

Southern Enclave

September 1984

Issue No. 5

And In This Corner... by Marcia Brin

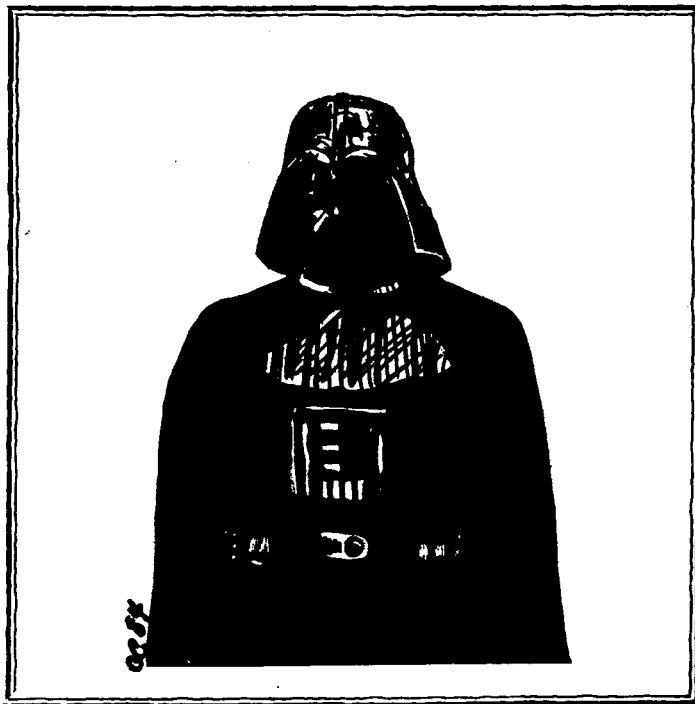
I have a lot of problems with the supposed about-face Darth Vader allegedly makes at the end of ROTJ. I'm not alone; various other expressions of disbelief have been heard, some coming from employees of Lucasfilm itself! It seems to me that there are three possibilities: (1) Darth and Anakin are one person, who fell to the Dark Side, changed his name and, then, out of the blue, made a turnabout; (2) Darth and Anakin are two separate personas; and (3) Darth and Anakin are two separate people.

Possibility #1 is the most surface approach to the problem. It is also the most obvious. Unfortunately, it also presents the most problems on both a logic and moral level. If Anakin is truly Darth, then we have a personality issue to begin with: he had to be someone with the potential to fall, ranging from someone who was arrogant (in the sense of over-sure of himself), headstrong, unwilling to listen or learn, etc., to someone who was arrogant (in the sense of being vain and believing himself superior to others, contemptuous of others' value and rights, etc., to someone who was an active power seeker--remember that Ben says that Vader was "seduced by the Dark Side of the Force," which sounds to be a more willing choice. On top of this, Darth has engaged in at least twenty years of active and terrible evil. Yet, without seeing any noticeable conflict of any kind, we are suddenly supposed to believe an attack of conscience or compassion or whatever. It tends to encourage a certain skepticism, since there is really nothing in the film to either build up to it or to support it. Leopards really don't change their spots.

Notice that, in ANH and TESB, absolutely no one ever identifies Vader and Skywalker as the same. No one, for that matter, ever says that Luke's father's name was Skywalker. In fact, certain things set forth in both films argue against Darth and Anakin being one person. There is, of course, Ben's statements to Luke right after he first meets him. This may, certainly, be untrue, but it does stand as a clear contrast. Then, in TESB, when the Emperor appears, he speaks of the "Son of Skywalker". Why not, "Your son"? Certainly, the Emperor knows who Darth used to be, he's the one who was instrumental in his fall. And since there are only the two of them, from whom would he be hiding it? Again, it only serves to raise a doubt. (By the way, we should ask ourselves of whom the Emperor is speaking: he is picking up a male aura, since he uses the term "son" yet it cannot be Luke, who is on Dagobah, which must be shielded, since they never pick up Yoda.)

When you get to ROTJ, only one person identifies Vader and Skywalker as one: Obi-Wan. However, he has at best become suspect (at worst, he isn't even Obi-Wan!); he seems to be double-talking everything. Notice that Yoda, who has never lied to Luke, does not say that Anakin Skywalker is Luke's father. Exactly the opposite, in fact; he says that Vader is.

We run into other things that tend to increase our problems with Possibility #1. Five minutes before Darth's "conversion", we see him more than willing to turn his daughter to the Dark Side. No trace of concern or remorse tinges his statements at this point. In addition, he has absolutely no interest in the destruction of the rebels. They can all die--and with them the rebellion--for all he seems to care. It makes it rather hard to believe that he is really a good person! On the other hand, he did know that he was a dead man: the Emperor was going to get rid of him no matter what the outcome was with Luke. Evil tending to be petty and vengeful, it is not so unlikely that he would make every effort to take the Emperor with him (and remember, Luke is his immortality, which gives him a jot more interest in saving Luke than in saving a master who intends to discard him).



We come to a moral problem now. Despite Darth's questionable motives for his actions at the end, despite the fact that he doesn't seem to care at all for his daughter or the rebels (and, by extrapolation, for the oppressed billions of the galaxy) and, most importantly, despite the fact that he never apologizes for two decades of evil, never repents, never says "I'm sorry", he gets to go to Jedi heaven. This is a great moral and ethical lesson for kids: do anything you like; there's no payment demanded for evil, wrongdoing and selfishness. Sorry, I don't buy that, either as a message in general or as the point of the film.

Further, there is the old man who shows up at the end of the film. Sid Ganis, speaking at ConStellation, stated that they got exactly the person they wanted, with exactly the look they wanted. The actor is Sebastian Shaw. He was 78 at the time the film was made, making him eight years older than Alec Guinness. This figure argues completely against Darth and Anakin being one person; it fits in perfectly, however, with Possibility #3 (that they are two people). In ANH, Obi-Wan describes Darth Vader as "a young pupil of mine." When they meet in combat, Vader says: "Your powers are weak, old man." Can you really see Ben and the person who shows up at the end of this film talking about (or to) each other this way? They are the same age--in fact, as noted above, the actor who plays Anakin is older! The dialogue makes absolutely no sense if Darth and Anakin are one and the same.

And why did Anakin change his name? Everyone who counted knew what he had done. Who was he protecting, a family he did not ever appear to know he had? He doesn't seem the type to care if he embarrasses anyone! There seems to be no point in changing it at all. It has been suggested that it might be a title, but notice that they also call him "Lord", which is a title. If the other were one also, then the proper address would be Lord Darth Vader at all times, not Lord Vader (this usage suggests that Darth Vader is a name).

Possibility #2 suggests that Anakin and Darth are two personas, a split between good and bad. The name change would make sense now: certain Eastern religions hold that when you take a new master, you take a new name, because you have become a new person. They also believe that a particular choice at a key moment will also change you into a new person, since you have chosen to walk a different path. Both would apply here. What we would have, then, is the persona of Anakin, long subjugated (perhaps with the aid of the Emperor), finally breaking free. Anakin, the good half, would indeed be able to enter heaven, something denied Darth.

For me, however, it is Possibility #3 that is not only the most intriguing but which also eliminates the most problems. The age factor mentioned above argues very strongly for it being two separate people, a younger Darth who would indeed be Obi-Wan's "young pupil" and who would refer to his former teacher as "old man", and the older Anakin. If the person on Dagobah either is not Ben, or is, but he is not telling Luke the truth, then the only sup-

port in all three films for the concept of Anakin and Darth being one and the same falls apart. Any number of fans have indicated they have lost faith in Ben and they feel that he is lying to Luke in his explanation when he first appears. Well, if ole Ben is a liar, then you can't give credence to anything he says; there is no way to separate his statements, as we have no more proof of one than we do of another. (By the way, if Luke was too old to begin training, then what would that make Anakin? If he is Luke's father, he both had his offspring and began his training in his fifties!)

It also, of course, eliminates the moral problem of Anakin's getting into "heaven". Anakin, who may well have been foolish and headstrong, was not the perpetrator of the evil done by Darth. He would not have anything for which he had to apologize, and he may have made recompense for his foolishness by sacrificing himself to save Luke. As several fans have pointed out, unlike Ben's and Yoda's, Darth's body does not disappear; there is still a solid form on the pyre (please note that the only mechanical part we actually see on Darth is his hand; we don't know how much else is not organic. However, I have no reason to believe he was little more than a talking head; therefore, there would be some portion at least that should have gone the way of all flesh. Also, when Darth lifts the Big E overhead, we see an almost x-ray picture revealing a skeleton, indicating there was an organic element that should have disappeared like Yoda's and Ben's). However, if they are separate individuals, then the failure of Darth's body to disappear means that he, like all who choose the Dark Side, did not join the Force upon death.

How would all this have happened? A possibility suggests itself, and it ties in with another "problem." Ben has a lightsaber which he tells Luke his father wanted him to have. If Anakin and Darth are one and the same, then how did Ben get this? Did Anakin approach him one day, lightsaber in hand, and say: "Well, Obi-Wan, I think I'm going to fall next week; here's my lightsaber for a son I don't even know I have"? It hardly seems likely! Logic would also seem to dictate that when Darth went into the volcano, his saber went with him. As for offspring, Vader definitely did not seem to know he had any. He certainly knew nothing about a daughter as late as ROTJ, and did not appear to know anything about a son until ANH and Luke announced his name. TESB tells us he was obsessed with finding Luke--why would he be any less so five or ten years before? The younger the child, the easier to make him believe what you want him to.

This also raises the question: for whom did Anakin leave the lightsaber? Assuming arguendo that Luke and Leia are twins, he did not know of them (and if he did, then he knew of both. Why then leave one saber? Are we back to sexism again?). Did he have an offspring, male or female, for whom he left his legacy? As yet, we don't know.

However, what if Anakin, goaded by something we do not yet know about, went to face Vader and, behind him, his new master, the Emperor. Went, even though he really was not

ready. Some part of him recognized the foolishness of this action, and he chose to leave the lightsaber behind, afraid, perhaps, that he would use it in anger and would fall. He lost the battle and was absorbed--there is an element of vampirism at work that we can see in ROTJ. The Emperor appears to be getting stronger, absorbing the energies of the battle between Luke and Vader. Darth would then have Anakin's powers as well as his own to draw

notices

Galactic Winds Press
and Graphics
c/o Jeanine Hennig
P.O. Box 166362
Irving, TX 75016

Sometimes you wonder if the Force is really with you. We get back, fresh from MediaWest Con to find this LOVELY letter in the mail. Seems that the house we are renting from this company (scheissekopfs!) has had the mortgage foreclosed on it. So, due to no fault of our own, and under no legal help since our lease was up in June, we are having to move. As of July 15th, we are out on our ear. NOT to mention that we're not ready to move, either physically or financially.

In a word -- @*\$\$*a(*\$&!!!!

A VERY nice friend has offered to let us "gypsy" at her home until we can find another house, so, we have procured a PO Box (above) and will use it as our permanent address for correspondence.

Now to other news. Unfortunately, due to this fiasco, the planned Judson Scott/Phoenix zine, OF THE GOLDEN LIGHT, has been scrapped (also due to other commitments and lack of money). But there are other PX zines out there, good ones. I'm sure they'd be happy to see the submissions I received. SHOOTING STAR 2 will be delayed...AGAIN. Hopefully I will also get more contributions so #2 won't be the LAST ish! FAR REALMS is our main zine, and things will run on schedule for it, at least; plans for CATALYST! COLLECTED are looking hopeful, as well.

I think that's about it. Keep with the letterzines for updates! And thanks in advance for your patience.

Sally Smith
12221 W. 2nd Pl. #12-104
Lakewood, CO 80228

For numerous reasons (which I will not bore you with here), I am now solely in charge of WELL OF THE SOULS. Please send all contris (PLEASE send contris!), orders, inquiries, etc. to the above address. If you put in a deposit and/or SASE on #4, you should have already received your final notification; let me know if you haven't. Sorry about the delay.

upon. In ROTJ, we have Anakin re-emerging once more.

We do not know enough about the Force to say that such a joining, or takeover, would not be possible. If Anakin and Darth are one and the same, then we have a terrible moral message set out in this film. If, however, they are two separate people, then we have emerging a tragic story (Anakin's) with a triumphant ending.

Art Credits:

Karen Finch -- 12, 14, 17, 18, 26, 37
Laura R. Virgil -- 20, 40, 47
Danaline Bryant -- 28, 32, 34, 44, 51
Carol Peters -- 29
Lynne Whitten -- 39
Cheree Cargill -- all other art

Profile

Timothy Ward Blaes, 23 (despite what was reported in SCOUNDREL, I'm not yet 25; that was a typo), single and irritated about it. I have more cats than I should have and not as many as I would like to. I have always found school to be a relentless sea of mundanes, where anyone who didn't conform totally was regarded as something of a threat. (Things that you women-folk can get away with can make a young man something of a target.) I enlisted in the Navy but didn't get out of bootcamp. I currently live with my mother and work as a dishwasher in a cafeteria, and hope to change both situations very soon (the ruts one spends their early adult lives building are very often the hardest to climb out of). I plan to study electronics repair and/or broadcasting. I would assess my personality as being somewhere between TAXI's Reverend Jim and Howard the Duck. My sf interests are multi-media in extent, and I am somewhat more interested in female characters. I am especially fond of Vonda McIntyre's Saavik. As soon as I get the damn thing finished, I intend to submit a story to TWILIGHT ZONE MAGAZINE, about a killer cookie-jar.

Sally M. Smith, age 22, married for 3 years to Joe Smith (honest!), no children, no pets except 2 VCR's and a computer named Robin (DEC VT180). I have no degrees (tho I'm working on one in computer science) and no job yet except finding new ways to spend Joe's money--mostly on my Indy zine, WELL OF THE SOULS. I was born in San Antonio, Texas, but grew up in and around Denver. My interests include video, reading, movies, and chocolate; fannish interests are publishing, writing for and reading zines, going to cons, Lucas and Spielberg movies, and running up the phone bill. I have an Artoo hanging from my car's rearview mirror, a bumper sticker that says "Jedi", and a license plate that reads "XWING1".

Reviewing the Fleet

OUTLANDS CHRONICLES #2 - ed. Christine Jeffords
630 Bloomfield Avenue, Verona, NJ 07044; \$12.95
by hand, \$15.75 US & Canada, \$18.50 OS air;
190 pp.

Reviewed by Sandra H. Necchi

Besides having a hilarious bunch of cartoons and puns, two gorgeous covers by Lybarger (front) and Stasulis (back; tho her figures of Luke and Leia are a bit short), OC#2 is even finer than the first issue. Jeffords has some wonderful material here and she very skillfully spreads out long and short pieces that make the reading comfortable and non-draining.

"Chase to Dagobah" by Charles Garofalo is the second in an action/adventure trilogy wherein Leia is kidnapped by pirates while Luke, still on Dagobah, unconsciously summons the pirates, Han and Vader to the planet. There are escape and chase scenes, fights and verbal arguments, plus some fine characterization of the Big Three and the author's own wonderfully distinctive band of smugglers. Best of all is Yoda and his encounter with Leia, Han and Chewie (except I don't think he would refer to the Princess as a "royal shrew"). Yoda's lines are a bit confusing at times but he is in good, whimsical, beleaguered form. I've never had so much fun reading a SW story.

"The Turning" by C. S. Armitage is a powerful short-short that tells of what would have happened to Han, Leia, Chewie and Lando had Luke indeed turned to the Dark Side for real in ROTJ. "The Match" by Ann Wortham...ah... gives us a nice little interlude between a drunk Han and his equally drunk father-in-law.

"Personal Business" by Kathryn Agel is a somewhat dull entry into her "Starbird's Children" series concerning Han's comforting of his sister whose husband has just died. Perhaps I wasn't affected by this because I'm new to the series but I do feel that the story in itself lacks an element of feeling. "Left Hand Jedi" by Susan Matthews is an excellent piece about Han's Force-sensitivity. The best scenes here are when Luke recognizes Han's talent and when Vader analyzes Han's category of Force-use as in a "gray side of the Force; and so mutable that within the very individual, depending only on the circumstances, it could range from the angry passion of a thunderhead to the serene blue-gray mist of a perfect pearly seagem..." And more; Vader recognizes in Han "at least two parts convert to the Sith Lord's principles, to the so-called 'Dark Side'--or complement--of the Force..." That Matthews can write well is nothing new to fandom. As to the story's premise, I have no trouble entertaining the possibility that Han has Force talent but there are a lot of instances in all three films where his guesses and assumptions are wrong...

"While We're Apart" by Eva Albertsson and Christine Jeffords is part of the latter's "Brightstar" universe and tells us the story of Han's Jedi lover, Skye, who leaves him on a pretext of jealousy (she sees him kissing an

old female friend) because she has a vision of his death occurring while she's present. She reasons that without her presence, he can be saved. Han, of course, searches for her to no avail and hears that she has died (she hasn't). Unquestionably this is a superbly written and developed story with an undeniable pull on the reader's interest. I see two problems, however. Skye, whose relationship with Han is a strong, binding, powerful one of "recognition" doesn't come across as real. I have little trouble reading fanfic with women other than Leia as Han's mate but I do like to get to know them. Skye, however, never comes across as more than words on a page. Secondly, the entire story (the zine's longest) is based on a silly misconception. Instead of doing the right thing and telling Han what she's seen, Skye deceives and hurts him, demonstrating she doesn't trust him, and flees instead of analyzing the vision and realizing (as she does later, but the reader has done it from the start) that the "future is always in motion." As a Jedi, she should know this. We can't feel for Han's grief over her "death" when we know she's alive and behaving very foolishly. In this universe, Han and Skye are each other's true, destined mate. Yet because of the above failings, this doesn't really sink in. (I should state that this is only the second "Brightstar" story I've read.) Yet the story's strong writing pulls you along, despite the few failings in believability (even though I am basically opposed to these extreme dependency relationships).

"The Initiation" by Christine Jeffords is an early "Brightstar" story (and I believe a reprint) and extremely affecting. It concerns Han at 15 stowing away on board a smuggler's ship and his experiences as a "green horn" spacer. Jeffords' writing is lucid, tight and very vivid. Jeffords creates the setting of the freighter and its crew in remarkable detailed completeness. I genuinely felt as if this ship existed somewhere and I could recognize it if I saw it. There are wonderful incidents like the ship's two mascot animals (little furry mouse-like creatures) who are somewhat telepathic. I disagree with Jeffords' presentation of smugglers (everyone in SW fandom wants to make Han and his friends out to be humanitarian and practically angelic) but, nevertheless, the people in the story are strong and memorable. The action scenes where Han outwits a bunch of pirates is riveting and abundantly convincing. This is a very atmospheric story.

The fullest, most complete illos are Lybarger's and Stasulis' with their strong depth and symmetry. Both truly illustrate the stories they illo. Martynn's illos for "Left Hand Jedi" surprised me. Her work is always lovely but often stiff and not truly illustrative. While they're still not really complete, two of them (one of Han, the other of Luke) actually had motion and naturalness of form.

It's a damned good zine. But can you afford the price? I assume Jeffords can't find

cheaper printers. Unfortunate, but I can't in all good conscience recommend you shell out \$15.75 for a 190+ page zine. It is an excellent issue so I leave it to the buyer.

DECEPTIVE JOURNEY - by Joyce Devine and Lynda Vandiver; De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431; \$10.25 fc, \$9.85 UPS; 77pp.

Reviewed by Sandra H. Necchi

This is a story about Han Solo (in his pre-ANH career) and a mean, callous, bitchy law-abiding pilot. Desperate for cash, Han takes on a legal run with her (with an alias persona, Captain Dannon). When he learns that this impossible woman, named Mirage, is going to be his boss during the mission, his ego is of course in a tizzy. Mirage, after all, has the gall to dish out everything he gives to her. She immediately gets under his skin by committing the heinous crime of complaining about his ship taking up so much space in the docking bay, leaving little room for her own vehicle to land and, not incidentally, causing some danger to both ships and herself. Han, of course, doesn't care about such things. Mirage is a bad little girl who takes her command seriously and won't stand for any of Han's arrogant shenanigans. The cargo is, after all, precious and the mission quite important. Instead of speaking softly and deferring to his wishes, Mirage does as she wants. She can't talk to him in any way but through sarcasm (tough, independent women are like that, you know--heartless, insensitive, cold, unfeeling). But when Han tells her exactly what she is ("You're the most interfering, obnoxious, bossy, contrary...maddening, conceited, self-centered, domineering, pig-headed female I've ever met in my life"), she falls apart and shows her true womanly colors. She cries, admits that she's all those things "and more" and falls into the Great God Solo's arms and his lips: "Mirage was shocked to find herself wanting to return his kiss. She had never allowed her emotions to surface like this. She was still held leisurely in the fold of his arm. Oh, how she longed to remain there, to rest her head on his chest in a kind of peace she'd never known before, to put aside the duties she'd sworn to uphold." (Independent women are like that--they hide emotions and pretend to be independent when all they're looking for is just a Solo to whisk them away from their feigned commitments and to keep them for himself.) So begins Mirage's education. When they arrive at a decontamination station, they meet a beautiful, soft, fragile, submissive floosy called Joylyn and Mirage begins to see the error of her ways: "Joylyn seemed so regal, so graceful and friendly; not at all the contemptuous woman Mirage thought her to be upon their first meeting... Perhaps it was the warmth of her manner. Mirage sensed experience in the older woman, experience she wished was hers." This supposedly wise woman later tries to kill Han and Mirage because her fiancé (a real lout, head of the decontam station) is killed by Han. After all, she's wise enough to realize that she has nothing to live for without her man, her protector. Mirage wants

Han to ogle her the same way he ogles Joylyn so the latter sets about to paint her [Mirage's] face and give her a sexy gown to make her look more feminine, to please Solo: "Men's attentions had not fit into her plans, until now." She does indeed please Solo and therefore becomes worthy of his lustful attentions: "The strong-willed independent pilot had been transformed into a fragile, delicate female..." While he's ogling her and she's basking in this objectification, their cargo is being stolen and poison gas cannisters are being secreted in their ships.

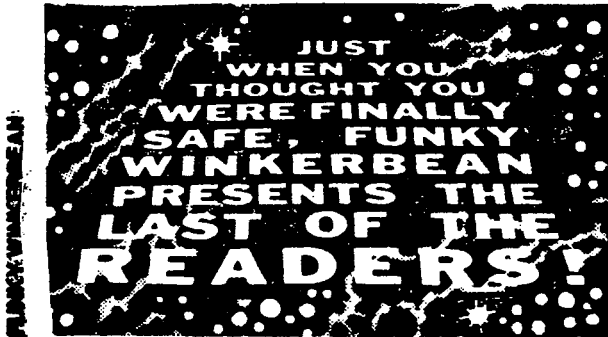
Never fear, they do escape unscathed and Mirage, now properly submissive ("Mirage was pleased that Dannon found her attractive. She did not want him upset with her now") cooks for Han and Chewie while they do the important man's work of repairing the Falcon. She is, of course, a great cook, as all women really are underneath. Mirage now begins to doubt her career choice. Han has shown her that she can be very happy having a man like him to depend on.

There's quite a lot more of this. There are scenes where Mirage falls apart and Solo says things like, "You did the best you could, honey. I'm proud of you." This is a trained, experienced pilot and security agent, yet Han does everything she should be doing and she fouls up at nearly everything she initiates. Then, of course, there's the worn-out ruse that forces Mirage to pose as a prostitute to complete her mission (which she doesn't do--Han does). This is usually the ONLY solution possible and a great way to humble these "big-mouthed hussies." Most of the second half of the story has Han expending a great deal of energy protecting Mirage. Everyone in this universe is sexist. Han acts as if he has never met a tough woman pilot before (or any woman pilot). Even Chewie doesn't trust Mirage to succeed in the mission because she is a woman. The people at the decontam station have never seen a woman pilot, so her sudden appearance is a big deal and the cause of a great deal of predictable sexist comments. It is Mirage who has to change if she wants a relationship with Han Solo, the man who rebukes her genuinely warm and caring offer of help when he is injured because "the day will never come when I need a WOMAN's help." Mirage becomes worthy of him when she admits she needs Han. (Such women are, of course, deviants because they refuse to admit they would be much happier being dependent on a man.) Finally, she resigns from her job to be with him. To the authors' credit, Mirage explains her decision as: "I want a chance at the galaxy, a chance to learn to laugh, to love, to experience living." This implies she wants freedom and independence from her job and that Han has shown her this freedom. This is a good element of growth but the overriding message is that she's given up her goals and training for him, and it strikes too close to all those old movies that ended with the tough female reporters seeing the errors of their ways and settling down to be a wife and mother. As one of the hookers (you know, one of those with "the heart of gold") tells Mirage when she leaves with Han: "You got a chance the rest of us only

dream of. Make it work." Then, too, Han himself is too arrogant and chauvinistic, too damned conceited. Cocky he is, but he's not this unpleasant.

I generally avoid using sarcasm in my reviews but this novel had so many blatant, worn-out cliches about women that it begged for it. And that's frustrating because Devine and Vandiver can write. Their prose is clear, well-developed, vivid, fluid, and they are masters

at creating a setting. Characterization, however, is not their strong point (action is) and Han is elevated to literal godhood (a particular sore point with me in much of SW fanfic). To present him as someone unable and unwilling to give and take in a deep relationship does him no justice and does women even less. Han is gorgeous and a fine character, but if he can't bend his impossible expectations, then he's worthy of no woman.



By Lynda Vandiver. Answer on page 45.

(51) TORTURE CHAMBER

G T O D N A L C H C J R
H D P I K G G P T A E E
R V K R H S F M F T H O
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WORDS

BOBA FETT
BOUNTY HUNTER
CAPTURED
HAN
HURT
LANDO
PAIN
SCAN GRID
SCREAM
STRAPPED
TORTURE
VADER



Editor and Publisher:
Cheree T. Cargill
457 Meadowhill Drive
Garland, TX 75043

Subscription Price: \$3.50 single issue
\$10.50/3 issues.
Please specify issue starting number. Some
back issues available for \$2.00 each. SE#1
is sold out.

Deadline for #6 -- November 1, 1984

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Last issue I asked that we all calm down and get our tempers under control, that we realize that we're only talking about a movie here and that a difference of opinion over fictional characters is not enough to go to war over. Most of SE's readers seem to agree and have made honest efforts to lighten the hostile pitch of their letters.

My editorial last issue was misinterpreted by some and I have been asked (sarcastically) if I'm outlawing Luke entirely from discussion in favor of such pressing problems as the number of bolts in the Falcon's hull. Of course not. I really don't care what people talk about as long as it's done in an adult manner and not reduced to a kindergarten screaming contest.

Several letters addressed comments to this letterzine in very sarcastic tones (condemning me for running personal attacks while attacking me in the process) and, lest I be accused of editing out unfavorable criticism, I have chosen to run them, although I don't feel compelled to justify myself to them with direct replies.

I have walked a narrow line, trying to be fair to all concerned. I have been accused of censorship by some and I have been chided for not censoring letters by others. It's a no-win situation. Granted, I have deleted portions of some letters that I felt were absolutely too volatile to print, but, 99% of the time, letters run exactly as they come in to me. About all I can do is ask that people be civil to one another.

It has been implied that SOUTHERN ENCLAVE--and I suppose that includes me, too, personally--is irrelevant. Well, I guess maybe it is. There are times when the whole exercise seems to be one in frustration. SE started out as a fun project, but the acrimony and factionalism that has developed has made it a real chore to sit down and work on. I have given serious thought to just calling it quits with the next issue, but haven't made a concrete decision yet. I guess it will all depend on the letters that come in. I'm sure there are those who will roundly villify me for not being able to stand the heat in the kitchen or for being a crybaby or some such comments. Well, so be it. SE is done voluntarily on my part and no one is holding a blaster at my head forcing me to continue it. Frankly, it's just not much fun anymore and, if SE#6 leaves me as depressed as #5 has, then that will be it for SOUTHERN ENCLAVE.

Q I recently read in a teen magazine that Harrison Ford was in *Leave It to Beaver*. Is this true and if so, who did he play? — H.G., Richardson

A Ford was not a regular cast member on the series.

Equal space will be offered for replies.

From: Kathy Garberick, 4995 Coco Palm Drive, Fremont, CA 94538.

SOUTHERN ENCLAVE is great. Great way to hear what is happening in fandom. Great letter columns.

How many fans out there have been burned by other fans?

Let the Buyer beware.

There are many of us who haven't the time or initiative to make costumes. Therefore, we pay others to make them for us.

Great idea! But, let the buyer beware. There are people out there who will take your order, take your money and then never deliver your costume.

I know from experience. I put out \$110.00 on costumes from K & M Designs and never received the costumes. I have written them several letters and tried to call them. I never received any response.

Let the buyer beware. These people do not honor their commitments. It is better to do without a professional costume than to be ripped off.

People can be patient for just so long then they retaliate.



Q Does anybody but me know that Charlton Heston was the first Indiana Jones? We tuned in Sunday night to a film called *Secret of the Incas*. There was Charlton Heston, wearing the original leather jacket and floppy hat. He was looking for a lost stone that must be returned to its temple so that the good fortune of a tribe would return (same plot as *Indiana Jones and the Temple of Doom*.) Am I the only one to notice this or did the producers of *Indiana* announce that they copied this 1954 flick. Also, wasn't Yma Sumac singing in the part of the Inca priestess? — Joy Davis

A According to film critic Philip Wuntch, there are many similarities between the two films, but *Indiana Jones* is not an official adaptation of the Heston movie. Yes, that was Yma Sumac in the priestess role.

From space to Frankenstein



CARRIE FISHER: Friend of Frankenstein.

Light years away from her role as Princess Leia in the "Star Wars" films, actress Carrie Fisher has come back to Earth to take on Frankenstein, the British way.

Ms. Fisher, 27, has been signed to star with English actors Sir John Gielgud and David Warner in a Yorkshire Television version of the 19th-century horror tale.

The daughter of actress Debbie Reynolds and singer Eddie Fisher will play the girlfriend of Baron Frankenstein, the castle-dwelling scientist who created a living monster.

Collins, Gibson on kiss list

You must remember this. A kiss is not just a kiss — when it comes from the most kissable lips in the United States.

Actress Joan Collins and actor Mel Gibson top the list of most kissable lips in the United States, according to a nationwide poll of 300

newspaper and magazine editors.

Running a close second third as the most kissable women were Nastassja Kinski and Sophia Loren. Among men, Harrison Ford came in second, with Tom Selleck and Paul Newman tied for third.

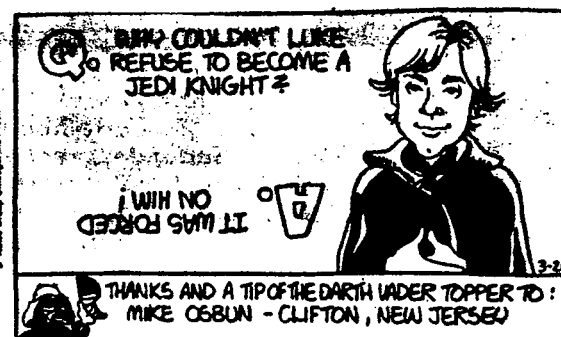
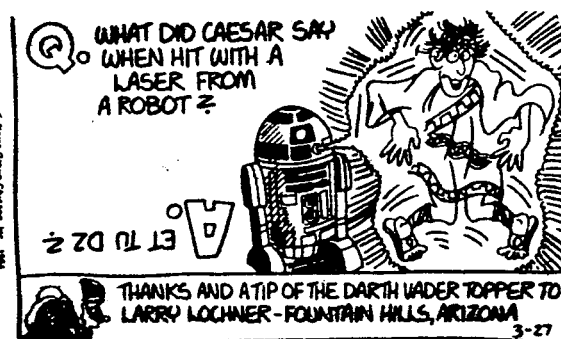
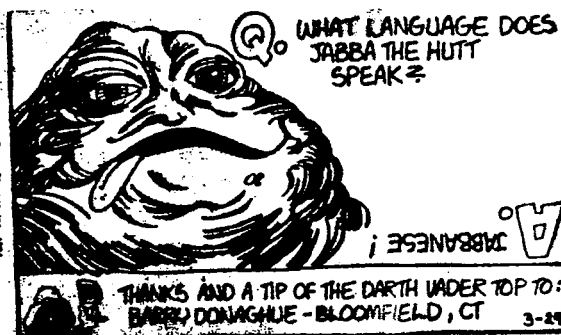
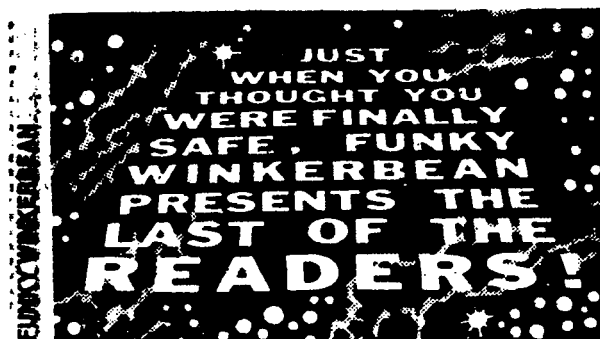
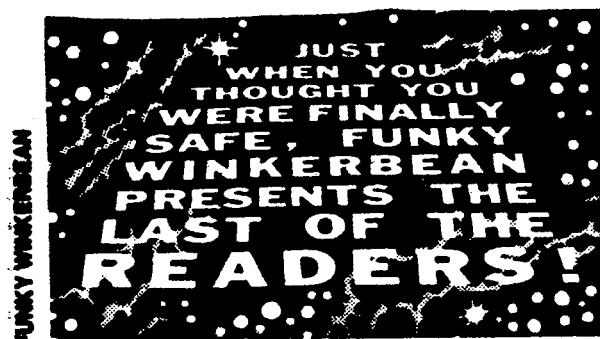
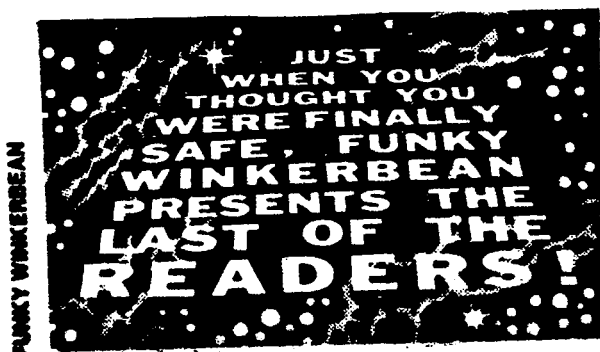
Their Bodies thank him

Every time a female fan sighs when Harrison Ford flexes in "Indiana Jones," he can thank Jake Steinfeld, bodybuilder to the stars. For \$100 per 30 minutes, Steinfeld goes to Ford's house and makes him grunt and sweat.

When guys like Harrison Ford train for a film, they tell me they don't want to do anything with muscle size,"

says Steinfeld, "but when they start to see some definition, they get excited. Before you know it, they're really building up. Harrison must play five or six scenes 'Indiana' with his shirt off just to show off his body."

Steinfeld says producer-director Steven Spielberg holds the record for sit-ups among his clients: 1,000.



From a Certain Point of View

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June 19, 1984

SOUTHERN ENCLAVE #4 has arrived with many interesting pages to digest. It certainly does seem to be as filled with heated topics as is the summer air.

I tend to be one who believes in IDIC. It seems strange to attack either ideas OR people. An idea is something to be cherished. If it is not the same as someone else's, then it is all the more reason to hold its right to existence dear. We all look at things from different points of view and what is true "from a certain point of view" may not be from another, but it still has a valid right to existence.

To condemn the use of the imagination as being "silly" is to say there must only be one color of flower on the earth. Harry Chapin had a song in which a grade schooler had his imagination stifled by a teacher who believed certain things must be true; therefore, other things had to be false. In this case, it was that "flowers are red." After a while, the child could not paint a rainbow array of blossoms, but the only color which had been drilled into him--red.

Let us hope that there will never be only one color of flower in the land, nor only one way of looking at a film or a story.

True, a film maker brings us a product, BUT we also are there to infuse that product with our particular ways of seeing it. Our background information is used in assimilating that which is about us--be it films or everyday conversations.

You can say anything is "simple". Parables are simple. Yet, they are made to be taken on various levels. They contain what they contain for those who

have the ability to see through their superficial meanings.

An argument can be made for or against something without it becoming an attack or it becoming vicious. It seems that quite a few letters coming out now could be included in "The Sith Journal." May the people stop and smell the flowers and enjoy their various colors, instead of trying to make them all red, or blue, or yellow.

Whether someone advocates that Han is the Other or that Luke has definitely fulfilled his true role, it is up to the individual as to how they see the film. Once the film is in public domain, it enters into the memory banks of the film-going public and becomes their property, as well as that of the person who made the film, for their imaginations are filling in the background sketches and completing scenes which were only hinted at in the screen reality.

We should encourage people's imaginations to let loose the rein and go see where it leads. It may be down a blind alleyway, but it may prove that some interesting roads are passed along the way. The interest is not so much in the destination but in the journey. Let us revel in our differences and refrain from accusing people of being members of the Church of Ford OR the Cathedral of Luke because of how they happen to view various characters or their motivations.

Remember, we do live in a democracy and we all have a right and a freedom of expression of our views. Our boundary should be where that expression becomes harmful of others. It would be a nice credo if LoCs could adapt the expression "Harm None."

As to merging universes, how about Mad Max and Rick Deckard? There is a Mel Gibson zine [ENCORE] which manages to merge these two very well. I do not remember the plot entirely, but Deckard is sent to the future

via the invention of a mad scientist. I found the interaction of the two characters quite an interesting theme to contemplate.

All of the articles in this issue are also very interesting. To have C3PO taking on personality is an intriguing item. Perhaps he is becoming as Clifford Simak's robots in PROJECT POPE. If the humans are no longer there to carry on the religious tradition, and if Luke is the "last of the Jedi," then maybe some vestige of the faith and its ideas and lessons have also been instilled in such as 3PO. It is a most interesting topic for contemplation. Could it be that his "true" role is seeing to it that the Jedi tradition is never totally forgotten, even if the eyes of man have lost sight of it?

The most difficult days of the Rebellion will come after the military victories. Then the nitty-gritty business of trying to come to terms with all the factions which have made up the forces will come to be. Then the common uniting factor will be gone--the Empire's tyrannical rule. Then the divisions will start to come and crack the foundation walls. I would think there would be more interesting stories which could be written after the Rebellion's "victory" than about its various military struggles. For the real struggles are yet to come.

The idea of Obi-Wan not being himself is also one which holds much merit. I have always been troubled about him advocating that Luke should kill his own father. First, killing is wrong; second, patricide is worse still. A holographic image or a bending of the mind by one very skilled in the ways of the Force would be a way of explaining the words which belied the message which Obi-Wan spoke of as being the Way of the Force.

Thank you for providing a forum for ideas and issues and for giving us the space to con-

tact each other and provoke each other to new ways of thought.

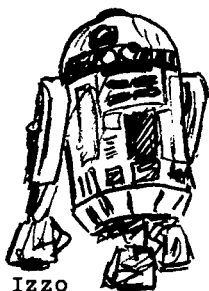


Martie Benedict
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Cheree, I was delighted that you quoted from "Traeger Jona." The tragic hero, who by his death achieves a greater nobility of spirit, has always fascinated me. Perhaps Darth did see, at the last moment, "the purpose of (his own) existence and the meaning of it all." I hope so.

As to Ann Wortham's reply from "M. J. Barrowman-Harper," dare I suggest it was...ghost written?

And lastly, I agree with Susan Bridges' position on editors who cop out. I up-fronted my own zine and, while it is painful, it is not fatal.



Barbara Izzo
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June 18, 1984

When I watched ROTJ, I was puzzled at Han Solo's clumsiness and seeming incompetence at things at which he should have been an expert, such as hot-wiring the door. After all, this is the man who "specially modified" the Falcon and kept her flying with little more than glue. Other friends also admitted to puzzlement over this and we examined the film carefully to see if we could find reasons why.

Dismissing out of hand such off-the-wall suggestions made by various fans in the letter-

zines as "Lucas had a nervous breakdown," "Lucas was jealous of Han Solo and/or Harrison Ford", "Lucas (the man who gave us AMERICAN GRAFFITI, SW, TESB, ROTJ, ROTLA and IJATTOD) forgot how to make a film" and so forth, we were able to come up with four possibilities. I'm not saying they are the only ones, merely that they are the only ones we could think of.

The first is that Han is simply clumsy, incompetent and a bit dim. Now, if ROTJ had been the only film we had seen, I could have accepted that easily enough: this is the part this Solo fellow is supposed to play. But ROTJ is not the only film and that changes things. Han was not clumsy (in fact, Han was probably Ford's most graceful character) or incompetent (at all, much less mechanically) or stupid. Therefore, this explanation does not hold up. It cannot be explained away by simply saying he is and he was not before.

A person who is none of these things does not become them for no reason. Which leads to the other three possibilities. The simplest is that, since we are not given a time reference in ROTJ, very little time has passed since Han was released from carbon freeze and he is still suffering from the effects of the hibernation sickness. He is just not back to normal. This, of course, turns on the issue of lapsed time which we cannot definitely pinpoint (unfortunately).

The second of these three possibilities has to do with alchemy. I found the article [by Melody Corbett] in SE#2 fascinating and decided to read some of her source material. The books indicate that once someone has successfully passed through the alchemic process and has been thusly changed, the effect is as if he (or she, of course, but since we are dealing with Han, let's stick to the male pronoun) had been newly born. And like a newborn, the individual is clumsy and must relearn things he once knew. This possibility is bolstered by both the script book (which several people have indicated they would accept as source material) and the novelization in which Han is referred to specifically by the term "newborn". Since Lucas used the alchemic process, he is clearly conversant with the

consequences and his use of the term "newborn" thereby becomes significant.

The last possibility is the most intriguing (for us, anyway) and the most complex. Simply stated, Han is blind. He never does regain his sight and he is attempting to substitute Force-sight for it. However, as he is unfamiliar with using this talent, he is still making mistakes. Let us begin with a question: except to show us that Han has the Force (the most obvious example being the shooting of the Sarlacc), what purpose is served by making him blind? It certainly is not played for sympathy nor is it used to make him helpless, since he manages to rescue Lando and save Luke's life by (accidentally or not accidentally) knocking Boba Fett off the skiff just as Fett had dead aim on Luke's back.

Melody Corbett, in the last issue of SCOUNDREL, also briefly addressed the issue of blindness and touched on some points that we had noticed, and agree with, also. Pauline Kael, well-known critic for the NEW YORKER magazine, as one of her criticisms of ROTJ (and they were numerous!) complained that this was the only time she could remember where the "romantic lead" recovered his eyesight off-screen, referring to the obvious fact that no mention was made on-screen to Han's getting his eyesight back (nor any fuss made over it). In that she is absolutely correct: it is never stated or shown in the film that Han recovered his eyesight.

Let's back up for a minute to ANH. Remember the scene on the Falcon where Obi-Wan is instructing Luke and he gives Luke the helmet with the blast shield? "Don't trust your eyes," he states. "They can deceive you." And it is only wearing the shield that Luke is able to defend against the remote. "I could almost see the remote." Everyone associated with Lucas vows he never throws an idea away; the line would not be in the film if he did not intend to do something with it (after all, look what he did with the seemingly throw-away line, "Do you think a Princess and a guy like me...?"). Leaving Han aside for a minute, what was the reason for making a statement like that? Who else has used the concept expressed that

we can see? Not Luke, Ben, Yoda, Vader. It seems to be a key teaching point, yet (Han aside) we never see it demonstrated. Interestingly, Bill Hayes, who wrote speculative articles on the SW saga for FANTASTIC FILMS, speculated that Luke would come to suspect a blind man he would meet (the Emperor disguised who claimed to be spared during the purge because he was blind) because Luke remembered Obi-Wan's teaching that a Jedi does not need to see with his eyes!

So, the concept for Han being blind but being able to function and developing a Force-sight was given to us as early as ANH.

Once we have established that it was a concept Lucas has already presented us, what in the film suggests it? For one, of course, the basic issue that started everything: Han's clumsiness and inability to do things he should be able to do. In the first section of the film, we are told he is vision-handicapped (notice by the way, that "blind" does not necessarily mean you see total darkness. When a person has cataracts removed, the operation requires also removing the lens. The individual is left being able to see only a white blur--aha!--but cannot focus until special lenses are provided. This has the effect of blinding them; they can see light but nothing else. Heat, as in the carbon-freeze, might well have the effect of burning off the lens).

From the rebel briefing scene on, notice that this is the first film in which Han does not fly anything. Even if you eliminate the Falcon because Han decided to choose the more dangerous mission (and we know it is because of the reaction of the other rebels compared to their nonreaction to the Death Star attack. And we are told Han had his choice: "Who said they didn't?"), why isn't he flying the shuttle? This is the first time he has been a passenger.

Note that while you can develop Force-sight, the odds are that, when you lose actual eyesight, you would probably lose the ability to see normal colors (lights on a console) and two-dimensional things (i.e., readouts). This is again bolstered by the film: this is the first film in which we do

not actually see Han read something. In ANH, he reads the cell information; in TESB, he reads the computer maps to find Bespin. In fact, not only does Han not read in ROTJ, but there is also a quick scene that seems deliberately constructed to point this out. When the rebels first get into the bunker, there is a screen with continuous colored readouts. The eye is generally attracted to movement and color and Leia is clearly reading the screen. Note, though, that Han never looks at the screen, despite the critical information it is displaying. Instead, he watches Leia, who is announcing what the screen is showing.

A last reference regarding Han's not flying: most SW fans, I'm sure, also watched STAR TREK, even if they weren't actively involved in Trek fandom. There was an episode involving an alien ambassador whose form was considered too horrible for humans to gaze upon. Diana Muldaur played his companion--she was blind, but no one realized it because of the aid of a sensor web. She was able to seem totally sighted, which, in fact, she was, though not with her eyes. However, Dr. McCoy points out to Kirk at one point: "She can do anything but fly a spaceship." Aha!

Then there are the messed-up wires at the bunker door. Are we to believe that a mechanical genius cannot match up color-coded wires? I could do that, and all I know about electricity is how to hit the "on" switch! The key here is that the wires are color coded, something that Force-sight would not be able to distinguish. Perhaps he was attempting to "feel" the current and match that (and perhaps he would have been able to do it with a little more practice!).

Some other examples: in the briefing room, Han is the only one who appears to be watching the floor rather than the computer graphics of the Death Star. And toward the end, when the Death Star blows, notice that everyone else, including Leia is watching (they can't hear it, just see it). Han is not. Even though he is working on Leia's arm, since her wound is clearly superficial, one would think that he would be watching along with everyone else. Notice, however, that he does not look up until everyone cheers--

that is, a sound cue--and then he looks around at them first, before he looks up.

Also, note how careful he is during the fight at the bunker. Whenever troopers and Ewoks are mixing it up closely, he holds his fire. Normal eyesight should distinguish between white and brown fairly easily, but if you are only reading "friendly" and "hostile" auras (for want of a better term), you will probably have a harder time distinguishing them when they are large numbers intermingling rapidly--especially if you are a neophyte at it. Note, too; in the novel, Han's saying that he was seeing a lot of things differently now and that Han was feeling both blinder than before but visionary as well.

And a quickie: Han not only steps on the twig, but also responds to the sound cue, looks down and takes his eyes off the trooper before him, which is why he gets hit.

There are also other instances, I'm sure that strengthen this theory. All in all, we find it fascinating, though a bit saddening. Even though a whole new perspective could be gained this way (Obi-Wan's wider world, perhaps even colors, but the colors of emotion, friendship, etc.), he lost something that had been so important to him: his ability to fly.

We are aware that, for any number of reasons, including the sadness of it, people will resist this idea. However, all that we ask is that you let it (and the other ideas) roll around a bit and give them a chance. It really grows on you!

If anyone has other suggestions and explanations, we would really love to hear them!



Patricia D'Orazio
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I have been enjoying SE and was glad to see some new or at least different names in the last issue. I am getting very

tired of this "fall of Luke Skywalker" business. For my part, I have no objections to anyone wanting to have their own alternative universe where Luke falls to the dark side (in fact one of the letters presented a very provocative concept of Luke as a Dark Side user independent of the Emperor and Vader). However, as you stated in your editorial comment, enough is enough. I am getting tired of long, convoluted and really ridiculous attempts to drag George Lucas into this "fallen Luke" concept. And the attempts of others to refute each twisted theorem is growing equally tiresome. I agree; let's find something else to discuss.

I thought the subject of the Falcon was an interesting one. Threepio's line about her "peculiar dialect" is a throw-away line in the film. Why did Threepio (who speaks 6 million forms of communication fluently) think the dialect was peculiar?

While I like to think it was Han's piloting that got them through the asteroid field, just how intelligent is the ship's computer? Although Lucas uses the term "droid", seemingly the contraction of "android", Artoo and Threepio seem to be entirely mechanical; yet they obviously possess emotions--they express concern, worry, pain--Threepio in particular has an entire range of emotions (right down to his ambiguous feelings toward Han). If Threepio is a sentient being, why not the Falcon? Size doesn't necessarily mean more complexity in electronics so it is hard to judge from what we've seen in the films if the Falcon's computer is in the same league as whatever is providing 3PO and R2's intelligence.

Another interesting fact is that we see Han speaking directly to the ship on at least two occasions I can recall. Yet he says in TESB that he needs 3PO to talk to the Falcon. Now, that seems peculiar--a ship's computer you can't communicate with??

One last thing: I enjoyed the review of OUTLANDS CHRONICLES #1--probably because I agreed with it. (Chris knows how I feel about Leia and Skye.) I think more reviews would be nice.

(Re SE#3: I did want to say your dog Thor has a wonderful smile.)

Shelley Swan
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June 19, 1984

I love to believe there's a beautiful guardian angel watching over me. I call him "Sky-Walker". He's an E.T. (extra-terrestrial), an intergalactic hero, a star warrior, a UFO. He has golden hair, blue eyes, a kind, tender voice, and carries a flaming sword (his lightsaber). He comes from "Cloud City", in a galaxy far, far away, to protect me against the forces of darkness in the Universe.



Bev Clark
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June 24, 1984

If I had responded to all the little X's I made in the margins, this LoC would probably be almost as long as the zine, so I have limited myself. I've tried to group comments when possible, too, though I'm sure I'll forget how!

First, I have some information about the purported story outline for the first SW trilogy (THE FALL OF THE REPUBLIC). This information comes from Linda Deneroff primarily and Maggie Nowakowska secondarily. Linda spoke to both John Flynn and Maureen Garrett; Maggie spoke to Maureen about a week after Linda did.

The outline is not genuine. It was written by John Flynn, a long-time Baltimore area fan, and, according to John, submitted to Lucasfilm. Lucasfilm replied, in essence, that the story was very nice but they couldn't use it. However, John

was welcome to publish it as fan fiction as long as he didn't make a profit or try to deceive people about the true nature of the story. So he did publish it as a fan. A dealer obtained the outline and, seeing the profit potential, put an official-looking cover on it, hyped it as a leaked draft, and started selling it for a high price (\$15 in this area; John's original price had been in the vicinity of \$4). Originally Maureen Garrett was skeptical of John's claim that he was not responsible for the deception--Linda says that John was pretty distressed himself, for obvious reasons. By Norwescon, a week after she had talked to Linda (Norwescon was March 23-25), Maureen told Maggie that she agreed that John (and fans) had been the victim of an unscrupulous dealer. The official-looking cover is also not authentic. Maureen told me that Lucasfilm would never put such an obvious cover on a script or story outline, especially a sensitive one.

Now, on to the zine!

First, there were a couple of comments that call for scientific replies, of a sort. While the colors of ships may fit into a black-white color symbolism scheme, there is a scientific reason that a ship designed to operation at least partially in a solar system would be white: to reflect heat from the sun. The capsules that came back to earth in the colors of their component metals generally had the white paint fried or melted off in the heat of re-entry. I don't know if George Lucas had this in mind specifically, if he had unconsciously absorbed the idea that spaceships are white from watching real launches (he is an enthusiast of the space program), or whether it was part of the color symbolism, of course.

The second comment is on Tatooine's suns. Depending on the orbit of Tatooine and the relative orbits of the two stars about their common center of gravity (binary stars always revolve around a common center of gravity; they may appear to revolve around each other if one star is much bigger than the other, so the center of gravity is located inside the bigger star), there is no reason why the two stars would always be in the same relationship to each

other in the sky. In fact, it would be more remarkable if they were. One may have a longer or shorter apparent period than the other, when viewed from Tatooine. (I also take issue with the section from the novelization of ANH: G1 and G2 stars are not massive--our sun is either G0 or G2, depending on whose figures you believe, and it is actually fairly small and light as stars go.) Actually, one could go into this subject at considerably more detail. The point, however, that having the two stars in a different relationship to each other is not necessarily an error or a failure of continuity. It could have been a matter of no one checking to see, but the result is not only plausible but likely, anyway.

And since the comment is right in front of me: the "monomyth" in the sense that it is being used in fanzines these days is a concept taken from Joseph Campbell's *HERO WITH A THOUSAND FACES*. The original word was coined by James Joyce in *FINNEGAN'S WAKE*, and Lord only knows what he used it to mean--undoubtedly a variety of things. In Campbell's book, the "monomyth" is an artifact, a composite tale that incorporates certain common elements in fairy tales and myths. The elements are basically the call, or separation; initiation, or the trials and victories; and return and recall, or integration. The monomyth itself never existed; it's something like the laws of physics, a construct devised by human beings to explain related certain observed similarities in the objects under investigation (in this case, fairy tales and myths). It also applies only to the "traditional" myth or fairy tale; once you have a known, deliberate creator, you're dealing with something else. He or she may deliberately copy the form of the monomyth; may unconsciously reproduce that form either from being familiar with fairy tales or myths themselves though unaware of the concept of the monomyth; or alter it in some way. Chances are that the modern creator will stumble on the pattern, at least if Campbell and Bettelheim and others are right that what a fairy tale or myth is doing is working out, externally, internal or psychological concerns. But even Campbell says that it isn't

something that can be done consciously, because the monomyth isn't about consciousness. Another important point is that not all fairy tales or myths embody all detailed elements of the monomyth.

The detailed monomyth appears on pages 245-256 of the paperback edition of the book (Bollingen Editions, Princeton University Press). I want to quote a couple of important sections from this capsule, too, as I think they've been misrepresented in some letter-zines:

"When he arrives at the nadir of the psychological round, he undergoes a supreme ideal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator, his own divinization (apotheosis), or (a number of negative alternatives)...intrinsically, it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom)...At the return threshold, the transcendent powers must remain behind; the hero re-emerges from the kingdom of dread..." (Emphasis mine)

In particular, the "sacred marriage" that has been considered an essential ingredient of the hero's quest according to the monomyth is actually only one of several alternatives that equally indicate success.

It may also be worthwhile to point out that the word Campbell has used to describe the SW movies is "proto-myth": something that could become a myth given the right circumstances, which are not likely to arise. They would involve forgetting the origins of the story so that it became a true "folk" tale.

I think the monomyth has been overemphasized in discussions about the movies. It wasn't Lucas' only source by any means, and I seriously doubt that he ever sat down and decided to write a story that matched the monomyth. He has admitted Campbell's influence (to Campbell). He has also admitted the influence of Bruno Bettelheim; according to Dale Pollock, Lucas said that Bettelheim was even a consultant for one scene in *TESB*: the scene in which Vader cuts off Luke's hand. The scene was deliberate-

ly intended as symbolic castration, but Lucas got worried that it would be too intense for young children; he asked for Bettelheim's opinion, which was that, yes, children would probably recognize the symbolism (presumably unconsciously) but that it wasn't too intense.

Taken psychologically, that scene and the parallel one in *ROTJ* are very interesting. In the first one, the father unhands--symbolically, unmans--the son. In other words, the father is still superior, still in control; the son has challenged the father, as he must to attain maturity, but he isn't yet his father's equal. In the second scene, the son unhands (unmans) the father. The son has attained superiority; in other words, he's grown up. He could have used that superiority to destroy his father, but he doesn't. Instead, he claims equality, even identity, with the father, while remaining an individual. (And while it's dangerous to read personal motives into any work of fiction, the many descriptions of Lucas' conflicts with his father in *SKYWALKING* make it at least strongly possible that one of those famous layers in the SW movies is about the child's struggle with his father. Every child must go through the struggle to become an adult; there's a stage at which the father is an ogre (generally adolescence), and if the child reaches maturity, a later stage at which he realizes that the ogre and his father are the same person, a person who may be wrong, may oppose the child or try to make the child into what the father wants the child to be, but who is also the idealized father the innocent child loved. That is, on one layer I think SW is about atonement with the father on a very personal, psychological level, as opposed to a mythological level. Mythologically, the hero may be the composite hero composed of Luke, Han and Leia; that's a neat idea. Psychologically, the hero is Luke, particularly in *ROTJ*, at least insofar as reconciling with the father is concerned. That theme is the one that struck me most forcibly and poignantly in *ROTJ*; like Ann Worthington, I cried during those scenes, the first time I cried in a SW movie. Perhaps the theme seemed more poignant to me because I had to reconcile

myself, like Luke, to the fact that my father is not ideal, and is, in fact, someone I probably wouldn't even like very much were he not my father.

A couple of brief comments to end: giving something a nickname doesn't necessarily imply personhood, though it may imply affection. I name my car and typewriter, but I sure don't think they're people. And I can remember lots of cruel nicknames during childhood (and I am ashamed now to admit that I applied some of them myself) that certainly didn't indicate affection. A nickname can indicate extreme exasperation and even hatred. (I'll revise that statement on personhood a bit: maybe a nickname does indicate some recognition of individuality and personality that is still not the same as being a living being.)

And finally, to Tim Blaes' cross-universe idea #9--of course! I've thought from the beginning that Obi-Wan managed to get himself reincarnated as Gandalf on Middle-Earth. Gandalf was also a pretty shrewd and tricky customer, who managed to maintain a dual, not to say multiple, image. Then there's Merlin, who I suspect is another incarnation of Obi-Wan. Imagine what happens when the Falcon emerges near Middle-Earth and Han Solo recognizes the crazy old wizard who supplies the hobbits' fireworks every year...

July 5, 1984

Some late breaking news. Last weekend (June 29-July 3), I attended Westercon in Portland, Oregon, and picked up some information from Maureen Garrett of the SW and Lucasfilm fan club that I thought worth passing on.

First, and probably most important to us, George Lucas says there will be at least one more SW movie. This little bombshell was dropped originally by Sidney Ganis, LFL vice president of publicity, marketing, etc., at a STARLOG festival in Los Angeles this spring. GL hasn't given any further information, however, such as subject matter, chronological place in the saga, or just when he's going to do the movie. Until such information is released, the assumption is that it will cover the period before the current trilogy, as GL has said all along.

THE EWOK MOVIE, Lucas' TV movie for ABC, will be shown in

the vicinity of Christmas. It is aimed at children and will have a story appropriate to the season, but it will not (intentionally) be "cute." GL is executive producer and wrote the story; Tom Smith (formerly general manager of ILM) is line producing; and John Korty (TWICE UPON A TIME, WHO ARE THE DEBOLTS AND WHY DO THEY HAVE 19 CHILDREN?) is directing. Maureen couldn't remember who wrote the teleplay. As of Westercon, TEM was in production in Northern California.

TESB will be available on videocassette sometime this fall; there is no definite release date yet. Its price will be at the high end--\$69.95 to \$79.95 probably. ROTJ may be available on cassette in a couple of years.

Finally, there was the Ewok T-shirt. According to Maureen, Lucasfilm has been somewhat mystified that the Ewoks are so widely regarded as only "cute" and their obvious more bloodthirsty side ignored. So someone at ILM designed a T-shirt that makes it clear--with a vengeance--that the Ewoks are more than cuddly teddy bears. One Ewok is about to depress a dynamite plunger, another in a hang glider carries a cruise missile, and a third points a machine gun directly at the viewer. Caption: DAMN RIGHT WE'RE CUTE! It's wonderful! Maureen was wearing one at the con. (They're only for the LFL "family." Alas. As a short person who sees red at the inappropriate use of the word "cute" (say applied to me), I WANT ONE!!)

After Worldcon, there may be even more interesting information!



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June 29, 1984

Michelle Malkin's statement that several people have broken up their friendships over disagreements about SW characters really floored me. Michelle is right; that is sick. And sad. I enjoy a raging debate so long as all parties involved recognize it for what it is: a debate about fictional personalities. Neither "Han" nor "Luke" will be hurt or flattered by what we say about them--too bad a few real folks have been hurt by taking this Han vs. Luke business much too seriously.

Danaline Bryant: Your view of the Jedi Order mirrors my own. If the Jedi had been basically a military organization, I think we'd have seen strong evidence of this in Luke's relationships with Ben and Yoda, but instead we see evidence to the contrary: in TESB the old Jedi Masters all but begged Luke to remain on Dagobah. So far as I know, it's not customary for generals to ask recruits to remain in boot camp til their training is complete. Luke's teachers never treated him like a military subordinate. I agree completely with your assumption that Ben Kenobi earned his military title outside the Jedi Order, just as Luke earned the rank of commander in the Rebel Alliance.

Bev Lorestein: Very interesting thought, that the Jedi Order could not have fallen unless there'd been something wrong within it. I've read a few speculations on How It Might Have Happened and I'm always anxious to hear more.

Kathryn Agel: Luke may not repeat Ben's mistakes but perhaps he'll invent a few boners of his own. For the sake of an interesting Third Trilogy, I hope Luke doesn't spend the rest of his life travelling an unbroken path to Perfection!

Jeanine Hennig: Couldn't agree with you more, that every human personality is some mixture of Darkness and Light. The fact that Luke could channel and use his Dark Side, rather than be enslaved by it, is what made him a believably heroic character. Unfortunately, not everyone shares this view. At the first sign of normal fear,

anger, etc., Luke "loses" hero-status in the eyes of some. Perhaps we should open a "Church of Hamill". This guy's been crucified enough times...

Karen Finch: I agree that Luke couldn't very well have told Jabba, "I'm Luke Skywalker, almost, but not quite, a Jedi Knight." Technically, Luke may have been stretching a point but the important point is that he had the guts, brains, skill and love for his friends to back up his statement--successfully.

Pat Nussman: Yes, there was, as you said, "a certain grandeur to the Vader persona" during the last half of ROTJ. Prior to ROTJ, I wasn't half so interested in this character as I am now. As for the exact nature of Anakin's accident (was it an accident?), you're right: George may surprise us. In the novelization, we're told that Anakin had fallen into "a molten pit" but I don't recall this "fact" being stated on screen.

Marlene Karkoska: You've asked what Yoda and Kenobi expected Luke to do when each told him that he must face Darth Vader again. I'm not sure about Yoda but I think it's safe to assume that Kenobi expected Luke to kill the Dark Lord. ("I can't kill my own father," Luke protests, suspecting that this is what Kenobi wants him to do. "Then the Emperor has already won. You were our last hope," Kenobi replies, confirming Luke's suspicion.) Some fans feel that Kenobi wouldn't ask Luke to seek out, challenge and kill a man--certainly not his (Luke's) own father, but I disagree. In ANH, Kenobi was willing to kill in self-defense and in defense of another. Presumably, he took lives during the Clone Wars. (Hard to fight in a war without taking lives.) I don't believe it was "out of character" for Kenobi to ask Luke to kill a man who'd been and would go on being, an enemy of freedom and justice in their galaxy.

That Kenobi was asking Luke to kill his own father seems incredibly heartless and that's exactly what it was: heartless. But when have wars NOT placed cruel burdens on those who fight them? Luke was the only one capable of defeating Vader--yes, Vader and Palpatine would've died when the Death Star was destroyed but unless ol' Ben's

been promoted to deity, he had no way of knowing whether or not the "strike force" would succeed. No doubt he considered Luke a safer bet--I don't believe it was morally wrong for Kenobi to have asked Luke to kill Vader, nor do I feel it would've been morally wrong for Luke to have done so. Fortunately, for Luke, he did not have to kill his own father.

Had Luke killed Vader, I don't believe that act would've bought him a one-way ticket to the Dark Side. Is it evil to kill someone who threatens to harm those you love? I don't believe so. "Turning" to the Dark Side is an activity that requires a daily decision to live in Darkness. Killing a man who threatens your loved ones may require a moment of black rage but it doesn't require your soul. But, apparently, Luke Skywalker would not agree... Fearing he'd become like Vader, he stopped and tossed his lightsaber aside. Does this mean that Luke decided, suddenly, that it was wrong to protect Leia and that her welfare wasn't worth his soul? Possibly. But every time I've watched that scene, I've wondered: In those last few moments, did Luke find himself slamming into Vader with the pain and fury of a young farmboy who'd once idolized "Anakin Skywalker"? If so, I'm kind of glad Luke stopped before it was too late. Killing Vader in that frame of mind and not in self-defense or defense of others may not have damned Luke forever, but the knowledge that he'd killed his father, for that sort of reason, might have led Luke down the dark path. But Luke didn't kill Vader, didn't fall to Darkness and he did return to Endor as a Jedi Knight.

By the way, you might want to encourage new (and possibly isolated) SW fans to seek penpals through SE. My request in issue #2 brought me a number of new friends with whom I've been exchanging 20-30 page letters! Just thought you'd like to know that "anyone want a penpal?" request worked out! ((Ed's note: So how about it, gang? Anybody want a penpal?))

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June 23, 1984

I enjoyed Sandra Necchi's article "Some Revolutionary Thoughts" which brought up such good points as that not all the disparate groups that make up the Alliance will always be in total agreement about everything. Of course, that is real world thinking, and GL's SW universe is anything but real world. That's one of the things about SW that both fascinates me and drives me to distraction.

The letter from M. J. Barrowman-Harper on Jani Hick's behalf was a truly fascinating example of both condescension and intimidation. All references to Jani were written in the present tense, so I don't believe that she is dead. It's a shame that her coven sister had to write for her and that Jani can no longer speak for herself. Whatever the case, sending threatening letters isn't going to cancel out the fact that she owes money and that it should be paid back anymore than the saccharine sweet letter from Ronni Sacksteder is going to take the onus of what she is doing off her. Both have taken money from people who sent it to them in good faith. Since no zines have been forthcoming or are going to be forthcoming from either of them and many letters have been written to them asking and finally demanding the return of the money sent, then some method of getting that money back must be taken. If threatening legal action is necessary, then I say go to it!

Cheree, your editorial comment is very timely. I agree with you that emotions have been running very high over disagreements in interpretation of ROTJ. As of now, I am only going to reply to points that haven't been brought up before (lots of stuff has been repeated until it's been run into the ground with no change of opinion on either "side"). If anything I say is misinterpreted (deliberately or not), I'll gladly clarify, but overdone sarcasm will be totally ignored. Hopefully, others will feel the same way and we will all stop this wretched sniping and get back to discussing SW without any



blood-letting. (I also was interested in your question about the Millennium Falcon's dialect. C3PO's comment could possibly mean that the ship is semi-sentient or it could just mean that it was programmed by someone who didn't follow the exact programming method or methods used on 3PO. A robot could interpret such different programming as another type of dialect.)

Carol Regine: You brought up a lot of good points about Han's past life style. I don't agree with you completely, but your ideas are good possibilities. As to Han and everybody having to settle down to what would amount to sedentary lives, from your description, I can't see it. There's going to be a lot of action once the war is won. In fact, even though the biggest battle of the war was a success for the Alliance, you can't really say that the war is completely over--not with all those Imperial governors, outposts, gang bosses, etc. all ready to step in and take over or keep control of what they already have. I can see the new Alliance government having its hands full for years to come with getting things in order militarily and government-wise. That should keep such people as Han, Luke and Leia busy for a lo-o-ong time.

Barbara Brayton & P. J. La Vasseur: This is the first of this issue's clarifications or My Explanation of My Shoddy Wording. I shouldn't have said that Luke hated his father in my last letter. One of the most important things Luke accomplished once and for all in ROTJ was learning to control or reject feelings of hate for anyone--including his father. What I should have said was that he realized how much he abhorred what his father stood for (up til then). In fact, nowhere in ROTJ did Luke say that he hated his father--only that he could sense the good in him and the conflict. Besides, if, as I said in another letter, he could sense the conflict in Vader and feel compassion for him because of this, how could he hate him?

Your reply to Marcia Brin's comments on achieving oneness with the Force was also very interesting. After discussing the subject with other SW fen and then thinking about it myself, I've reached some conclusions

on this subject that I'd like to throw open for discussion. Is the Light Side of the Force control/logic and is the Dark Side of the Force emotions? If this is so, then we can't say that the Dark Side is evil. Emotions are a part of life that we must accept and experience but which must exist in each of us under a degree of constraint. If this is so (and please don't accuse me of saying that this is the one and only Answer; I am just offering a possibility), then might not complete oneness with the Force simply be achieving a proper balance between both sides of the Force? And wouldn't accepting your Dark Side (see, Pat Nussman, I do agree with you) be the first big step toward achieving this oneness? (Are you listening, Mr. Spock?) It appeared to me that Luke took this big step in ROTJ when he refused to kill his father in anger, thereby ruling his emotions rather than letting them rule him. At the same time, he accepted his Dark Side rather than rejected it. (Lucas didn't show Luke crying when his aunt and uncle or Ben Kenobi were killed in ANH or when he was back on the Falcon among friends at the end of TESB, but we saw him crying when his father was dying. Luke may have been a bit hot-headed up until then, but I think that he kept his deeper emotions inside. By the end of ROTJ, he had learned to let them out.)

Jedi Discussion Question: Are the Jedi just a military order or might they not have different branches such as soldier, teacher and researcher? Any other ideas?

I'm not sure if anyone wants to discuss the latest crop of movies, since they all have nothing to do with SW, but I'll give my unasked for opinions in case anyone is interested and would be glad to hear anyone else's.

"ST3: The Search for Spock" has got to be one of the best sf movies in a long time. I was in an absolute state of euphoria when I left the theater after my first viewing and two more viewings haven't changed my mind. This is the ultimate ST movie for me. The first one bored me with its mishandling of a good idea and the second one was a good TV episode, but this one was a movie. The grimness of the subject matter was

kept in balance by well-placed and natural bits of humor, the characters were all definitely in character, the timing was excellent, the special effects great (let's hear it for ILM!) and the story was interesting.

There were only two good things in "Indiana Jones and the Temple of Doom", as far as I'm concerned--Harrison Ford (great acting and gods, did he look good!) and the youngster who portrayed Short Round (the real hero of the movie). As to the movie itself, after the first few minutes (the arrival at the castle, actually) it was nothing but violence (fantasy or not, it was too much), gore, lack of any plot to mention and no character development at all. Strangely enough, I liked Indy's character in this movie better than I did in ROTLA. I wonder why he was a nicer, more caring person in this movie than in Raiders. I've already heard a rumor that the third Indy movie takes place between these two, so maybe we'll find out. I'd also like to know where Short Round vanished to.

"Gremlins" was just plain silly, though I loved the bit at the inventor's convention with the vanishing "time machine". I also enjoyed seeing Robby the Robot complete with lines taken directly from the soundtrack of "Forbidden Planet."

"Romancing the Stone" is an absolutely delightful movie and a terrific satire on the adventure movie genre. Michael Douglas may dress like Indy but he's more like Han as far as personality is concerned. And I found myself identifying with the female lead immediately in the way she mopes over not being able to live the adventures she writes and her apartment which looks like that of just about every fan I know (posters all over the walls, a pet cat and next to nothing in the refrigerator). The story manages to strike a balance between the adventures of the thirties and the topicality of today and the humor was a lot of fun. The female lead starts out weak (deliberately) and steadily gains strength throughout the course of the movie. It's just a terrific movie! And it is not a rip-off of the Indy movies by any means. It pokes deliberate affectionate fun at ROTLA in a couple of places and then goes off on its own merry way.

Hmmm, I am going to get nasty and ask one last question dealing with the evil Luke controversy. My reason for asking this question is that it has been asked several times before by me and others, but it has never been answered. Why was it all right for Han to scream on the scanner-grid but not for Luke to scream when he was being roasted alive? If there is no answer to this question in the next issue, I'll know that it is because there is no good answer to it.

A fey thought just struck me in line with the idea of Luke's sperm being used to impregnate women all over the galaxy in order to create new Jedilets. The same could be done with Leia's ova. In other words, her ova could be combined with the sperm of different men and planted in various other women. Of course, this wouldn't create quite as many prospective Jedi as Luke's donations to the future good, but it would create some besides the ones she and Han would be creating on their own. Besides, why should Luke get all the credit?

Marcia Brin: I am not going to argue or nitpick with you this issue because it doesn't serve any purpose. All I will do is request that you stop saying in not so many words that your interpretation of the SW saga is the same as George Lucas'. George Lucas left the movies open to interpretation by all of us, and he is not going to tell any of us whether or not we are right. So please just agree to disagree and don't speak for George Lucas. Also, in the course of all our discussions in SE, you've done your very best to convince me of what a good, strong character Luke is. I want to thank you for that.

Karen Finch: I didn't say that people were dumping on the Alliance for not mourning Vader's death. My answer was in reply to Marcia Brin who had said this in the previous issue. I agree with you.

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Does anyone remember AGAINST THE SITH? Nancy and Tracy Duncan's zine was a text-book on pathological character assassination. Their last issue had a "Virtue Chart" that "proved" Leia was as despicable as they said she was. The way they had it, Leia was just barely above Vader (she -35, he -39), and Tarkin was better than both of them (-21). Obi-Wan came out the most virtuous, ranking 49 (a perfect score is 50). Y'know, I can't help but wonder what they thought of ROTJ? Then again...

Why bring this up? Well, lately, I've been having these attacks of deja vu while reading some letterzines. Yes, I've definitely been here before.

Rose Arnold: "Thousand year bird"?--heh. The image that conjures up in my mind probably isn't the one Lucas had in his.

Ann Wortham: Okay, I'm not sure I should dredge up this stupid incident, but I dropped that cryptic comment in SE#3 and I suppose I should explain it.

I think it was in late '81 that I sent a letter to Lucasfilm (not the OSWFC) with a suggestion about the future preview trailer of REVENGE OF THE JEDI. I had seen the preview trailer for THE CHAMP, the one that used the song "If You Remember Me" as its own little soundtrack. That song was never used in the movie, but several DJ's introduced it over the radio as being "from the movie, THE CHAMP". And I thought, why not use an original song over the preview trailer for JEDI? Having such a song out on the airwaves would have been great advertising of a sort (remember Neil Diamond's "Heartlight"?) and it would have made the trailer much more memorable. George Lucas would, of course, pick whatever performer(s) he would feel appropriate, but I made the probable mistake of suggesting a few possibilities myself, and my understanding of their style might not have been quite as obvious to them. I won't repeat those suggestions, but rest assured, The Sex Pistols and Tortured Puppies were not among them. I will say that I would now add Billy Joel

to that list and maybe Stevie Nicks. But the point is that George would probably have his own favorites and that would suit me fine.

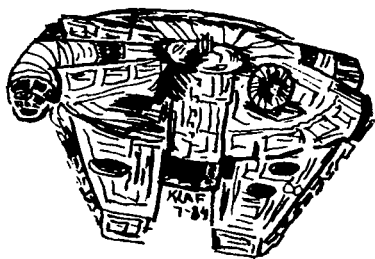
I expected Lucasfilm to reply, telling me that such an idea would be too complicated to work out, that George probably wouldn't go for it; heck, I didn't ever expect a reply at all. I sure as hell didn't expect what I got. It was from the OSWFC and it was supposedly by "the OSWFC Staff" (no one had the guts to sign their name on it). I can't remember exactly what they said but it went something like "that idea is totally out of place in the STAR WARS Saga" and that they were "surprised that [I] would suggest such a strange idea", and words to that effect. For all they knew I could have been a very young kid.

I wish I had the presence of mind to have kept that letter, so I could give you an exact quote, but it was so... blunt that I think I just let it fall to the floor, later to be swept out or carried off by ants. Because of that lack of foresight, you can't be totally sure I wasn't just overreacting, but I know a low blow when I feel it, and my regard for the OSWFC is not high.

I might as well stick my neck/posterior out and ask: is the idea of giving the preview trailer of a Lucasfilm movie it's own pop music soundtrack "totally out of place in a STAR WARS, Indiana Jones, or Whatever movie"?

I would love to get my hands on this supposed "Fall of the Republic" story outline. Also the "Clone War" story outline supposedly drifting about. I heard that some scripts and outlines were stolen from LFL offices but I'm still not sure how valid they are. Like to see 'em anyway. ((Editor's note: see Bev Clark's letter re the "Fall" outline. I'd be willing to bet that the "Clone" outline is fake, as well. With the high degree of secrecy LFL maintains, they would probably change a storyline to something different if scripts or stories were stolen and circulated.))

About Luke supposedly subjecting 3PO and R2 to slavery. When they heard the recording of Luke offering them as a bribe, 3PO was surprised but R2 was not. We can't know this for



sure, but I think Luke briefed R2 and told him to fill 3PO in on the details. R2 didn't, evidently, possibly because he thought it would agitate that gold-plated fussybudget even more so than he already was. Also, what they didn't know couldn't be used against the rest of the rescue party.

Marcia Brin: Luke threw his lightsaber down to make a point, a point that became academic when the Emperor croaked. A lightsaber is undoubtedly a precision instrument, not something one would easily be able to replace. I don't buy this bit about it being "tainted". It may have simply been a mistake that he didn't have the saber when he was carrying Vader, or it may have been a mistake that he later had it on Endor. Either way, it doesn't make a damn bit of difference to me.

You have the annoying habit of stating opinion and assumption as fact. There is absolutely no evidence that C3PO is mad at Luke, that he wasn't speaking to him, or that he left Luke out of the story at the Ewok village. I don't see any of that.

It is a real shame that most of you are not into the X-Men comicbook. I think I could draw some parallels between Darth Vader and Dark Phoenix. I think Obi-Wan must have fumbled with his student the way Professor Xavier did. If anybody out there understands my reference or wants to talk X-Men, please write me.

I'd like to submit two addendums to my last list: (11) Star Trek finds Ringworld. They could have spent an entire TV season exploring just a part of that "planet". (12) Star Trek Meets Elfquest. Spock and Savah would probably hit it off right away. Skywise and Jim Kirk would probably be off someplace talking about the stars. And I'd like to see the Wolf Riders try to loosen Saavik up a bit. (13) Gremlins infest the Enterprise (gremlins in the engine room, on the bridge, chasing women in the halls, bumping off the red-shirts. They'd be a lot worse than tribbles but tell me--when is midnight on a starship, anyway?).

Debbie Gilbert: This is just a rumor, but I hear that the third Bloom County trade paperback will be entitled

"Bloom County III: The Search for Bill."

After finally seeing "V: The Final Battle", I feel I must apologize for my enthusiasm in the last issue. Ken Johnson quit when the network refused to give him enough time to do it right (NBC had to have it in time to block "Last Days of Pompeii", I assume). Never mind that the reason we were not seeing it months earlier anyway was because NBC kept rejecting the scripts Ken submitted. V:TFB was literally finished and edited just under the wire, and it showed. I'm not qualified to comment too precisely on technical aspects, but it seemed clear to me halfway through the first part that the editing was cruddy and got worse as it went along. It was filmed mostly in order, and most of the stupid plot changes occurred in the final two hours. Ann Crispin worked mostly from one of Ken Johnson's earlier scripts and that is probably why it is so much more enjoyable and intelligent. ((Ed's note: I'm still not sure whether Harmony died or not! She did in the book, but you couldn't tell in the show.))

Elizabeth's brother was not depicted as such a monster in Crispin's book. PEOPLE Magazine said that the first version of the Visitor/human baby was rejected for being "too cute." I have a feeling that Johnson wasn't the one who rejected it, but rather his replacement, Blat & Singer, who apparently confuse drama with shock-effect. The birth of Elizabeth's brother was necessarily revolting; something straight out of "It's Alive."

The ending, if it could be called that, was the most offensive. "Elizabeth saves the world by Glowing and Sparkling" is not my idea of an ending! In the book (from an earlier script, remember) Elizabeth is a rather charming super-genius who reprograms the doomsday weapon into a perpetual loop. If that is what they originally intended, then my mind boggles at the reason for the change. I fully expected to hear Obi-Wan say "Use the Force, Elizabeth."

"V" will be on the fall schedule for NBC this year. I have a bad feeling about this.

I was wrong about Ken Johnson producing THE BIONIC WOMAN. He did write some of the best episodes, however. He was to

BW what Dorothy Fontana was t ST.

I would think that the best time to put out a zine would be five or six months before Media West so that someone might write a good review about it and give you a little publicity.



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July 5 1984

Thanks again for the new SE, full of thought-provoking and simply provoking material. At 60 pages, I can see that your production costs might be going up!

The articles are very good this time (more so than usual that is), starting with Sandra Necchi's analysis of revolution as-we-know-it applied to SW. This ought to be required reading for anyone trying to write any SW story with a realistic political background. The writer needn't agree with Necchi but should be able to construct a background of comparable complexity. This article is an excellent example of what should "exist" in a created universe whose people and institutions are meant to be comprehensible to us.

The now-you-see-him, now-you-don't exercise on Obi-Wan by Marcia Brin (and associates) is equally fascinating. As an explanation for Obi-Wan's behavior alone, and through his for the claim of Luke's as Leia's twinship, it would solve some of ROTJ's most pressing dramatic problems. As I've said elsewhere, I don't really agree that Luke's behavior constitutes a pressing problem

morality, but supposing one wants to take that extreme interpretation, the development set out in this article provides one explanation that may accord with the SW story as shown up to ROTJ.

Assuming Luke and Leia are not siblings, one wonders what kinship the two of them are feeling when they so readily accept "Obi-Wan's" statements. Does it imply some strain of romance between the two after all, or some more esoteric bond? Perhaps Leia is Force-sensitive anyway, even without being Luke's sister. Or could the Emperor's manipulation extend to making the two accept his statements easily (hmmm, "weak-minded," eh?), once the guise of Obi-Wan has convinced Luke to listen to him at all?

Jean Stevenson seems to be assuming not only full humanity for the droids (in all but the biological sense), but also complete free will. They are self-sentient beings, if we can believe their presentation in the movies as well as Lucas' other pronouncements about them, but perhaps we should recall that they are aliens in the sense that they have not evolved in the same sort of flesh human-species characters use. Their mental makeup need not parallel ours exactly. It's possible, even probable, that droids are constructed, not grown, and are given their characteristics deliberately. R2's loyalty, whether to Luke or Leia (as shown at different times), seems more than humanly dependable. That may have been purposefully included in his makeup, by his builders and not by his choice. Similarly, C3PO may not have the option of striking back at Solo's verbal abuse, or disobeying his orders. Within the garrulous personality and his considerable flexibility, C3PO does seem to follow the three Asimovian Laws of Robotics.

Stevenson has a good point, however, that while the droids are often treated as second-class beings, they are almost always given the minimal respect due to thinking beings. They are argued or reasoned with, seldom flatly ordered, into doing things, and as she says, C3PO develops a great deal of independence and initiative during the course of the movies, without openly endangering humans or disobeying them. It

may be notable that C3PO first established a true give-and-take relationship with Chewbacca, another being often treated as second-class in the human-dominated segment of this universe. (One is reminded of Emory and Bernard in Boys in the Band, two other outcasts who find strength together in a milieu very different from SW.)

I'm glad to see a mention of Lobot's role in ESB--this apparently-human being with an obvious connection to the Cloud City's computers, perhaps its machinery or droids, gives an intriguing clue to technology and biology interconnections in the SW universe. He functions with Lando in a much more completely-human fashion than C3PO ever can, using eye contact and body language the metal droid lacks physiology for. C3PO is clearly an extremely sophisticated machine, but Lobot is leagues above him in dealing with both humans and other machines, whether either or both have free will.

I frankly fail to see C3PO as a symbol of kingship at any time, for even his tenure as the Ewoks' "god" is as a hollow figurehead, an idol. The Ewoks do not obey his wishes until they are given a demonstration of "his" powers. C3PO enchants the Ewoks with his storytelling, but he never acts as a king to them; the implication seems to be that he is learning to use what he has of humanity. The droid does find an identity, an autonomy and dignity, with the Rebels which he had been denied in the Empire's environment. He was first shown as a subservient toady, later as a nervous chatterbox, and only in ROTJ is he shown as a possible hero; but he has learned that much of personhood.

Michelle Malkin has more good political-background suggestions, of the sort of development suggested by Necchi's article, and several other excellent comments such as what the Jedi's role in the Alliance might be--anyone remember the Continuator series?--and the flexibility of fairytale forms in modern formats.

Rose Arnold asks what "Millennium Falcon" may actually mean, aside from an admittedly dashing combination of words. Maybe the idea is that the ship goes a thousand times as fast as a falcon, or is a thousand

times as silent, deadly and efficient at flying, or as wily as a falcon with a thousand years' experience.

The Luke-Leia relationship is not the same as Han-Leia, but may be significant nevertheless. Suppose Luke must, at one stage, search for a lover in Leia, even if he never finds her as his lover. She is essential to his leaving Tatooine and joining the rebellion, and it's possible he does love her, without expecting her seriously to return it as a romantic attachment. (Whether he'd like her to, at least before ROTJ, is another question.) I've always rather liked the scene in the hospital on Hoth in ESB: Leia is using Luke in her "courting behavior" toward Han; but she is hardly fooling Luke in the process. He plays along, cooperating with her game, so that they appear to be working together on a level deeper than the testing and uncertainty of Han's and Leia's relationship at that time. On some psychological level, Luke's romantic feelings for Leia will continue to exist, no matter what you believe about their family ties or sexual morals. Whether as internal conflict or external indulgence, the tension will be there, as it would between any two humanly-complex characters in such a position.

To Brayton and LaVasseur, if I may detour into hero-myth structures for a moment, you are right when you say a wedding of hero and heroine isn't an inevitability in such myths, but some inclusion of both a male and female persona in the final central character is almost inevitable. Tolkien used a multiple-person "hero", so that Aragorn's marriage to Arwen Evenstar is sufficient symbolism without involving Frodo in a wedding as well. Kelson Haldane, in the first Deryni book, fought and conquered his female nemesis Charissa in a formal duel, which is another symbolic way of assimilating one character-aspect into an ongoing hero. Luke is shown as complementary to Han Solo in ANH and ESB--if nothing else, Han saves his life twice. When Han then forms a love relationship with Leia, all three are linked through Han. Luke has previously been the leader in rescuing Leia from the Death Star, but their twinship as shown in ROTJ closes and strengthens their circle, making

them three aspects of a "hero" without fundamentally changing their established status.

Danaline Bryant has some thoughtful suggestions on the Alliance's structure. One of the convincing things about it onscreen for me has been that we never learn how big it is or where all its resources come from, which is exactly the way everyone but the top-echelon organizers do see such an organization. This also, of course, means that we can't compare its income and expense ledgers and check the inconsistencies; leaving the extent of the organization fuzzy gives Lucas more leeway to do what he wanted to in the story, instead of keeping economic details in the forefront.

The picture of Luke as a somewhat-responsible teenager is very real--and amusing. It's the last time in Luke's life that he's an ordinary person, for good or ill, and Bryant's letter makes it sound so normal to our own experience, even while it shows Luke's potential.

Corbett expands on the alchemical and classic myth parallels in SW very tellingly. (I hadn't remembered the "clashing rocks" item before--great!) I don't think the lightsabers are a close analogue to Tolkien's rings of power, however. Most such myths have one or more significant swords for the hero(s) to carry, including LOTR's Anduril, which are consistent in corresponding with the SW lightsabers, and which are separate from the Ring, or whatever symbolizes the universe's magic power as a whole. The all-magic symbol is not always objectified; it may be kingship or a holy blessing or some other abstraction. The Force, or perhaps ability to use it, seems (to me) to be the SW equivalent of Tolkien's One Ring.

Marlene Karkoska has a nice, tightly reasoned sequence of argument on whether there are many or few potential Jedi--I agree with the line of reasoning, though I don't feel too absolute about the premise that there were no other potential Jedi. There might have been few, none in positions where Obi-Wan or Yoda could help them. It's possible that, while Yoda sensed only one other hope, he referred by "hope" to a Jedi-potential person who might actually affect the rebellion's

chances if trained; a Force-sensitive raised a loyal Imperial, or hiding in rimworld isolation, might be excluded by Yoda's statement.

Luke must face Vader, that is, confront the Dark Side, in order to (depending on your interpretation of the Force) assimilate it into balance with the Light, or to know that he can and will prefer the Light side to it. The physical fight a confrontation with Vader was almost certain to involve was secondary to the psychological fact of Luke having faced down this potential part of himself. It was, indeed, a tremendous risk, as Yoda knew in ESB when he didn't want Luke to go to a possible confrontation with (Yoda thought) too little training. Luke escaped from that confrontation by backing, that is, falling, out; he must face Vader on the Dark Side's terms and complete the encounter on his own. A Luke unsure of his ability to face and conquer the Darkside evils of the galaxy wouldn't be the hope of the Jedi; keeping Luke away from Vader gives Yoda and Obi-Wan no victory. Sending him to that confrontation is the only chance they have of producing a qualified Jedi Knight to save what they think is important of the Old Republic's values.

Whether Vader was totally and irredeemably evil or not, there was a way for Luke to win the encounter without compromising the Light Side; part of the test, undoubtedly, was determining which course of action was appropriate. If Vader was completely a creature of the Dark Side, destroying (or incapacitating) him in defense of the Light would probably be justified in Lightside terms. Luke's personal feelings about killing his father are another level of problem, not easy, but irrelevant to the Lightside vs. Darkside question. (I'd kill my father if he were a homicidal maniac and there were no other way to keep him from killing me and a lot of other people--Luke's position, I think.) Supposing Vader was not entirely and hopelessly of the Dark, Luke's mission would be to determine that and take advantage of it, which is what I think the movie intended to show happening.

Another letter-writer has asked the question (in private

correspondence): What does being a Jedi cost Luke? Does he become a hero for the sake of random talent (or inherited talent), for the price of a short course of training and a painful but temporary initiation on the second Death Star? Not really, I think. The harder questions Karkoska brings up in relation to Luke facing Vader are part of the price of being a Jedi. Luke not only gets to Save the Universe for the Light Side, he has to pay for it, if necessary, by being a patricide and living with that fact. This mode of hero-hood is not easy, and the worst of it is the uncertainty, in the hero as well as the rest of the world, whether his actions are the ultimate in good or in evil. It is much easier, morally, to risk death (or fates less pleasant) for something one is sure is right, as Han and Leia, and also Luke, do on occasion.



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July 6, 1984

Gosh, I can't believe you typed and printed my whole letter! It was really embarrassing for me to read it! I used a lot of words, but actually said very little, I'm afraid. However, you'll notice that my embarrassment didn't stop me from writing again! Maybe I'll improve with practice!

I have so much to say that I hardly know where to begin! First of all, thank you, Cheree, for your explanation of why Yoda and Kenobi wanted Luke to face Vader again. Unfortunately, that's not exactly what I wanted

to know, but that's my fault, not yours. I told you I have a hard time expressing myself. I can't even phrase a question correctly! What I really want to know is what they expected Luke to do once he did confront Vader. What did they consider to be the proper course of Jedi action that Luke should have taken when he did face him? By killing Vader, Luke would have fallen to the Dark Side of the Force and by joining Vader, he also would have fallen. Yoda and Kenobi didn't think Vader could be returned to the good side of the Force, so they didn't expect Luke to change his father. So what did they want Luke to do when he did confront old Darth? ((Editor's Note: See Barbara Tennison's letter immediately preceding this one. She has a pretty good explanation.))

Cheree, I agree with you! It is only a movie, and no one should hurt the feelings of another over it. No one is probably going to be able to change an anti-Luke person's mind either, I suppose, but it is fun to try. It's a challenge, and I love challenges (as long as no one is hurt in the process!). So, I hope you won't mind that many of my comments are written in defense of Luke, but after all, new accusations were made against him in SE#4 that I think need to be addressed. Since the accusations were made by a group of people, it would take a lot of letters to answer on a private correspondence level.

The article by Marcia Brin, Jean Stevenson, Juanita Salicrup and Melody Corbett that espouses the theory that the Ben Kenobi of ROTJ might have been the Emperor in disguise shows that a lot of time and thought went into it. However, I personally don't buy it for lots of reasons. First of all, their theory mandates a 3rd Trilogy, and George Lucas has already said that he may not make any more STAR WARS films. If their theory were correct, he would have to make his 3rd trilogy--so he could say: "Hey, folks--I've been playing an elaborate hoax on you! Do you remember when Kenobi appeared to Luke in ROTJ? Well, that was really the Emperor, who has actually been training Luke since Bespin disguised as Kenobi. So, Luke isn't really a Lightsider after all--the Emperor has tricked

him into falling to the Dark Side of the Force. He's not the hero of the STAR WARS films--he's really the villain, and since the Emperor and Vader are dead, Luke is now the Galaxy's chief bad guy. Oh, and Leia isn't Luke's sister (that was another of the Emperor's lies), so Leia doesn't have the Force and isn't the "other" after all. The "other" is really Han Solo, who was secretly trained by Yoda and is the 'Perfect Knight' who will save the Galaxy and restore the Republic!"

If the 3rd Trilogy doesn't exist, we have to accept Kenobi as Kenobi and not as someone disguised as Kenobi. Since Lucas isn't sure he's going to make any more STAR WARS pictures, he's obviously content to have the audience accept ROTJ as the ending to his story. In fact, ROTJ really was originally to be the last film in the STAR WARS series. In ONCE UPON A GALAXY: A JOURNAL OF THE MAKING OF THE EMPIRE STRIKES BACK (pp. 247-248), Lucas said that his original story was too long, so he cut it in half, but it still was too long so he cut each half into 3 parts. These formed the 1st two trilogies and Episode 6--ROTJ was originally to have been the last film that would have completed the story. It was only after the success of STAR WARS that Lucas wrote the 3rd Trilogy. That fact alone seems to negate the Emperor disguised as Kenobi theory.

Now I'd like to address some particular points that were brought up in that same article to "support" the theory. Luke is criticized for introducing himself to Jabba as a Jedi. However, as Karen Finch pointed out, he wouldn't have made a very good first impression on the gangster if he had said was almost a Jedi. Besides, I think he actually was a Jedi. All that remained for him was to pass his test. Even Yoda said that he didn't require any more training. "Already know you that which you need." Although he told Luke he wouldn't officially be a Jedi until he confronted Vader, Yoda also seemingly contradicted himself by saying, "When gone am I, the last of the Jedi will you be." However, perhaps I can offer an explanation by making an analogy, that will make Yoda's statement seem less contradictory. In many teacher education pro-

grams, a person is required to complete 4 years of college and a student teaching experience. After completing these requirements, that person has learned all the basic skills and knowledge necessary to be a teacher, and has, in fact, actually taught children. For all intents and purposes, this person is now a teacher. However, many of these programs still require a person to take a comprehensive examination after completing all requirements. Only after passing that test is the person considered to be a bona fide teacher and given a teaching certificate. This is true in many other professions as well. I think that the same is true for Luke Skywalker at the beginning of ROTJ. He has learned all the skills and knowledge necessary to qualify as being a Jedi. He has even used his Jedi skills and is for all intents and purposes a Jedi. However, he must still go through his personal test (confronting Vader), before he can officially be a card-carrying Jedi Knight.

It was also stated in the article that if Luke taught himself the rest of his Jedi skills (as I believe he did), he was foolish. I disagree. First of all, I think Luke was a lot farther along in his training when he left Dagobah than many people realize. I think he had learned most of the skills and lessons and only needed to develop, practice, and improve upon what he had learned. He probably also needed a time of meditation and introspection, and he needed to learn PATIENCE! Well, patience he did learn, the hard way to be sure, but he did learn it from leaving Dagobah before he was ready in order to rescue his friends and face Vader. The rest--practice and meditation, he could do on his own.

Most of us have taught ourselves something. For example, I took piano lessons for about 2-1/2 years as a child. I certainly never learned all there was to know about music in that time, but I learned enough so that I was able to improve and expand upon the skills and knowledge my piano teacher had taught, with lots of practice and patience. As time went on, I was able to play more and more complex pieces. In other words, I taught myself and

furthered my own education.

I think it would have been very possible for Luke to do the same. He did leave Dagobah with a good foundation of Jedi teachings--after all, he had been taught by THE MASTER TEACHER (and the teacher you have does make a difference!) and Luke does seem to be a fairly quick study. Yoda seemed to approve of what Luke had taught himself, because when Luke went back to finish his training, Yoda himself said, "No more training do you require." Sure, Luke would continue to learn and grow in the Force all of his life, but he had learned all of the basics.

That brings me to another point. Marcia Brin: You have criticized Luke for not going back to Dagobah earlier, but I don't blame him at all! When he left Dagobah and promised to return, I'm sure he fully intended to keep that promise as soon as his friends were safe. Events on Bespin, however, changed the circumstances and did not make an immediate return possible. In the first place, he was seriously injured and I'm sure a fairly long period of convalescence was needed in order for him to make a complete recovery physically. (Since Jedi training seems to be rather rigorous, he would have needed to be in good physical condition before he could resume it.) However, as bad as Luke's physical injuries were, I think his mental, emotional and spiritual injuries were even worse. Not only had he learned on Bespin that the Galaxy's biggest monster was most probably his father, but that the two people that he had believed in and trusted the most--Ben and Yoda--had lied to him. Although Yoda never actually said Luke's father was dead, his silence in the matter amounted to about the same thing.) If Luke couldn't believe those two, who or what was there left to believe in or struggle for? (And Ben's speech about "a certain point of view" notwithstanding, I still say Ben lied to Luke. I don't think I would have accepted Kenobi's ROTJ "explanation" as calmly and patiently as Luke did.) Luke's whole universe had fallen apart on Bespin (and, I'm sure, right after Bespin, when he was hit with another blow, and found out Leia loved Han). Six months (which is supposedly the amount of time that has

elapsed between TESB and ROTJ) does not seem to be an excessive amount of time to sort out all of the conflicting feelings and information that Luke had, and to come to terms with everything that had happened. During this time, he probably did practice and meditate and thereby complete his training. Luke did not break his word. He did return to Dagobah when he was physically, mentally and emotionally able to do so.

It was also brought up in the article that Luke makes a statement in the novel that Jedi wear black. I don't remember that statement and I didn't want to read the whole novel again to see if the line was actually in there, but what I remember that was said about Luke's outfit was, "He was clad in the robe of the Jedi Knight--a cassock, really--but bore neither gun nor lightsaber." Those were not Luke's words; they were a simple statement, and the outfit that Luke wore to Jabba's palace did look a lot like Ben Kenobi's--tunic, cloak and hood. He did seem to be dressed like a Jedi. As to why black, maybe Lucas wanted the audience to be worried about Luke's fate from the beginning and dressing him in black, like the villain, Vader, could cause some real apprehension. Also, the black outfit helps Luke look a little older and more mature, and I think Lucas wanted Luke to look as though he had gained some maturity. Whatever the reason, I happen to think the guy looks great suited up in the black Jedi outfit!

Now, about the pig guards--those were two huge creatures wielding axe-like weapons and who were trying to stop a weaponless Luke from completing his mission to rescue Han. I don't think it was so very wrong to temporarily incapacitate them so that he could get on with it. Vader killed people by choking them. Luke did not kill the pig guards. He released them as soon as he had passed.

As to the line about a "Jedi's first rule of thumb is to attack"--it probably is an accepted Jedi tactic in a situation in which you are fighting for your life (in other words, when you are using the Force for defense). Luke was literally fighting for his life and the lives of his friends on the skiff. He was vastly outnumbered,

but instead of retreating, he jumped right into the thick of the battle, which, I'm sure, did surprise the enemy and help to give Luke a slight advantage for a second. That Jedi "rule of thumb" proved to be a good maneuver in this situation. Luke needed every advantage he could get since he was fighting alone. (Chewie was hurt and Han was trying to rescue Lando.) This skiff and sail-barge scene was one of my 7-year-old nephew's very favorites. As he says, "It was Luke against a hundred guys, and Luke won!" (His numbers are somewhat inflated, granted, but you get the idea.)

By the way, Jean Stevenson, the reason Luke jumped to the skiff with the "whole crowd" of enemy aboard, was that the "whole crowd" was firing on his friends! He was defending his friends by attacking the guys on the skiff. A Jedi is permitted to use the Force for defensive purposes--Yoda said so. He did not abandon his friends on the other skiff either--he had already taken care of all the threats to their safety that were aboard that particular skiff (and I'm sure he didn't expect Boba Fett to recover so soon).

Once again this article also brings up the old "Luke leaves his responsibilities on Endor for his personal quest" line. I think that Barbara Brayton and Pam LaVasseur answered that one best in SE#4 when they stated in stereo the excellent and very unselfish reasons why Luke Skywalker left Endor. I'd like to state the major reason ONE MORE TIME to give it emphasis: Luke left because he was no longer an asset, but a liability. His presence endangered the group and its mission. Luke was like a homing beacon for Vader. Vader could feel his son's presence through the Force and find not only him, but everyone near him. The rebel mission was supposed to be a secret one. The Empire was not supposed to know about it. Luke's presence would lead Vader right to him and the other members of the mission. Luke left to protect the other Rebels so that Vader would be unable to find them through him.

The last criticism that the article brings up is Luke's treatment of C3PO. (Actually, I wonder why everyone keeps mentioning Threepio and leaving out

Artoo!) Anyway, Luke doesn't sell C3PO and R2D2 into slavery. I'm sure he always had every intention of getting them back eventually. I think that even if Jabba had bargained with him and freed Han Solo, Luke would have found a way to retrieve his trusty droids even if he had to pay an exorbitant sum to buy them back after giving them away as a "gift." He sent them into Jabba's palace in the first place because he needed them--first to deliver his message, then later, Threepio was needed as an interpreter and R2 was needed to provide Luke's saber at the proper time. Actually, I don't think Luke needed C3PO as an interpreter--he seemed to understand Huttese and Jabba seemed to understand Luke, too. However, C3PO was needed as an interpreter for Leia, so Luke probably wanted him there for her benefit. Also, I think C3PO was there as an interpreter for the benefit of the audience. We don't know Huttese and many children can't read yet, or can not read fast enough to get the necessary information from the printed words on the screen. I think George Lucas wanted C3PO there to interpret Jabba's messages for all of us watching in the audience. As to the rotten treatment that Threepio and Artoo got at Jabba's palace, that was Jabba's fault--not Luke's. Luke did not know that his droids were going to suffer at Jabba's palace, and he certainly did not cause their pain. Melody Corbett wondered how children could understand "Luke's treatment of C3PO." I have had lots of experience with small children, through my first graders, as well as young cousins, nephews and nieces, and the kids honestly don't seem to have any problems with it. It is Jabba and his servants who treat the droids badly--not Luke--and the children seem to understand this. Perhaps the kids don't have a problem with this because they don't try to look for evil intentions behind all of Luke's actions.

Marcia, you stated in your letter that "as the film goes on, you can see that C3PO is angry with Luke." Actually, I didn't see this. Quite the contrary: Threepio was worried about Luke. When he meets up with Artoo, 3PO says, "This place is dangerous! They're going to execute Master Luke!"

In fact, they were going to execute Luke, Han and Chewie, but 3PO only mentioned Luke. When he was relating the SW story to the Ewoks, he hadn't forgotten about Luke. He was coming to that part. (You don't start telling a story from the middle--unless you're George Lucas, that is!) Rather than being a case of Threepio's forgetting Luke, it was more that Artoo was impatient to have everyone know his beloved Master's important part in all of this as soon as possible.

Marcia, you said, "Lucas is telling us that Luke confronted Vader incorrectly, that Luke's reason for going to the Death Star--to turn his father rather than to confront evil--was the wrong one, and that Luke paid the price for his failure." Are you saying it would have been better for Luke to kill his father than to turn him back to the good side of the Force? If so, I simply state that I disagree. Killing is wrong and is never justified except in cases of self-defense and only after all other options are gone. I think Luke's intention to try to redeem his father was noble, not evil.

Also, you blast Luke for not having his hand fixed at the end of ROTJ. I'm sure that the only reason he hasn't had it taken care of is that he simply hasn't had the time. Things moved rather rapidly from the time the hand was damaged to the celebration on Endor. I don't think much time elapsed between those two events, and since it was not an emergency--he could still use the hand--it was not essential that it be repaired immediately. If Luke had made a fuss and rushed right over to the medical frigate to have his hand repaired, he probably would have been called selfish or a sissy. I'm sure that as soon as things settled down, Luke had his hand taken care of. As to Luke being the only one with a weapon at that "peaceful gathering", I honestly don't remember whether the others had weapons or not in the film, but in publicity stills taken on "Endor", Han's blaster was at his side and Chewie was wearing his bandolier. Anyway, what difference does it make? Luke wasn't using his lightsaber!

Jean Stevenson: First of all, I really enjoyed your article on C3PO. I also think he

is a terrific creation. His character is special and does seem to be a real person. Next point--you criticized Luke for putting Leia into danger, but knowing Leia's character (let's face it, she is stubborn and independent), I don't think that there was anything Luke could have said or done short of using the Force to restrain her, that would have kept Leia out of Han's rescue attempt. Besides, she is in love with the guy! So don't blame Luke for Leia's getting into the act on Tatooine! Leia was nearly successful in rescuing Han, too, and if she had been, the big sail-barge battle could have been avoided.

Now, about the color of Luke's saber--did you know that in the Catholic Church green is the liturgical color symbolizing hope? That makes sense too when applied to Luke, the last hope of the Jedi. Actually, the saber could have been green for the simple reason that it is a color other than blue and George Lucas may have just wanted the audience to know from the beginning of the film that this was a new saber--not the one lost in TESB. I also don't think that it makes any difference who wields it as to what the color of the blade will be, because when Vader activated the saber while checking out Luke's craftsmanship, the blade was still green. (And when Han activated Luke's old saber in TESB, the blade remained blue.) Apparently, once it's constructed, the blade's color remains constant.

Jean, you brought up a point about the music that puzzled me too. The part where Luke and Leia are riding the speeder bikes on Endor would have been a perfect place for some really spectacular music. I also wondered why none was used. I have a question for you too: when did John Williams and George Lucas decide to change the STAR WARS Main Theme to someone else's and whose theme is it now? The last I heard, it was still Luke's theme, although you wouldn't know it from reading the record titles or the printed sheet music. On the records and piano music, Luke's theme has always been called the "Main Theme", or the "Star Wars March", or "Main Title". It was only through reading John Williams' notes from the STAR WARS album that I learned the Main Theme

was Luke's. Williams said, "When I thought of a theme for Luke and his adventures, I composed a melody that reflected the brassy, bold, masculine, and noble qualities I saw in the character." Mr. Williams did not write the notes for TESB album or for the ROTJ album. However, about 3 weeks after ROTJ came out last year, 20-20 had a segment titled "The Music of the Jedi." John Williams was interviewed and he sat down at the piano and played the Imperial March and then the Star Wars Main Theme. He identified them as being Vader's theme and Luke's theme, respectively. Williams pointed out the differences between the two themes and said that the differences in the music were meant to reflect the differences in the two characters. So when did Williams change his mind and say that the Main Star Wars theme was no longer Luke's?

Melody Corbett: You brought up a good point about Ben telling Luke that his father had left him a saber that he wanted Luke to have when he was old enough. I have wondered about that a lot myself. That's really 2 lies that Kenobi has told Luke! I wonder, though, if maybe Ben hasn't been the one who has always wanted Luke to have it. Maybe it was actually Ben's old saber. Could Ben possibly be related to Luke--perhaps be his grandfather--Luke's mother's father? In that case, Uncle Owen would have been Luke's uncle (great uncle really), since according to the novel, Owen is Ben's brother. ((Editor's note: Unless Luke's mother was Ben and Owen's sister, which would make both men Luke's uncles. Their ages wouldn't be so very much out of line. For instance, my mother's oldest brother was 19 years older than she and his daughter is only 6 years younger than my mother.)) This would also explain why Mrs. Skywalker would entrust her infant son to Ben. It would be easier to understand Lady Skywalker's willingness to allow her father to take Luke away for safekeeping than it would be to understand her willingness to allow a friend of the family to take him. I am really very curious about Lady Skywalker. We really know very little about her--we don't even know her name. I don't have children of my own yet, but somehow I can't imagine

that I would be willing to give up my own child, knowing I would never be able to see him, or touch him, or watch him grow. I also wonder how she decided which twin to send away? (Now that might make an interesting story!)

Tim Blaes: I loved your list of "What If" stories in SE#3. I'd like to add 3 others if you don't mind: (1) What if the twins had not been separated at birth and had both been brought up by Bail Organa as the Prince and Princess of Alderaan? (2) What if Ben Kenobi had told Luke the truth about his father in the hut on Tatooine when he presented him with the lightsaber? (3) What if Lady Skywalker had not died at an early age?

I also enjoyed what you said to Chris Jeffords in SE#4 concerning what Luke could have said to his father as he was being zapped by the Emperor (if he hadn't been so busy suffering, that is!). I also think you're right: Some fans would have been very happy if Luke had "stoically kept his mouth shut and died like a good little Jedi." (But how would those same people have felt if Han Solo had died?)

Barbara Brayton & Pam Lavasseur: I thoroughly enjoyed your letter! I agreed with everything you said, and I admire the way in which you said it. I wish I could express my ideas as clearly and efficiently as you do!

Sandra Necchi: I enjoyed your letter as well. You're right, I'm afraid. No matter what Luke would have said or done he would have been criticized for it--simply because he's not Han Solo. I enjoyed your article too. I am no expert on the subject of revolutions, but what you wrote made a lot of sense. I'm sure there is still a great struggle ahead for the Alliance and it will probably be many years (maybe even the 20 years that are supposed to span the 2nd and 3rd trilogies), before the New Republic is well-established.

And last, but certainly not least, to Martie Benedict: Please accept my apology! I am really very sorry! It was Jean Stevenson who labeled Luke Skywalker as boring, not you! I'm afraid I really have no excuses to offer. I simply made a very dumb mistake. That's what I get for not practicing what I preach

for 9 months of the year: I did not "check over my work carefully before turning it in". I hope that my error did not cause you too many problems or misunderstandings. I really am sorry. I didn't make a very auspicious beginning, did I, Martie?

Great Galaxy! I can't believe how long this letter is! SORRY! I really do enjoy reading other people's comments (even if they do dump on Luke), so I hope SOUTHERN ENCLAVE will continue for a long while yet.



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July 5, 1984

Marcia Brin has come up with a fascinating hypothesis (that Obi-Wan is actually the Emperor in disguise). Everything fits; it's an elegant solution that takes care of all the nagging inconsistencies in ROTJ. Unfortunately, we know that Lucas is far too simple and straightforward in his methods to ever use anything so subtle and ingenious. And that's a shame, because if Brin's theory were true, the Saga would be given more meaning and depth.

Jean Stevenson: Terrific article on Threepio-as-hero.

Michelle Malkin: I know from experience how difficult it is for a zine editor to find the time to respond to LoCs; however, I think a compromise should be made. Obviously, you're not going to be able to sit down and write a lovely long letter to each person, but if you don't respond at all, the letter writer could assume one of three things: (1) you never received the letter; (2) you received it, but it's lying on your desk somewhere unopened;

or (3) you read it but you simply don't give a damn. If a person continually goes through the trouble of doing a LoC yet never receives any sort of reinforcement, she is going to unlearn the LoC habit pretty quickly. I suggest that the editor should, if at all possible, at least acknowledge the LoC with a 13¢ postcard. That's not too much to ask; it would only take a few minutes and let's be realistic--none of us receives dozens of letters a day. And after all, that person took time out of her schedule to comment on your zine; the least you can do is say "thank you."

Melody Corbett: You wondered why Obi-Wan said to Luke, "Your father wanted you to have this when you were old enough," when at the time Vader didn't know he had a son. If we assume that the premise of Marcia Brin's article is correct, then this can be explained: it is the Kenobi of ROTJ who claims that Luke was taken from his father at birth, but if that isn't really Ben, then this could be a false statement. But since we have to accept Lucas' version as canon, there is only one other explanation: Obi-Wan told another of his little white lies "from a certain point of view." What he really meant was: "Your father had always wanted a son, and if and when he did have a son, he would have given this lightsaber to him." As for Luke needing to apologize to Threepio, I am tired of people accusing Luke of selling a friend into slavery. Luke did make his plans known, for it's obvious that Artoo knows exactly what's going on. If anyone is to blame, it is Artoo for not letting Threepio in on the secret. Artoo has been guilty of this before; in ANH he did not tell Threepio about his mission to find General Kenobi and deliver the Death Star plans. This time, Luke probably programmed Artoo for the rescue mission and assumed that Artoo would brief Threepio.

Sandra Necchi: You defended Luke admirably (are you a lawyer?), and one particularly good point you made was that it's ridiculous to base an argument on some offhand remark the producer or director made during an interview. Conversation is a spontaneous thing, and the words that come out of our mouths are not always the ones we might

have chosen if we had given it more thought. So when poor Lucas, not a terribly articulate man anyway, says the first word that comes to mind, that word is picked up by fanatics and held as gospel. I think if Lucas knew how seriously some people take everything he says, he'd be afraid to grant interviews at all!

Marlene Karkoska: I agreed with your comment on Luke--"The fact that he was willing to sacrifice his life rather than embrace the dark side should have been test enough. What more can you offer than your life?"--and I think the people who insist that Luke should have sacrificed himself must be Vians in disguise. (In case you're not into Trek, I'm referring to one of my favorite episodes, "The Empath". After Gem risks her life to pull McCoy back from death, the Vians stubbornly insist that "to offer is not enough." Angry at this unreasonable demand, Kirk says, "If death is the only thing that has any meaning for you," (he hands over his phaser), "here are four lives for you.")

Marcia Brin: Of nit-picking criticisms directed at Luke, I thought I'd heard them all, but this one takes the cake--condemning him for not showing any consideration for the people in Jabba's sail barge. Come on, give me a break! Luke didn't come to Tatooine to destroy anybody, but if he's struggling to get himself and his friends out of that place alive, do you really believe he's going to think even for a moment about Jabba's flunkies? Those people should have realized in the first place that they were taking a risk by associating with such an unsavory character as Jabba. Get off Luke's back, will you?

Terri Black: I enjoyed your letter, but I take exception to your referring to Yoda as a "fungus". A fungus is a saprophytic or parasitic plant which maintains its existence by sapping other beings of their life force. That is hardly an accurate description of our gentle, wise, and independent Yoda. I think you owe him an apology.

Cheree: Excellent points you made about zines being rushed in time for MediaWest. Let's hope other editors take your words to heart.

Tim Blaes: I would love to get into a discussion of "V" (even by private correspondence, if Cheree doesn't wish to waste space on non-SW material). ((Ed: I don't mind getting other topics started in SE but due to our page limitations and the prohibitive cost of printing nowadays, I'd prefer that non-SW topics gravitate toward private correspondence if you're planning on getting into some heavy discussion.)) I was a big fan of the miniseries, but I have mixed feelings about it coming back as a regular show. Though I'll enjoy watching these likeable characters every week, I'm apprehensive about how the writers can keep up the interest without getting bogged down in "formula" plotlines (like what happened to "The Phoenix" and any number of other sf shows). After all, the Visitors have already been conquered...haven't they? Where is the source of conflict now? I liked the first part of Ann Crispin's novelization because it was a play-by-play of the telemovie, but the second part was based on an early draft of the script, and there are a lot of discrepancies. However, at least the ending made sense in the book; in the film, E-lizard-beth grabs the controls, shimmers like the V'ger effect and saves the world, leaving me to say, "What the hell just happened?" I'm sure you noticed a lot of parallels with Star Wars, but in almost every case, "V" is handled with more sophistication. It has its Han and Leia (Mike and Julie) as freedom fighters battling tyranny, but it does not have a Luke figure. Thus "V" was able to maintain a broad perspective of the worldwide struggle, while the SW saga was gradually diminished to the microcosm of Luke vs. Vader. There's a lot more I'd like to say on this subject, but I'll save it for another time. Also, Tim, I loved your latest list of story ideas. Ordinarily I can't stand cross-universe stories because by their very nature it is impossible for the reader to suspend disbelief, and in order to enjoy a story, I have to believe it could be real. Your ideas, though, were terrific -- especially Questor meets Gary Seven.

To Ronni Sacksteder: Re your casual attitude and lack of guilt over taking advantage of

the zine-buying public--I think it sucks.

Laura R. Virgil
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Dallas, TX 75227

July 9, 1984

Apologies to Cheree for this letter being so dreadfully late, and apologies to those who agreed with my comments and those of Tom Baker's in issue #1 who kept asking me to comment on Bev Lorensen's comments in issue #2.

Frankly, it never seemed that important to me to debate the point and I refuse to "debate". However, as I said in that first letter, I am entitled to my opinions, just as anyone else is--including Tom Baker.

As to the long overdue answer to Bev's question, "What does he [Tom Baker] know of allegory, I would ask, to make the comments he made on Darth Vader's death?" Baker originally apprenticed to, and did in fact, become a monk, in England for four years before realizing his life's calling was not that of a clergyman. (I don't recall the specific monastery's name, however.)

I would think that his training for such a vocation would give him a very vast basis for his knowledge of allegory and certainly the Christian concepts and symbolisms to which Bev referred. A great many religions (most specifically Catholicism and Catholic-originated religions come to mind, not to mention any number of eastern religions) choose to base their beliefs on allegory (i.e., symbolism). Any tangible allegorical object, such as a crucifix, is only the symbol or representation of an actual or supposed event and are assigned, by humanity, the hidden meanings transcending that symbol. I think that Baker is as welcome to his opinions as any of us. He is certainly more learned and qualified as an allegorist than I am or anyone I know, excepting, perhaps, other religious clergy. Besides, how many of us are strictly "trained" in allegory or symbolism and can make pronouncements concerning any symbolic meaning in the SW universe anyway? It's all opinion and conjecture, really, more than allegorical definition on our parts, collectively or individually.

I don't think there's any real need to debate Baker's

point of view. Whether or not anyone agrees with what he says is another story entirely, and certainly each individual's point of view. Each has its own merit because it's important to the individual and others no doubt agreed with Bev about Baker's comments. I simply thought they were interesting and added them to my letter because I agreed with him. For that matter, I still do. As far as I'm concerned, everyone else can quote from sources they agree with and it won't bother me. To quote from another source: "I think there is room in fandom for all sorts of stories and all outlooks." I would re-emphasize the "ALL outlooks" part of that statement to include Tom Baker's comments and any other's who just doesn't happen to agree with Bev or myself or anyone else for that matter. I don't agree with all I've read of Bev's or Cheree's or a lot of other persons' viewpoints, but that doesn't mean they are wrong. It means that I disagree but that I also respect their viewpoints.

What this boils down to is that what was said wasn't really a comment on what Baker said or thought or the fact that it was Tom Baker who said it; it was a denial of my right (and another person's) to air my own opinion. I do not worship the ground Baker walks on. He's a human, like everyone else, including Harrison Ford and Mark Hamill and Carrie Fisher (despite recent rumblings in fandom to the contrary). I found him to be one of the most intelligent people I've ever had the pleasure to meet and listen to. He brought up a multitude of thought-provoking remarks concerning the SW saga (and many other fandoms, which I didn't quote from). I shared them because I thought others would enjoy reading them, whether they agreed or not. I certainly enjoyed reading others' points of view; especially Bev's because it did conflict with mine.

Personally, I don't see the point of getting angry about anything discussed in this newsletter (as the tone of it seems to be going that directly lately). As Cheree so succinctly phrased it in the June issue, "Take it easy, kid--it's only a movie!" It is a movie; nothing more, nothing less. I may come up against sharp criticism for

that remark [maybe you'd better print this on asbestos paper, Cheree!] as I've seen different fandoms treated as zealously if not moreso than some religions by their fans, followers or devotees. That's fine, if that's the way you want to live, but, in my opinion, it's a bit manic.

I don't understand the argument over "who's the better hero of the SW saga". I may not have been raving wild over the last two films of the series, but what I saw was, from a marketing point of view, a metamorphosing of the characters to suit the audiences. Has anyone thought of it this way before? It seemed to me that in SW, through Luke, George Lucas created his own alter-ego; but perhaps some opinion poll was taken after the release of SW (or, more simply, the fan mail was read) and it was discovered that a higher audience percentage--at that point in time--liked Han better (they don't do sneak previews for no reason, folks). With that possibility in mind, perhaps, ESB was geared to the 'Han' audience, and perhaps the audience wavered between Han and Luke after Hamill's much stronger performance. In the beginning, however, Luke was the hero, so Lucas felt the personal need (if Luke is his alter-ego) to re-emphasize that character in ROTJ. I don't feel as if Luke overshadowed Han or vice-versa. They seemed to be somewhat more equal in character in ROTJ, no matter who had more lines than whom. Although I am definitely a Han-fan, I very definitely remember SW being subtitled "From the Adventures of Luke Skywalker".

Please keep in mind that I haven't read Skywalking or any of those other books about the men behind the movies, so what I say here is pure conjecture on my part. As I stated before, I think Luke was Lucas' alter-ego; his own Mary Sue (and I don't mean that derogatorily). Everyone, of course, has hit upon the similarity of the names Luke and Lucas. Has anyone bothered to look up the older meaning of the name George? I did about five years ago. I can't remember the name of the book but I do recall being somewhat surprised to find that in that particular book, 'George' had been loosely translated down from 'land walker' or 'earth walker' or 'walker of the land'

or something to that effect. Is 'Skywalker', perhaps, an antonym of 'George'. Has anyone else come across a similar translation? (An interesting aside to all of this is that a cult of crematory priestesses of the Hindu goddess of life and destruction Kali-Ma [more recently brought to life on the silver screen in another brain child of Lucas'] were the Dakini, whose name translates literally as 'Skywalkers'.)

In any event, no matter what our opinions, don't you think we should all (myself included) calm the hostility towards the individuals expressing opinions in SE? I know at its inception, Cheree wanted a nice, calm letterzine (she stated as much in issue #1, as I recall) and it has started to turn into a mud-slinging race. I think she's done an admirable job so far and it's not fair for us to put her in the position to start having to turn down letters because people aren't mature enough not to call names. I've been the victim, many times in the past, of the barbs, anger, attacks and even threats (both legal and physical) in fandom simply because I expressed my opinion, just as I did in SE#1. I think it's ridiculous, extremely petty and very close to malicious libel to go that far (and don't believe for one moment you can't get sued for saying something about someone else in print). If you just have to vent some vicious opinion, give them a big thrill and write to the person directly. Still, I wouldn't recommend that because there is a difference in being honest and being vicious.

Someone a long time ago told me something I hope I'll never forget: "Don't put anything in print that can be used against you later." In every instance, I've found this to be the best advice I've ever heard. Is this fandom, this world of UNreality, really worth breaking up friendships over?

I've known Cheree for over a decade now. She's the person who sparked my interest in fandom in our early college days together, and (without meaning to sound sappy) she's always been the most trustworthy and honest of friends. Cheree has always had the very best of intentions concerning all her fannish endeavors (especially SE, which is so obviously an

endeavor of the heart). But even she is beginning to feel its ill-effects from all the malicious attacks going on in SE. Cheree is being put in a bad position (by SE's contributors): on the one hand she's giving them the freedom to state their opinions, but on the other, she's feeling the pull to try and stave off volatile personal attacks from people about others' beliefs. I think its time we all let up on the subject. Can't other things be discussed? If this keeps up, I wouldn't be surprised to see Cheree discontinue SE, if only for self-preservation and out of good conscience. I'd hate to see it go because, despite the fact I rarely send in a LoC, I enjoy reading it and I think we all have to agree that Cheree does an excellent job of editing, layout, etc. I know the possibility exists of her suspending publication because I walked out with her when she left Star Trek fandom. The reasons were the same as what is happening in SW fandom, but the ST group seem like amateurs compared to the attacks I've seen in SW fandom.

If nothing else, try to remember the old axiom: "If you can't say anything nice about someone, don't say anything at all." Can't we each disagree with an opinion stated in SE without adding to it a hateful and vociferous personal attack? And if you can't do that, at least respect Cheree enough as editor to not put her in a position that forces her to make decisions concerning basic 18th century constitutional rights.

As I said before, IT'S ONLY A MOVIE.

((Editor's Note: This is a bit embarrassing. I swear that all the above was completely unsolicited. I've never to date turned down a LoC that came in, but I have exercised my editorial blue pencil more than once to eradicate bits that were offensive or vicious or just plain catty. People have pretty much responded in a positive way to my editorial in the June issue asking for cooler tempers and I appreciate it very much. And, thanks you, Laura, for your applause; egoboos are always welcome!))

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