of Mark was used to enable us to get the correct eyeline for the camera. It was rather difficult to act off a lump of cardboard!"

Maintaining an aura of professionalism was never difficult for Michael. There were occasions on which the cast and crew would share a joke. "The Gamorrean Guards were very funny. Off the set, the actors within them would take the head pieces off and do dances. There would suddenly be a chorus line of guards doing high kicks." Incidents like this helped to relieve the tensions that built up during filming.

The time Michael spent working on RETURN OF THE JEDI is remembered with fondness. His good friend Anthony Daniels introduced him to the other cast members

and he immediately became a part of the team. "Filming was very tiring and it was something like being a child again," he said. Reflecting upon RETURN OF THE JEDI and his role in it, Michael obviously feels a great affection for the film. "There were hardships," he admits. "For security reasons I was forced to spend the filming breaks in my dressing room. Jeremy Bulloch, who plays Boba Fett, would often join me, so I was never alone."

Michael grinned broadly in recalling his son's reaction to Fortuna. "He spent most of the film clinging to my neck!" Michael, himself, though, took the ever-professional view. "I was very interested to see JEDI and looked at it objectively, forgetting that it was me up there." He confided that there was a feeling of sadness when his scenes were completed. "It's the nature of the business that you make very good, short friendships. When it all ends, it is like school breaking up." Despite all the discomforts, the time spent at the EMI Elstree Studios filming RETURN OF THE JEDI will always be remembered by Michael. "It was a great experience without a shadow of a doubt. Good fun and very, very enjoyable."

By Iynda Vandiver

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(35) CHARACTERS IN STAR WARS

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WORDS

ADMIRAL MOTTI
ARTOO DETOO
AUNT BERU LARS
BEN-OBI WAN-KENOBI
BIGGS
CHEWBACCA
DARTH VADER
GENERAL DODONNA
GRAND MOFF TARKIN
GREEDO
HAN SOLO
JABBA THE HUTT
JAWAS
LUKE SKYWALKER
PRINCESS LEIA
SEE THREEPIO
STORMTROOPERS
TUSKEN RAIDERS
UNCLE OWEN LARS

What's Black and White and Read All Over?

The Symbolism of Black and White in Star Wars

by Terri Black

Anyone will agree that the statement that black and white are important symbols in the STAR WARS saga. Darkness has always symbolized evil, and light good. But it's not quite that simple in STAR WARS, not even for Luke Skywalker and Darth Vader. How are these concepts utilized in the saga?

The first STAR WARS movie to come, A New Hope, was the most straight-forward in its use of black and white, perhaps because George Lucas directed it himself. Luke and Leia always wear white (and even Luke's name means "light"), and Darth Vader, as well as the Emperor in ROTJ, always wears black. Thus, the battle lines are drawn, and we know that anybody who is on Luke and Leia's side is a "good guy" and anybody who is on Darth Vader's side is a "bad guy." Each has certain followers who reflect their polarity in their wardrobe; the Rebels wear white or near-white, and R2D2 is painted white, while Imperial officers, crewmen, and TIE pilots wear black. Likewise, each side tends to use equipment in their chroma*; for example, Luke's landspeeder, Leia's star cruiser, and the Rebel X-wings, against the Death Stars and TIE fighters. Because they are so straight forward, these examples are not particularly illustrative of the characters involved. It's the vagaries, the departures from the norm that are more interesting. These occur in ANH and even more in TESB and ROTJ.

An inconsistency between the "side" someone or something is on and his/its chroma indicates one of two things: an inner conflict, or a desire to hide or disguise one's true alignment and project a false image. In these cases, the clue is in layers of chroma.

The Empire is guilty across the board of projecting a false image. The Empire wants its citizens to think it's good, so

*According to my dictionary, chroma is the term preferred over color when referring to black or white rather than a hue.

it dresses its representatives in white. Stormtroopers, enforcers of law and order in the Imperial system, are the most prominent example, appearing almost as white knights. But look closely beneath the white armor! At the eyes, the joints, every break in that armor, we see stark black underneath. They may have a show of goodness, but that black inside tells which side they're really on.

Of the Imperial vehicles, those which may go into the public view are those which the Empire paints white. These include shuttles and AT-AT walkers, which may land in populated areas, and Star Destroyers, one of which Luke was able to see with held-held magnification as it orbited Tatooine. But these vehicles all have interiors that are either painted black or dimly-lit (or both), in contrast with Rebel vehicles which are generally well-lit.

Han Solo is the opposite. He wears black trousers and either a black vest or a black jacket. He wants to be thought of as a mercenary, a scoundrel, a pirate, anything but a good guy. But it's his white shirt that gives him away, try as he might to cover it with black. As Carrie Fisher aptly put it, he's "the mercenary pirate with the cream filling." His ship is white, and though the cockpit may be darkened, the rest of the interior is well-lit. It's interesting to note that at the point of his greatest sacrifice for his friends, going into carbon freeze, he sheds the jacket altogether to completely expose the white shirt, and after being thawed he doesn't get a new black jacket until he joins the Rebels (with whom he has a reputation to maintain, after all, even if his friends know better). Han's may also be a case of inner conflict.

Ben Kenobi, while abroad on Tatooine, wears a dark mantle over his Jedi robes. This action symbolizes his self-concealment from the Empire. When in his home, aboard the Millennium Falcon, and after his death, he does not wear the mantle, and his Jedi robes have a good deal of white, off-white

and light grey in them.

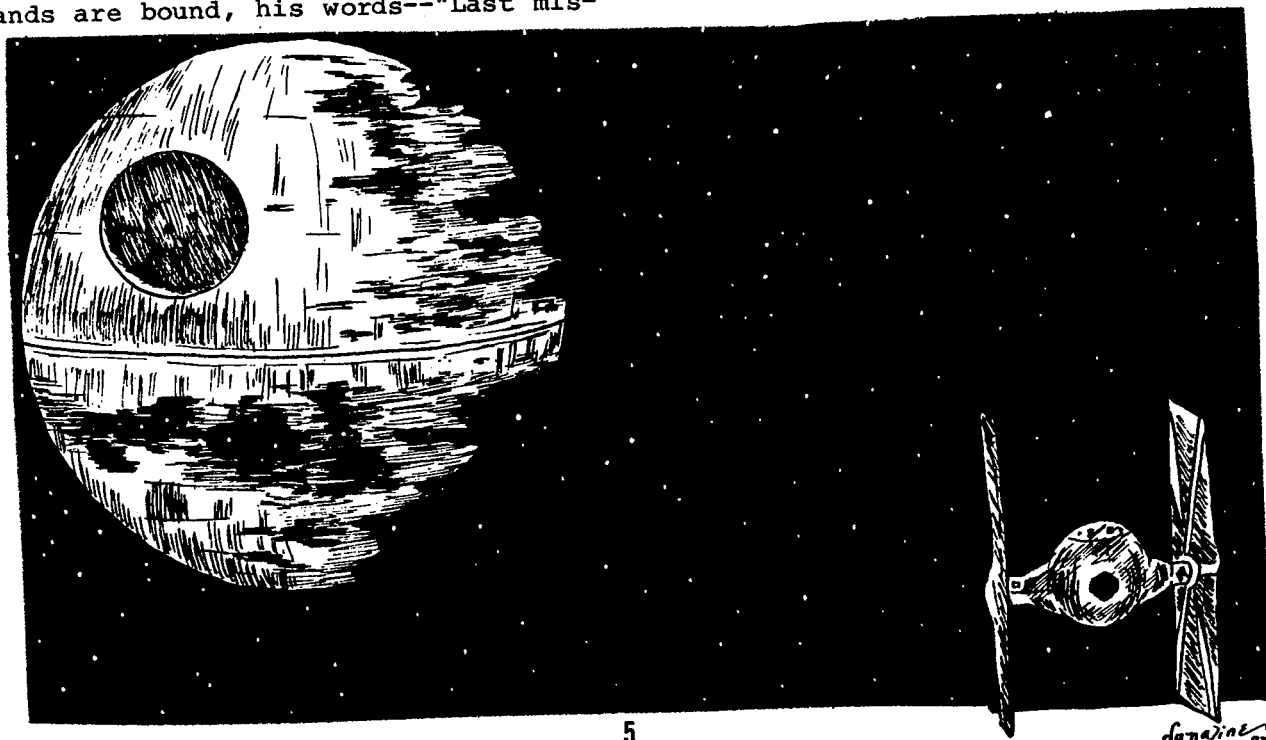
Vader's inner conflict, which Luke senses in ROTJ and presumably in the duel in TESB, first manifests itself in terms of black and white in his chamber on the star destroyer, his inner sanctum. As mentioned before, Imperial ships have interiors either painted black or dimly lit--but Vader's chamber has a black exterior and a white, brightly-lit interior. When Luke removes Vader's helmet, what we can see of the lining of his armor is white. This, of course, is not revealed until the very end when his potential to return to the light is confirmed.

Luke in ROTJ almost demands an article all for himself. Judging solely from his costume, it's clear he was in serious danger of falling to the dark side of the Force from the beginning; his inner conflict is apparent in the contrast of this costume from those he wore in ANH and TESB. A key to understanding the stages he goes through in ROTJ is to watch the exposed parts of his body--his head and hands, symbolic of volition and action. Quite often the lighting is arranged so that his hair appears dark or even black--a dramatic contrast to the sunny blonde his hair was in ANH. His hands start out, in the hologram message to Jabba, open and unaggressive. But once he gets to Jabba's palace, his actions, excepting the interlude of his struggle for survival against the Rancor, become increasingly hostile. When his hands are bound, his words--"Last mis-

take you'll ever make"--betray his hostile, vengeful attitude. By the end of his battle against Jabba he has earned the black glove he must wear on his right hand for the rest of the film. Now even his dominant hand is covered with black--he's closer to the dark side.

When Vader brings Luke before the Emperor, Luke's hands are bound once again, but this time they reveal something, for they are bound left over right--light over dark. His words confirm that the dark side of the Force is not flowing in him. But then the Emperor unbinds his hands. In the course of his temptation of Luke, Luke's bare hand squeezes into a small fist while the black-gloved hand becomes outstretched, hungry. When the dark side wins over, it is Luke's black hand that whips around to take the lightsaber. But at the end of the duel, when he has overcome the dark side, he casts away the sabre with his bare hand. Now that Luke has passed his great test, the Emperor's attack on him causes the flap of his black tunic to fall open, revealing that it was lined with white all the time. As with Vader, the inner chroma lay completely hidden until Luke's inner conflict was resolved.

In STAR WARS, then, the archetypal meanings of black and white are maintained, but layered for added meaning. This is just another example of a simple basic concept that George has mixed in and enhanced in his work.



QUESTIONS: A SOLILOQUY

Jean L. Stevenson

Question Authority. This is the famous button placed in a time capsule on Skywalker Ranch. Question authority.

Yes, but which authority? Some authorities? All authorities? Only the good guys? Only the bad? It's a matter of some delicacy, but herewith some queries that still could be answered.

If Leia is the "Other", why doesn't she do something? Why have an "other"? No, that's not right. "What precisely is the function of the Other?" (I asked this a year ago in JUNDLAND WASTES). Answer: if it's Leia, we still don't know--unless she was to be a substitute for Luke and since he never really was in any trouble they didn't have to concern themselves with training her or treating her as an equal possibility (and my, how unhappy that makes this woman feel!).

Maybe George Lucas is a chauvinist and a pig at that. (But then what about Marion Ravenwood? Or Laurie Henderson-Bolander? [American Graffiti])

Dead end? Maybe. But Theodore Sturgeon once counseled me (and the audience at a Disclave) to "ask the next question."

So. Given: Leia is the Other. If Luke succeeds in confronting his father and becoming a Jedi, then the "other" is a piece of slipshod dramatic folderol. Is George Lucas slipshod? He may not like to write and he may not do it very well, but so far he's a fine storyteller and smart enough to hire good writers who are also storytellers. Why introduce the Other at all? There must be a function.

Has Leia already fulfilled her function? Again, what is that function?

By the way, I have answers for myself--having little to do with confronting Vader or filling in for Luke, but I see no reason to inflict them on anyone else. (I'm trying to rein my evangelistic tendencies, you see.) Onward then.

Luke will/does confront Vader, controls the Force, becomes a Jedi. Leia is not needed for that. Does her other-ness have to do with the Force at all?

What is the Force? I've heard Buddhist analogies, karate analogies, Catholic analogies, Christian analogies (not all the same thing); I could come up with a few Protestant analogies myself. So I looked at me today with a questioning brow and said, "Church? Religion?" "Well, of course," I answered. "Lucas said, at all, that he was trying to start a mythology for the young of our time who have none. Every myth I can think of has its beginnings in gods and belief, religion. A religion is organized through ritual and form into a church." I think Lucas has so far shown us a free form mythology--except for Governor Tarkin's "You're that's left of your religion." And Lucas' by-word is "question authority." Then one assumes he would include religious authorities in that dictum.

What is the Force? What isn't the Force? (I like Spock.) Well, if it's everything and everybody, if it's used for the gaining of knowledge, for the purpose of defense, if it's vulnerable to mind through negative emotions--anger, greed, aggression, fear, lust (seduction)--if that is true, as Yoda the Jedi Master told us, then there's not a hell of a lot that it's not. I mean, even the Dark Side is of the Force.

Hmmmm. Next question--but first tangent. Yoda is at least 800 years old when met, dying later. Kenobi is "too old for this sort of thing" and finally removed from action: "I cannot help you." He may have the skills he needs, but he's still learning and must confront Vader before he becomes a Jedi at the end of the film. Anakin Skywalker (played by a 12-year-old man) is past his prime and within minutes of being reborn. Palpatine is of the Dark. Vader is of the Dark and seems both strong and powerful, in physical prime, and in full control of himself in the Force at all times, including the period right up to his transformation to Anakin.

Now: Why haven't we seen a Jedi

the light side in his prime, in full control of himself in the Force?

What is a Jedi? A policeman? A judge/jury/executioner? ("The Jedi were the guardians of peace and justice in the Old Republic.") A priest? (See Tarkin quote above.) A soldier-priest ala Katherine Kurtz's Michaeline Order in the Deryni Chronicles? A monk dedicated to meditation and service to others? Why do Luke and Kenobi and the Emperor wear those hooded robes?

Is a Jedi a user? Or a non-user? Or is that the difference between the dark and the light? (Lucas in SKYWALKING says he has based the Force on Castenadas' wri-

ting: the danger in the Force is in using it; for the more you do, the more certainly it will come to use you.)

"The Force is strong in my family. My father has it. I have it. My sister has it."

Has Leia already fulfilled her function? What is that function?

"A Jedi uses the Force for knowledge..." ("I love you." "I know.")

"A Jedi uses the Force for...defense." ("You always were the stronger.")

Why haven't we seen a Jedi of the light in his prime? Or have we?

Question authority. Ask the next question.

Reviewing the Fleet

Lando Calrissian & the Flamewind of Oseon, by L. Neil Smith. Ballantine/Del Rey, October, 1983 (paper, 181 pp.). \$2.50.

Reviewed by Christine Jeffords.

After reviewing the prequel to this book (Lando Calrissian & the Mindharp of Sharu) for SE#1, the last thing I expected was to find a second volume on the stands so soon. But there it was in my local Barnes & Noble, and the hastiness of its release should not be taken as an index to its quality.

If anything, Flamewind is, in fact, a better book than Mindharp. Here we see Lando Calrissian clearly maturing into the man we will meet in TESB and (especially) ROTJ, trying to "go straight" as a freighter captain, learning to pilot from his strange-looking and mysterious droid, Vuffi Raa. Once again the plotline abounds with the convolutions we have come to expect from any professional (as opposed to fan-nish) SW work. At the very beginning we find that there have been two attempts to destroy the Millennium Falcon by means of cunningly planted bombs; naturally both Lando and Vuffi Raa surmise that the human is the intended target, and it isn't until almost the very last page that we find out he isn't--and who is, and why, which also sheds some incidental light on what the

early Empire may have been like. We also have, as readers of Mindharp may have expected, The Return of Rokur Gepta, Sorcerer of Tund--a fellow who turns out to be as sinister and impressive a villain as ever Darth Vader or the Emperor could have wished to be. We have a second and more sympathetic band of Falcon-chasers, the usual beings-who-aren't-what-they-seem, and more twists in the plot than a bad mountain road. And, along the way, plenty of throwaway about the setting, the Empire, the Falcon.

Author Smith seems, moreover, to be settling comfortably into his protagonist. Not only is his Calrissian developing and growing as a man, he is becoming more sympathetic. As witness:

"...Sabacc was a game considerably more complex and infinitely riskier than the entrepreneurship he'd been attempting since he'd acquired the Millennium Falcon. It called for quicker judgment, greater courage, and a more sophisticated understanding of human (in a broadly tolerant manner of speaking) nature."

Or:

"His livelihood, well-being, ultimately his survival depended on maintaining goodwill--which meant losing on the small bets and winning quietly on the big ones."

Or again:

"There wasn't any particular trick to becoming rich--as long as one devoted his whole life to it to the exclusion of everything else. Lando wasn't capable of it; to him, money was a means to an end. It became meaningless when it was an end in itself."

None of which qualities were more than

hinted at, if that, in Mindharp's portrait of Calrissian. In fact, Flamewind's greatest strength (like that of Brian Dal Solo trilogy) might well be its portrait of its main character.

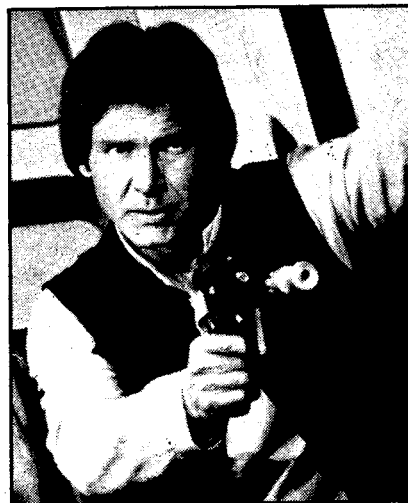
In short, Flamewind is recommended. Anyone who likes Lando, or is wavering on the edge, or just wants to understand better, should buy it.

Birth of an Ewok

From Dial Magazine

Ten years ago, in a galaxy very near, filmmaker George Lucas imagined worlds no one had ever seen. When he put them on the movie screen in *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*, this world responded with enthusiasm and wonder. The vision in these films was unprecedented, as was the task of placing it on film. A one-hour television special, *From 'Star Wars' to 'Jedi': The Making of a Saga*, airing Saturday, December 3, at 8 p.m. and again Sunday, December 11, at 4 p.m., takes viewers behind the scenes to show how this galactic adventure was conceived and what it took to bring it into reality.

Written and produced by film critic, author and filmmaker Richard Schickel, the documentary chronicles the *Star Wars* films from initial storyboard conferences to actual filming at locations around the world. Schickel was on hand for the production of all three *Star Wars* films, a project spanning six years, and followed all aspects of their creation. He speaks with *Star Wars*



Harrison Ford

creator George Lucas, as well as with the directors of *Empire* and *Jedi*, cast members and crew.

Lavishly illustrated with film clips from the movies, *From 'Star Wars' to 'Jedi': The Making of a Saga* offers viewers an opportunity to see how complex special effects were done,

including the climactic space battle in *Star Wars* and Luke and Leia's fast-paced speederbike chase through the redwoods from *Return of the Jedi*.

The documentary also includes a visit to Lucasfilm's special effects workshop, where production teams labored for months to create the remarkable creatures that inhabit *Star Wars* films. The camera captures the design and construction of a wide array of intergalactic creatures—from the lovable Ewoks to the evil Jabba the Hutt. Viewers are taken inside Jabba's massive lair to see how ingenious special effects make this gigantic villain come to life.

"The *Star Wars* films are more than simple comic-book adventure; they are fronted by a backdrop of fabulous special effects," notes Schickel. "They are full of psychology and mythic richness, which I also want to convey in the documentary." His conversations with George Lucas delve into the themes, character development and pacing of the *Star Wars* films, as well as into Lucas' feelings about the worlds he has created.

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Letters...

from a certain point of view

Christine Jeffords
630 Bloomfield Avenue
Verona, NJ 07044

December 17, 1983

My, didn't I stir up a controversy! Well, first off let me say that I quite agree with IDIC--"my" Alliance functions by the basic creed that "Any society whose citizens are content is by definition a good and viable society," which should be left to its own devices, something the Empire apparently does not agree with, and therefore nothing I say about ROTJ should be taken as forbidding others to disagree. For instance, just taking the Han/Leia romance as a sample, I've greatly enjoyed a number of stories by authors such as Pat Nussman and Marcia Brin that couple the two up. If you like the way ROTJ turned out and can write well about it, if you can explain any of the niggles about it that bothered me, more power to you! Send it to me for OUTLANDS CHRONICLES! You fish on your side of The Saga, I'll fish on mine, and we can leave the middle to GL. What I was trying to say in my first LOC and apparently didn't get across to everyone was that ANH and TESB said certain things to me which they didn't say to others, or which were interpreted differently by others than by me. And that's fine. We don't all have to convert to the GL Version, nor do we have to not convert to it. Anyone who can write her (or his) Universe convincingly has a right to do just that. If, like me, you just can't get comfortable with ROTJ, you can still write What-Ifs, or what amounts to What-Ifs (in my case, What If Vader and Skywalker Sr. were two different people, and What If Luke and Leia are not and never have been sibs, and What If Han was not in love with Leia?). But if you can, do.

I think I'm beginning to go in circles here. Well, on to specifics then.

Several LOCS in #2 make the point that "the Empire is not yet overthrown." Right on!! Absolutely!! I can see a rough time still before the Rebels. Maybe the Emperor doesn't have a blood Heir (frankly I can't see him either attracting a consort or tolerating a child who could conceivably become his rival), but what could happen is a military takeover (a junta, which is what will occur in Brightstar), or a lot of in-fighting among the Cabinet (or whatever the Emperor has), or various nobles and governors getting ambitious and trying to go independent with their own planets or Sectors or Regions or whatever. This last, of course, will make for fragmentation and might make the Rebs' job easier--no one "mini-Emperor" would have the power His Majesty had, Force or temporal or even military--but the fight's not over yet. I think Barbara Tennison might well have the right idea when she speculates on Trilogy #3 focusing on the Re-Establishment of the Old Order (without, one hopes, whatever flaws allowed said Order to spawn an Empire once before). Considering the number of ex-Imperials who are likely to be floating around, there should certainly be fruitful ground for conflict. Elizabeth Gootjes says the Old Republic fell because "its citizens grew lazy and complacent..." Mightn't the Clone Wars have had something to do with it too? They probably killed off a lot of the really good, patriotic people, weakened the Jedi, half broke the Treasury, etc. Palpatine might just have taken advantage of a confused and war-weary situation to advance his own ends. (Several fan writers have used this idea in various permutations.) Elizabeth also asks what Leia could be Senator of, with Alderaan destroyed. Simple answer: surviving Alderaan! Alderaan's culture was spacefaring; it seems only logical that some percentage

(five? ten?) of its citizens were off-world when The Blow Fell: diplomats, traders, entertainers, teachers, scientists, spaceline employees, etc., etc. It isn't a planet that Leia was representing in the Senate; it was the people of a planet. Doubtless news of the tragedy would crystallize the survivors of that people. I can see them getting together, eventually, and settling some nice little uninhabited world as New Alderaan, and electing Leia as Senator. I can also see the New Senate electing her President for Life, in recognition of her services toward restoration of the Republic (after all, so far as we know, she is the only Senator who is also a highly placed member of the Alliance, or vice versa). ((Editor's Note: Isn't Mon Mothma supposed to be a highly placed senator or something and has now taken over Leia's role as leader of the Alliance?)) This would be like being President Pro Tem of the U.S. Senate--more a ceremonial office than an executive one. And I can certainly see Luke (the Last Pupil of Obi-Wan Kenobi and Yoda of Dagobah) as Grand Master of the New Jedi. Somebody has to be in charge of resurrecting it, no?

Bev Lorenstein: I have no objection to character-oriented stories, or to characters growing and changing in the course of the trilogy. In several of my own tales I have tried to explain why the changes we saw on film took place. (For instance, granted that Han came back for Luke in ANH out of friendship, why did he stay with the Rebellion after? See "Brightstar Rising," coming in DARKLORD #2. Did anyone notice that, despite his scorn of the Force in ANH, he never had a word to say against it in TESB? To find out why, see "Hostage" (FAR HORIZONS #2) and "Echoes" (HOTH OR BUST! #1). Plug, plug, plug... It's just that I go by something GL said in one of his earliest interviews, right

around the release of ANH. I forget his exact words, but the point he made was that the SW Saga was fantasy, a return to the classic films he had grown up on. In fantasy the heroes may be human--have weaknesses and human motivations--but in the end they rise above those weaknesses (which is what makes them heroes) and find new and greater motivations. In fantasy you have a single central hero who marries the heroine in the end, or if you have two heroes (as in Fritz Leiber's Swords fantasy stories about Fafhrd and the Gray Mouser) they each find a lady. This is what I mean when I say that ANH and TESB said things to me which caused me to expect something of ROTJ that I didn't get. And this is why Brightstar Will Go Its Merry Way.

As for the refutation several people have made of my objections to Luke's begging, thank you, Marcia Brin, for saying it better than I seemed to be able to. Yes, yes, yes!!! This is what I meant, and you had the reference points to say it right. Sure, I'd yell if the Emperor was Force-bolting me--but I'm not an epic hero either, and Luke supposedly is. It isn't that he shouldn't be able to feel fear or pain. He should: an epic hero must have human emotions, too, or he isn't a proper champion for other humans. But he must also learn not to give in to them--ESPECIALLY not where his enemies can see it and make hay out of it! As I said above, rising above your weaknesses is what makes you heroic. That's one reason Indy Jones, for example, is a hero. He loathes and fears snakes, yet he goes down among them in the Well of Souls to get the Ark. He could have just sent Sallah (an experienced archaeological laborer) down in his place and shouted down instructions to him. He didn't. He conquered his fear and went down himself. Similarly, as Marcia says, Luke should have drawn strength from the Force to conquer his own weakness...or at least expressed some concern for his friends, his cause, his soul, rather than his corporeal body. Hasn't he already seen, from Ben's example, that corporeal death doesn't mean total extinction?

Shouldn't he take comfort from that fact?

Off that soapbox, C.J.

On Vader's conversion to the Light, another thank-you to someone who said it better than I could, in this case Karen Osman. Right on, Karen!! (Why can't I seem to get my thoughts across as well in LOCS as I do in fiction??) Mickey Malkin: you ask how Jabba could rise, etc.? Well, you don't need to be physically agile to become a premiere crimelord; what you need is to be ruthless and intelligent, and to hire the right help. Why could Luke not affect Jabba? Why couldn't he affect the Emperor? After all, Kenobi tells us that all living things create the Force. Maybe Jabba (if not all members of his species) is simply stronger in it than Luke is. Consider... he's nearly as nasty and amoral as the Emperor is, and Great Minds Think Alike, so why couldn't Great Villains Be Forceful Alike?

Cheree asks where everybody got the notion that Han is a Corellian. That's from a secondary source, to wit, the novelization of SW, in which, early in the cantina sequence, Kenobi speaks of "Corellians" ("...It's just that in Corellian terminology the distinction between who owns what cargo tends to get a little muddled from time to time"), and, following his charge on the Stormtroopers aboard the Death Star, Han reassures Chewie that, yes, he can find the Falcon from here ("...Corellians can't get lost... Tonneppil doesn't count; he wasn't a Corellian. Besides, I was drunk."). Moreover, in HAN SOLO & THE LOST LEGACY (a tertiary source?), Badure speaks of Han's pants-flashing as "the Corellian bloodstripe" (my chief justification for thinking that, if Han ever was in the military, it was his local military).

Several LOCs have mentioned that the SW Saga is "about love." To me, if I were to think about it, I would say it's about choices. Luke chooses to go with the Rebellion (granted, it takes the deaths of his aunt and uncle to make him say this, and where else would he go, with the farm destroyed?). Han chooses to help Luke rescue Leia; later

he chooses to come back Luke. Ben chooses to al his own death to help LU Han chooses to go out into blizzard after Luke, and undertake the task of getting Leia to Fleet Rendezvous instead of taking off to pay debt he was so anxious about and to trust Lando to help him. Lando chooses to bet Han to Vader. Luke chooses to take his weapons into the t in spite of Yoda's warning, cut short his training for sake of his friends, to attempt suicide rather than risk giving in to or being captured by Vader. Lando chooses to sides and help Leia. L chooses to give himself up to Vader, risking all; he chooses not to kill his father w the Emperor urges him to. Vader/Anakin chooses to t against his master. E choice brings on certain c sequences which would be r ally changed if the oppos choice were made (which what What-Ifs are often about).

H'm...Carole Regine says that "if Leia really preferred 'nice men'...she'd have fallen in love with one." I don't know about that. Love isn't something you can turn on and off--Carole herself makes the point in regard to Luke's feelings for Leia. And what about Han? I'm sure he never intended to fall in love with Leia!

I see that Kathy Agel, as well as Karen Osman, managed to express my forebodings about the Conversion of Darth/Anakin better than I could. Thank you, Kathy.

Danaline Bryant says that "Leia calls Obi-wan 'General Kenobi' in ANH," offering this as an explanation of Jedi serving in other capacities than knighthood. Not necessarily. I see the Jedi as a warrior paramilitary order which naturally would have some system of rank. Or, alternatively, consider the various British military men who've been addressed as "Colonel Sir This" and "General Sir That"--knights and soldiers simultaneously.

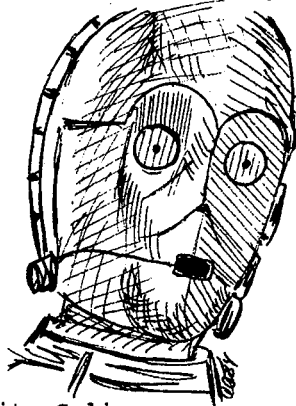
Ann Wortham: the next time your "friend" (friend gets on you about fannish writing, tell her this: (1) Med writing is an excellent means of practicing one's skill learning to accept criticism and to work with editors. Many of us (like Susan Matthews a

Yours Truly) hope to take off from our SW writing into the pro field. (2) Many a Big Name of today started out as a fanwriter. Two that come immediately to mind are Marion Zimmer Bradley and Frederick Pohl. Of course, they didn't write media stories; but then there weren't any media stories back then. (3) Didn't James Blish, the author of fully 20 original sf books, adapt the ST episodes for Bantam? Hasn't Robert Vardeman, with a trilogy all his own and co-credit on six more novels, written an original Trek book? Hasn't Diane Duane, author of The Door Into Fire, written another? They didn't think media writing was childish. Nor did Brian Daley or L. Neil Smith, authors of the Han and Lando trilogies, both published writers of original work. (4) Even granted that "if a person has the ability to write, they should be using that talent to write professionally," has this lady ever TRIED to get professionally published? It ain't easy, I can tell you! They are so many people who want to become authors, and such a limited supply of publishing houses and money, that the competition is thicker than asteroids in TESB. If you really love to write (as I do), and haven't managed to get your professional wheels under you (as I haven't), which is better: writing piles of stuff that you may never sell, or waiting till you make your first sale, then following it with original stories, and meantime keeping your hand in by writing media stories, refining your skills, and possibly even coming up with characters and situations you can later use professionally? My Mari Sevenstars, for instance, started out as strictly a SW guest-character--but she's going pro, if I can ever do it myself!

((Editor's note: I can heartily recommend an excellent article entitled "Writing for the Pure Joy of It!" in the January issue of WRITER'S DIGEST. It's a wonderful article to wave under the nose of the next turkey that razzes you about your unpublished writing.))

Oh, wow. Look at the length of this thing. And you thought you were writing The

LOC That Ate The Letterzine, Mickey!?! Cheree, you'll have to go to reduction now!



Juanita Salicrup
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December 20, 1983

To Ann Wortham, and any others similarly vilified for their interest in and passion for creating in a fandom... whatever its identity: I could not help but be moved--to rage and sympathy--by your letter in SE#2. The rage was motivated by the nitwitted cruelty leveled at you about something dear to your heart. The sympathy was motivated by your pain. It is so familiar...and so much bantha poo-doo! To say such a thing to anyone enjoying the fruits of her talents is a betrayal of any sense of friendship--but that is a separate issue I leave to you to handle as you will.

Probably nearly every one of us...all the creators of dreams, whether we are fortunate enough to have discovered fandom and found placement for our creations, whether they are shared with just a select few friends, or whether they languish all our lives at the bottom of desk drawers and storage chests--have suffered the likes of the petulant, patently mean-spirited charges leveled at you by your supposed and quite angry "friend." Often, it is our parents or elder siblings who direct the thinly veiled charge at us that we are "wasting" our talents...or perhaps time...by producing "media garbage" or "amateur trash." This whole crowd of detractors is excellent at coming up with a forest of denigrating and derogatory terms which they employ freely to put down our modest enjoy-

ments.

Perhaps they do it out of misguided notions of love, perhaps from jealousy. Whatever their motives, to hell with them and all their ilk, but most especially, to a special perdition with their ignorant opinions!

Whatever their aims and ambitions--whatever your own--I would urge you to ignore their puny small-minded criticisms. Consider the source of all such worthless diatribes and see it for the little-souled thing that it is.

In the meantime--for yourself, as comfort, and for them, in answer, I offer the words of a wonderful musical piece by Harry Chapin, a meistersinger and goliard taken from life too quickly for all our good. His "Mister Tanner" tells superbly the tale of a man who sang--not for pay, not for praise, but simply because he had to--and that was quite enough:

"Music was his life; it was not his livelihood.

And it made him feel so happy,

And it made him feel so good!

He sang from his heart,

And he sang from his soul.

He did not know how well he sang:

It just made him whole!"

--from "Mister Tanner"
by Harry Chapin

I urge you to seek out the whole song, for its own value as well as because it speaks so well to the sort of person your "friend" appears to be.

In the end, for one's creative efforts, could payment in coin or fame satisfy half so well as that expressed in the song's final line: "it just made him whole!"



Dr. Mary Urhausen
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December 28, 1983

Another wonderful issue of SOUTHERN ENCLAVE--and this time I swore I would not let happen what happened when the last one came: Namely, I would NOT just read it, get all excited and full of ideas for a LoC, and then crap out and never put all those ideas down on paper before the deadline for the next issue!! So here it is, pure and unadulterated and down on paper. Coherent? Eh--maybe! Organized? Never! But down on paper!!

First, the good part: I LOVE SOUTHERN ENCLAVE! I love your format, and the diversity of opinion, and the sheer size of the thing. Considering I first read my first letterzine about six months ago, I have really gone gung-ho on these things. I guess when you get into zines, you get into letterzines, too! One of the things I love best about cons is the chance to meet people who share my interest in SW and SF, and to be able to exchange ideas and opinions with them. Well, reading SE is sort of like a mini-con of its own--and a hell of a lot cheaper!

When I started reading the second issue of SE, I picked up a pen and began marking the margin whenever I found something I wanted to comment on. By the time I got to the last letter...every margin seemed full of hash marks! So I went back thru and tried to whittle it down to the things I wanted to comment on MOST! Still a healthy number. I'll try to pare it down even further.

Letitia C. Wells: I enjoyed your comments on the SW merchandise. With each new film I've had the urge to go out hogwild and buy EVERYTHING I could lay my hands on!! If I hold out for a while, the urge passes and I find I can be a bit more selective (after all, who needs sixteen ROTJ erasers, right?). I'm a real sucker for posters (which I have no wall space for...maybe someday I'll rent a warehouse and display them all) and T-shirts (which at least have some function!). Too bad there isn't more "adult" SW merchan-

dise. I have a friend who has some dandy ideas; but somehow I don't think George Lucas would approve of Han Solo's smiling visage on certain items of feminine intimate apparel... or a particular item of personal gratification in the shape of Darth Vader! I also agree with the last part of your letter. All this sour grapes from fans who didn't like the way George ended HIS story really irritates me. If you guys want to run a universe, invent your own!

Bev Clark: Just wanted to say "HI!" I usually find myself agreeing with you!

Bev Loreinstein: Bravo for your comments on the influence of SW fans by staying with the Saga! I think SW fans CAN influence George Lucas; in fact I think they already HAVE--and more profoundly than most of them realize. Let's not see them influence the continuation of the Saga in films negatively, though, by whining and complaining that things did not work out the way THEY wanted them to. If those of us who have been touched by the Saga and influenced by our activities in fandom continue to promote SW, that sends a message to George Lucas. Unfortunately, the bitter and negative fans also send a message to George--but not the same message. Give the guy a break! He's busted his ass (oops! sorry, Lucasfilm guidelines!) his behind to bring us the first three films; if we want to see the next three, it's going to take more of an incentive than just money. I think it's going to take some understanding and enthusiasm and support. That's the message I'd like to see SW fandom send to George Lucas.

Karen Osman: Ouch! You are one lady I don't relish crossing, cuz I've read a lot of your letters and I know you are articulate and SMART! But --I disagree with some of your comments regarding Darth Vader's fate in ROTJ! I certainly don't disagree with your disappointment and outrage; those are logical and valid reactions to events from your viewpoint. But I do disagree with the idea that Vader's redemption was an "abrupt" process. Okay, okay, I'm no Vaderphile; my sympathies have always been with the other side of the

fight. But I have been keeping an eye on the Dark Lord through all three movies and the way he has been changing...a little. Let's face it: Once he realized that Luke is his son (presumably somewhere between ANH and TESB), and once he expressed an interest in preserving the kid's hide (early on in TESB and most obviously on the Cloud City gantry), the stage was amply set for Vader making more dramatic effort to save Luke. Don't you think knowing that Luke believed there was still good in him (via the little father-and-son chat in the Endor walkway) would further fuel Vader's paternal feelings? Leaving galactic politics out of it entirely and knowing that Vader had love for the Emperor he served, I still think there's plenty of forewarning that the Dark Guy could practice a little selfsacrifice when push finally came to shove. NOW I like Vader! So he may have lost some fans by crossing over, but I bet he's gained a lot of us, too!

This is in reaction to your comment made by Cheree, but I appeared as an editor's note in Michelle Malkin's letter, so I'll comment on the editor's note! Yeah, how come we don't "know" Han Solo is a Corellian? This has puzzled me since the first came out, and the film spate of SW fan-fic hit the fan! I'll admit I've fallen into the same rut, too; I mean The Chin That Launched a Thousand Ships will always be "Corellian" to me, too. Unless I slept through something, the only thing that's ever a Corellian in the movie was a class of ships! What the heck DID this idea come from, anyway? The curiosity has been eating at me for a while and a half years now! (Please, if no one knows the real answer, could someone please come up with an acceptable myth, so we can all rest easier?!) ((Editor's note: has been pointed out to me by Chris Jeffords and Martie Benedict that Han being a Corellian came straight out of the novelization of ANH, presumably written by GL. I guess this is just one of those facts you're supposed to accept, like Sam people officially being called

Tusken Raiders, though they're never referred to as that in the movies.)) On the same note --and I fear I will have more to say on this later!--where oh where in any of the films are we given to believe that Han Solo is the Superstud of the Galaxy?? Unless I had popcorn in my ears throughout, the only woman he was ever carnally linked with was Leia --hardly a streak of lusty conquests!

Debbie Gilbert: I heartily agree with you on Kahn's novelization of ROTJ; compared to the first two, it's a work of art! I honestly don't think it's so awful; I'm not real crazy about the style, but it's certainly serviceable. I wonder if anyone else does what I invariably do? Whenever I find a writer has been awarded that Holy Grail of a book contract with Lucasfilm, I go nuts trying to figure out "WHY HIM (AND WHY NOT ME?!)" This usually leads me to sample whatever else the author has written, pre-SW contract, to try and find what so enamoured Lucasfilm! I've found some excellent SF novels this way. If you haven't read Brian Daley's "Coromonde" books, you're in for a real treat, for example. And on the subject of James Kahn, he has two exceptional fantasy/SF books in World Enough, and Time and Time's Dark Laughter. It would have convinced me to give him the ROTJ contract! Honest!

Christine Jeffords: If by now you haven't been inundated by copies of the Ewok song lyrics (by victims of the madness at MediaWestCon, if nothing else!), I have them. I also have a GORGEOUS calligraphed copy from a talented friend. SASE me if you still need them. (That goes for anyone wanting them, not just Chris!) Also loved your idea for a story where Han finds he has a real family somewhere; if anyone ever tackles that, let me know where it's going to be printed, because I'd sure like to read it! (You don't expect ME to write it, do you??)

Carole Regine: Ditto for your ideas on Luke's "leftover" feelings about Leia! This would be another excellent story line! (And who says there's nothing left to write about now that ROTJ "spoiled"

everything?!) Considering my continual flirtation with smut, I don't think I'd be the person to do these stories (they'd never get past the guidelines), but I'd sure like to see them done. Just one thing in your letter I can't agree with, Carole (and here goes the Intergalactic Stud Myth rearing its ugly head again!): "Han would probably commit adultery on a galactic scale..." WHY?! Hey, I LIKE this guy, fellas; and I hate like hell to have him reduced to the point where his control center is located a few inches below his blaster belt instead of up between his ears!! As a founding member of the S.P.P.H.S.I.S. [the Society for the Prevention of the Promulgation of Han Solo as Intergalactic Superstud], I vigorously protest this kind of slander against our Corellian (or whatever he is!!). Would those of you who espouse this viewpoint please explain its origin to me?? ((Editor's note: I think it probably had its origin in the nighttime fantasies of a lot of horny female fans who were just drooling to get that gorgeous bod in bed with them!))

Susan Matthews: Your letter brings up some very interesting points about Luke and Leia's relationship, and I'd like to take it one step further and suggest the possibility that maybe Vader ISN'T Leia's father! Luke and Leia can be twins without having the same father; a bit weird, but not impossible! Maybe Vader is Luke's father and someone else is Leia's? It would explain some things--and raise a lot more questions! I'm not saying it's likely, but it is biologically possible.

Melody Corbett: I disagree with your interpretation of what George Lucas has shown us concerning the path of success in the SW films! I think if you consider George's own life, he's succeeded more in spite of the rules than because of them; and I think a lot of that attitude is reflected in Luke's struggles, too. There are several points I think George is making through Luke: One is that you are responsible for the results of your actions, especially when you buck authority. But--sometimes you are right, and they are

wrong! "Question Authority": Lucas' credo--and, in ROTJ, Luke's as well. Ben and Yoda were WRONG--about Vader, about a lot of things. Luke was RIGHT. He had to suffer for taking the responsibility, but in the end he was vindicated. I think you are viewing the Saga from too much of an authoritarian viewpoint, where the adults/leaders/teachers are always right, and anyone who questions them does not deserve to succeed. I think Lucas' point was just the opposite: that sometimes it's necessary to question what we've been told, to act against the accepted norm, to be true to only ourselves, to ultimately succeed. Lucas certainly has--and I think Luke has, too.

Danaline Bryant: In answer to your question, I don't think Luke returned to Dagobah between TESB and ROTJ. I think it might have made more sense if he had, but I don't think he did! All he said at the end of TESB was that he'd meet Lando and/or Chewie at the rendezvous point on Tatooine; I don't recall him saying anything about going back to Dagobah. I think his comment after they rescued Han, about having to keep a promise to an old friend, is his first reference to going back to Yoda. I realize we aren't given much of an indication, but I believe Luke was better trained already when he left Dagobah so abruptly than we are led to believe by his unfortunate duel with Vader (after all, even surviving a duel with Vader is a real accomplishment! Just ask those poor Imperial admirals!). I also think Luke's abilities progressed more rapidly after that fiasco, so that by the time he went to Jabba's, his command of the Force was quite understandable.

(Brief overnight intermission, during which time I went out to a local theater to see--you guessed it--ROTJ! [I won't even say how many times this makes...after I realized I'd seen it six times in the first seven days of its release last May, I decided I would stop counting!]) Something funny I noticed this time: this is the first time I've seen it where the majority of the audience was under ten years of age. I've seen it with some mighty enthusiastic audiences,

but this was really weird; the parts the kids love the most, laugh and applaud the most, are the very things some fans are criticizing as being too "corny" or contrived! Hey, George--I knew your heart was in the right place!)

Ann Wortham: I agree 100% with your comments on the presumed "inferiority" of media fans! Fandom is what got me writing again, too, after about a ten-year gap (during which, no doubt, the literary world rejoiced...). Most of us will never make our media writing anything but a wonderful and satisfying hobby; if we are looking for a way to make a living, we'll have to venture outside the media fiction framework. But for those who want to do so, writing and reading media fiction should not be a stigma! After all, who do all these "pro" SF/Fantasy writers think they are selling their stuff to? People who never read or write anything else? Don't bite the appendage that feeds you!

Marcia Brin: Oops--you are another one of those persons I don't relish crossing! But--yes!--I disagree with you! My comments to Melody Corbett should convince you of that. I am one of those creeps who thinks that in many ways Luke HAS surpassed his teachers, and that the Saga does revolve around "Love and Feelings and Emotions"! Your arguments are very well-put and succinct. I won't get into a complex, point-by-point verbal fencing match; I'll just pick one thing I disagree with in your letter. You state that in the end of ROTJ, Luke is "isolated" by the others. I think that in some ways Luke has held himself off a little from the others, because he is still working through the enormity of what has happened in his life (gaining a sister and losing a love-object, and gaining and losing a father, all in such a short period of time has a tendency to overload your circuits!); but I think the other characters are very supportive of Luke, especially Han and Leia. I agree that Luke's story doesn't end with ROTJ; considering the possibilities and responsibilities he has ahead of him, much of his story is just beginning. And I'm sure he'll have his

friends' and family's support! I'll accept that a lot of fans (well, SOME fans, anyway) just don't have any use for Luke; I try not to let the fact that he's my favorite character set me off on a witch-hunt after some other character I don't like as well. To me, poor Ben is the character who really comes out of ROTJ with egg all over his face! But hey--I still like the guy!

Now (I'm almost done--promise!) for some Questions & Answers. Answers/Opinions on the Great Unanswered Questions in ROTJ: 1. Why don't all those burning speeder bikes start forest fires? (I must admit, this one never occurred to me!) For one thing, everything on Endor seems to be green, growing or wet; even the forest floor appears to be mostly moss and rotting vegetation. Not very flammable. Also, whatever fuel or propellant those bikes use, it's obviously something gaseous, or something that dissipates real fast; if you watch those crashes into the trees, most of the time the flames are out even before there's a cut to another scene (and considering the speed of George's cuts--that is damned fast!). It looks to me like all that burns when the speeders crash is their fuel; nothing left to start wet or green vegetation burning. 2. Where does Leia get her dress in the Ewok village? (This one did occur to me!) I suspect the cloth part of her outfit, what looks like a long-sleeved blouse, was something he was already wearing, probably under her fatigues (she must wear something feminine under all that military garb!). The outer tunic or jumper part of the dress looks like the same leather the Ewoks' jerkins are made out of; I'm sure one of the lady Ewoks could whip that up in a few hours if she had a mind to, before the boys got to the village. The only thing that puzzled me is why did she change out of the fatigues in the first place? A friend came up with the solution to that: maybe her antiperspirant quit on her, and she needed fresh clothes while they laundered her fatigues! Makes sense, right? Now, about those shoes she was wearing...!

((Editor's note: Or, maybe on the way back to the village,

she stumbled into a mud puddle that left her fatigues boots soaked, and she was just making do while they were washed and dried out. This would explain why she would still have on the blouse, it didn't get splashed or that material just dried a faster.))

Here's the Question, that I'm looking for opinion on: What do you think Han, Luke say to each other just before and as they embrace when they are reunited in Ewok village after Luke cremated old Hibachi-head? oops! I mean Dad!--? I can make out, even after all the viewings, what it is Han says to Luke; but my opinion that Luke says either "okay?" or "You know?" (mean about he and Leia being siblings) to Han. Opinions??

A last word (you can cross your eyes now, guys!) the S.P.P.H.S.I.S. and my stubborn stand on Han Solo's virtue: No, fans, I don't think Han is in contention for Viri Monk of the Galaxy, either! you want to read an interesting, amusing, and original counterpoint to the Intergalactic Stud genre, don't miss Karen Ripley's "Celebrate Night" in (here comes plug!) Samia Martz's and new zine, THE WOOKIEE COMMOM Hell, don't miss the COMMOM anyway--it's a labor of love! So is this entire LoC--and is SW, and so is fandom. S ENJOY!



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December 29, 1983

I have a lot to comment on this time, so I'll get right to it starting with Melody Corbett's article "The Other Chemistry."

Melody: Whether or not the alchemical mix you mention in your article is working is purely your opinion. You infer that it isn't; I say that it is. As far as I can see, Han, Luke and Leia got along fine with each other (Han and Leia worked well together even in their prickly, pre-awareness of love stage and especially after their awareness of their love for each other, and Luke is never prickly with either of them, even after learning that the woman he supposedly loves [this is never stated anywhere in any of the movies but seems to be taken for granted by SW fandom] is in love with his best friend. Yoda doesn't seem to be interested in training Leia, who he knows is the Other. Instead, he waits for Luke to return to Dagobah, as Luke said he would (and does). Is it possible that in leaving Dagobah, Luke has passed some kind of test of which even Ben isn't aware? Perhaps, despite the fact that Luke jumped the gun, Yoda needed to see this as a proof of the youngster's humanity and independence--both very necessary ingredients in one who is destined to be a guardian of galactic freedom. (A very important part of George Lucas' personal life philosophy is the saying "Question Authority." Luke does this repeatedly which isn't surprising in someone George Lucas says he named Luke because he identified with the character. This last bit of information [about Luke's name and the reason for it] is in the PREVUE-MEDIASCENE interview with Mr. Lucas in the Sept.-Oct. 1980 issue. Mr. Lucas' belief in questioning authority is repeated throughout his biography SKYWALKING.

What is this about Han "finding his animal nature in the guise of Chewie"? How insulting to Chewbacca who is an intelligent being and Han's partner. Han has enough animal nature in his own id not to

need any outside help.

As much as I hate to say it, Han's shooting the slug right in its innards was definitely not "clever." If he and Leia and Chewie had been inside a real cave, such a blast could have started a cave-in. And, if the slug's natural defense system had been up to snuff, it could have either upchucked the three of them, ship and all, into space or closed its big mouth right then and there and turned on the digestive juices. Not a very pleasant thought, is it?

By the way, Luke has his own "body of the whale" experience when he falls into the carbon freezing chamber and escapes even as the freezing process is beginning. And, another by the way, if the hot liquid metal had coated Han before he was frozen, then Leia would have found fried Han inside the carbonite. He was frozen first, then covered with carbonite as a protection, as C3PO said. I'm as interested in mythic and fairy-tale lore and symbolism as anyone else in fandom, but in this case, let's be real!

"The hidden god" in reference to Han? I hope that you mean this symbolically, Melody. The Han I saw in the SW saga was a man of many talents, one who matured from a fairly self-centered, seemingly carefree person into one who could care for and love others beyond himself and his partner and accept major responsibility. A wonderful man, yes, but a god (?), no.

Marcia Brin: Now that "The Art of Return of the Jedi" is out including the complete movie script, I feel that I can with some modicum of safety comment on some of the things you said in your letter. Anything I say here will either be backed up by source material or simply my own opinion.

There are some approaches being voiced about ROTJ that disturb me, too. One of the most disturbing approaches is the absolutely negative one that many people seem to be taking about this movie, Luke's part in the story and even George Lucas' interpretation of his own story. I've even heard some people say that GL's interpretation is all wrong and their own is correct, i.e., his conclusions can't be

right because that isn't the way these people see them. After all, what does George Lucas know--he only created and wrote STAR WARS?! Other so-called fans take umbrage with GL for having the nerve to finish off the middle section of the full story the way he did--their way would have been better. Actually, I'm not too thrilled with the way GL handled a lot of things, but SW is his to do with as he pleases. If we don't like something in his movies, we can write a story of our own and "correct" the "problem". But, to tell GL that he is wrong in how he deals with his own story is absolutely nonsense.

I am not one of the people who supposedly think that Luke has surpassed his teachers, but I do think that Luke has proven that his teachers can be wrong at times. He didn't set out to do this deliberately, but it happened. As I mentioned earlier in this letter, Yoda may have even set things up in such a way that Luke would have to prove his independence and ability to think for himself by outright disobedience. Someone who is trained only to follow orders may be a good little soldier, but I certainly wouldn't rely on them in a situation that called for independent action. Also, if Luke was right about something (leaving Dagobah, for instance), it doesn't necessarily mean that Yoda and/or Ben were completely wrong. There are all different shades of gray between the areas of right and wrong. But to see everything in shades of black and white only leaves you with very limited vision.

I agree that Luke was using hatred and anger in his use of the Force at times, but it was this and his realization of it that brought him to the point where he could control it. You must experience something to properly learn how to control it. Even Ben mentioned to Yoda that he had had the same problem controlling his emotions when he was in training as a young Jedi.

To requote the lines you took from "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, I'm going to kill you'." These clearly are the wrong emotions to ally with power. But, Marcia, you neglected to quote what immediately followed this part of the complete quote by Lucas. GL also said at the same time, "Plus the whole thing with the Force going on there--if he gives in to the dark side he will become like his father, and if he doesn't give in he will probably be killed...it is this conflict that will make the scene very exciting, indeed." Indeed, it does, because in it, it appears that Luke does reject the Dark Side, is nearly killed by the furious Emperor who knows that he has lost a terrific weapon and is saved by his father who sees his way to his own redemption through the sacrifice that Luke offers. Marvelous stuff!

I also agree with you that Lucas was writing about responsibility in ROTJ. And it is wonderful how he shows various characters coming to their realization and acceptance of their responsibilities through their love for others. I don't remember the chorus singing "Celebrate the responsibility" at the end of the movie!

Is Luke's seeking his father really putting his personal concerns over the larger group? Can you imagine the help Vader/Anakin would have been to the Alliance if Luke had managed to turn him back to the Light Side of the Force sooner than he did? Besides, in going to the Death Star, Luke could have been signing his own death warrant merely by keeping Vader and the Emperor's attention on him until the Death Star had been destroyed. And, perhaps Luke didn't seek out Vader because of a son's love for his father. If Vader could sense Luke through the Force, why couldn't Luke sense Vader in the same way and sense the obviously warring sides of Vader/Anakin's personality? Perhaps in this way Luke developed some compassion for a man he hadn't time to learn to love and wanted to help him (Vader) as well as the Alliance.

Who has been dumping on the Alliance for not mourning Vader's death with Luke? This is the first I've heard of

such a thing. I will ask, however, why should the Alliance mourn the death of a man who was such a monster to them? As for why Leia wasn't mourning right alongside of Luke, how do we know that Luke didn't offer her the chance? Maybe this was just another of the many scenes that weren't shown in this movie (like Han accepting his generalship, Han's return from captivity, Lando and Han making up, Leia telling Han who her father was (oh, Han, my Han! I wish...))

Are Luke's errors and problems that you cite intentional? Do they even exist at all, except in your personal interpretation of this movie? You say that Luke has never sat down and faced his Dark Side. I say that when Luke looked at the stump of his father's hand and at his own black glove covered artificial hand, he right then and there confronted and rejected his Dark Side. It's all in your point of view.

Next to last comment: that old chestnut about Luke being Lucas' alter-ego isn't about to be put to rest because it is probably the truth. Mark Hamill did make this comment, as you said. So did Harrison Ford in the Sept. 28, 1982 issue of US magazine. HF said, "It's no secret that Luke is a kind of alter-ego for George Lucas, and that's what's philosophically important in this story." Then there is what George Lucas says himself. In the May 23, 1983 issue of TIME magazine, GL says, "A lot of the stuff in there is very personal. There's more of me in STAR WARS than I care to admit. I was trying to say in a very simple way, knowing that the film was made for a young audience, that there is a God and there is both a good side and a bad side. You have a choice between them, but the world works better if you're on the good side. It's just that simple." The article continues on to say that Luke is his alter ego, and that it is no coincidence that he chose Mark Hamill, an actor who is about his own height, to play the last of the Jedi knights or that he named the character Luke in the first place. In SCREEN*SUPERSTAR's special expanded STAR WARS edition, GL says, "Sure, I'm telling the story of me." In PREVUE-

MEDIASCENE Sept.-Oct. 1980 I've already mentioned, says outright that he used the name Luke because he was identifying with the character. I'm sure that there are other articles with quotes support the fact that the patterned Luke Skywalker himself and put a great deal of himself into the movie general.

Last Comment (whew!): regards to Luke's isolation. ROTJ, I quote from the 21/Aug 4, 1983 issue of ROTJ: "Luke didn't get an entrance that allows him to get a cheer--which really isn't done intentionally--but I think this is essentially the movie. He's the most important character. In a way, nice that he doesn't get a sort of Saturday-matinee character. It sets him apart as a special character. He's gone from being a gee-whiz kid to a body with problems." In other words, Luke is placed in a position of seeming isolation through no particular choice of his own. In the end, he always returns to his friends and they are always overjoyed to see him and welcome him back. That says it all.



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January 3, 1984

Melody Corbett's article "The Other Chemistry," is a fascinating exploration of the SW trilogy in terms of alchemical processes. I used to see a lot of interpretations that put Han Solo in a major structural role, on principle, but this article and some other references have convinced me

there is an alternative to the Luke as Young Hero (Luke as the whole Young Hero and the only Young Hero) analysis. Luke was obviously the foremost individual in the role of the Campbellian Hero With A Thousand Faces, but he's still in there as one face of the Hero. However, as Corbett points out, and as can be seen only in light of the later two movies in the trilogy, the central "hero" role in STAR WARS' shaping of the legend is not Luke alone, but the Luke-Leia-Han triumvirate. Leia is not (I believe) a passive reward for heroism, but a necessary part of the story's hero; hence her active personal role is appropriate to her role in the structure of the story. Han supplies character qualities that Luke has not yet developed, and cannot reasonably be expected to possess. Luke alone does have trouble looking like the Compleat Hero, but his character doesn't have to support that burden alone, and he needn't be faulted for being human. His role as a tool of Destiny (since he is only one-third of the tool) isn't the same as his characterization as fallible junior Jedi and terminal virgin. Han and Leia clearly understand sexual love; Leia's dedication to the Alliance and Han's growing sense of responsibility are what free Luke to accomplish the Force-battle only he can handle. It is the combination of the three characters that give STAR WARS its central hero. This is more complex than creating a single superhero who is all things to all people, but is perhaps better suited to a myth created for modern audiences, in the modern world too big for anything less than a team to govern. (The modern world contains far too many examples of badly-chosen, ill-integrated teams, which may be the more important message in STAR WARS' multiple hero--the right team is just as important as the right person used to be.)

As a side comment, I'm surprised Corbett didn't mention the purely physical definition of "sublimation," in connection with Han's thawing as rubedo--matter passing directly from a solid to a gaseous state is clearly an important part of freeing Han from

the carbonite block!

Several letters raise the point that it is only natural for Leia to be frozen in emotional shock when she learns, in quick succession, that Luke is her brother and Vader is his (that is, almost certainly her) father. True, she's human enough to suppress her immediate feelings, and diplomat enough to function soon afterwards (and she has, granted, other pressing problems as well). I still think Leia's characterization suffers in

that we never see any indication of her new feelings about Vader-as-father (and damned little about Luke): then, later, directly, indirectly, at all. I am not faulting the one reaction; I do complain about the extreme sketchiness of Leia's character development overall. "It's not that kind of a movie!" you cry, and with justice, for Luke's writhings on the subject of Vader-as-father are surely a sufficient pause in the action-packed special effects without cover-



ing the same ground from Leia's point of view. Okay, it's not that kind of a movie. And I'm afraid the characterizations--Leia's at least--look it.

I have a theory that Luke could be reacting naturally to Ben's announcement that he has a twin sister--if he'd been feeling some undefined nudgings of Force-kinship with Leia already. 'Way back on Tatooine, he reacted very strongly just to her picture in R2D2's projectors; maybe it all started then. Never mind that any explicit tie between them is given only the most rudimentary hints in the movies; at least it's not contradicted. If Luke has been plagued for three or more years by a nagging feeling that Leia ought to be more than a Rebel leader/-friend/rescued Princess to him, he'd probably, at first, try to think up a romantic attachment. It's not unlikely that someone of his age and temperament would put a romantic explanation onto such feelings. However, when Ben tells him that he has a twin sister and fellow Force-talent, it gives his persistent attraction to Leia the perfect explanation, and he need not hesitate to apply it. Without some such prior hints to Luke, we're back to the thesis that he could guess she was his sister because there weren't any other women his age around at all...

In answer to a point by Chris Jeffords in her very sensible argument on Force-talent, perhaps the evidence suggests that only people who are actively and consciously using the Force can be perceived by the likes of Vader and Palpatine over interstellar distances. (Whether Yoda might sense such a person is perhaps a different kettle of root-leaves, Yoda being what he is.) Neither Vader nor Palpatine noticed Luke until he started practicing Force-manipulation; neither recognized Leia as a potential Force-user, even though Vader was physically in her presence several times when she had the strongest provocation to use any weapons or defenses she might have, and she was surely not unknown, as a Senator and Rebel leader, to the Emperor.

I have two objections to the ROTJ finale as Too Cute For (Polite) Words: The Ewoks,

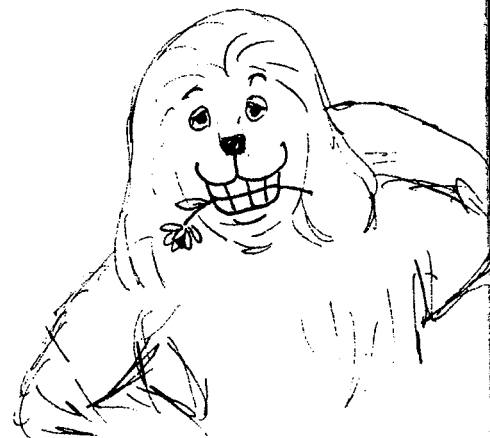
and the appearance of all the Old Jedi with blue backlighting during the Sentimental Final Clinch. The latter don't do anything to harm the story, so my kicking and screaming about their inclusion will be decently modulated. (In fact, I think only Luke could see them--keeping it all among the trained Jedi, at least.) The Ewoks, however, simply enrage me. If Lucas had invented a terribly cute race of furry critters who acted with something approaching originality, I'd probably gag over them but I couldn't complain about his creative impulse. Chewbacca rose above his material, after all. However, when Lucas includes a race of cute furry critters for the sole purpose of imitating Robin Hood's men, pirate-movie pirates, and jungle-movie natives, I don't see that they have a place in this shiny old new-produced space opera. The underlying myth of the story is as old as human tale-telling, but the surface--and it is precisely the surface performance of the Ewoks that I object to--newness was what gave ANH its initial appeal. Lucas has been walking a careful line between tongue-in-cheek tribute to his old-movie sources, and outright imitation, all through ANH with its WWII "air" battles over the Deathstar, through ESB's "Lawrence of Arabia" Hoth scenes, and even in the first third of ROTJ with its crimelord-underworld reminiscences. It's my opinion that the Ewok forest battle scenes were a misjudgement, overbalanced toward too much replay of recognizable material, too little resetting or reworking of the familiar elements. (I gather that some viewers vote to put this point at the desert sail barges, or the self-borrowing of Cantina elements in Jabba's palace.)

To Ann Wortham: It's tough when friends don't understand something you like. About all I can say about people who think fan fiction writing is of necessity less worthy than any other kind is: Don't knock it if you haven't tried it. Has she written anything at all? She certainly hasn't read much fan fiction, if she thinks none of it compares to LFL's novelizations or the Solo and Lando spin-off books.

(Being "professional," I suppose those are okay by her... Writing is a legitimate source of fun, at least as much as it's a paid job, or a Hobby Art. If it's fun for you, you can afford to laugh at the narrow definition of what constitutes worthwhile entertainment.

Unfortunately, "mediafan" has become a negative buzzword (and little else) in the old line traditional SF fandom. I am seriously thinking of calling myself and other members of the fan-fiction subculture "SF-movie fans," or "visual-SF fans," or "cinema-SF fans." Interestingly, many traditional, or "print-SF" fans idolize the atrocious products Hollywood called science fiction in the 1950's and early '60's, partly because they're so awful. Movies that seem to present a serious competitive challenge to written SF are what the oldline fandom minds. This is sad, since visual media can never replace the more flexible, more abstract, and cheaper written word, as fan fiction itself proves, with thousands of written words for every possible picture in the collective SW movies.

Finally, I'm glad to be reminded by Bev Lorenstein that, as with STAR TREK, an active SW fandom might influence Lucas' decision to go with future movies. On the other hand, what if he decides to farm them out? It's been Lucas' acute perception of audience needs that made the tricky new-polish-on-old-lamps formula work at all. (As above, I think he miscalculated with the Ewoks, but in general he's kept the difficult balance admirably.) Could another producer make the movies "work"? I'm wary on this point, but I'll try to keep an open mind on the subject.



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December 30, 1983

I agree 100% with Pat Molitor's view of Darth Vader: that learning his son's identity must have "raised many old feelings from his former life." That's the best explanation I've heard for Vader's apparently sudden change of heart. I'd be very interested in reading a story based on that idea--a story that includes the Luke-Darth Vader encounters and deals with some of the other events of TESB and ROTJ, from Vader's point of view. Did Vader know that Kenobi had a hand in helping Mrs. Skywalker make her getaway? (One assumes Kenobi did help her.) If so, how did Vader interpret the actions of his "very kind and very beautiful" wife? A man who'd just crawled out of a molten pit and into a portable life-support system might have wondered about his wife's flying the coop with his former pal and Jedi master... Did Vader ever try to find Mrs. Skywalker? Did he find out he had a son long before he knew the boy's identity? Did he try to find the child?

If Luke brought back old memories to Vader in TESB, the Dark Lord must've been truly shaken by the son who came to him as an equal in ROTJ. Twenty years before, Anakin Skywalker had been a very young Jedi poised between Darkness and Light. Vader probably saw much of his former self in Luke. I don't believe he loved Luke as a father usually loves a son but I do believe he was proud of Luke and wanted a father-son relationship--on his own terms, of course. Karen Osman was right when she pointed out that Luke was offering only conditional love: he would accept Vader only if Vader renounced the Dark Side--but what was the Dark Lord offering? Seems to me, he was offering to share everything... with Darth Vader, Jr.--but NOT with Luke Skywalker. Of course, Darth had his own views on relationships: "Friendship is different on the Dark Side," so I won't accuse him of hypocrisy.

Vader and Luke both wanted

a father-son relationship but neither one could give up what he believed in. And why should either give in to the other? Luke believed his way was best and Vader believed that the Darkness was stronger. He felt he'd made the right choice. Or did he?

Did Vader have second thoughts about his decision to "embrace the Dark Side"? He seemed very sure of himself, all along, yet he said a surprising thing to Luke, "It is too late for me, Son." Had Vader once--or more than once--considered returning to Jedi philosophy? Why did he believe it was "too late" to turn back? The Dark Side was powerful, but Vader was not a slave to a power outside himself. He crawled out of that molten pit with his free will intact and the Darkness he served was his own. Vader sounded like a man who can't stay off the sauce even though he knows his liver's shot. Or because he knows. After all he'd done, did he consider an eleventh hour repentance meaningless or hypocritical?

I was very impressed with the entire Luke-Darth Vader confrontation, especially the final segment of their duel. The conflict within Vader was so apparent. Did that conflict screw up his aim when he threw his lightsaber at Luke? (Hard to believe a Dark Lord/ex-Jedi would miss the mark like that ...) Vader may have thought he could bring himself to kill Luke, but I think he'd always been hampered by feelings he wouldn't consciously acknowledge. That's why I don't believe he intended to goad Luke into that killing rage.

The "religious" music seemed to underscore the tragedy of that duel. I couldn't view it as Hero vs. Villain. It was Luke, trying to kill the father he'd dreamed of all his life, and Vader fighting a son he never wanted to kill. I believe at that moment, Luke truly hated Vader for what he planned to do to Leia. The Emperor was right: Luke's hate gave him the power to defeat his father. But it was a hatred born of and propelled by love. That is the most powerful hatred of all. I don't believe it qualifies as "Darkness" but its damned close. Luke stopped an inch short of

the Dark Side.

We know Luke spared Vader's life because he feared that Vader was the man he might become. Did Vader save Luke because Luke was the Jedi Knight Darth Vader had once been? Pat Molitor's suggestion has made me wonder: what buried feelings might've risen in Vader as Luke stated, "I am a Jedi, like my father before me"? Beaten by his son, humiliated and rejected by his Emperor, perhaps the memory of "Anakin Skywalker" was all Vader had left. As Luke writhed and screamed under Palpatine's assault, did Vader recall that day when he had experienced intolerable pain?

Just what memories did Luke stir in his father? ROTJ (both the movie and the novelization) is full of "teasers" about the past. Those hints about Anakin, Obi-Wan and others have heightened my curiosity about the First Trilogy. (I liked Danaline Bryant's comment about the "affection and softness" in Beru's voice when she spoke of Anakin/Vader. A relative--or an old love... raising Vader's son... Maybe that's why Owen seemed like such an old sourball.) I hope interest in the first three episodes is strong enough to inspire some long stories about the Clone Wars generation. I'm looking forward to fanfic that incorporates the new information given about the past in ROTJ.

Obi-Wan certainly fell off his pedestal with a very human THUD. And I was glad. It's not that I ever disliked him (it's hard to dislike an affable old man who seems to possess every conceivable virtue), but there's such a thing as being "too good to be true." Or, too holy to be human. By his second ghostly visitation in TESB, I half expected him to trot-out twelve Jedi apostles to complete our Gospel According to Lucas. Kenobi's confession to his past mistake came as a refreshing shock.

As for his infuriating double-talk about spiritual death and dark resurrection--I thought it was a cheap effort to parry Luke's anger: a way to avoid the "indignity" of having to apologize to a young former student. Evidently, the old Jedi hasn't learned much about humility over the

years. As Jeanine Hennig observed, he seems to be "a bit of a bastard." Just a "bit", Jeanine? Kenobi's manner, in that scene, was laced with a subtle arrogance that might've driven a less patient student to rebel against him...

And, yet, he did care enough to come back and face Luke with the truth. I didn't see anyone holding a blaster to his head when he accepted responsibility for Anakin Skywalker's fall. That couldn't have been an easy story to tell.

Personally, I think Kenobi carries his self-flagellation a bit too far. Granted, Anakin tripped over Kenobi's pride or received inadequate training or whatever, but Anakin was not a child. Is it fair or realistic to blame a teacher for the choices made by a grown man? C'mon, folks, Anakin deserved at least some of the blame for his own fall. Kenobi's pride may have set the wheels of disaster in motion, and pride may make him behave like a monumental bastard, at times, but I wouldn't hang twenty years of someone else's evil around the old man's neck.

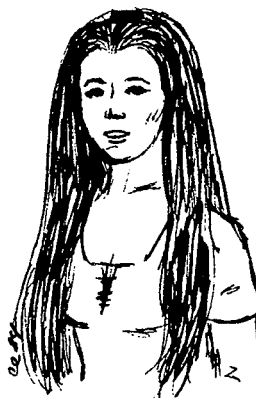
I think Obi-Wan turned out to be a very realistic mixture of fault and virtue, just like the rest of us.

I was definitely NOT disappointed by the actions of Vader or Kenobi, in ROTJ. George Lucas fully humanized his villain and turned a White Knight into a technicolor personality. I hope fan authors will not ignore these two characters. I've enjoyed all the Luke, Han and Leia stories I've read and I hope to enjoy many more but I'd also like to see more about Yoda, Obi-Wan, Anakin, Mrs. Skywalker and even the wonderfully repulsive Palpatine.

Now. One more thing--in response to Ann Wortham's letter about her friend who referred to fanfic as "media garbage": Interest in media fiction, like interest in any hobby, requires no defense. Your explanation of its value should have satisfied any well-balanced adult. If your friend is a young adolescent, your patience with her immature ranting may help her to grow into a tolerant, well-adjusted adult. If she's ALREADY an adult, she's got a whopping

personality problem. When a friend starts trying to impose his/her beliefs and opinions upon you, with such insulting vehemence, it may be time to question the value of that friendship. Is it worth the aggravation? You're the only judge of that.

I go through about thirty books (written by "paid professionals") a year, but since discovering media fanfic last summer, I find I'm more excited by the arrival of a new zine than by a trip to the bookstore. This doesn't mean I've burned my library card... But what I find in zines is often more imaginative, thought-provoking and emotionally satisfying than what I've found in many pro-written novels. I'm happy for those fan authors who have turned pro and are being paid for their work--everyone should strive to get what they want in life--but I have great respect and admiration for those writers who sweat and struggle over a piece of work they'll never be paid for--just because they love the subject they're writing about. High Status and Big Bucks are nice, but I have a higher regard for anyone, pro or unpaid, who creates for the simple joy of creating.



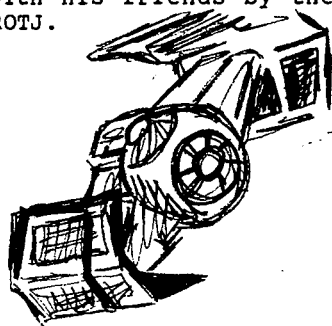
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January 6, 1984

I really don't understand all this hoopla over who the real "hero" of ROTJ is! Actually, since the movie is over and done with, the question seems a moot point; Luke Skywalker was supposed to be the hero of the epic and, in fact, was the hero. I'm a devoted

Han fan myself and was extremely disappointed at the way character was downplayed this time around--but that does detract from the reality of Luke being the central character and hero of the movie. I think it is extremely silly to postulate that Luke headed down the dark path before his father before him. Now don't think there's anything wrong with writing a fan story where this happens (in fact I've done that myself) there's really nothing in ROTJ that points to Luke going bad. How could there be when it turns Darth Vader, the intergalactic bad guy, into a pussycat? It would be very ironic if he turned Vader back to good side only to fall to the dark himself--and I agree that it would make an intriguing story. It just doesn't happen in the official canon. I guess what I'm trying to say is everyone is entitled to their own opinion but the whole argument over whether Luke is the hero, Han is the hero, Luke going bad, etc., seems, well, strange to me. It's pretty hard to argue with the finished picture--and it depicts Luke as a good, strong Jedi. At the end, he denied the Dark Side when he threw his lightsaber away and defied the Emperor to turn him from the good side. If he was going to fall to the Dark, he would have simply finished Vader off there and there and either taken Vader's place at the Emperor's side or gone after the Emperor, too. He certainly wouldn't have thrown his only weapon away. And, somehow, I have the feeling that a "bad" Jedi wouldn't have tried to save the life of a man he'd hated and hunted and then cry when that man died anyway. In any case, if Luke wasn't the hero of ROTJ then just who the devil was? Nobody else did anything emotionally moving; oh, there were lots of heroes like Wedge and Lando and the rebel pilots and Han and Leia and the Ewoks on Endor, but they weren't really singled out and faced a personal conflict. Han and Leia and Lando had all faced their own personal conflicts in TESB. This time around it was Luke's turn to work out his problems and learn some truths about himself. He was the only character in ROTJ

that underwent major emotional stresses and changes. All of the other main characters had already faced and supposedly resolved their difficulties: Han and Leia declared their love for one another, Han committed to the rebels, and Lando repented of his betrayal at Bespin (and made up for it, too). Only Luke had a real emotional problem still to work out--and he does. He is obviously happy and at peace with his friends by the end of ROTJ.



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December 27, 1983

It strikes me a little odd that we don't have a common definition yet of canon. Maybe we can hash this out: I'd like to start the discussion. I've been reading SW letterzines for a good long time and have always been under the impression that the movies were absolute canon, and the novelizations, script versions, etc. were considered a sort of secondary canon, acceptable in all cases where they did not conflict with the movies. I know a lot of people aren't fond of Glut's and Kahn's novelizations (myself, I loathe Glut's). But it's the style and presentation we don't like. The material is still there. As for Daley, my feeling would be that his background for Han can be useful for the fan writer if she likes it, but it isn't canon. I'd like to see discussion on the canonicity of the radio shows--I'm not sure how I would classify them.

I have to agree with Bev Clark. I liked ROTJ. I thought it was a Good Movie. I was beginning to get worried when I read SE#1 and everyone seemed to have a complaint. I think we all build up expectations of how we think these movies

should be. I ruined SUPERMAN II for myself that way and was determined not to do it again with ROTJ. The first time, I was a little annoyed at the number of critters and the amount of screen time they got, but on repeat viewings, I was able to either pay less attention to them or integrate them into my concept of the SW universe somehow. Anyway, they're in the canon; we're stuck with them.

I also agree that understated emotion is better, especially (as Bev points out) for these particular characters, who are fairly willful and self-controlled. I think Leia's lack of reaction was believable and accurate, and a recent event brings this home to me. I received news recently which was a different kind of shock than I'd ever experienced before. My reaction at first was just, essentially, "Oh. Wow." I talked to the person who gave me the news very matter-of-factly about what was going to be done and all; it wasn't until we ended the conversation that I really began to react. Sounds a lot like the scene in ROTJ. I think part of it was that it all seemed very distant; for Leia, who grew up with Bail Organa in the role of her father, the idea of Darth Vader being her biological father and Luke her brother must have a mist of unreality around it which will take some time to penetrate. It's one thing to know something intellectually and another to get it through to your emotions.

Regarding the SFX, particularly the battle between the two fleets: I loved it! It was a little confusing, I have to admit. (Has anyone found the tennis shoe yet?) But that confusion was realistic. Remember in ST:WOK when Spock pointed out that Khan was thinking two-dimensionally? Well, so have SFX men for years and years.

In ANH, the space battle took place above the surface of the Death Star--a flatlander's view of space battles: they're just like aerial dog-fights, with a planoid surface below you for reference. In TESB, we saw a revolution in three-dimensionality in the asteroid chase. But you still had a plane of reference: the

asteroids were in a belt, all going basically the same direction. The excitement came in because the other two elements of the shot, the Millennium Falcon and the TIE fighters, were more mobile within that plane of reference, able to pass through it as if it were liquid.

But in ROTJ, each element works independently. Neither Death Star II nor Endor are planes of reference; they are points of reference, hovering in space. This is a true space battle; all three dimensions are in constant use. The confusion comes about because we Terrans aren't used to having to be aware of events on three dimensions. Excepting any pilots who might be reading, the most complicated mode of transport we use is a car, in which we must be aware of what's happening in front of us, behind us, to the left and right of us--but not above or below us; and usually only from certain angles, not any possible vector. No wonder we get confused watching that battle! Me, I'm glad not to be a Rebel pilot, having to keep track of all those things. I can't even stay alive at "Asteroids".

To Ann Wortham: I've spent years (almost seven, in fact) trying to figure out how to deal with people who have no use for SW. I've talked to people who seem to think that liking any science fiction somehow borders on moral degeneracy and/or evil...who will see you wearing an E.T. T-shirt and start talking about demonic influences or something. The only thing you can do with someone like that is drop the subject and try to find something they like and talk about that. When people have challenged me, wanting to know what good can come of being a fan, what works best for me is to try to point out something I've learned, keyed to their particular criticism. If they suspect that fans are moral degenerates, I talk about moral lessons I've drawn from the movies. If they think I should be writing professionally, I explain that I'm getting valuable practice, with an aim toward pro work, and that my work is apt to be more constructively critiqued by fans than by hastily dashed-off

rejection slips from pro magazines. The key is to be logical and to put your defense in terms of what the other person values.

I was just about to ask when you were going to start reducing--it was becoming obvious that you couldn't increase the number of letters or their lengths much before the zine would start getting rather unwieldy. I have no objection to reduction except that it's a little hard to keep track of where I am when I have it propped up on the dresser as I curl my hair. But it makes it possible to print more for us to read, and, hey, I'm awl f'dat.

I'm glad Marcia Brin pointed out the three stages of Luke's duel with Vader in ROTJ. I question whether the second stage is one of fear, however. I agree that in the first "round," Luke's attitude is "straight forward anger." He's angry about the Rebel deaths he knows are occurring, and he's angry about his own impotence in the situation. He thought he would be able to turn his father away from the dark side, and he hasn't succeeded, so he lashes out. But when he gets a minute to think, he realizes what's happening and stops himself. In the first round, Luke is the aggressor--he ignites his lightsaber first. But in the second round, he refuses to fight, and Vader is forced to ignite his own lightsaber first, putting Luke on the defensive, on the light side again. At this point, Luke is OK. He's not acting from fear, but once again from the desire to bring his father around. It's the third round that always gets to me, that broke me down the first time. I had been afraid of this for three years, and even written a novelette as a result of seeing a photograph of Luke in which I thought I could see a dark potential in him (I discovered later the negative had been reversed!)--and now he attacks, for no other reason than anger and hatred. He hacks at Vader with pure bloodlust. But his empathy and compassion for Vader, which he's been displaying throughout the movie, save him. He sees the remains of Vader's prosthetic hand and thinks of his own hand--and

realizes he's done exactly what Vader did to him. He remembers his own pain--and perhaps, because he has come so very close to the edge himself, indeed gone over it, he has a glimpse of what Vader faced when the Emperor turned him. As Jeanine Hennig says, "Compassion is not a weakness--it's a strength!"

Also in Marcia's letter: I don't think Luke is begging for his own life, but for Vader to take this one last chance to turn away from the dark side. If Vader lets the Emperor kill Luke, that's it for him--he will have no other opportunity to redeem himself, and Luke knows it. So what profit would come from Luke's death in this situation? He constantly puts himself in mortal danger for the sake of others. But here, his death would be harmful to Vader, not helpful.

By the way, does it seem to anyone else that Luke's prosthetic hand was giving him more pain than anything when the Emperor was zapping him? That could be part of the explanation why the residual zaps killed Vader when intentional zapping left Luke essentially unscathed. Another explanation would be a poor constitution on Vader's part. Apparently, without his armor and prosthetics, he would be an invalid, if not dead.

Well, I didn't mean to start writing a book here--RETURN OF THE JEDI Explained by Terri Black. I'll quit in a minute.

One thing I'd like to say, and then (unless I forget) I won't say anything more about criticisms that ROTJ (and TESB) don't live up to expectations. I've been listening to the ANH soundtrack while writing, and getting a marvelous feeling of nostalgia, especially from the Throne Room track. I don't think anything can bring back the summer of '77, when I was a kid of fifteen who thought the Sunday afternoon B-grade sci-fi thrillers were all there were and therefore had no use for any SF other than TREK, and was gloriously proven wrong by the story of a boy, a girl and a universe. I went crazy over it, and I'm still crazy after all these years (sorry, Paul Simon)--but in a different way. I've changed, George has

changed...how can we expect anything not to change? I'm not fifteen anymore, and don't react like I did at fifteen (I hope). I don't even react the way I did at eighteen when TESB came out. I can expect a new movie to make me feel the same way I did back then, or to seem as perfect as SW did then. I've become more analytical, less purely swayed by emotion. But I can hope it will move me in some way, as ROTJ did. That's good enough for me.



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January 13, 1984

Cheree, congrats on another great ish and I LIKE the title of your zine. I presume straight off that "enclave" was used as in the Thousand Worlds series, which is one of my fave fan universes.

Luke Skywalker of George Lucas fame going to the Dark side?! Marvelous concept for an alternate version of ROTJ and/or a personal interpretation favored over what was shown. I thoroughly enjoyed alternate versions.

One version of the Darkside that I particularly like is defining neither the Lightside or Darkside as good or evil, but giving each a different mode of output. Lightside comes a controlling and a way to use the Force but Darkside is used by pure uncontrolled emotions, which is wild and free--not calm by any means. The Darkside restructuring by destruction then rebuilding. This is one of my approaches to defining the function of Darkside strength. But isn't quite how Lucas is defining it.

Which brings me to Marcia Brin's comments. From "The

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HAILING
FREQUENCIES
ARE OPEN...

I'd have to say I disagree with her analogy because Lucas' own explanation of the Dark and Lightsides and his basic purpose for producing STAR WARS disagrees with her conclusions. He wished to impart religious and/or psychological morality standards for the younger audience. If the central figure fell to the Dark-side and it wasn't done quite specifically for a purpose, then it's a cop-out. I doubt that anyone viewing the whole saga can say this trilogy is NOT centered on Luke Skywalker and if the hero isn't winning, then who is? Where's the message for our younger audiences? Where's the learning experience? I think the mythic-fairy tale essence is alive and well, and the hero and his counterparts have won.

And counterparts brings me to Lucas' theory of the Luke composite (ONCE UPON A GALAXY: THE MAKING OF TESB). What I could gather from his explanation was that everyone in the saga is ultimately linked from the conception of the composite. Therefore, all other characters other than Luke Skywalker reflect to and from

Luke Skywalker because he remains the synthesis factor. The closer we will view one of the other characters, the more we will notice that such qualities as for example seen in Han Solo--loyalty, friendship, compassion--are in Luke. As far as voices go, each character expresses something differently: Yoda, the Force; the Emperor is Evil incarnated; Vader the Fallen, the evil or material side of man's nature; Anakin the Redeemed, the good or spiritual side of man's nature; Han Solo the Loyal Friend, expressing compassion over self-interest; etc. Luke being the focusing point is where all the voices are manifested to reflect the saga's message. And just what is STAR WARS' message? I think it is that each of us finds all answers within ourselves, that only we can make our own choices and that to do so, we must accept full responsibility for ourselves. And once this has occurred we can reach out to others in compassion, to help them find their own true self... To meld the divided self into one only takes faith, understanding and wisdom...

STAR WARS is really People Wars...or rather the War of Self.

Rebirth and death are ambiguous?!!! Birth and death are certainties and are the only reality that is termed fact by every living organism existing on earth. What can be ambiguous about it? You really didn't explain it well, Marcia. Is death the end-all, therefore ambiguous because we don't know what's after? A flower or plant can have a rebirth, then die, then be reborn next summer. Love for someone or trust can live and die very easily more than once. This is LIFE we are talking about, not something unknown.

Green is an ambiguous color? How did you discover that? I get my definition by synthesizing basic color-explanations (like astrology or palmistry, there are basic meanings). Then I added them to the two color systems: the artist's man-made color system which has the three primaries, Blue-Red-Yellow, and three secondaries, Purple-Green-Orange (Black having all colors mixed in equal amounts and white having none), with the light system's natu-

ral-made colors, the three primaries acting as additives, Blue-Red-Green (in equal amounts, creating white), the three secondaries acting as subtractives, Yellow-Cyan-Magenta (black, the total absence of color). The man-made color system, I conceive as Person Plain (Evolution Plain) and the natural-made color system I conceive as the Universe Plain (Spiritual Plain) --Matter and Soul, so to speak. Green, I conceive as consciousness through equanimity manifested through the Force, wielded by the person bearing the symbolic clothing of fullness (black), and who best represents the Force in full power. Blue represents consciousness, yellow equanimity. Green is the color of nature; it is the peak of consciousness because it has equanimity and it's the peak of equanimity because the conscious factor exists within.

I think of Han having an orange lightsaber, red/action and yellow/equanimity blended, and Leia as having purple--red/action and blue/thought (consciousness). The orange being active and strong but not wildly so, as in the case of Vader. Purple being a very spiritual color but very active rather than scholarly (Ben and Yoda) or bound to a mission of the Force (Luke). Leia and Han together, bind all colors in essence for a mission of their own! (Such as creating the next Jedi for Luke to train?) Also notice, that while Han and Leia have red in their lightsabers; Luke does not. I find this interesting as well.

Letitia Wells: Couldn't agree with you more. Only true story that's 100% is what we see on screen. Of course, we sure can make our own wonderful creations from what is presented and that's the purpose of film, to learn and stimulate the imagination.

Karen Osman: I think what happened to Vader was that the pull of the Emperor's hold on him slipped away by the past being reawakened. After all, I bet Vader in TESB reminisced once he knew Luke was his son and that this added the first break to the Emperor's hold (which was unbeknown to the Emperor). The second break was created by compassion. Even in the light of stranger

vs. stranger, compassion is a great lure. I don't agree with you that it was personal love that Luke was offering Vader. I think it was strong compassion for someone Luke could reach out to and sensing Vader's fear of the Emperor (or rather belief that the Emperor had full control... remember half of creating any mental hold over anyone is through fear and manipulation) warring with the desire to be free of evil's hold and purged of the split of mind and body-- Luke could offer love in its ultimate form. Impersonal compassion does not ask "Do what I want so I can love you", but does ask, "You are suffering. I would like to help. Will you let me?"

And the line "It is too late for me, Son" indicates not a rejection of Luke's compassion but rather the confirmation of the belief in the Emperor's hold on him. All in all, I think the rough draft going the sales round leads to the same conclusion (of the first three films).

Melody Corbett: Your article was fairly interesting but the flaws were great. My opinion matches Michelle Malkin's in perfect unison. Why repeat?

Pat Molitor: Excellent observation of Vader's emotional state. Thanks for the insight.

Tim Blaes: Perhaps I'm wrong about Fisher's performance, yet I can't help feeling she could have done it better. Harrison, also. The only one who seemed totally interested was Mark Hamill. I guess because he had the largest role?

Barbara Tennison: Agree with you about the ROTJ novel. I found ANH by Lucas boring, TESB by Glut manageable but no great shakes. This novel was well paced and had very good scenes of insight into the whys and hows. Like explaining the plan to get Han out of Jabba's clutches. There wasn't anything left unexplained and it fell in smooth with the film. Not like the first where Biggs' presence was left off-screen.

Chris Jeffords: I agree with you, everything and everyone has the Force innate. After all, the Force is an energy field where life manifests. (Or is it separate from the

physical totally?) I thought that Lucas' hints were that not everyone was or could be Jedi, and that being Jedi has nothing to do with using the Force.

Depends totally on interpretation. If the Force is God, then being separate is justified. It creates but is superior to its creation. The creation, of course, has part of the creator's essence. Upon death, the energy of the life form goes back to the energy field, God. If seen as not God, but pure energy, and everything that exists manifests from and to it and is part of the energy process, then it just recycles so to speak. If seen only as an energy field that doesn't necessarily manifest or create, it may just be another dimension of energy in general to be used and processed by other energy forms. In other words, separate energy used by other sorts of energy ...a recycling too, of sorts.

Is Jedi just a training regime or are they the "chosen" of the Force (like the Israelites)? Or are they some form of genetic/environmentally influenced superior beings? I think it's left open to decipher the symbolism and to decide for yourself the answers.

And I like it that way!

Myself? I go for the second explanation of the Force-- pure energy in which everything that exists manifests to and from. I think being Jedi is a mixture of training, being chosen, and genetic/environmental ties. But I can't imagine them being superior since I firmly conceive them being reincarnated. And if Yoda was once an ant and could be an ant in his next life, then how can he be superior?

For each of us, we can conceive what we like of the philosophy of the Force and each of us will be correct for ourselves.

Oh...if one conceives of the Force as God, then the Emperor can be thought of as a terrific Pharaoh gone beserk! Ben makes a great Moses, too ...could make a terrific parallel situation here.

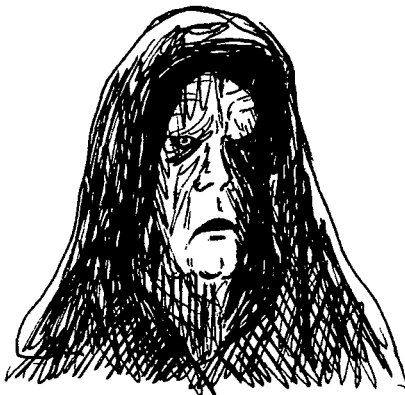
Susan Matthews: Couldn't agree with you more! What is wrong with someone not having sexual contact? Or to put it bluntly, remain a virgin? NO-THING is wrong with it and I

certainly find nothing wrong with Luke remaining that way if it is his choice. In comparison, I don't feel there is anything wrong with Luke making love to 50 men and women at an orgy either! The human experience with love is definitely an experience that cannot be defined into a niche of taboo subjects by society or certain individuals or groups because of religious or other moral-grounded fears projected by their firm prejudiced beliefs based on the sin-and-be-saved synthesis ("All sex is evil unless done for propagation, so pray and change your lifestyle to be saved"). It can also not be defined simply in physical terms with the flesh totally satisfying all psychological needs. For the individual, the choice must be made. And only through his own actions, can he attain his own results. Taking responsibility for these results is maturity. Accepting these results as his own rather than abandoning them and following others or blaming others. (Luke certainly followed his own path, didn't he?) This takes guts...a heroic sense of duty.

One need only to look at pastors, priests, reverends, rabbis, monks, nuns, who all do God's work in spreading the Word, and one can see that truly, there are many paths that lead to the same attainment.

The Darkovans from M. Z. Bradley's universe have PSI powers and the strongest work in the Towers. For a period of time only women were allowed to work in them because it was believed that they stored more energy by remaining virgin. And that men were not able to do this because they were more the people with sexual appetites (and also the gender to spread the seed!). When men were proven to be just as strong, in the book *The Forbidden Tower*, it shattered that illusion. Yet perhaps there was SOME truth in that not all men and women could channel PSI that strongly because they did have sexual contact in-between--but emotionally it was not worth it. They were no longer human in a sense. I believe that the main emphasis here was that people should not be forced into being what they are not.

And that alternatives could be made for others. For whatever comes natural to you is your destiny...IDIC!



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January 14, 1984

First of all, to Kathy, Sally, Bev, and Michelle: Thanks to all of you for the helpful information on the record albums. Based on what you've told me, I've decided against buying "Rebel Mission to Ord Mantell". A SW story featuring unknown and uncredited actors isn't worth it. I also do not buy any of the "The Story of..." retellings, since I prefer to tape the entire movie. (I know it's illegal, but you--yes, you--do it, too, so let's not point fingers.)

((Editor's Note: There are also on the market three albums of the movies featuring actual music and dialog from the movies, all put out by Buena Vista. I have the ESB one myself and it is very good. There is an over-narration done, I believe, by Malachi Throne, a well-known character actor who has appeared on STAR TREK, among numerous other TV shows. I haven't heard the SW and ROTJ albums, but they are probably of similar quality. By the way, if there's anyone who hasn't heard by now, the U.S. Supreme Court ruled 5 to 4 on January 17, 1984 that home use of VCRs is legal and does not violate the copyright laws. This does not give sanction to mass production of tapes for sale or even for copying tapes to trade; it just says that taping movies

off TV for your own watching at a later date is okay. But be assured that the lobbyists for the various studios are before Congress right now asking for revisions of the copyright laws that would change that. However, what the outcome will probably be, if Congress approves the changes, is that royalties would be added to VCRs and tapes, about \$100 per VCR and about \$1.00 per tape, I believe. Sorry for such a long interruption. Back to Debbie.))

Luke's calling out to Vader for help was not a sign of weakness, but rather of a strong sense of initiative. Luke is a person who actively seeks out solutions to problems. Why would he just lay there, mutely, passively, and allow himself (and the last of the Jedi) to be destroyed, instead of grasping for the only possible solution? It was a long shot, true, but he had nothing to lose by it, and plenty to gain.

Karen Osman: You say that Vader would have thrown the Emperor down the shaft anyway, to further his own interests, and then he should have told Luke, "Now you must join me; you owe me one." Perhaps he would have said that, but remember the circumstances--Luke had already fought with him fiercely and cut off his hand, and then when Vader picked up the Emperor, he received the shock of the Force-current. In such a weakened and vulnerable condition, he was in no position to blackmail Luke.

To all those who said, "What makes you think the Empire has been overthrown?": Well, I inferred such from page 172 of the novel, which says "the central, powerful evil that had been the cohesive force to the Empire was gone", and I also received this impression from the joyous mood of celebration at the end of the movie. This is the way I see it: Vader and the Emperor were able to maintain order only through the use of the Force. Everyone was terrified of Vader because he could kill you just by thinking about it. Now that the two "head honchos" are gone, there will certainly be power-hungry individuals grabbing for the top positions. But since these are ordinary mortals without

knowledge of the Force, the Empire will go the way of all corrupt organizations; leadership will fluctuate constantly because of political intrigues and assassinations. It will be an unwieldy mass and will eventually collapse of its own weight.

Danaline Bryant asks, "Has it ever been stated that Palpatine was never trained as a Jedi?" Well, no, but on the other hand, no one's indicated that he has been trained. If he indeed had been a Jedi, someone--Ben or Yoda--surely would have mentioned that very significant detail. Since nothing was said, we can assume he was not a Jedi.

To Carole Regine: Interesting comments on Luke's possible incestuous feelings toward Leia. I would welcome such a story; few SW fan writers drive to the inner core of the characters (particularly Luke) and explore the psychological realities hidden there.

To Susan Matthews: Your remarks on the novelization contain a great deal of truth. The reason I called the book "a joy to read" was that it flows; it's full of cheap, pretty words that are pleasing to the ear. It's analogous to watching a movie like "E.T.": during the experience, you love every minute. You don't stop to think about how improbable or manipulative it is. Afterwards, the flaws become apparent. Kahn's book is great if you can read it from beginning to end without stopping; it's almost like seeing the movie again. It is not, however, a book you'd want to read slowly, savoring the fine construction of each passage. It looks like a first draft; the editor was pressed for the release date and never asked for a rewrite. I am not defending this--as you term it--"sloppy" writing. I merely state that I enjoyed it for its escapist quality, in the same manner that some well-educated women confess to reading Harlequin romances.

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Skrick...skrick...skrick... That's the sound of me opening a can of worms. Not really, but I do hope someone can give me a satisfactory explanation of Lucas' statement in the PBS JEDI Special. True, I favor Han over Luke to write about, but that doesn't mean I harbor the younger lad any ill will. Thus I was amazed to hear his creator say he made the "final turn to the bad side of the Force" when he attacked Vader savagely in ROTJ.

Luke appeared a bit subdued but not tragic or evil at the after party. Did Lucas mean the final turn before going back to the good side? Did he mean Luke turned to the bad side finally? Yoda said that, once you start down the path to the dark side, it will dominate you forever. So, is Luke's final turn to the bad side an irrevocable step down that path toward the forever-dominant dark side? Huh? Huh?

The remark surprised and puzzled me. Could someone who understands Luke better than I offer some perspective on that?

On to comments. I enjoyed Melody's article on an alchemical interpretation of the SW Saga very much. I don't share her belief that Han is (nor is it necessary to my enjoyment of the story that he might be) the True Hero of the tale, but her article makes literate and entertaining reading.

To Cheree's question inserted in Mickey's letter, Han is identified as a Corellian in the original SW novelization, authored under Lucas' name, but it's not clear whether the appellation has to do with his planet of origin or his line of work or his species or what, so far as I can tell from the book. The "Corellians" in the Mos Eisley cantina are referred to as rough-looking humans who are most likely pirates. Their starships are fast, and Han claims they can't get lost. I suppose most assume Corell is a planet.

It's good to hear top quality writers such as Susan Matthews and Sherry Magee speak out on the awfulness of the ROTJ novelization. Kahn is difficult to read with a straight face: when you're not laughing

uproariously at his perfervid excesses, you're staring in open-mouthed disbelief at his mangling of the language. He doesn't just mix a metaphor, he puts it through a Cuisinart. But to me his most annoying habit is getting a word stuck in his typewriter and using it over and over, four maybe five times in a single paragraph. I shudder to think what he will do to INDIANA JONES AND THE TEMPLE OF DOOM.

To Ann Wortham, a comradely hand and a little story. Courtesy of Juanita Salicrup, I got a recording of Harry Chapin's song, "Mr. Tanner". It tells of a man who runs a dry cleaners in the Midwest, but who loves to sing. He's good, too; sings at the local little theater musicals and that sort of thing. But his friends can't imagine why he "wastes" all that talent, i.e., sings for free, for fun, for the love of it. It's a sweet sad tale with the inevitable, gentle come-down Chapin ending, but the real heart of the song lies in a line from the chorus: "Music was his life, it was not his livelihood." Amen, friends.



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January 17, 1984

First and because it's important: Malkin says "The is a group of people who (sa the SW saga involves Luke fall to the Dark Side...(a they) have turned Han into sc kind of god..." She goes to say the examination of the idea (Luke's possible fall approaches a sickness. Exc



me. It's an idea; and SE (as well as any other letterzine) is a forum for the exchange of such--aren't they? Actually, I find it fascinating that I (who have campaigned vigorously for Solo's central role in the saga) now find myself defending Skywalker as such. But not as a triumphant hero, not yet. I fully expected George Lucas to wind up this with Luke happy and triumphant and--well, as boring as he began. Instead, here he is with a little bit of Dark to him (which everybody has anyway; it's part of being human). Now he has a place to go, a struggle to face, a greatness of self to achieve. And in the final trilogy Lucas has plenty of time to show us that conflict--pure drama! Great!

The second part of Malkin's accusation involves a different matter, confusing discussion of the story with discussion of the allegory. For instance, say Luke Skywalker has learned of his darkness, taken "the final turn to the bad side" (G. Lucas, PBS Making of JEDI). In terms of the allegory, he has fallen. In terms of the story, however, he is human and he is alive. And he has until the moment of his physical death to redeem himself--like Darth--a powerful statement.

Just so can Han be discussed--as a mythic hero or as a human with his own strengths and weaknesses which illuminate and are illuminated by recognition of the mythic position of the character. Assuming a god to have, say, the power of healing, omniscience, omnipotence, and omnipresence, none can definitively be said of Han. One could make speculative arguments for some, based on the "I know" repetition of lines (Lucas seems to have used them to some purpose--such as identifying, say, jedi; I know you probably won't agree but "what if?") and the way he's touching Chewie on the skiff during the swing across or bandaging Leia or (in the novelization) "healing" Artoo.

But these are speculations. And besides, all they say is that Luke Skywalker, our hero, has had one more teacher than most have supposed: the guy who wears black and white, who sacrifices himself, who survives carbon freeze, who shoots

a Sarlacc when he's blind. Now, what has Luke learned from him? Hopefully, that the love of a woman is just as important as the love of family or friends.

On the protest that Darth's redemption wasn't foreshadowed, especially not for so maudlin a reason: Darth's redemption came as a result of his sacrifice (he knew it meant death although presumably Luke did not), and the sacrifice had been more than adequately foreshadowed by events Darth/Anakin witnessed--Kenobi's triumphant surrender in ANH; Han Solo's demeanor in the face of captivity, torture and presumed death; even Lando Calrissian's actions on behalf of his friends. From that moment of facing his old master, I'd say Anakin Skywalker was fighting to regain mastery of himself.

On Blaes' query of why send the bantam Luke to face both heavyweights (Darth and Emperor): nobody told Skywalker he had to face both of them together. He wanted to be a jedi ("like his father"). He was told he had to confront (not kill) Vader to achieve this. He chose to believe that Vader would not take him before the Emperor, whose powers and abilities and cunning and meanness Luke severely underestimated (as did Darth).

Bryant asks if Luke went back to Dagobah between films: No. (A) he spoke of a promise to keep to an old friend; we saw him give that promise in TESB; (B) he was startled by how Yoda's age showed--in spite of the polite lie that Yoda calls him on; (C) he says, "I've come back to complete my training." (And the period between films is six months to three years, according to Howard Kazanjian at Chicon.) In re the circular puzzlement that he could claim to be a jedi and yet still have to become a jedi, perhaps his statement to Jabba was of dual nature: it was meant to give Luke added weight in dealing with the Hutt; and the action of that portion of the film (he does things but how well does he see himself?) might have made him aware just how much he didn't know, thus sending him back to Dagobah.

Re Jabba's immobility precluding power: (A) see C. J. Cherryh's Regul in THE FADED

SUN trilogy--lithe creatures as adolescents, they serve the gross and immobile adults for the favor of those most powerful; (B) suppose Jabba's in an enchanted court--as a "man" (more acceptable appearance?) he did a wrong thing, some evil witch cursed him/some powerful jedi passed sentence, and now he must gain the love of a "princess" to turn himself back to what he was--and his people (changed with him, loving him) will and do follow him to the end.

I am fascinated by the number of explanations for why Luke didn't get the girl. This, of course, responds to the Western idea that the only hero is the one who... Not so. I am aware that some of the things I have written in the past may have fed this nebulous backlash. Herewith a few thoughts/answers.

I'm glad Matthews added "if" to her hypothesis of regeneration of the jedi population. This activity is hardly necessary. Since everybody's got the Force (Yoda, Ben Kenobi), then it's only to find those individuals who want to be jedi (although Susan and I might disagree on who should teach them). This is also interestingly in conflict with Tennison's idea that women are scarce: what happens later when there are no more women to impregnate? And what of non-human jedi?

(Re the editor's note on repopulation: Abraham begat Isaac (and Ishmael); Isaac begat Esau and Jacob--Jacob who stole his brother's birthright by fooling their blind father into giving his paternal blessing to the younger/seemingly-lesser son; Jacob through various wives and concubines fathered 12 sons who fathered the 12 tribes. I only correct because this analogy casts interesting light on the SW saga. By the way, I love the ed's notes. Continue!)

((Editor's note: You're right and I'm embarrassed! I realized that I'd left out a whole generation only after SE had gone to press--and me the daughter of a Southern Baptist deacon and a Sunday School teacher and practically raised in the church! I can just hear Indy Jones saying, "Didn't you guys ever go to Sunday School?" I promise to double-check my

Bible before making any more profound analogies!))

Both theories, however, have a distressing tendency to reduce women's value to that of mere child-bearing mares--especially if Leia could only be a warrior/leader if she's barren. More likely, Leia (whom fans of all stripes have considered a beacon, a figurehead, a poor, martyred symbol of the Alliance) can be seen so by the rebels because she is young--and fertile and so the symbol of life. Also, a costumer friend says that Mon Mothma's costume is very Italian Renaissance--which was a period of emphasizing women's child-bearing capabilities. This would tend to counter the scarce/sequestered theory: Leia's ANH costume fits within our romanticized vision of Medieval times--same thought. Perhaps it's just that the Alliance doesn't believe (A) in leaving the womenfolk undefended before an all-pervasive enemy or (B) that woman can't do "a man's work." Leia's there because she's a natural leader--as well as having served in the Senate and probably having been trained to lead.

Now, of course, she didn't choose Luke. But that's not her fault. Nor is it Han's.

I am as fascinated by the "will Han and Leia live happily ever after" items. I agree most with the "they'll have problems like everybody else's" answers. But did I read Regine right? Han "would probably commit adultery on a grand scale"? Excuse me. It'll take him a lifetime to begin to understand Leia (if Jedi is any indication); and having committed himself to her (as well as to the Alliance; remember he said, "I won't get in the way." He's not leaving, just giving her and Luke room), what have we seen on screen (or anywhere else besides fandom, for that matter) that says he doesn't stick by a commitment? He helped before making the commitment; he loved/protected her before either admitted it: why should he abandon her now?

As for the "suitability" of a match between Solo and Organa, did any of you ever go to Sunday School--I mean, read Zane Grey? The wild cowboy who's been 'most everywhere

and finally settles down with the princess/rancher's daughter is a staple. And you know what? Lots of times he's a well-educated guy from back East who got into trouble at home and came out West to become a man.

Oh, yes, Gootjes on Lucas' "denial of basic sexuality": Did it ever occur that Leia was supposed to be younger in ANH (mentally and physically) than Carrie Fisher's body indicated? This is a world of visual images. She grows from child size to woman size in the course of the three films. No denial. Demonstration. As for the more general statement, I offer the following: Solo's strut in ANH; the many fan who have welcomed with joy Luke's appearance in tight black costume; at least half of TESB being given to a very convincing romance that had definite sexual overtones (since in Arnold's MAKING OF EMPIRE, he says Kershner worked hard on Bepin at maintaining the question of how much had occurred between Han and Leia); Lando's teasing, half-serious courtship of Leia in TESB (and Han's jealousy of Mr. Smooth); that seemingly the only active male fan comments with pleasure (and rightfully so according to my brothers and nephews) on Leia's harem costume--you still think Lucas denies basic sexuality? Please! (I also recall that "Amok Time" (ST) gleefully sailed past the censors: an hour's worth of sexual content where the word sex wasn't mentioned once.)

I like Blaes' idea of prenatal Force communication--always supposing the parent and the communication were of a positive nature in the case of the twin terriffs.

I did like Clark's mythic "sister's son" aspect. In ancient Ireland the royal line descended through the son of the king's sister; in Egypt and Polynesia the reason for close intermarriage was that the daughter of power carried the power to the next generation. However, this idea (sister's son) can have some darker connotations. In his excellent study and analysis of THE HERO all over the world, Lord Raglan includes a listing of commonalities, 22 items which are found in heroic stories--although not every story has

everything. For instance, the hero is of mysterious birth/parentage and after, there may be a kidnapping or an attempt at assassination by the father or the maternal grandfather. Well, since Darth/Anakin is out of the action, in this case, would a maternal uncle (who can stand in for the deceased father at earthly weddings) fit the bill?

Of course, there is the father possibility for villainy in this case. And here, if the ed. will allow, I want to bring up a point raised in Landspeeder (the final issue, and therefore, unanswerable in its original forum). Lisa Adolf, having presented in good case the absence of villain for the next/final trilogy of the saga, argues excellently that Han Solo would be a likely choice. Adolf's position is that, having been exposed to the Force by Luke (and, one supposes, Leia), Han goes too far too fast and winds up the Vader of the final trilogy. I applaud Ms. Adolf's ingenuity.

Many Han fan have bemoaned his lack of fire in JEDI. Thus is it solved. In addition to which--if one follows the speculation to its logical end--Luke, having caused the fall of Solo, becomes the Emperor and Han is the Vader character to be redeemed by the love of that kidnapped heroic child (Will Lucas make it twin again? Or maybe a girl hero?)

And in this wise, course, we answer Jefford query as to why kidnap Han (a child). (In our earth reality money and sexual perversion are negative reasons; a positive intent is found in those divorced parents who for love, steal their child from the former spouse.) SW, perversion of power may be a cause; interruption of bloodlines is another. Look at the number of fairy tales and myths that begin with the kidnapping of a child and subsequent stranding of in a forest or far land--because it has potential for beauty, more power. Snow White, Oedipus, and Romulus and Remus are just a few that come to mind.

Of course, I'm assuming Solo as the father of Luke's child. He is the male character by her to mate with her

create the next generation. And no, Luke's child by some conveniently absent/dead powerful/nascent jedi will not do. Lucas started at a given point: it's his right to make revelations in his own time. But a dead "tomato surprise" is unfair to the reader/viewer.

No, I think a positive-goaled Luke can find his lady in the last trilogy--after he has met and joined with his beast/animal half and learned to see his life more as an accident than the culmination of some grand plan. Let him learn to laugh at himself--learn a balance.

And I thank the Force and George Lucas for Han's silliness in JEDI. In the midst of all that solemnity, it's a welcome relief. "Let's keep a little optimism here."

For those interested, the English and Ewok words to "Celebrate the Love" are available in professional publication; and I heard the Hutttese lyrics to whatchamacallit were to be published as well. Just check a local music store. And as a final note to the whole of an interesting zine, I wanted to draw attention to and salute A. E. Zeek's observation in "Button, Button..." of yore. She pointed out that four people have used lightsabers--three being Jedi; the fourth, Han Solo. This still holds true, and did you notice the Emperor's line? "The weapon of a Jedi." No conclusions, just a raised eyebrow and a "hmmmm!"



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Wow! I've never had my name mentioned so many times in one zine. It's good to know people pay attention to what I say. Sometimes I've wondered. I care less that they react favorably, rather that they react at all.

I expect the only way to deal with the Empire is not to destroy it (and bring about galactic anarchy) but to tame it. One person must take control, otherwise each planetary governor will grab whatever control they can, and we'd have lots of little empires. I suspect that Kathy Godfrey would be right about the rapid succession of rulers, but Leia might have a better chance of holding power, what with Luke and Han and every one else close by to protect her posterior (especially if Ben, Anakin and Yoda intend to hang around; the "palace ghosts" might be quite helpful at abating any skullduggery). I would think she would only have to retain power long enough to restore the Senate, kick a little ass, and then abolish her own office. Still, all that would be a lot harder to do than it sounds, I suppose.

((Editor's note: I'd like to interject a thought that has occurred to me regarding the Empire and the New Republic. Perhaps the Empire won't fall and the Alliance won't ever be strong enough to destroy it. I'd like to postulate, instead, that the Alliance finally becomes strong enough to break off and form a splinter government of its own and has enough strength to force the weakened Empire to recognize it, albeit not without a long period of warfare during which the Empire will attempt to re-infranchise it. My working model is the example of the American colonies splitting off after a rebellion from the British Empire. The British under the corrupt and more or less incompetent leadership of George III and George IV were finally forced to accept that America had become a new nation, but it was not until the accession to the throne of the more benign William IV and then Victoria that the two finally established friendly

terms. BUT, the British Empire never fell due to the American Revolution! Once the corrupt kings were gone and William and Victoria, respectively, came to the throne, the British Empire spread to encompass nearly the whole world and lasted for over a century. I think we may see the same pattern in SW's Empire. Now that Palpatine and Vader are removed from power, more benign leadership could come to the fore and the Empire may re-establish itself as a workable entity. Back to Tim.))

Emotion in JEDI: More is less, and the other way around, too. I think that if people had video-tapes of really important moments in their lives, then they would probably realize that most of their emotion churns on the inside rather than bubbling onto the outside. If someone you've met and grown to like over the past few years turned to you and said, "I'm your long lost brother!" you'd probably think he was pulling your leg. If he then said that he was the son of a Nazi war criminal, you might think he was really spaced-out. (I still think Leia's proper response should have been, "Aren't you a little short for a Sith Lord?") And finding out that Vader was her genetic father may have been a shock, but Bail was the man who raised her and helped make her what she is. Bail was there when she needed him. Vader was not. She wouldn't agonize over it long, if at all.

Bev Clark: JEDI may be the final curtain to the second act, but nothing is finished yet. The Opera isn't over till the Fat Lady sings (I've always wanted to say that!).

It's rather sad that Karen Osman feels she must ridicule the aspect of love to make whatever point she was trying to make. She also slanders Luke. Luke says to Vader, "There is good in you." That's a flat statement, with no provisional qualifications. He is less trying to change Vader than he is trying to make Vader understand the changes that are going through him each passing moment. Only Vader could change himself; Luke could only encourage him.

Corell: I think that Obi-Wan made a reference to Corellian pilots and/or smugglers

in STAR WARS, but maybe I'm just remembering the novelization. But if Obi-Wan did make such a statement, then Han is Corellian by association, if not by proven fact.

I hope that someone has a videotape of that special edition of AT THE MOVIES about the SW Saga that Debbie Gilbert mentioned, and that they bring it to MediaWest Con this year (hint! hint!).

Luke still retaining lust for Leia after the revelation of their blood relationship? It may be logical and plausible, but you won't be able to go into it very deeply without the Trolls of Lucasfilm threatening to come and take you away at night. Whether they actually can or not won't stop them from scraping at your windows or making vulgar noises under your bed. Keep in mind that they once said that even the Imperials couldn't be gay; even they were too "innocent" to do such terrible things.

I'm not a very good judge of how well a book is written, structurally or grammatically, anyway. Grammar (and algebra) fried my mind in high school. But sometimes things like that don't matter. Sometimes a writer may stumble and bumble, and still manage to reach something in the reader. Take the Doc Savage pulps, constantly being reprinted in paperback today. If you break them down to their basic structures, only one or two plots are really used in all the stories. Kenneth Robeson banged those things out so fast that sometimes he bloodied his fingers on the typewriter. But even today Doc Savage, and the Shadow, and the Avenger, and other old pulp heroes have their fandoms. I've read some of them and I can understand why. They're awful fun to read, but "great writing", or even good writing, they're not. So when the JEDI novelization is accused of being "bad writing" I reply, maybe so, but that didn't stop me from enjoying it. I didn't flip over everything he did, but the book as a whole I can grok. Maybe it has more to do with the mindset of the reader (please refrain from any derogatory remarks). I enjoyed it and that's all I need to say.

If lots of little Lukes are what the galaxy needs,

then it could be done without exhausting the young Jedi in question. I can see it now--a holographic message is broadcast throughout the New Republic from Luke: "I want you...to have my child!" Thousands of enthusiastic young women show up to do their patriotic duty, only to be disappointed to find out that all volunteers are to be artificially inseminated.

In my comments last issue about SW merchandising, I was unclear about which coloring books I was talking about. I was thinking about the merchandising of all the movies and the "first four" coloring books I was talking about were the EMPIRE set. The only JEDI coloring books out now are disgusting! They feature those hideous cartoon abominations that pass as Ewoks. Someone seems to think the best way to exploit Ewoks are to make them resemble Chip & Dale. Faugh! ((Ed's note: Has anyone seen the stuffed Ewoks yet? Teddy bears with "leather" hoods.))

I remember the en masse viewing of JEDI last MediaWest Con. I also remember nearly suffocating; when 500 or so people stand crowded in one area for an hour, it tends to remove much of the oxygen. We were all a little irritated, naturally, but what pissed me off the most was the theater manager. He seemed irritated at us, as if we were responsible for the break-down, that we were more trouble than we were worth. The image of the next day's paper flashed into my mind: "Theater Manager Torn Apart By Angry Sci-Fi Mob."

Some of you out there think the Ewok battle should have been cut. I could have done without some of the pyrotechnics from Industrial Sound & Fury. The Big Space Battle at the end was okay for the most part, but some shots were too jammed with hardware to be intelligible. Lucas said that this was what he really wanted to do in STAR WARS. I'm glad that the lack of technology forced him to be more creative. Sometimes it's better not to get all of what you want.

I agree that Luke will someday be a greater Jedi than Obi-Wan, but in all fairness to the old man, that may not be that hard to do. Luke might equal Yoda someday, but not for quite a while yet. The

little green gnome had 900 or so years to brush up his act. I doubt Luke has that long. ((Ed's note: which leads to the question: is 900 years the normal lifespan of Yoda's race--whatever that is--or did he live that long due to his power in the Force?))

A good idea for a trilogy of Luke Skywalker novels would involve the time spent between EMPIRE and JEDI. After TESB, Luke starts out for Dagobah, but Ben and/or Yoda appears to him and tells him that he must go to another planet to complete his training. There is no Jedi Master there, it is the situation that he must deal with that will aid in his training. The three novels could take place on one planet, or a world apiece for each book. The last book might even be set on Tatooine, just before ROTJ. I've made a carefully worded and freely given suggestion along similar lines to Sydney Ganis, but I probably shouldn't have; the last time I made a suggestion to Lucasfilm I got back a reply from the OSWFC telling me it was a stupid idea and that I was presumptuous to bother them with it.

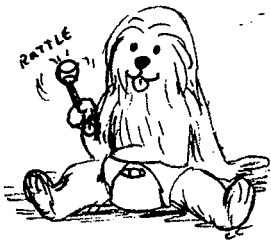
They really taped Carrie Fisher's breasts in SW?!! I thought she was only joking when she said that. Oh, man, that's... That's really crass!

Thanks for the Bloom County strip. We don't get that around here. I've seen it in STARLOG, then I bought the trade paperback collection but that's all I've got.

Has anybody seen the S BOOK OF LISTS? I was hoping someone would come out with one. One bad thing about it is that it shows just how many SF books and short stories haven't read, and will probably never get around to. Inspired by this book, I offer a list of my own--TEN WHAT-IF STORIES TIM BLAES (who?) WOULD MOST LIKE TO SEE APPEAR IN A FAN ZINE: (1) What if Leia had made it to Tatooine without trouble, or had at least escaped with the droids; (2) What if Obi-Wan hadn't died; (3) What if Alderaan hadn't been destroyed; (4) What if Leia had gone to Dagobah with Luke instead of ending up with Han in TESB; (5) What if Luke had stayed on Dagobah and not tried to rescue Han, Leia,

Chewie and the droids; (6) What if it had been Leia who was put in the carbon-freeze; (7) What if Vader hadn't died in JEDI, repentant or unrepentant; (8) What if Luke had died; (9) What if Luke had stayed with the Rebel strike force; (10) What if George Lucas had stuck to his original idea and it was farmgirl Leia who rescued Prince Luke?

Anybody out there with a list of their own?



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January 24, 1984

Going through SE, I noted enough things I wanted to reply to that this letter could be ten pages long if I let it, so I'll try to confine myself to just a couple.

First, there is the obligatory self-defense, which I undertake reluctantly, as I think defending oneself in a case where the gulf in point of view is too wide to be bridged by reasonable argument is probably pointless. To paraphrase Obi-Wan a little: I don't seem to recall ever saying that Luke Skywalker was Jesus Christ. Nor do I think he is. He may have some Christ-like elements, but so does Obi-Wan; for that matter, so does just about every mythic hero in the western tradition. This is not because their creators have deliberately created parallels or analogs to Christ, but because Christ has certain of the characteristics usually associated with the mythic hero, if you look at the core story of the Gospels strictly as a story. Death-and-resurrection and redemption are not concepts unique to Christianity. In fact, I could argue on a variety of theological points that Luke's redemption

of Vader is not, in fact, a redemption in the Christian sense at all, or rather, that what happens is not Christian. For one thing, I think Vader is redeemed--or reverted (turned around), maybe--by recognizing that Luke loved him and acting on the recognition. He redeemed himself in that sense. For another, love is the operant agent; and in Christian ideas of redemption, I believe it is the actual death of Christ as a substitute for blood sacrifice that is the agent of redemption--love is the motive, supposedly, but not the agent. Etc. (Besides, Luke is far from perfect, and Christ was supposed to have been the perfect man.) I knew when I used that term that I was going to jumped on, of course, so I'm not surprised.

I should be more specific on one point. I don't think Luke loves Vader "on condition that Vader become what Luke wants him to be." He doesn't love Vader *per se* at all; he loves Anakin Skywalker, or more narrowly still, he loves his father, and that love is extended to Vader because Luke believes that Vader is already the father he loves, somewhere, and that that "good father" can manifest himself again. He loves his father unconditionally, despite what Vader is, and he will not love Vader under any circumstances. (But one of his tasks is to keep from hating him.)

To be honest, there are times when it seems that in some quarters nothing Luke did would be acceptable. If he trusts his feelings and acts on them (as, I might point out, Obi-Wan has instructed him to do) against the advice of Obi-Wan and Yoda, he's accused of being irresponsible and impulsive, despite the fact that he succeeds. But I'd bet that if he had acquiesced in everything they had told him, or that anyone in authority had told him, he'd be accused of being spineless and unable to think for himself.

Maybe Obi-Wan didn't admit to Luke that he had lied because he didn't lie. Everything he told Luke about Vader was the truth, except the implication that Luke's father was irrevocably dead--and even that wasn't strictly a lie, as

Obi-Wan clearly believed that Anakin was dead for good and all. Obi-Wan merely told Luke the truth as it appeared from one perspective, and he didn't quite tell him all of it. (If anyone lied, it was Owen, unless Anakin really had been a navigator on a spice freighter at one time.) Truth is not an absolute; it's subject to change without notice, when conditions change, and it can generally be perceived from a variety of viewpoints, each of which is equally true in its own sphere. "The sun rises in the east" is true as long as you're on the surface of the earth; if you are in orbit, the sun may rise in the west depending on which direction you're travelling, and if you travel out a little further into the solar system, the sun doesn't "rise" at all. I suspect that truth is a little like Newtonian physics in a quantum universe: it operates within its own small sphere, but enlarge the sphere and the definition changes. But that doesn't make the limited truth any less true.

I have a couple of ideas about why LoC's are rarer these days than they used to be. 1) Many zines are so long (and I'm guilty here) that commenting adequately is a formidable task, especially when your time is limited. 2) Media fandom is more stratified than it used to be, and some fans may be intimidated by the thought of writing to a "BNF", let alone criticizing her, and editors and writers tend to become *de facto* BNF's simply because of exposure. 3) There seems to be an increasing number of media fans who don't know of the origins of media fandom in SF fandom and aren't familiar with the traditions and expectations we took from SF--such as the importance of LoC's. In SF fandom, a LoC will frequently get you a contributor's copy of the fanzine. 4) Less palatably, and perhaps related to (3), there may be a drift toward passivity in media fandom: that is, toward the general fan as a mere consumer of the creative products of others. And consumers don't usually comment on the products they consume. (Also, with the loss of the sense of importance of LoC's comes a loss of the SF fannish assumption that a

LoC can be a creative work.) Perhaps this drift is a general one in fandom, not just in fanzines. For instance, I've seen filking change from a group endeavor ten or eleven years ago to a performance, in which one member of the group performs while the others passively listen; even if every member of the group performs, they do so individually.

Letters of comment aren't supposed to elicit a response in return; they were supposed to be the reader's response to a fanzine--her participation in the zine, as it were--and the editor's response, if there is one, is in the form of interjected comments when the LoC's are printed. In a sense, the LoC is a letter to the editor, but unlike either that kind of letter or a personal letter, it's also a letter to all the other readers of the zine. Editors don't answer LoC's personally for practical reasons. Assuming SKYWALKER is typical, a zine gets about 20 to 30 LoC's per issue, all but a few of them long and detailed. If the editor replied to all of them, she wouldn't have time to do anything else, especially if any of the replies turned into a correspondence. That's why letterzines are useful, as Sally Syrjala pointed out: they provide a forum for discussion that genzine lettercols can't and never were intended to.

Speaking of practical, there's a practical reason for including in the actual SW "canon" only the movies themselves (aside from the fact that various Lucasfilm representatives, including Gary Kurtz and Howard Kazanjian, and I believe George himself, have stated that any source other than the movies as they appear on screen is alternate). That's consistency, on two levels: first, the level of deciding what you're going to admit into the canon other than the movies: the novelizations? the scripts, which not everyone has seen? the "making of" books and specials? the authorized novels and stories (which puts Daley, Foster and Marvel Comics on the same footing, regardless of quality)? The second is how to decide what information you accept as canonical when the sources

contradict each other, as they do, frequently. I find the secondary sources useful for illuminating aspects of the movies, at least the ones that are directly related to the movies. I accord the least credibility to the authorized novels, because they're someone else's interpretation; if George Lucas were to write a book about Han Solo, or Lando, or Leia, I would accord it much more credibility, but I'd still consider it secondary (especially if it turned out to be ghost-written, like the novelization of ANH).

Of course, this leads to the interesting corollary that a lot of things we take for granted aren't necessarily true. For instance, the information that Han is Corellian and Owen and Beru are married and surnamed Lars comes from the novelization of ANH, not any of the movies. Except that these bits of information have become engraved in fannish tradition, there's no reason to treat them as any more canonical than the information in the novelization of ROTJ that Owen Lars is Obi-Wan's brother. Probably because it was first, and because it bore George Lucas' name, we've accorded the first novelization more respect than the other two. But now it turns out that the rumors were right all along and Alan Dean Foster did the actual writing. How much of what is in the book is his ideas and how much is George's? What about TESB and ROTJ? I doubt if we're going to give up the traditions from the first novelization, but it could be fun starting from only what is in the movies.

Chere's
DOG,
TAOR
←



(THIS HAS NOTHING
TO DO WITH STAR
WARS - MY DOG JUST
WANTED HIS PICTURE
IN SOUTHERN ENCLAVE!)

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First, let me correct an error in my last letter: it was not Lucas on the Bill Moyers show, but Joseph Campbell, whose quote preceded that notation. I can't figure out where my attention was; sorry about that!

A short comment on something that keeps popping up. Any number of people have been excusing Luke's leaving the mission on Endor--after voluntarily accepting that responsibility--by claiming that he ultimately helped the Rebellion because Anakin killed the Emperor. Nice theory, but no go: the Emperor was a dead man the minute the shields went down. Once the Rebel ships were inside the Death Star, it was all over. Anakin's actions helped Luke, but did zilch for the galaxy. It is a key and significant point that Lucas timed the sequence so that Luke's--and Anakin's--actions remained purely personal ones, with no elements of fulfilling his responsibilities or of consequences for the galaxy.

I can't agree with those who say that Luke has all he needs at the end. How, they ask, can he be lonely with the Force? Easily. First, the films indicate that you cannot be one with the Force until you die, which is hardly comforting. Second, there is absolutely no place in this film where we see that Luke cares about or has an understanding of or feels for the Force in the manner of Yoda or Ben. He never speaks of it or displays any of the feeling of oneness with it you get from the other two. All we ever see him do is "tricks and nonsense." In fact, there is a decidedly unmagical feel to the Force we see displayed by Luke in this film. Lastly, Luke had friends before that he appears to have lost, as well as friends that might have been that he never gained (like the Ewoks). Except for Han and Leia, the only ones who seem to care at all are three shades. And they won't keep him warm at night. I see a lot of loneliness for him if he doesn't do some real fence-mending.

I have to admit to a

chuckle or two over the comments about the romance, the Luke-Leia relationship and theories about Luke's "romantic" (or lack of it) future. First of all, there seems to be a move by some to convince us that the brother-sister relationship is primary. I have some questions for married fan: How many of you consider your relationship with your brother to be more important than your relationship with your husband? How many of you choose to live and move in your brother's circle rather than your husband's? Probably not many, and there is no reason to assume that Leia feels any differently. Not based on ROTJ, anyway.

However, to bolster this argument, reference is made to fairy tales. Unfortunately, that doesn't wash, either, for a number of reasons: (a) this is very rare in fairy-tales, especially as compared to the mating-relationship stories; (b) whenever you find this, the protagonists are virtually always young children, which is not the case here; (c) such tales often involve the siblings searching for each other. Whatever Luke may want, Leia has not been, and is not in ROTJ, looking for a brother; she has been searching for a mate; (d) when you have a sibling tale, it is the only relationship in the story. You do not have a fertile mating relationship between one of the siblings and an outsider;

(e) if you check your symbology books, you will find that sibling relationships on fairy-tale and myth, especially twins, symbolizes incest--something audiences I've watched ROTJ with have picked up on. I sincerely doubt that Lucas is making a relationship with incestuous overtones his prime one.

More to the point, in the Saga itself, Leia three times declares her choice, twice before Luke claims the sibling relationship (in TESB and at the beginning of ROTJ) and once after (when Han says he'll back out). Nothing in the film gives any indication that Leia has changed her feelings toward Luke in any way: he is still a cherished friend; Han is the man she loves. In fact, she continually stands in Han's circle: when Luke arrives on the command ship, she hugs him, but turns away as soon as Han approaches and stands watching and touching Han. At the end, she stands next to and touching the Corellian.

Han and Leia are each other's "other half". This is a common motif in fairy tales, et al, and it is not used in them to refer to siblings. It is clear that Han and Leia are paired. If you apply the sibling theory being proposed, you are condemning both Leia and Luke to loveless and sterile lives, which runs counter to the point of fairy tales and the monomyth.

Second, we are also being

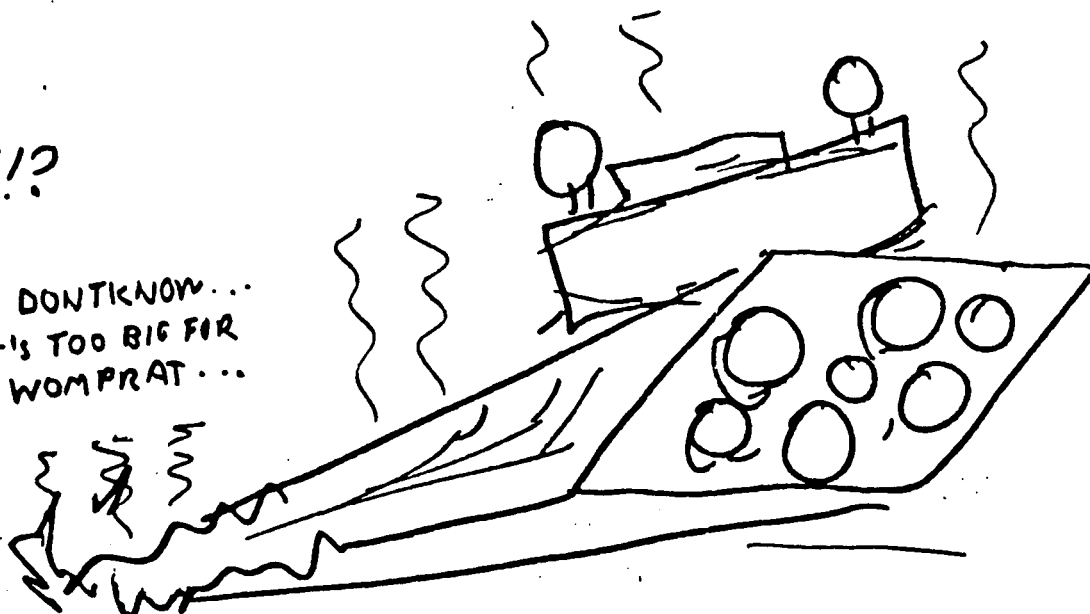
told that they couldn't mate Luke to Leia because he needs to be "free" to gallivant around the galaxy (a concept for which Han was roundly criticized!). To do what? Reinstate the Jedi, we are told. Well, after ANH, everyone assumed that Luke would renew the Order. Everyone also assumed that he would do it married to Leia. Now, all of a sudden, the party line is, "he has to be free." What a difference a movie makes!

Beside, why would Luke be charging about? To find new Jedi? Well, if we assume Luke is fully trained at this time--and I think both ROTJ and Lucas on the PBS special indicate otherwise--then he may well be the only trained Jedi around. If he is spending all of his time finding Jedi, who's going to teach them? No, Luke will have to be very sedentary, setting up a "school." It will take years, perhaps decades, to rebuild the Order.

One last comment on this: I'm sorry, Susan, but I have to admit that your idea of Luke hopping around impregnating the female population really floored me. For one thing, it is unnecessary, since Yoda told us everyone has the Force, which means that major Force-talents occur naturally. Luke will not reinstate the Jedi by "making babies", but by training these talents. Much more importantly, I find the concept more than a little sexist. I would be very wary

MY GOD LUKE!
WHAT DID YOU
BULLSEYE!!!

I DONTKNOW...
IT'S TOO BIG FOR
A WOMPRAT...



Contesca 53

of putting such an important task in the hands of a man who thinks of women as little better than broodmares.

To Carole Regine: I thought your letter very interesting. You raised some points to consider (I also, by the way, always liked Han's gesture to Leia in the bunker; a direct contrast to the claims that he acts without thought, as well as being a very protective gesture). There are two points, however, with which I did disagree. First was your comment about Leia's choosing of Han proving that she really doesn't like nice men. Han in ROTJ is, in my opinion, exactly what he told us he was in TESB. He's a positive sweetheart, who loves--and is loved and/or respected by--all of the good guys. He is totally committed to the Alliance (to the point of indicating he would break off searching for Leia at 0300 to continue his mission) and he makes the noble gesture of giving Leia up if that is what she wants. ((Editor's note: And consider what it must have

monomyth. The father figure in the monomyth has two aspects: the dispenser of love and the Ogre. Atonement must be made with both aspects. And it must be done properly, that is, without anger or hate. If not, the circle will not be broken and the son will become the father. The two aspects here are Anakin and Darth. Notice that Luke is only calm when he thinks he is dealing with Anakin; when he is facing Vader--the Ogre--he does so with anger and hate, thereby failing to make atonement and failing to break the circle. Remember the ad? "The circle closes."

More importantly, Luke himself declares the circle is completed and himself declares that he has become the father. "I am a Jedi, like my father before me." At that point, we are dealing with Vader behind him (whom he is treating as has been pointed out by others, as a piece of chopped liver. He makes no move to go over to his father when Dad is Vader; not until Anakin emerges and proves himself "worthy" by sav-

Lastly, there is a difference between screaming and begging--especially in terms of the monomyth. In fact, Luke is not just begging; he is asking his father to sacrifice himself for Luke. This parallels Luke's actions in TESB while hanging beneath Cloud City on Bespin: he calls his friends, who are escaping back to save him. This is a direct contrast to Han, who will not let Chewie risk his own life to save Han's.

I do not say this to do on Luke, or in an attempt to elevate Han at Luke's expense but to reiterate what I said in my last letter: this is all intentional on Lucas' part. In the PBS special, he again emphasized the mythic aspects of the monomyth, and Luke's behavior at the end of TESB and ROTJ are clear indications that he has not yet made rites-of-passage.

There is no stigma attached to Luke's screaming; the storm follows his pleading that others risk and/or sacrifice themselves for him, something he has done twice now. When can face this threshold with

same claim for the men we see in the Alliance. After all, since most males are superfluous from a purely reproductive point of view, you wouldn't waste your best specimens, would you? Sauce for the goose, etc.

Besides, I get the feeling that the real reason behind this proposition is set forth in the last sentence of the appropriate paragraph of Barbara's letter: Leia chose a "Corellian outlaw." Truth is, Han is no more a Corellian outlaw than Luke is a hick Tatooinian farmboy, no matter what they may or may not have been when ANH opened. It's curious that some of the same people who spent six years claiming there was meaning to the Saga--with which I heartily concur--are now (a) claiming we should read ROTJ on the surface and (b) refusing to acknowledge three films' worth of changes in the characters. Han is a general in the Alliance and a member of the high command that will become the nucleus of the New Republic government, which means he will be a military power in the coming Republic. His position is less than any that Luke might attain; he will have a leadership role in restoring and running the next Republic.

Even more, he is no less worthy an individual than Luke might be. Even assuming he is not a Force talent (and I believe he is), he has other talents. For example, he's considered a "natural leader" (not just be Leia, but obviously also by the Alliance), he's a brilliant pilot, he twice gets into the bunker on Endor by clever ruses, etc. What would make these talents less than Force talent? (Remember that the Jedi were the guardians of the Old Republic, i.e., police force, not the ruling officials.) Obviously, the Alliance thinks they are sufficient: they make him a general the minute he indicates he wishes to join, they take his recommendation vis-a-vis Lando, they let him choose which mission he wishes to lead and lets him assemble his own strike team and so forth.

Are we to believe he is deemed worthy for all this, but not to marry a non-sterile woman? A better question might

be, why would they let so valued a male marry a sterile woman?

And there is, indeed, a lot we do not know about Han. Yes, we know what kind of person he is, but we know absolutely nothing about who he is or what his origins are. It's interesting to note that the ROTJ storybook by Joan Vinge (and Lucas is careful about what he tells to children), for the first time, raises the issue of who Han Solo really is, by having Luke ask himself this question. No answer is provided, there or in SKYWALKING, and Han remains the most mysterious of all the major characters.

"Chew bubble"



Melody Corbett
35 West 92nd Street
New York, NY

I love puzzles and problems and I'm also persistent in my efforts to solve them and I'm also usually very wrong in my solutions, but that's never stopped me from trying. It involves JEDI, and you'd think that after the film came out I would have the conclusive answers as to whether I was right or wrong. I don't. In fact, I'm more confused now than I was before.

By now I think it only polite to let you in on what I'm talking about. Well, you see, I have this article from the Los Angeles Herald Examiner dated July 27, 1981. It's an interview with Richard Marquand --one in which he tells the reporter, Jeff Silverman, the general overall desires he has for the film. At the time of the interview Marquand revealed that he, Kasdan and Lucas had already worked out the rough script and had "already begun the 'intense stage of story boarding'." In the course of the interview Silverman asks Marquand what he can bring to the third installment. Marquand answers: "I'm going to

bring back that pace--and keep the danger and the action and the gang back together for the final adventure. It's no accident that the picture's called 'Revenge of the Jedi'. The young knight comes back and meets his pals and off they go for one gung-ho thrust."

Sounds straight-forward enough, right?

But you must remember when I first saw this interview, I was thinking in terms of discovering the identity of the "other" that Yoda had talked about. Yoda seemed to think the "other" was needed to complete the task that Luke was being groomed for--(a fully trained Jedi Knight, to defeat Vader and his emperor)--and I believed Yoda.

In trying to arrive at my answer, I limited my attention to the human lead players (sorry, 3PO). I ruled out Lando, because in my view he was too new a character to carry the necessary story weight. Leia didn't seem to fit the bill since Marquand had indicated the young knight was male ("his pals"). Darth I eliminated for three reasons: (1) he seemed a little long in the tooth to be the young knight Marquand talked of; (2) he's the very person Yoda indicated must be defeated; and (3) I didn't like him (he killed people).

That left me with Luke and Han. Well, at the time I read the interview Empire had been out a year and I had lots of time to think about Luke's position. I felt he had made a bad decision in leaving his training. I thought the fight with Vader at the end of that film had left him quite shaken. I thought he was going to go back and complete his apprenticeship. This would lead him to be able to meet all the qualifications Marquand and Yoda spoke of: young, fully trained (by his Master) Jedi knight returning (from Dagobah) to lead his friends in the gung-ho thrust.

Where did that leave Han? Well, he certainly would be coming back (this I knew from a Starlog interview). Would he be a Jedi knight? Yoda did seem to indicate the very possible need to go with an "other" and a very ready attitude to do just that.

Han seemed to me to be the

strongest candidate to meet Yoda's demands--plus the fact that he (Han) had nothing better to do with his time; might as well spend it learning something. Besides, if Han were Yoda's choice as the "other", so much the better. Now he, Yoda, would have two young knights to defeat the Emperor.

Yep, my money was on Han. That is, it was on Luke and Han together. I just knew what Marquand really meant was the young Jedi knights, plural not singular, when he made this statement.

So, as JEDI's premiere approached, I sat with a certain amount of smugness, confident in the knowledge that after much analysis I had figured out the mystery that had plagued all of fandom for three long years.

Well, what can I say? The premiere came and went, and I did manage to keep my track record as a detective intact.

But wait a minute! It's now seven months since JEDI came out, and in looking at that same interview, I can't seem to make the events of the film fulfill the promise of Marquand's statements. Some things just don't make sense to me at all.

Marquand seemed to indicate he was going to bring the gang back together. (So far, so good.) The name of the film had been changed from "Revenge" to "Return", which caused me to wonder if the young knight that Marquand talked about was the same person that the title "Return" referred to. Working on this premise, I would have to eliminate Anakin based on the fact that he doesn't exactly look in the flower of his youth, besides Marquand talked about the young knight going with the gang on a gung-ho thrust, and if I read the film correctly, neither Darth nor Anakin was fighting with the gang through the body of this film (Anakin didn't make his move until this movie's end).

I already knew Leia wouldn't be the young knight returning, from Marquand's statement about the other being male, but Leia being assigned the role of "other" didn't make much sense either.

We have a Leia who, according to Luke and Ben, is Luke's twin and therefore every bit as powerful in the Force as

Luke himself. And it seems that, according to some of the opinions expressed to SOUTHERN ENCLAVE, this inherited power flows so strongly in her that she would be able to pass it on to her offspring. We have a Yoda in EMPIRE who warns Luke against ending his training and then when Luke does leave, Yoda proclaims there is an "other". He, Yoda, seems to have full awareness of who that "other" is and also appears to have full intent of going that route if necessary. Yet we have a Yoda in JEDI who seems to have awaited Luke's return. My question is, if Leia was the "other" that Yoda was talking about in EMPIRE, why didn't he contact her when Luke didn't come back? Did he know through foresight that Luke would return in time? (But Yoda himself had pointed out, "Always in motion is the future.") How could he be sure Luke would return at all? How long was he willing to wait for Luke's return--six months? Three years? Forever? Was he so averse to training Leia (a female) that he would allow the Empire to win? Was she indeed the other that Yoda was talking about?

From the film's narrative surface story, the answer seemed to be that the "Other" was no more than a red herring, a hook to keep us all interested in the saga for the three year stretch between films (as if that was necessary). It was an element that had no importance in JEDI at all. Indeed, the story seemed to be saying that Luke was the young knight that Marquand spoke of, simple and sweet.

Simple and sweet--but that left me with a few questions about the statements Marquand had made in his interview.

Marquand says the "young Jedi knight comes back..." Comes back from where? Tatooine? I had thought this "coming back" would constitute a return from a journey that would entail some peril or at least some positive spiritual change. To me, a journey back implies that the person spoken of was isolated from his immediate world (Luke seems to have had the company of the droids and also seems to have been in available contact with his friends). Luke's self-imposed exile on Tatooine seems

to be as exciting as a trip to the local supermarket.

Is it Dagobah that Marquand means when he talks about the young knight coming back? Uh-oh. It's here that Yoda tells Luke he is not a Jedi knight yet, nor will he be until he confronts his father.

It seems that Luke does not become a Jedi until his confrontation and return from the Death Star, at a point long past the gung-ho push Marquand mentioned. From my view of the film, the "gang" Marquand talked about that was involved in this "gung-ho" push consisted of Han, Leia, 3PO, R2D2, Chewie, Lando, the Ewoks, and the Rebel Fleet. Luke seemed to have little involvement in the "push". Luke's quest seemed to be quite a singular one--to save his father. Luke's quest does indeed create a successful diversion that allows the rebels to succeed, but at no point in the film does Luke indicate that creating a diversion is his intention.

So in trying to fit Luke in the role of "young knight" that Marquand talked about, I am faced with a young knight who returns from nowhere, a young knight who is one only by virtue of self-proclamation (can I be the Queen of England, oh please!?) and a young knight who is only incidentally involved in the gung-ho push. Oh I have a young man who's not a knight at all. Through the body of the film, I have the feeling that when Yoda said "There is another," he meant it. But then again, I have been wrong before.

By the way, can anybody explain to me why in A NEW HOPE the twin suns are placed diagonally, left sun higher right sun lower, and in JEDI their positions are reverse with left sun now setting?



"You think you have IN-law problems?!"



Force touches boy who dies of cancer

FONTANA, Calif. (UPI) — Six-year-old Stanley Reid died Sunday of a rare form of chest cancer, two days after he had his birthday wish fulfilled with a special screening of "Return of the Jedi."

The little boy, who had been suffering from a form of cancer called Burkitts Lymphoma, died at 12:35 a.m. at Kaiser Foundation Hospital, spokeswoman Martha Borgerding said.

At his bedside were his parents, Wayne and Darlene Reid of Upland, who last week contacted director George Lucas' production company, Lucasfilms in Northern California, to tell them of his their son's wish.

The response was quick. Within 15 minutes, the company made arrangements with 20th Century Fox to ship the 6-reel film to the hospital about 50 miles east of Los Angeles without cost.

On Friday, Stanley, in grave condition and at times semi-comatose, was propped up in his hospital bed to see the third film in the "Star Wars" trilogy.

He watched the adventures of Luke Skywalker, Hans Solo and Darth Vader with his family, close friends, nurses and two other terminally ill children.

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Cheree Cargill -- "the rest of the garbage"

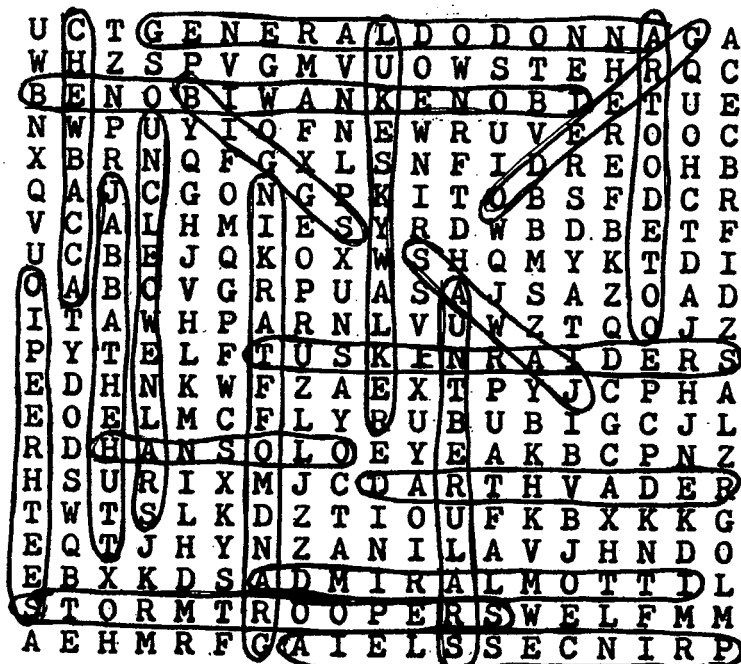
Consumer Corner

Equal space will be offered for replies.

FROM: Ann Wortham, PO Box 421, Cedar Hill, TX 75104:

Jani Hicks has been advertising in UNIVERSAL TRANSLATOR that xerox copies of TWIN SUNS 1 and 2 are available. When I wrote to her she responded by saying the copies were \$15.00 each, FC. I sent her a check for \$30.00 in August of 1983 and have yet to hear one word out of her. I wrote to Jani in October, 1983 (enclosing a SASE) and asked her if there was some problem with the processing of my order--she never replied. I wrote to her again several weeks ago; there has been no reply. The only conclusion I can reach is that Jani Hicks has, in effect, stolen \$30.00 from me. I would advise everyone to steer clear of her offer.

(35) CHARACTERS IN STAR WARS



My Turn

Weellllll! I see you've noticed that SOUTHERN ENCLAVE has a new look this time! I've been revising the format and hopefully this will prove to be a workable, easily readable one. There are still things I'm not happy with and will be working on them over the next few months, trying to get SE into a really first-class format. I think that going to the reduced, triple-columns and the 11x17 foldover paper has made a big difference this time, though it's hard to make the zine come out in an exact multiple of four, as is needed. But, never fear--I will persist until I get it right! We've also added a consumer corner this time and a change of address column, and we invite readers to make full use of them both. SE's whole purpose is the exchange of ideas and news so please feel free to send in anything you need to make known!

Mos Eisley

Marketplace

Currently in Port

BEYOND FICTION Vol. 1--"Attack"--his ship is under attack and a frantic Captain Kirk is trapped in sickbay with a door that won't open, a science officer who seems to be making light of the situation and a grumpy McCoy. Much more. Puzzles, poetry, etc. \$5.00 ppd to: Della Williamson, PO Box 61521, Vancouver, WA 98666.

BEYOND FICTION Vol. 2--"City" by Kiel Stuart, a ST parody of "City on the Edge of Forever." Edith Feeler meets Jerk, Schmuck and McCrotch. "Double Trouble" by Cynthia Hawrylak. Stunned, they stared at Spock as he repeated, "The Captain Kirk we beamed aboard from Red-Too was not our Captain Kirk." Much more. \$8.00 ppd. to: Della Williamson, PO Box 61521, Vancouver, WA 98666.

COMBINING FORCES #3--SW/ST In the CF tradition, a script from the pens of Gianna/DeLaurentis: Han & Luke attend the 497th Running of the Intergalactic Ord Mantell Space Yacht Race. In the continuing search for our roots, a Star Trek story by Valerie Lesley. Poems by Clara Testa & more! Send \$6.00 FC to Linda DeLaurentis, 35-38 29th St., Long Island City, NY 11106.

DOUBLE-EDGED SWORD is a Blake's 7 novel by Susan Matthews, art by Pat Cash; edited by Regina Gottesman. It has been two years since Star One. On Liberator, Blake, Cally, and Vila--along with Tarrant, Dayna, and Soolin--are still fighting the Federation. Blake is also looking for Avon, who disappeared during the fighting at Star One. Did Avon disappear on his own or was it something more sinister? \$6.50 by hand,

\$8.35 book rate, spec. hndl., ins. Please make checks payable to Streisau Press, 100 West 94 Street, New York, NY 10025. European agent: Janet Ellicott, 43 Brooksbank House, Retreat Place, Morning Lane, Hackney E9 6RN England.

ENCORE! - The premiere issue of the Mel Gibson zine is now ready, with 128 pages of stories, art, poetry, and more at a price you can't resist. Max, Tim, Guy, Frank, and Paul can all be found between the pages of this zine (don't we wish!). \$5 First Class, \$3.80 Third Class. Checks or money orders payable to: Phyllis Milby, 4006 Newport Gap Pike, Wilmington, DE 19808.

FIELD STUDIES: From the Notebooks of Dr. Indiana Jones. Finally available! Great Raiders fiction from Benedict, Weddell, Baker & Rogow, and Cargill. Humor by Kaz Draves. Art by Martynn, Lybarger, Virgil, Carleton, Stults & Cargill. Some adult themes and language, but no same sex. These are going fast! FS won't be reprinted, so get yours now! \$12.00. Make checks payable to Cheree Cargill, 457 Meadowhill Dr. Garland, TX 75043.

GREEN HARVEST--a special annual advertising magazine. Each issue includes information about the many fanzines on Star Wars, Science Fiction and Fantasy, plus where to buy photos of Mark Hamill, and other useful information. The 1983 edition is 20 pages long and only \$1.00. Make checks payable to Lisa Cowan, PO Box 5276, Orange, CA 92667.

GUARDIAN 4 features "A Jedi Craves These Things" by Susan Matthews--the Susan solution to SW; "The True & Worthy" Charla Menke--the true and worthy is precious and rare and easily lost; "Nomads

Fate; Nomads of Choice" by Carol Mularski--war is not just a game for soldiers; and "Tales of the Lost Ark" by Jean Stevenson--is history bound to repeat itself? Other stories by Block, Brin, Nolan, Weinstein, Zeek, and more; plus poetry and lots of filks. Also includes "TESB: the Musical?" as performed at MediaWest*Con I, illustrated by Gordon Carleton. Winner of the 1982 Fan Q for Best Other (mixed media) zine. 204 pp.; offset, perfect bound. \$9.10 (bk sp hd ins); \$8.75 (UPS). Overseas: \$12.50 (Europe); \$14.50 (Pacific). Save postage--#4 & #5 together--\$16.50 (bk sp hd ins); \$16.10 (UPS). Make checks payable to Mazeltough Press, P.O. Box 248, Wayzata, MN 55391.

GUARDIAN 5 is a full-length SW saga novel, "Stormbrother", by Fern Marder and Carol Walske, set more than a year after the end of the victorious revolution. Who is Areth Solo, and why are they saying those terrible things about him? Can Yoda and Obi-Wan Kenobi re-establish the balance between the light and dark sides? Covers and artwork by Walske; poetry by Marder. 200 pp.; not reduced, perfect bound. \$9.10 (bk sp hd ins); \$8.75 (UPS). Overseas: \$12.50 (Europe); \$14.50 (Pacific). Save postage--#4 & #5 together--\$16.50 (bk sp hd ins); \$16.10 (UPS). Make checks payable to Mazeltough Press, P.O. Box 248, Wayzata, MN 55391.

HARRISON FORD FUN BOOK. Giant collection of over 100 word search and other puzzles based on "Heroes", "Hanover Street", "Frisco Kid", SW, TESB, "Blade Runner", "Raiders of the Lost Ark" and ROTJ. Also test your knowledge on trivia and script quote quizzes. \$10.00 FC. Lynda Vandiver, 603 Jones Ave., Madisonville, KY 42431.

MASIFORM D #13--ST/SW material by Carraher, Rosenthal, Yasner, Langsam, Batterby, Crites, Fish, Rogow and Ruth Berman. Art by Carleton, Ludwig, Stasulis, Summers and others. \$3.75 book rate/\$5.50 spec. hdlg/insured. Order from Poison Pen Press, Dept. FL, 627 East 8th St., Brooklyn, NY 11218.

MELANGE II--Now available. Mixed-media zine featuring Raiders, ST, SW, Zorro,

First Blood, Remington Steele. Fiction and poetry by D'Orazio, Nussman, Hailey, Hill, Rogow, Agel, Stevenson. Checks/MO's \$5.50 postpaid to: Barbara Fister-Liltz, Pandora Publications, 8601A West Cermak Road, N. Riverside, IL 60546.

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

OUTLAND CHRONICLES #1. "Chase to Karmack" by Charles Garofalo. Han figured his troubles were over when he escaped from Jabba the Hutt. He was wrong. "Search" by Christine Jeffords. What were Han's other friends doing while he was preserved in carbonite? A Brightstar Universe story. "Year of the Dragon" by Eva Albertsson. You always knew Han was a devil with the ladies. But did you ever wonder about his very first experience? Plus AN INTERVIEW WITH HARRISON FORD! And much much more. Art by Martynn, Wanda Lybarger, Lin Stack, Wendy Ikeguchi. \$9.75 U.S. and Canada, \$12.00 Foreign. Please make checks payable to and order from Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

SCOUNDREL--The "no-frills" letterzine devoted to the SW saga. \$5.50/6 issues; \$1.00 per issue. Published bi-monthly. Make checks payable to Joan Shumsky, 24 Meehan Avenue, Raritan, NJ 08869.

SHOOTING STAR #1. The Original Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! "Hamillquest" by Mary Soderstrom. Elfquest was never like this! Art by Davenport, Burnside, McPherson, Jenni. Cover by J. R. Dunster! \$6.00 FC. Galactic Winds Press, Jeanine Hennig, 510 Alva, Grand Prairie, TX 75051.

Coming Soon to a Galaxy Near You

SKYWALKER #5. Finally available! Consists of "Counterpoint--the Battle for Rynan," by Maggie Nowakowska, a ThousandWorlds novel. Art by Martynn and J. Mullins. SASE Bev Clark, 744 Belmont Place East #203, Seattle, WA 98102.

TALES FOR THE TELLING--a one-shot Raiders zine of two stories by Karen Ripley. Art by Martynn. "Summer Session": Rosemary is an undergrad student taking a summer archeology field course. Dr. Ravenwood is just great, but his young assistant, Indiana Jones, leaves much to be desired. "Cross Purposes": It's been years since Ro has seen Indy and is surprised to hear from him suddenly. He has a job for her which she reluctantly agrees to accept, but she gets more than she bargained for as she and Indy come to terms with their own grief ...and each other. \$5.50 + \$1.25 in stamps. Solo Ventures, 4587 Winona Ave. #1, San Diego, CA 92115.

THE OLD REPUBLIC READER. Quarterly, 20 pp, comp-typed, short illoed SW fic., poetry, toons, comics, articles. Dec. '83 issue includes full page of exclusive photos of Mark Hamill in NYC. TORR is available for \$1.75/issue or \$6/4 from Suzy Sansom, 376 Granada Drive, So. San Francisco, CA 94080. Editor is seeking filler art submissions--please help. Planning to devote 1/2 of Sept. '84 issue to "Temple of Doom". Those contributions accepted til Aug. 10, 1984. SASE for more info.

VHF--THE COMPLETE BOOK OF LYRICS. All the lyrics to all of Martie Benedict's songs celebrating the many film roles of Harrison Ford. Art by Wanda Lybarger and Carlotta Vaughan. A must for fans of Martie's songs! \$12.00 fc. Martie Benedict, Box 89, Eckert, CO 81418-0089.

WE ARE STAR MET. A ST minizine. Spock and Christine undergo an ordeal that causes him to re-evaluate his feelings toward her. Art by Cheree Cargill. Now into its second printing. \$3.50 fc. Esther Lemay, 222 Malibu Dr., Lewisville, TX 75067.

ARCHAEOLOGY 101 #3 (RLA)--pt 3 of "Wind Chill" by T. R. de Maiffe, pt. 4 of "Quest for the Tiger Throne" by D. C. Arian. Also an illustrated adventure by Tim Eldred, art, toons, poetry, more. Due Aug.-Oct. SASE for info when ready. Solo Ventures, 4587 Winona Ave. #1, San Diego, CA 92115.

A TREMOR IN THE FORCE. Contributors include Martie Benedict, Marcia Brin, Jean L. Stevenson, Jeanine Hennig, T. S. Weddell, J. A. Berger, Cheree Cargill and others. Art by Wanda Lybarger, Martynn, Jenni, Angela-Marie Varesano, Suzy Sansom, Mary Stacy-MacDonald, Kim Gianna, Barbara Stults and Cheree Cargill. Due out in May, 1984. This is going to be one of the major zines of 1984! Get your reserve orders in early! Contains some adult material but no same-sex. \$5.00 and SASE to reserve to Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

CIRCLE OF LIGHT--"We're crazy, you know!" is the motto of Jumeau Press, which is proud to present the newest in the line of STAR WARS fanzines. Issue #1 in progress with "The Other Shoe", "Corellian Alliance", "Grandstand", and "First Time". Still accepting submissions for issues #1 and beyond. Looking for artists as well. And if you're just interested in buying, send a SASE. Everything goes to Jumeau Press, c/o L. A. Carr, 2720 Exuma Road, West Palm Beach, FL 33406.

COLLECTED CIRCLE OF FIRE. An idiosyncratic SW universe comes to life courtesy of Anne Elizabeth Zeek. Planned for late '83, early '84. Sold by reservation only. \$5.00 and SASE to reserve your copy. Pat Nussman, 5851-C Western Run Dr., Baltimore, MD 21209.

CONFLICTING IMPULSES #2 will be accepting submissions until September 30, 1983. Planned so far: The Star That Beckons 6 "Brightstar Rising" by Christine Jeffords another in the Yoda series; "The Magnu Effect"; and "Vida o Muerte?" part 2. I' taking SASEs for notification of price an

availability. Kathleen B. Retz, 4587 Winona Ave. #1, San Diego, CA 92115.

CONTRABAND #2: planned for Dec. 1983. Includes fiction by Wells, Sharpe, Callahan; artwork by Wells, SMAP; more on the perils of publishing; recipes by Georg; and more. \$3.00 and SASE to reserve, checks payable to Chris Callahan. Order from The Unknown Press, c/o Callahan, 6101 Seminole St., Berwyn Heights, MD 20740.

DECEPTIVE JOURNEY--Legal cargo hauls were unexciting or so Han Solo thought. He had been wrong before. An adventure tale spiced with excitement, romance, and galactic wonders. SASE for flyer. Available in October from DeVan Press, 1108 Pepper Dr., Madisonville, KY 42431.

ERRANTRY #2--a media-oriented fanzine edited by Regina Gottesman, features fiction and poetry based on Star Trek, Star Wars, M/U.N.C.L.E., St. Elsewhere, Blake's 7, Rat Patrol, Knight Rider, Voyagers!, and Remington Steele, as well as original fantasy. Writers include Adsit, Reitz, Hintze, Kirby, Nussman, Matthews, Sullivan. Artists include Cash, Dunster, Martynn, Siegrist, Walske, eluki. Tentative publication date: May 1984. \$5.00 and SASE (overseas SAE & 2 IRCs) to reserve. Make checks payable to Strelsau Press, 100 West 94 Street, New York, NY 10025. European agent: Janet Ellicott, 43 Brooksbank House, Retreat Place, Morning Lane, Hackney E9 6RN England. Errantry #1 is sold out and will not be reprinted.

FANTAZY--New media-oriented zine featuring both original universe and existing universe prose/poetry/scripts starring your favorite actors/actresses--AND--yourself! This is your chance to write yourself into the story and appear in the illo! We encourage it! Issue No. 1 will appear in May '84. Featured will be stories by Benedict, Cargill, Tibbetts; poetry by Smith; script by McKenzie. Art by Barbara Fister-Liltz. For price and flyer, please write to: Pandora Publications, c/o Joan B. Shumsky, 24 Meehan Avenue, Raritan, NJ 08869. FANTazy--where YOU are in charge!

FAR REALMS 6. "Fire in the Steel--Part Two: Trust" by Chris Jeffords. Han's life hangs in the balance and Mari Sevenstars is forced to do a thing she swore never to do. "Seeds of Destruction--Jihad" by Jeanine Hennig. Han Solo has been abandoned on the planet Garet 5, Leia Organa and Wedge Antilles try to save Jessami Kenobi's life, and Luke Skywalker's mother, Rebekah, races to help her son, who had been taken to the Emperor in chains. Much, much more! Fiction by Lillian Carl, Diana Piercy, Linda Knights, Cheree Cargill, and Laurie Shanahan. Art by Martynn, Jenni, Cargill, Dani Lane. Another big issue! SASE for info. Galactic Winds Press, c/o Jeanine Hennig, 510 Alva, Grand Prairie, TX 75051.

GUARDIAN 6 contains ST/SW/UNCLE/ RLA/ET fiction by Brin, Carraher, Ecklar, Gonzales, Johansen, Kirby, Knights, Osman and others. Poetry by Gatonpaulis, Bowles; art by O'Neill, Reitz, and River. Plus much more. Looking for small filler cartoons. Due in spring '84. To reserve: \$3.00 and SASE. Make checks payable to Mazeltough Press, P.O. Box 248, Wayzata, MN 55391.

JEDISTARDARKFALCONKNIGHT--Okay, the moment of truth is nearly here! JDSFK is pulling itself together for an April Fool's pub-date. (*NO comments!*) That's 60+ pages of insanity, folks, just like the flyer promised indirectly. Authors are: Osman, bes Shahr, Stevens & Tennison, Hendricks & Block, Mularski, Block & Paciello, Nussman, Matthews, Stevenson, Hill & Firmstone, Wilson, Wenk, Hicks, Nowakowska, Zeek. AND, we even drummed up some top-flight artists, but that's a surprise. But, we're not promising the moon. This hummer's gonna cost you a cool buck-fifty and for a buck-fifty you get no offset, no 4-color, no perfect binding, not even full size pages! What you DO get is just some of the funniest self-indulgent parodies you're bound to find in a Kodak-copied, digest size SW zine this season! So, to receive an honest-to-Maker 1st edition of JSDFK, send those nickels and dimes totalling \$1.50 to Maggie Nowakowska, 2330 Federal Ave. East, Seattle, WA 98102, by March 15th. All other orders received by May 15 will re-

ceive Edition Two, and should be filled by MediaWest Con 4.

KNIGHT'S LADY, or THE STEED'S TALE--a Knight Rider novel by Sheryl Adsit, edited by Regina Gottesman. The first fan novel (as far as we can determine) written from the point of view of a car--and what a car! Who else could discuss the relationship of dreams to reality while negotiating the Santa Monica Freeway at rush hour? Or establish that computers do, indeed, need love too? Tentative date: winter/spring 1984. \$5.00 and SASE (overseas SAE & 2 IRCs) to reserve. Make checks payable to Strelsau Press, 100 West 94 Street, New York, NY 10025. European agent: Janet Ellicott, 43 Brooksbank House, Retreat Place, Morning Lane, Hackney E9 6RN England.

LEGENDS OF LIGHT #2--Fiction--Aspengren, Bratton, Brin, Bruce, Jeffords, Mularski, Noel, Voll, Walker, more; Art--Burnside, Drake, Dunster, Eldred, Hennig, Lybarger, Martynn, McPherson, Morey, Sansom, more. ROTJ-based material included. Due out Spring 1984. \$5 and SASE to reserve to: POOZ Press, c/o Susan Voll, 3040 Alta View Dr., #D-103, San Diego, CA 92139. Checks payable to Susan Voll. Another big one! (LoL #1 is sold out. Xeroxed copies may be available if there is enough interest. SASE for details.)

MELANGE III--Due Spring '84. Will include the sequel to "Edge of the Blade", fiction by Benedict, D'Orazio, Agel, Stevenson, Hill; TV script by Graham; poetry by Brayton, Taero, Agel. Art by Barbara Fister-Liltz. For price and flyer, please write to: Pandora Publications, c/o Joan B. Shumsky, 24 Meehan Avenue, Raritan, NJ 08869.

OUTLAND CHRONICLES #2--will be at MediaWest*Con (if the Force is with me!). Stories by Kathryn Agel, Susan Matthews, Ann Wortham, Charles Garofalo, Christine Jeffords, Eva Albertsson, C. S. Armitage; art by Lybarger, Martynn, Summers, Stasulis, Stocking; filks, poetry, puzzles, more! \$2.50 and SASE will reserve. OC#3 will accept stories through Aug. 1, filler and

art through Nov. 1, SASEs anytime, for a hoped-for December debut. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

PERCEPTIONS--A NEW Harrison Ford zine is getting together in Kentucky. Any interested party please SASE. Looking for authors, artists, readers...if you like Ford, we want to hear from you. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

SHOOTING STAR #2--The original Mark Hamill zine! "Like an Unfinished Symphony" by Linda Knights. There is one Jedi left besides Luke, but the young Jedi's search leads to unusual circumstances. "Pilgrimage" by Lee Vibber. The Force seems to have deserted Luke after his victory over the Death Star...or has it? Art by Cargill, McPherson, Lane, Jenni and much more. Cover by Karen River! \$4.00 and SASE will reserve your copy. Due out for MediaWest. Galactic Winds Press, Jeanine Hennig, 510 Alva, Grand Prairie, TX 75051.

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

THE WOOKIEE COMMODE. We guarantee you things by people whose work you've never seen before! Prose, poetry, and some of the freshest art talent you'll find in fandom! We follow George's guidelines--but we aren't too timid! Accepting contributions until Feb. 1, 1984 (Samia Martz, 121 East Hunt, Apt. 306, Warrensburg, MO 64093). Ready for MediaWestCon 1984! To reserve, SASE and \$5.00 to Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

WELL OF THE SOULS #4--slated for January or early February release. \$3.00 and SASE to reserve. Make check payable to Bullwhip Press, Ltd., 3965-1/2 West 73rd Avenue, Westminster, CO 80030.

OTHER Words

AUCTION: I am selling off selected items from my collection of zines and memorabilia. Includes SW, ST, Pern, other media. This is a new auction list containing many items not in my previous offering. SASE Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

COSTUMES MADE: Do you long to stun them at a masquerade? Can't sew or can't find the time? Christine Jeffords, well-known SW writer and editor, announces that her mother (many years' experience seamstressing) is ready, willing and able to create costumes to your design and measurements. Simple and complex undertaken; not limited to SW. For further information and a measurements chart, please SASE Mabel W. Semos, 630 Bloomfield Ave., Verona, NJ 07044.

FORD FANS are working to have a star put down on the "Stars Walk of Fame" in Hollywood for Harrison Ford. Must raise \$3,000. All contributors will have their name put on a scroll which will be presented to Harrison. This has now been approved by his manager, Pat McQueeney. Strict records are kept of contributions and passed along to Mr. Ford's secretary for their records. Also collecting letters from fans stating why they feel Mr. Ford deserves his own star that will be relayed to the nominating committee. Any and all contributions are appreciated. Check or money order to: Ruth Scott-Special Account, PO Box 380544, San Antonio, TX 78280.

GUARDIAN #1, #2 and #3 are now out of print and will not be reprinted. See ads for Guardian #4, #5 and #6 elsewhere in the Marketplace for information.

"I'M STILL PLAYING CATCH-UP!" An out of print reproduction service. The following zines are available by editorial permission: CROSSED SABERS, DOCKING BAY, FACETS, MOS EISLEY CHRONICLE. Coming soon: ARCHEOLOGY 101, EMPIRE REVIEW, FAR REALMS. Editors inquiries welcomed. SASE for flyer.

De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

LOOKING TO BUY (will even take xerox copies) the following zines: Kessel Run #1, Twin Suns #1, Carbonite Maneuver, Solo. Also have several zines for sale. SASE for list. Thekla Kurth, 851 N. Pheasantbrook Cir., Centerville, UT 84014.

MARK HAMILL SOCIETY U.K.--Enthusiastic group of British Hamill fans! Their excellent newsletter, SHOOTING STAR (not affiliated with the fanzine of the same name published by Galactic Winds Press), contains lots of information about Mark and his many roles. Please enclose a self-addressed envelope and 2 IRC's when inquiring. Please send no US stamps since they cannot be used overseas to return mail. Address correspondence to: Loraine Birch, 116 Maytree Close, Winchester, Hampshire, SO22 4JF, England.

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

NIMOY FANS are working to have a star put down on the "Stars Walk of Fame" in Hollywood for Leonard Nimoy. This has been approved by Mr. Nimoy himself. Must raise \$3,000. For more info SASE Esther Lemay, 222 Malibu Dr., Lewisville, TX 75067.

STATIONERY--Harrison Ford characterizations. SASE for flyer. Available from De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

STATIONERY with or without matching book-markers in six pastels, with six of your favorite SF/fantasy themes (ST, SW, dragons, Dr. Who, etc.) Stationery-\$5.00; Book-markers-Set of six \$1.50; Stationery with bookmarkers-\$7.50 ppd to Della Williamson, PO Box 61521, Vancouver, WA 98666.

T-SHIRTS - Front: Blasting off with VANPORT CON '84. Back has a comical alien, slightly confused making a statement in HIS lan-

guage. Powder blue, lilac, yellow, pink, ecru, black, royal blue, red, navy, cranberry. State first and second choice and size. \$7.50. Della Williamson, PO Box 61521, Vancouver, WA 98666.

VAN-PORT CONVENTION--March 9-11, 1984, Portland, Oregon. Confirmed guests include Walter Koenig, Mark Lenard, Alan Dean Foster. Art show, writing contest, fanzine auction, panels, more! This is a biggie! For more information, send a SASE to VAN-PORT CON '84, P.O. Box 61521, Vancouver, WA 98666.

VHF

Harrison Ford-inspired songs by Martie Benedict. Nine tapes featuring Han, Indy, Kenny, Rick, Tommy and others. SASE Box 89, Eckert, CO 81418-0089.

WOULD LIKE TO BUY copies of the following zines: Time Warp 3, Warped Space 39-44, Syndizine I, Guardian II, Hydrospanner Zero, Falcon's Lair, Skywalker 1-3, Trackless Voids I. Please write if you can help!

Ann Wortham, P.O. Box 421, Cedar Hill, TX 75104.

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