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First off, I'd like to say that I hope Cheree decides not to discontinue SOUTHERN ENCLAVE. I know I'm not alone on this. Cheree, I know this must be getting to be a real pain in the rear thrusters, but I hope you continue with SE. Don't let a chosen few ruin it for you.

Barbara Izzo: Your speculation that Han is blind is a good one. It seems to fit, also. You mentioned things I hadn't noticed before, and it really gave me cause to reconsider. It bears thinking about.

Re Carole Regine's mention of penpals: I was one of the people who responded to her inquiry and we've had many long and detailed letters filled with conjectures. If anyone is interested in personal correspondence, please contact me. And thanks, Carole, for all the long and thought-provoking letters.

It seems the general consensus is appalled at both M. J. Barrowman-Harper/Jani Hicks and Ronni Sacksteder. It is really sad that people like these two prey on fandom, when so much of it is based on trust. Ann Worthingam, speaking for myself, I'm sorry that you had to go through what you did.

Michelle Malkin: Loved your theory on achieving "oneness with the Force."

I imagine that Snort Round was set up with foster parents when he and Indy returned to the USA. I'd like to see him in future movies, though.

I really enjoyed ROMANCING THE STONE, also. I must admit, I expected a ROTLA rip-off, but in a state of pre-IJATTOD weakness, went anyway. Wow, was I delightfully surprised!

Sorry for misinterpreting your letter about the Alliance not mourning Vader's death. My fault, and my apologies.

Tim Blaes: I like the idea of pop music incorporated in the trailers for a Lucasfilm movie. I thought the detective show, MIAMI VICE, does this very well, and would love to see it in the future in a LFL movie. Too bad the OSWFC doesn't agree.

Marlene Karkoska: I agree with your points on Luke's "gift" of the two droids. In

reality, what choice would Luke have? Jabba was not about to say, "O.K. guys, you've delivered your message. It was really nice to meet you and have a safe trip home. Stop by again in the near future." The droids were there for better or worse, why not use it to an advantage?

Cheree: It's too bad you don't want to do an Indy zine, but I completely understand. If anyone else decides to, please let me know, and if anyone would like to start a "round-robin"-type discussion, via the US Mail, with me, and others, please SASE.

P. J. LaVasseur and Barb Brayton: Well, whether the war is over or not won't be determined until the third trilogy (if it's made) is produced. We do agree, though, there are too many Imperialists for the Rebels to govern without a fight.

Sandra Necchi: I'm glad YOU said it; you shouldn't equate a character with some (and I'm also glad you emphasized SOME) of his fans. Han shouldn't be forced to suffer for a few. Not all Han Solo fans are raving lunatics, bent on the destruction of that evil devil-incarnate Luke Skywalker. There are a few rational fans, who also appreciate Luke. The same goes both ways, I'm sure.

I have to say, though, I thought it was very inconsiderate of you to put down Terri Black's article on color symbolism. Terri had obviously devoted time and effort to the project. If you had no desire in the subject matter, I'm sure no one was holding a blaster to your head, forcing you read it. You are entitled to your opinion; if you were not interested, you could skip it and read on. Others may have found it interesting, though. Now, please, I'm not trying to start a war here, the only reason I mentioned it was I would be highly upset in Terri's place. I've been an amateur writer and artist for years, and would be crushed if someone wrote me saying, "Who cares?" about something I had devoted such obvious effort to.

Marcia Brin: You say Vader has no idea of what Luke is up to, but Vader has the insight that Luke was on Hoth. It has been mentioned by a few that perhaps it is possible one cannot "recognize" a person through the Force, unless said person

is consciously using it. At approximately the same time as Vader's discovery of Luke, Luke was using the Force to bring his lightsaber to him. Also, you say that Leia, throughout the Endor sequence has no idea that Luke is in danger, nor seems to care. My argument is that Leia is in the middle of a battle. Though she doesn't show it, how can you know what she is going through mentally? Leia is too much of a professional (I hope!) to let her anxieties for Luke affect her work.

Sonia Blodgett: Thanks for correcting my mix-up. It's been a long time now since ROTJ.

Danaline Bryant: I agree, Luke could use a lady, but perhaps ROTJ is the wrong place for such an occurrence. They are in the middle of the last defensive battle, and romance should take a back seat. Han and Leia had to wait until after the bunker's destruction. I would have liked to see a female Rebel approach Luke with a dance offer, or some such friendly gesture, at the Celebration. Just something to let us know Luke won't necessarily be celibate.

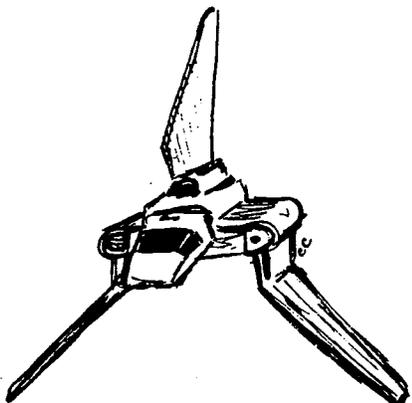
Kerri Smithline: Great new ideas to delve into!

Sally Smith: Han might not be THE hero, but he is A hero.

Elsie Bartok: Poor Cheree! I think it's been made clear, by now, that she wasn't declaring anything irrelevant, only trying to get us on to a few different topics, so that tempers cool a little. All she was doing (and correct me if I'm wrong, Cheree, but this was my interpretation) was to give us other points to speculate on. Which is what we've been doing so far. WITH THE INFORMATION RECEIVED IN THE SW TRILOGY, there is no way we'll be able to CONCRETELY AND IRREFUTABLY prove that Ben on Dagobah after Yoda's death was the Emperor in disguise, or that C3PO is mad at Luke, or that Han is blind. Or, on the other hand, that the Falcon is semi-sentient, or what Leia's cover was. Now, I'm not saying that someday we might not find out the answers to these questions, but for now, they are just conjectures.

Well, so much for this being short! I hope you don't decide to end SE, Cheree. You've been doing a great job so far, and I

know there are a lot of us out here who support you all the way. 'Till next issue...clear skies!



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A letter of comment--an epistle in response to the ideas of others. SOUTHERN ENCLAVE fills the bill.

Sally Syrjala spoke beautifully to the question of sharing ideas rather than allowing anger/fears to lead us into aggression. And Shelley Swan's lovely statement cannot be touched, much as Bev Clark's appreciation of Luke in re the father-child resolution has beauty of its own. I only wish my nero in SW was as easy to get along with as Shelley's. Instead, he stomps in and out of my life, and usually says things like, "Why don't you get off your duff and do your exercises?" "Er, I'm writing. It's more important." "Oh, yeah? How come pen hasn't touched paper all night?" "I'm thinking!" "Don't think about it. Do it!" You see my problem.

Bev, thank you for the discussion of the "unconscious" in Campbell's HERO WITH A THOUSAND FACES. Since we are all the products of an educated age and culture that examines itself minutely and immediately whenever anything happens, I think the mythic aspects and understanding of SW would be that much stronger if we could see it and Lucas had not consciously planned it. HERO is not the only text identified with those influencing Lucas, though. He himself has said (a) he would like to complete a degree in archeological and anthropological studies, and (b) any filmmaker who doesn't have a solid

background in such disciplines as well as theology and philosophy and the symbols involved, is at best irresponsible. Is it not possible that a man who knows both the substance of the myth and the entertainment forms he most enjoys could become the master storyteller of our time--consciously joining symbols and story in a retelling of the oldest tale?

All the characters are conscious constructs, Lucas alter-egos. (He has said he considers them all parts of himself.) This does not obviate the clear uses of the theory of the monomyth in STAR WARS. Just in terms of the call, the descent, and the return several characters can be used as examples. But even more telling are those things which are independent of the characters.

We begin with a wasteland (Tatooine) in ANH, a world that Owen at least is trying to bring to fruitful life. When we are told that the Empire has made a wasteland of what was once a flourishing Republic, the story matches the symbols. In the effort to restore what once was, we pass through a limbo-like area (space and technology), gain a swift glimpse of what can be on Yavin's moon, and enter a ghostly underworld of decay (Dagobah). Finally, we revisit the wasteland--where Jabba is trying to bring life--and we end on Endor, a gloriously bountiful forest. The land is green again: the devouring Empire has been struck in its heart.

Due to limited space, I will have to speak of other visual symbols in brief. The Millennium Falcon with her womb-like interior and her mother and lover aspect to Han as we first meet him is directly connected to the large number of other sexual images brought into the picture. Some of them are negative--the Rankor which eats its victims, the Sarlacc with its direct visualization of the term vagina dentata. Some are positive: the statue in the room on Bespin where Leia and Han talk is a graceful, clear crystal model of the DNA molecule; and the design on the girdle of Leia's harem costume is a stylized outline of a woman's reproductive organs.

On the subject of maturity and the growth of the individual (which Maggie N. brought up)

there are the snakes on Dagobah and their relation to such ceremonies as the Jewish bris and the myriad aboriginal ritual of a manchild snatching his life and maturity from the jaws of such serpents or serpent-like beings. The skeletons also found on Dagobah--dead trees, dead creatures--could be said to create a land of the dead that place from which the hero returns with a boon for the good of all.

Then we do have the emasculating father in Vader and the emasculating son in Luke--each having taken the other's right hand off. Threepio is a symbol of the king in that he is man-shaped and he is golden in color--and the king is often the symbol and head of the entire land which must be brought to life. But here we are back at the characters.

Now, among them we have the king's daughter who goes into hell for the sake of her love. We have a young man who is called from nonentity on the wasteland into adventure, to the darkness of knowledge and who finally returns to his friends from that place. We have two older men who return--one from the wasteland, one from the dark--to active life (if only for seconds) and in both cases to the sacrificial actions which make possible the greening of the land. And we have a character who is called from the end of the beginning of life, who safely passes between the clashing rocks, enters and departs with knowledge to the belly of the beast, wins the love and hand of the king's daughter (and if the title Princess isn't enough now that she's a twin sister, Vader also works in his powerful king-father role to make her who she is) and descends into hell, dying to one life before being born to a new one.

Madeliene L'Engle (WALKING ON WATER) quotes Plato in speaking of the divine madness of the poet and goes on to say of her own creative spirit, "It is a frightening thing to open oneself to this strange and dark side of the divine; it means letting go our sane self-control..." to create, to give birth to the enspirited creation. Remember than Ben Kenobi was once called a crazy old man and that Sir Alec Guinness is said to have fought with Luke

over the extreme incoherency of the role as originally written. Then substitute the words, Jedi for poet and force for divine, and one has a clear definition of what I think Han has done in submitting to carbon freeze, what I expect Luke to do, to experience to pass his final exam and become a Jedi.

Karkoska's student teacher analogy does not hold, I think, for the complication of Luke needing no more training but not yet being a Jedi until his travails on the Death Star. Yes, there are many professions and activities which have a period of internship, residency or apprenticeship. But a student teacher must pass the exam (as must lawyers, doctors, nurses, jet pilots, drivers of cars) or they can be prevented by law from practicing. The question is did Luke pass? I think the evidence is inconclusive but hopeful.

The piano analogy (in re Luke's self-training) is better; it's apt to a point. That is where the amateur--who practices and plays the music for love and for the warm enjoyment of friend--wishes to perform Bach in Carnegie Hall. Harry Chapin's "Mr. Tanner" has been mentioned in SE before. The story is that a man who loved singing and whose friends loved his song was convinced by them to give a professional performance. He was creamed by the critics, and Chapin speaks eloquently of the sadness that so few people are arbiters for so many. But for me, the worst part of the story is that they killed his song--for he never again even sang for his friends, but only to himself, very late at night and very quietly.

I am comforted by the white triangle at Luke's throat. His song is not silenced; he is perhaps learning a new variation on a theme.

About that Emperor as Kenobi theory: an objection is voiced that for it to be true, Lucas (who said he was taking a break and might not do any more) would be faced with revealing his deception to a highly skeptical audience in the third trilogy. First, to me--and to most who enjoy not just a good story but the reading of it or the viewing, if you will--there's a great deal to be said for the surprise ending. In fact, one of the cornerstones of drama,

as discussed by Aristotle, is the moment of revelation of that which is a surprise, sometimes to the audience, always to the characters.

Second, as I have told my friends who mourn JEDI's open-ended nature, one need only wait for the first film of the first trilogy. EMPIRE threw certain assumptions carried from ANH into a cocked hat. Well, what if we are told from the beginning that the Emperor is a shapechanger? That Darth and Anakin are two different people? That "Lady" Skywalker has a son--no daughter, no twins? That Skywalker is her name, not Anakin's? I can think of several JEDI assumptions that would be challenged and some storyline confusion that would be answered, as well as new questions that would be raised.

I mean, even the choice of actors for the various roles could, in phenotype, change the picture. For hand in hand with the scientific reality of a binary system, as outlined by Clark, goes the interesting information that such a system is listed as a symbol of duplication in Cirlot's DICTIONARY OF SYMBOLS. And duplication immediately leads to thoughts of both the Clone Wars and the twinship. And the scientific reality of even fraternal twins--as we know it--says that Luke's mother must have brown eyes, or Leia cannot be her daughter and Anakin's.

I'm watching one of the PBS episodes of THE CONSTITUTION: THAT DELICATE BALANCE. Fred Friendly, noted commentator, has just closed the hour of learned discussion by saying that the debate on the balance of power will continue for the life of this country, "A little bit messy, but it's supposed to be messy."

Which brings me to whether the cooling of friendships over these movies is "sick." Having myself suffered both the waning and waxing of different friendships due to differing ideas of life and the living of it as well as the artistic expression thereof, I have to object to this vehement a term used in reaction.

I'll try to clarify with an outside reference. In an episode of CALL TO GLORY, Colonel Sarnac was put in the position of testifying against the con-

tinuation of testing and development of a particular fighter plane that was the brainchild and career hope of his good friend, Josh Farrell. Even their wives were friends. But a man had been killed, because the plane simply didn't work. Sarnac spoke his piece, quietly and firmly, and he and his wife got a harsh cold shoulder, apparently permanent, from the Farrells. To cap it off, a congressman's aide told him his testimony didn't matter; they were going to continue the plane anyway. Sarnac's reply: "That's what made it so hard."

He could have saved the friendship without affecting the outcome of the matter. But the ideal, the principle was more important to him. An initial conclusion is, the friendship wasn't true enough in the first place for Josh Farrell to respect his friend's integrity and like him for it. The fan's situation is similar--not exact; nobody I know wants to kill! We are in the process of talking about principles and ideals of life, and because we are both impassioned and inexperienced in our arguments but we cling fiercely to what we believe, then friendships are torn.

When these differences are exaggerated by the widely varying opinions of what constitutes positive behavior in a character and whether or not a given character is behaving in a given manner (which is then defined as positive by one person and negative by another), the sharpness of the delineation is only emphasized. For instance, last issue Mickey Malkin severely criticized INDIANA JONES and contrasted it with praise of ROMANCING THE STONE. I don't think we'd disagree on what actions are taking place on-screen in the latter. However, to me, RtS is every wrong thing Mickey applies--inaccurately, I think--to IJATTOD. We are looking at the same characters and seeing them from opposing points of view in terms of motivation, intent, skill, training. But as many said in the last issue, the whole purpose is to share ideas, with the object of perhaps seeing the world through someone else's eyes.

Now, Mickey asks for an explanation of why Han is allowed to scream and Luke isn't. No one said each couldn't cry

out against the pain. It is only questioned that Luke also gives voice to words, pleading for release from a situation to which he brought himself. My Devil's Advocate reminds me that Luke only begged because he had a father there to turn to, someone who might come through for him, unlike Han. But the last time I heard "Father, help me please!" in a story, it was followed by "not my will but Thine be done," and the sacrifice still had to be allowed by a loving father.

Again, this time a difference of interpretation. Barbara Tennison says she thinks that Luke and Leia are, perhaps unconsciously, working together to tease Han in the medical center on Hoth. I never got that read on Luke's part; and for me it is undercut by the expression of disappointment on Luke's face when Han comments on how "riled up" Leia has gotten with his words--and her reaction does reveal just as much of her feelings as their conversation in the corridor. I think it was not at all kind or nice of Leia to use Luke to get at Han; I think she has to pay for it by the end of the movie. But I do think that Luke wanted her kiss to be a true one, for him.

Tim Blaes: (First, Marcia's tendency to lecture has to do, I think, with her being a lawyer. It doesn't invalidate her arguments; it just makes them harder to refute.) I don't think a pop-song trailer is a good idea; but then I don't think Lucas is making "pop" movies either. Witness the dissatisfaction expressed by myriad fans in re JEDI--Luke fans as well as Han or Leia or Saga fans; look, too, at the disbelief/anger over INDY and the utter failure of MORE AMERICAN GRAFFITI to attract the audience of its predecessor. No matter how sweet the sugar, Lucas still seems to have trouble getting the medicine down us.

For instance, the question of personhood and self-worth between the sexes: Karkoska, in a denigration of the "Emperor-Kenobi in ROTJ theory", says, "Oh, and Leia isn't Luke's sister...so Leia doesn't have the Force and isn't the 'other' after all." The article never said Leia didn't have the Force; it only questioned the sibling/

twin relationship. Does Karkoska mean, then, that Leia's Force depends upon her being Luke's sister? Yoda says the Force is everywhere, "Yes, even between the land and the ship." Yet Luke's identification of her as the Other seems tied to the notion "the Force is strong in my family." Must all true Jedi be Skywalkers or related to them? Pauline Kael in her review pointed out something on this idea. She thought, and I agree, that it was remarkably undemocratic to be talking in terms of inheritance and bloodlines being the only guarantee of knightly potential or abilities or just general good worth.

Now, in my everlong search for the interesting, strange, peculiar and possibly meaningful in SW, I offer more noted curious coincidences and fascinating facts.

Threepio's name has been tickling my brain for a while. For instance, Artoo's name--in light of the twinship--could be read "there are two". Neat, huh? I know it's "Reel 2, Dialogue 2", but I think my interpretation is interesting--especially since Artoo seems to have a kind of affinity for both Luke and Leia. Isn't he programmed by her in the beginning; and isn't he blasted by electric blue fire just before Luke is? Anyway, Maggie Nowakowska said something about "certain point of view" in regard to RASHOMON (fantastic film!) and later referred to CPoV. Do you see what I see? See Three Points of View. (C-3PO(V). Wow! as Shorty would say. Fits in with HIDDEN FORTRESS, too.

(Also, Maggie, both you and Bev mentioned Campbell commenting on STAR WARS. I'd love to hear the particulars. Do you have a tape (audio or video)? And when he mentioned Faust, did he do so in context of the whole trilogy or before JEDI or before EMPIRE? More, please.)

Now, Threepio has that control box on his back and the shape of its cover matches the loops that Han has on the back of his vest. I mean, why would anyone have them there? You can't put tools back there because it's hard to get to them and besides if you sat down, you could break your back. Just an interesting thought.

Finally, the Parsec: I first saw SW:ANH with a Washing-

ton, DC sf club and with m others I cringed in horror disbelief at the famous parsecs" line. As I recall even with the magnificence the visual shift to hyperspace and the fun of the movie, the line garnered more comment than almost anything else. I know that fans have come up with (and tried to anyway) various ways to make Solo's claim reasonable to an audience which shouts at the screen, "a parsec is a unit of distance, you fools--time!" I myself struggled years with a linguistic explanation (re the evolution of language of people accustomed to travelling across parsecs: worth of space every day) and often fell back on the "Well, this is a science fantasy, and it's just a movie line." Besides, there is that funny look Kenobi gives Solo like, "I don't believe you say that!"

But it still didn't feel right. Finally, after too many years working without facts, I went to the dictionary--after JEDI. That's important, since 'cos a parsec (combining "parallax"--the apparent change in position of an object--and "second"--a degree of arc) is the distance from which a body observed from Earth has a parallax of one second of arc. So what? Well, how many units of distance have to do with a "certain point of view"?

And, oh, a semantic question. It occurred to me a while back that the Kessel Run could be read in different ways. Granted Threepio's line about the spice mine of Kessel and that it implies place name--but if Solo or the Falcon made the Kessel Run in less than 12 parsecs, what is Kessel and what makes it run?



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October 24, 1984

Before I get back on the ol' soapbox, I have some business to take care of. First, I want to make a correction in my letter appearing in SE#4. It's on page 44, bottom of column three, and it should read as follows: "Remember what Jesus said to a certain faction of first-century Jews...it's just that these particular Jews..." That's it. Strictly a historical reference.

Next, my profound, abject apologies to Master Yoda for calling him a fungus. It was just a joke. I didn't even make it up. (I wonder if the person who did remembers doing so?) It ain't easy being green.

Last, but not least, I have some exciting news. The Eddie Bauer Company will soon be offering "The Authentic Indiana Jones Hat." It's not in a published catalog yet, but it's already in stock. It's made by Stetson from fur felt, so it's rather expensive--\$49.95, plus state tax if it applies to you. You can order it over the phone if you have a credit card. The number is 1-800-426-8020, in the continental United States (except Washington State). Ask for item number 1835. (You might even get me on the phone. Maybe.) If you don't have a credit card, call that number and ask to have a catalog sent to you first class mail, and you'll get a catalog with an order form in it which you can use to make your order, using the same item number. That's about as uncomplicated as I can get it. (I could gloat, seeing that as an employee, I get a 30% discount. But I can't afford it even with the discount. Waah!)

I was extremely interested in Barbara Izzo's postulation that Han is blind. Part of the interest comes from the fact that at one time I had toyed with the idea of a story in which Luke goes blind and learns to use the Force to see. But as I say, I only toyed with it, and that briefly, so I never developed the idea nearly as far as you did. You make a good case for the foreshadowing of it (interesting pun) as far back as ANH. The point I find

especially compelling for Han himself is the fact that he doesn't fly anything in ROTJ. I could believe this theory. (Poor Han...course, he doesn't seem to be suffering.) The idea that he loses color and two-dimensional vision is particularly interesting. I wonder, though, if this sort of blindness would absolutely prohibit him from flying, or if with practice he could pick it up again. The toughest part would be dealing with the onboard computers and their readouts. But I tend to think it could be done somehow. Just because Dr. McCoy said Diana Muldaur's character couldn't fly spaceships doesn't mean anything in the Star Wars universe!

Well, I don't think I have time to say anymore. I'm at the back of the zine already as it is. I do want to say that I think everyone's making a great effort to tone things down and I hope it continues! I don't mind different opinions at all as long as no one gets hyper. I'm glad Luke isn't a verboten subject, because he's my favorite subject (even if I'm not of the Cathedral of Luke). Keep it up, all!



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October 26, 1984

Another good issue of SE; on with the comments.

Barbara Izzo: An interesting idea about Han's being blind, but I don't buy it. I don't see any great meaning in Han's being clumsy, other than the fact that Harrison Ford (despite being talented and fun to look at) is a bit of a klutz. And if Han could distinguish "friendly" auras, how come he didn't know Chewie was in the chicken walker, huh?

Bev Clark: Nice discussion of the monomyth. And I want an Ewok "Damn Right We're Cute" t-shirt, too!

Carole Regine: A good defense of Luke, thanks.

Tim Blaes: The idea of a pop soundtrack for the trailer strikes me as a little odd, too. I think it would detract from the otherworldly nature of the SW universe to have American rock and roll playing in the background (and then showing up ad infinitum or ad nauseum on the radio). "Heartlight" for E.T. was OK, but that movie was set on Earth.

At Worldcon, I went to a panel about SF on TV, and the executive producer of the "V" series was one of the panelists. I've got a REALLY bad feeling about this--the guy was an incredible mundane and a total jerk. And reading the article in the new STARLOG makes it look even worse.

Barbara Tennison: Hi! Why is it you always say the stuff I want to, but you say it so much better than I do?

Marlene Karkoska: I agree--the main reason Luke was probably wearing black in ROTJ was that it looks neat on film (always a big consideration of George's--I think that could apply to most of the "symbolic" colors). And he did look SO nice in it...sigh.

Laura Virgil: Your name etymology facts were very interesting, though every book of names I've ever seen lists "George" as meaning "farmer" (hmm...wonder if he knows how to fix vaporators?).

Jenni: You're envious of me? Gee, thanks. And I agree with you on marriage--I for one am not "chained down", far from it.

Pam and Barb: Just wanted to say "hi"; I think we pretty much discussed everything at that party Saturday night.

Kerri Smithline: Whaddaya mean KITT isn't sentient? I think he's more sentient than Michael! And I'm in favor of "Corell" (yes, I know it sounds like dinnerwear, but that's not MY fault). ((Ed: what sort of dishes do you suppose Han uses on board ship?? Corellware, of course!))

Maggie Nowakowska: Terrific point about Kurosawa movies, I'd been meaning to bring them up myself. HIDDEN FORTRESS is a whole lot of fun, and it's easy to see how it influenced SW. You left out SEVEN SAMURAI, though; there are some real parallels there, including some blocking (and the fact that the movie starts with the words "It

was a time of civil war...!").

And some general comments:

1. Would anybody interested in mudslinging please start doing it in personal correspondence, or at least settle it once and for all with blasters at thirty paces?

2. How come SW active fandom (and come to think of it, media fandom in general) is so overwhelmingly female? Is there some deep psychological or sociological meaning to this? And what about the few males who are in zines (attn: Tim)? Why are they there? Anybody got any ideas?

3. I don't think we're going to fully understand some of the events in ROTJ until we see the other 6 parts--just like some things in ANH and TESB didn't make sense till ROTJ.

4. Anybody besides me and the people I was sitting with at the Worldcon triple feature of the SW movies notice the guy up in the projection booth looking embarrassed and/or amazed every time the audience went nuts during ANH? I don't think dear ol' George could quite figure out what to make of us (he's created a monster...). But at least he was there to keep the stupid projector in focus (personal to Mr. Lucas: Grow the beard back, please!).

Lastly (aren't you glad?), I might add to my profile that the two VCR's are named Luke and Darth (Darth is big, black and has lots of winkyblinkies; Luke is smaller and is black and silver. It seemed the logical thing to do at the time!)

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Editorial: We didn't misunderstand the editorial in #5; we just believe it's one thing to state a position, defend it, then go on to other topics; and it's another thing to grind topics and opinions to dust time and time again. We never got the impression you were censoring any topic or anyone just asking politely for calmer, more collected tones, and less fire and acid throwing. No letterzine that allows opinions and discussions to be aired is irrelevant or frivolous. Unfortunately there are those who believe any request for less stridency and a bit more tactfulness no matter how politely put, is a personal affront to them. It's not what is said so much, but how it's said, that invites others to respond in kind. No matter what one edits there is always a letter or two that cannot be printed in part or in entirety because of careless comments that could lead to libel suits, simply because consideration and common sense have been pushed aside. If these comments seem strong enough to sprout legs and walk that was the intention. After reading some of the letters in #5 and of course in previous SE's, our sarcastic slip was fair-to-midling tame. Occasional sarcasm isn't bad; habitual sarcasm is. If Cheree wants to throw in the towel, we wouldn't blame her or start name-calling. It just means she's not masochistic. We will gracefully abide by your decision, Cheree.

"And in this Corner": Everyone has the potential to fall. The Emperor feels he is talking to Darth Vader, there is no longer an Anakin Skywalker. The Emperor no doubt picked up Luke's "aura" before Dagobah. Vader used the threat of turning Leia to get Luke to come out and fight; whether he actually would have done so is another matter. Vader did not become one with the Force; Anakin did, in his original body. He might look somewhat older, being scarred, and not having been exposed to natural light for sometime.

The second possibility seems logical enough. It's kind of like a split personality.

To Kenobi, Anakin was devoted to all intents and purposes. So, from his "point of view" he was telling the truth. I think it has a great deal to do with his guilt over having caused all of this in the first place.

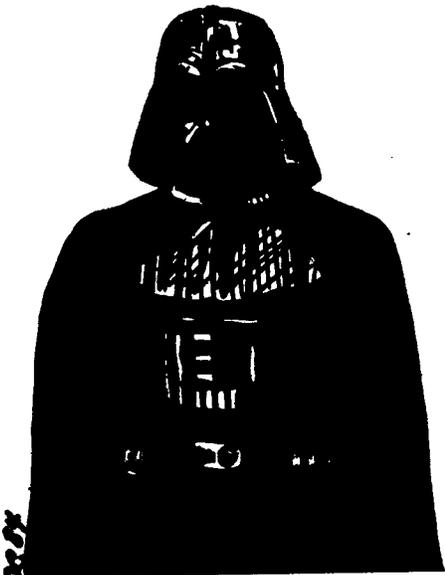
Barbara Izzo: If Han couldn't see, it would have been more logical to say so, and not volunteer to lead the Endor mission, because he would be a hindrance. It wouldn't make sense for him to try and rely on something he doesn't know how to use; the mission was too important for that. We did not think of Han as being clumsy or inept in ROTJ. It was stated that his eyesight would return in time: presumably it did on the way to the fleet, or shortly thereafter. It seemed to be improving on Tatooine.

Han seemed to be sharing the flying chores with Chewbacca just like he always does. In the bunker, Han was planting charges; these were no reason for both of them to be looking at the screen. We figured Han just made a mistake in his rush to get the bunker door open. It happens to the best of us.

It's amazing what pressure can do; look what happened to Scott Hamilton, a world class skater, during the Olympics. In the briefing, Han seemed to be looking toward the speaker just like everyone else. When the Death Star blew, he needed not to have looked up right away to know what had happened. He seemed more concerned about Leia and Luke at the time. He would have been easy to hit with Ewok during the battle, even if you could see them clearly when the battle was taking place in such close quarters. Han's comments in the novel had to do with a different approach to life, different attitudes. I figured he looked down at the twig because he was so surprised because he was so surprised he actually stepped on the daisy thing.

Though we don't share your theory, it does make for interesting speculations; and I appreciate the chance to discuss it.

Bev Clark/Barbara Tennis: Thank you for your clarification and astute observation of "monomyth". Both of you have answered a pressing question.



tion and have taken the time to cite references; such consideration was greatly appreciated and respectively mulled over. It is good to know the concept of the monomyth is not set in concrete.

Michelle Malkin/Carole Regine: Another thank you. Michelle, your "Explanation of Shoddy Wording" was graciously accepted and where you came from and where you went with your argument is much more clear. We appreciate the fact that you did not take a simple questioning stance and interpret it as an Inquisition. Michelle, Barb here. I really liked TOD. Believe me, I've seen much more violent films than that, and avoided others even worse. (HALLOWEEN, FRIDAY THE 13TH, now that's what I consider gory!) Let's face it, nasty people do nasty things, and these people are definitely nasty. I too liked Indy better in TOD, because it expanded on those qualities that were present in RAIDERS. And Harrison looked Fabulous! I am presently drooling over the posters I bought.

Carol, if what you say is possible and the Jedi are not a military order, it begins to tie in with what Michelle said about "specialists" in the ranks. Could the Jedi "warrior specialists" be mercenaries if need be thereby obtaining rank through the forces they fought with? Were there also teachers, leaders, diplomats, healers, etc.? If so, the Jedi are obviously going to use each member to the best advantage for the abilities they have. Okay, here's where we dump the worms. If Leia is "The Other", maybe, and it's just a maybe, her talent is diplomatic, not warrior. She could be taught to fight, BUT, she wouldn't be as effective as Luke who seems to be talented as a warrior. We can hear Maggie in Seattle laughing over this out here in Denver. Anyone familiar with the "ThousandWorlds" knows it's an idea that's been around since SKYWALKER I. And since we've never seen it come up before, has it occurred to anyone else that the "other" may have been seen in the trilogy but will not be revealed as such until the 7th part? Since Luke didn't croak, the "other" wasn't needed in ROTJ. Or, if you think Leia is the "other", then she was not

used in a warrior capacity because she was not needed. Briefly, Michelle, your argument as to the nature of the Light and Dark side is good. If what you propose is possible, it would stand that a Jedi would strive to find and maintain a balance so as not to be so dominated by the Dark that reason is wiped out, or by the Light, which would make one cold, unemotional, distant. (Shades of Spock.)

Tim Blaes: UM, Barb and I aren't in total agreement here, so I'll give you our reactions separately. Barb: I don't know, I really liked the second part of V; I was on the edge of my seat the whole time. Elizabeth's actions were kind of interesting; of course, I wanted to know what was going on, but that didn't spoil it for me. I'm looking forward to the series, because heaven knows none of the other new shows look that good. I thought the lizard baby was pretty sympathetic in the film; I felt sorry for him when he died. As to how he was born, I believe the Visitor children are more precocious; it's like baby alligators breaking out of the shell and heading for the water with little or no help. Pam: My first reaction was some disappointment, I wasn't impressed with Elizabeth's sparkler effect, I think that portion anyway could have been handled better and more intelligently. I'm going to reserve any further judgment until I see V again this week.

Marlene Karkoska: Another good letter. We thought Lucas always had an outline for nine episodes, or, three trilogies. It seems we remember reading where Mr. Marquand said he had read all nine of them.

We know it's a cliché, but the best defense is a good offense. Maybe Luke took the Berlitz course in Huttese?

You're right, Leia got involved in Han's rescue by her own choice. It looks like we'll have to wait until sometime next year to see for certain if Han was wearing his blaster during the celebration.

How would we have felt if Han Solo had died? Terrible! But we guess we could have lived with it, if it served a good purpose.

Thank you for the compliments on our letter; they were much appreciated.

Laura Virgil: We were going to make a comment on this subject, but we see it's not necessary.

Karen Finch: WAIT! Don't kill us yet! We weren't trying to run Indy down, far from it. We were just trying to make a point about Luke, that he showed great courage, too.

Maybe there are enough women in SW, maybe there aren't. We don't need to see twenty thousand women parade across the screen to know they are there. Good point you made.

Sandra Necchi: We certainly can't buy your basic premise that the SW films (especially ROTJ) are sloppily made. We just didn't see that, at all. If George Lucas doesn't know his own story, who does?

If a Sikh or a Moslem were watching TOD, he might see it differently. The whole point was that the villains were not good Hindus and the villagers were.

Mary Urhausen: Thank you for your kind words. We like GL, too, and we are grateful for all the pleasure he has provided, and rather selfishly, for all those opportunities to see Harrison Ford on the screen.

Hey, I (Barb) bought THE WOOKIEE COMMODE in LA, and soon I'm going to read it. Really! Are you really going to have those t-shirts? I want one!

Terri Black: We like getting huge zines with great things in them, but we wouldn't mind getting material that was spread out over several smaller issues. Especially if it made them less expensive.

Danaline Bryant: We must agree with you. It would be fun to read all the stories wherein Luke gets the girl.

Sally Smith: Where have we been? Where have you been? I (Pam) couldn't attend Star Con but maybe we can have lunch together at AltiEgos Con in April? I wouldn't miss Ann McCaffrey for the world.

Hi, Sally! Nice talking to you (Barb). You saw Harrison in person? I'm green! She What? (Pam)

Elsie Bartok: If we offended you please accept our apology, because it was not our intention. If fact we went out of our way to avoid that. What we were trying to do was make it clear that we were presenting valid reasons for Luke leaving the Endor mission and not just

making excuses. We still feel the reasons are valid (though your comments are appreciated); we will stand by them.

The best word to describe Luke's conviction, we guess, is faith! But not blind faith, he was ready to do what ever was necessary. It all comes down to whether you believe Luke made the proper decisions in ROTJ, and took the proper actions. We believe he did. I (Barb) feel even more strongly about this having just seen the saga in LA, and seen how things have come together. "I'm a Jedi, like my father before me." Truer words were never spoken.

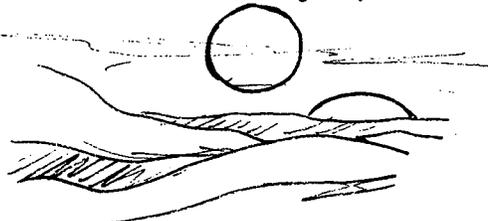
If anyone has a chance to go to a SW marathon, do it! I (Barb) recommend it highly, though not necessarily from midnight to 7:00 a.m. It was a wonderful experience.

Finally: There is a good story by Zeek and Nussman in WARPED SPACE #49 called "Testing Ground." It puts Anakin in a similar situation as Luke vis-a-vis Bepin, and it relates the consequences of Anakin's not leaving. A very interesting story.

Sandra, Marcia and Melody, we don't want to get into a crossfire, but perhaps if you tried talking to each other rather than at each other, you might communicate better. And we have to get rid of this Church of Ford business; it's really unkind and unfair.

We might as well discuss whether or not Han is a closet Jedi. We don't think he is. If he were, ROTJ would probably have been the proper time to reveal himself; he could have been used in that capacity. Of course, if he were a Jedi, he would have been able to use Force-sight, which would shoot down the earlier argument. We feel he is an unconscious Force-user, and we would be very surprised to find he still didn't believe in the Force by now. If, later on, he wants to learn the ways of the Force and has enough talent to make his training count, then it's his decision.

Thanks for the joke, Cheree!



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October 25, 1984

Wow! You actually printed my letter! I don't know whether to be happy or embarrassed about making such a fool of myself (it looks so different in print). Despite my embarrassment, I would like to thank Cheree and all other other people who are encouraging less vocal STAR WARS fans like me to participate. Now that you've got me, you might not be able to get rid of me.

Did any of you read AMERICAN FILM's May 1983 interview with George Lucas? In that interview, Lucas said that the STAR WARS saga has a good mother and a bad mother that will appear in the First Trilogy (as all faithful SW fans know, Darth Vader and Ben Kenobi are the official bad father and good father of the Saga). I've already speculated that the good mother is Luke and Leia's mother and the bad mother helps bring about the fall of both the Jedi and Anakin Skywalker. What do you guys think?

Bev Clark: I know this doesn't really have anything to do with SW, but could you give me your opinion on something? You seem to be interested in quantum physics, so do you know about the old philosophical argument about whether physical indeterminacy does or does not exist in the universe? If you do, and you do believe that quantum theory is a valid theory, do you also think that physical indeterminacy does exist in the universe? (Note: in the SW universe, there seems to be conflicting opinions on this subject. Obi-Wan, in ANH, says, "In my experience there is no such thing as luck," while Yoda, in TESB, tells Luke, "Always in motion is the future.")

Michelle Malkin: I totally agree with you when it comes to ST3: THE SEARCH FOR SPOCK. I think I sat there the whole time with my mouth hung open, thinking, "Wow! And I thought ST2 was good!" I think the ST movies have set a precedent in movie sequel making--the movies get better, not worse, as they go along.

Tim Blaes: I read the X-Men and think I could draw some parallels between Dark Phoenix

and Darth Vader, too. I could even draw a couple of parallels between the Jedi Order and the X-Men and New Mutants (you know both have mentors that go on and seek youths with latent talents, teach them to develop and control their talents, and then send them off to protect the Galaxy and mankind). If you want to talk about the X-Men I'd be happy to.

Sandra Necchi: I think that Han has fallen victim to the "too much of a good thing" syndrome, too, but don't you think that you are being a little too harsh with the people who are criticizing Luke? However, I do agree that some people are unfairly criticizing Luke when they fail to mention his good qualities along with his supposed innumerable bad qualities. I also wish people wouldn't point out a bunch of "wrong things that Luke supposedly did, and then cite wonderful selfless things that Han did everytime as examples of what Luke should have done. I don't like to believe that all the critics of Luke in SE are unbiasedly questioning Lucas' morality, but I can't help but have a couple of doubts when unfair criticism is being passed about.

Melody Corbett: I think that Luke is the young knight that Marquand mentioned. When giving the interview, Marquand probably didn't stop and consider that Luke wouldn't technically be a full Jedi until the end of the movie.

I don't want to sound ignorant, but what does the acronym IDIC stand for? (I'm a relatively new fanzine and letterzine reader, you know.) (Editor's note: This comes from STAR TRIP and is a Vulcan concept standing for "Infinite Diversity in Infinite Combinations". It means that we should celebrate and marvel at the way all our many differences combine to enhance and enrich our world. And don't feel ignorant; I've been an active fandom for 13 years and I still have to ask about acronyms now and then!))

I have so many other things to comment on, but Nov. 1st is drawing near and I have a calculus test tomorrow (may the Force be with me). Before I sign off, I would just like to say one thing. Even though our fans are a diverse lot who share only common quality (besides

their love is SW) is their stubborn convictions about their differing opinions, I do think that the breakup of friendships and the possible downfall of fandom is extreme and unnecessary. Like Cheree said, all this acrimony and factionalism is making something that is supposed to be fun depressing. So, in the interest of keeping SOUTHERN ENCLAVE going, let's not try to take all of this too seriously (and let's see some more respect for other people's opinions. Sarcasm isn't very nice). I also hope that you continue with SE, Cheree, but only if you still find it a love of labor...er...labor of love. As it is, I wouldn't blame you if you chucked the whole thing (a person can only take so much), but, if it helps, remember that SOUTHERN ENCLAVE is appreciated and I thank you for having the patience of Job. MTFBWW!



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October 24, 1984

I am so happy I decided to subscribe to SE because you have outdone yourself with the last issue. You are to be congratulated on your efforts and I sincerely hope you "hang in there" because you are offering a valuable service in fandom. Even though things get "hairy" once in a while, I really think there are lots of things to discuss, and I hope fans continue to do so. It is also my fervent hope that fans with different ideas and preferences don't attack others for their ideas and beliefs. There is room for us all. Let's just put our points across in a logical manner and perhaps others will see what we see.

Below, I'd like to toss out a few ideas to see what my fellow subscribers think:

1. Find the "hidden" sentient beings in the Saga. I vote for: (a) Threepio with R2 as his "computer"; (b) the Falcon (I agree with Patricia D'Orazio that Threepio's line in TEBB was not so much a throw-away as a "give away". Her theory about his knowing 6 million forms of communication doesn't ring true. If so, why the peculiar dialect from the ship's computer and why did he say, if he were so versed in so many languages, "Where is R2 when I need him?"

2. In line with the above, who owned the Falcon before Lando Calrissian? How old is the ship and was it always a freighter? I know these questions will only be revealed in the first trilogy, but does anybody have any ideas now?

3. In the last issue, a subscriber brought up a question regarding the Jedi Knights. Were they or were they not a military or pseudo-military organization? They were the "guardians of justice", I think Kenobi said. I would tend to believe it might be more of a police force than military.

4. In TEBB, Luke asks Yoda: "Is the Dark Side stronger?" Yoda answers, "No, quicker, more seductive." Surely when we think of Jedi Knights, we think of the Light Side of the Force and, just as surely, I can't believe they are told that to become a Knight faster, the Dark Side is the quicker, easier path. As far as we know, there were no Jedi Knights who were members of the order who had fallen to the Dark (discounting Vader). My question is: Where is the point a Light Side Force-user who, all through his training, has been told that the Dark Side is a "no-no" and that he will not be a Jedi Knight if he turns to the Dark, where does the moment occur when he does fall? Surely Vader wasn't the only Jedi to fall to the Dark.

5. Throughout the trilogy, we see Yoda and Ben (members of the Jedi order) wearing earth-tones--even Anakin appearing in spiritual form in the same type of clothes. Why then did Lucas choose to dress Luke in black? Just another inconsistency--or is it? Perhaps the first trilogy will show us the Jedi dressed as Luke. I find it ironic that the "bad guys" in the guise of the Empire's storm-

troopers dress in white! Or, do you think "fallen" Jedi dress in black? Case in point--Darth Vader!

6. I'm afraid I've missed something--where is it mentioned (in either the three movies or novels or other sources that Bail Organa is not Leia's real father or that her mother died when she was very young? For the life of me, I can't find that anywhere. Can someone of you help out on this?

Enough about the Saga. I have a few thoughts about other things in fandom I'd like to voice. One of them is the hassle zine editors must go through to have their creations ready for MediaWest. Granted that this is the one BIG gathering a year, but as an enthusiastic reader of all fanzines (Trek and SW), why must we wait for this once a year happening? Maybe if editors didn't limit themselves to this date they could put their zines out more often (hear, hear!) and maybe if they kept them smaller, the cost would allow them to come out at least twice a year. I, for one, would like to see more zines, more times a year. Once we've finished with the zines that come out at MWC, it becomes a really "dry" time. So, please, editors, think about it.

((Editor's Note: I certainly have, especially after the mad rush I had to go through in order to get A TREMOR IN THE FORCE #1 ready for MWC this spring, and I vowed that I would never again gear a zine specifically for a con. TIF#2 has been done a much more leisurely schedule and should be out in January.))

Although I haven't been fortunate enough to have ever seen Tom Baker (my favorite Dr. Who) in person at a con, I have seen him interviewed on TV, in fact, just recently on a PBS special. I agree with Laura Virgil. The man is entitled to his opinions and obviously he knows whereof he speaks. I'd be inclined to give his views more credence about the Saga or any other SF movie, because he has mentioned his interest. If nothing else, his charming accent makes you want to believe! Again, thanks, Laura, for telling us about Tom's opinions. After all, he is The Doctor!!!

Marcia Brin's article "And in this Corner..." had to be the highlight of the past issue.

For a long time now, people have jumped on this lady because she goes into such detail. They berate her for putting forth what I consider to be very logical arguments (someone mentioned she was a lawyer). Some also want discussion of the Saga to stop. For all of you who have voiced this I want to issue a challenge. When you can come up with an article such as the one above--on a different subject--when you can put all Marcia's logic and thought and conviction into it, then I might agree with you. However, until you come up with premises and arguments and points of logic about other parts of the Saga, don't stifle people such as Marcia and Jean Stevenson for their ideas. Where are yours?

Now, for the one line that really sends me up the wall--"It's only a movie." Yes, it is only a movie. But if we're not allowed discussion of ideas, what the hell are we doing reading and writing to a letterzine? Thank God for the people who are so involved in the Saga. Thank God they see more than others and thank God they have the courage to tell us about their visions. For all those who wish to stifle ideas, not one of them has come up with an original idea of their own. Hey, we're willing to listen. How about it? If you feel "it's only a movie," then maybe you shouldn't become involved. Fandom to me and opinion is the only way to be involved!



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October 21, 1984

Well, so much for the great idea of LoCing SE#5 right after reading it! This is the zine that went West with me: SE5 arrived just a few days before I left for LA and WorldCon, so I tucked it in my suitcase and

took it along. It breezed along with me through the heartland of America, from Wisconsin, through Illinois, across Missouri, where Samia Martz and I joined forces (no pun intended). It accompanied us across Kansas, Oklahoma, Texas, New Mexico, Arizona and finally into California and LA. I'm afraid it was pretty much neglected once we got to the Con (I just don't read much at a WorldCon--sorry!). But it got passed around to a few people along the way. Then it came home with us again, up the coast of California, across into Nevada, through Utah, Colorado and Kansas again. Finally, it soloed with me back through Missouri, Illinois, and home to Wisconsin. A well-travelled letterzine!

Unfortunately, it is now once again barely a week before the deadline and I'm just now sitting down to write my ad copy and this LoC! Some things never change! So what may once have been a long, coherent LoC, addressing letter-by-letter some of those zillions of remarks I penned in the margins of SE5, will now be my usual mishmash of disjointed comments. Remember, readers: You have been warned!

The first and most important remarks I want to make are on your editorial, Cheree, and on some of the backlash/brouhaha it seems to have caused. First of all, I sincerely hope all this does not sour you to the point of making you give up publishing SE. I say this for two reasons, one of them very selfish and personal, and one of them more objective. I enjoy this letterzine so much that I would hate to lose it. The diversity of opinion in SE is like a tonic--sometimes bitter, often unexpectedly flavorful, and always invigorating. I don't want to see you stop publishing SE because I don't want to stop reading it! The other reason I don't want to see this controversy make you quit is that I think that would say something about the nature of SW fans and letterzines and fan opinions that I don't think should be allowed to go unchallenged: namely, that we can't tolerate deep and genuine and unresolved differences of opinion. I happen to think fans and fandom can tolerate those differences of opinion (hell, we all do it every day in our mundane lives, regarding reli-

gion, politics, and even sexual mores!). I'd hate to send a message to fandom, and even the rest of the world, that hey--can't disagree, or even get a little down-and-dirty about it without having to pull back a go home.

I don't think you're trying to "sanitize" LoCdom (is that even a real word??), Cheree; think you're trying to preserve everyone's sanity and feeling in what has undeniably become a real pig-wallow of a feud, a I admire and sympathize with you in that objective. But think maybe you're taking on responsibility that you don't need to, even as a responsible and concerned editor. Some of us were talking about this very thing at LA, and the general consensus was: "Let them suck. Have at it!!" If the name-callers and hair-pullers want to call names and pull hair, let them! It's not your problem; you just publish the "news", you don't invent it. I can understand why thoughts of lib suits, etc., may be dancing before your glazed eyes sometimes; but unless I'm being awfully naive, I don't think anyone ever has or ever will blame YOU for what the LoC's are writing about people. Leave the arguments to the principals and the hell with 'em!!

As both a Luke and a Han fan (\*gasp!\* Yes, we do exist gentlemen!), I have mostly observed, and occasionally even indulged in, this fray with certain bemused good spirit. No matter what anyone has called me or my opinions, whether in public print or in private correspondence or conversation, I have not felt the need to respond to like abuse. I don't know about other fans (whether Luke Han-, or Luke-and-Han), but I just not so thin-skinned that I take all this that personally. I mean, I know what I'm worth and I'm secure in my evaluation of "my" characters; a little muck-flinging isn't exact grounds for homicide! I agree that a lot of the "analysis" has deteriorated to the "blee you and the spaceship you fly in on!" genre, but I don't think that would have happened if people would have been willing to do one simple thing: ADMIT PUBLICLY, THAT PEOPLE CAN DISAGREE--WITHOUT ONE OF THEM HAVING TO BE "WRONG" AND ONE OF THEM HAVING TO BE "RIGHT"!

So, to summarize (I can already feel the irate fans breathing down my neck, so this will have to be brief!): Please don't stop publishing SE because of the way some fans are behaving, Cheree! Leave the responsibility for their behavior squarely where it belongs and always has belonged: with them. Let's make fandom and LoCdom (hey, I like that!) a little more "shockproof" and get back to some more "serious fun".

Whew! Enough of that! Somehow, I find that the preceding has made almost everything else I was going to write about seem rather pale by comparison; so I'll confine myself to just two of the things I was going to mention.

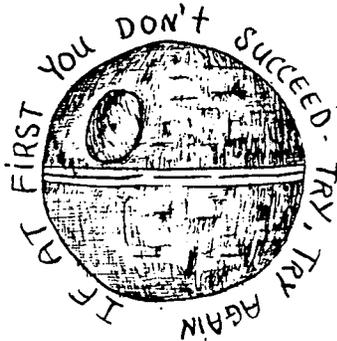
Jeanine Hennig: Hi, Jenni! I couldn't let your comments to Danaline Bryant pass unremarked, because they cry out for an echoing "AMEN!" from an unmarried fan! Since when has this horse poo-doo notion that married=dead invaded fandom and fanfic?? I, too, am sick and tired of the smug assertions that Han and Leia "can't" find lasting happiness together because marriage will destroy one, the other, or both of them. What a crock of excrement! There must be other happily married fans out there who are either laughing up their sleeves over this--or ready to crack a few heads over it! Or are all of these "it'll never work" fans bitter divorcees, or frustrated singles? Personally, I can't figure out quite what their problem is...unless we're back to the old Han-as-Superstud and Leia-as-Superbitch myths again--and we really don't want to be back there again, do we?!

((Editor's note: Speaking as a happily married fan, I can truthfully say that my marriage has made me a much better person than I was ten years ago. The security of a loving, supportive partner has given me a quantum leap in strength, self-confidence, honesty, maturity and creative freedom, as opposed to the shy, introverted, inhibited person I was when I met him. I have never felt constricted by my marriage to Randy [well, maybe once or twice, when I was sorely tempted to run off to California and throw myself on Harrison Ford's doorstep]. He has always supported and encouraged--or at least turned a tolerant eye--on my fannish

activities, whether it was publishing zines or writing stories or taking off for an out-of-town con without him. Our marriage is secure enough to allow each of us our respective passions as well as our mutual ones. I don't see any reason why Han and Leia's relationship couldn't operate just as well.))

My last remark is another blatant plug for the next issue of our zine, THE WOOKIEE COM-MODE, which will be out for MediaWest\*Con 5. Someone has written a serious, thoughtful, but humorous story about Luke and Leia confronting the "residual" and decidedly non-sibling feelings they have for each other: I know, because Karen Ripley has written it, and it will appear in WC#2! Only one of the treats we have in store for you all!

Thanks again for the forum, Cheree. I hope I will be saying this four times a year for a long, long time to come.



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October 9, 1984

My LoC will be much shorter this time (stop applauding, Cheree!). Reality has pushed fandom to the back burner lately and right now I don't have the time to do point-by-point comments. But I do have a few comments in general to make.

I recently ran across a mainstream SF zine that favorably mentions two SW actifen. I was thrilled to see that inroads are being made on the negative feelings many mainstream fans have about media fans. I thought the fans mentioned would enjoy reading this and also figured the rest of SE's readers would enjoy it as well. Here's the quote:

"This article had its beginning at Norwescon last March in the fan room. J. Kaufman had set up a sketchy 'program' of discussion subjects, one of which was 'Media Fen meet Fanzine fen'. I was secretly amused by this, resting smugly on my stereotype, thinking none would show up, or if some did, how best they might be kindly but firmly inducted to the mysteries of Trufandom--fanzine fandom. I was pleasantly surprised and hastened to dismount from my high horse when I met Maggie Nowakowska and Bev Clark, whose fanac appeared to be mostly the analysis and appreciation of Lucas and Spielberg. I yawned mentally and dropped a couple of names which usually just lie there and get ground underfoot even in sercon circles. I was jolted awake when both of these young ladies gave glad cries of recognition to both Joseph Campbell and Bruno Bettelheim. I was then pushed into a corner trying to defend why I wouldn't put any of the works of Lucas, Spielberg or Roddenberry on my top ten list. I quickly realized that I'd been going on an unsupported gut feeling, but which (I insisted, probably more to save face than anything) was not unsupportable. I was finally let off the hook by promising to write up my list and justify it, which could then be compared with lists by Maggie, Bev and other mediafen, and at long last, we might build a bridge between media fandom and paper fandom, instead of resolutely marching along two sides of a widening canyon."

So...it's nice to know that people like Maggie and Bev are doing their best to destroy the image of the "brainless media fan"!

I was absolutely ASTOUNDED at the reaction Cheree's "It's Only a Movie" editorial drew from certain quarters. First of all, it's HER ZINE, folks. She has the right to set editorial policy. And, secondly, she wasn't changing the rules in mid-game...remember, in her first issue, she asked us to refrain from letter wars. I think she was doing all of us a favor...fannish grudge wars are notorious for their bitterness. Cheree was acting in a responsible way and she should have been universally applauded for her editorial. Instead, we had a few people actually ridiculing

her suggested topics for new discussion. The fact that a few people called her ideas "fiction" and stated that those topics didn't belong in a forum that deals with "facts" blew my mind completely. Considering some of the farfetched permutations that have been espoused in these pages, making statements like that was another example of the double-standard that has become routine for the Luke-haters.

I wish the few individuals who continue to rip apart a character many of us admire would consider how they would feel if someone started a Hate Han campaign. To see these few individuals constantly twist things to paint Luke in a sinister light detracts from my enjoyment of SW fandom. And I'm sure the Hanfans would feel the same way if "their" character were treated in a similar manner. As far as the so-called "Church of Ford" fans are concerned, I think you may have overplayed your hand (Han?) a little. With increasing frequency, I am getting comments from middle-of-the-road fans that these constant attacks on Luke are causing them to have negative feelings toward Han Solo. And that the continued attempts to deify the Corellian are making him boring to them. Well, it's something you might want to give some thought to.

I don't see anything wrong in liking one character to the exclusion of all others--although personally I am fascinated by all aspects of GL's universe. But I do have a problem with accepting deliberate character assassination--even when the character is a fictional one. And, honestly, all these Dark Luke theories strike me as Sour Grapes.

Seems to me that the fans who were so bitterly disappointed with ROTJ can do two constructive things with their disappointment. Limit your constant, never-ending tirades against Luke to private correspondence. Misery does, indeed, love company and private letters would fill that need. Or, is it just not any fun unless you're raining on somebody else's parade?? (Well, in fairness, I don't really expect this to happen and I know everyone has the right to talk about whatever they want to...it's just that it would be great if you guys

would lighten up a little.)

The other thing you can do is to write all these ideas into your own fiction. Fanfic is a glorious, wide-open, free-spacin' area and ANYTHING GOES as far as I'm concerned. I enjoy reading and writing stories that take on-screen incidents and twist them to achieve a slightly different view. Extrapolation is one of the great joys of media fandom. I just read an excellent example in KESSEL RUN #4, "There Have Always Been Leias In The House of Organa" (Mickey and Jane, I've still got goosebumps on my arms and a lump in my throat!). The problem, for me, comes when someone tries to stuff his/her ideas down my throat as FACT. The comment by one fan that Han Solo saw the vision at the end of ROTJ sent me shrieking to my VCR to check out this amazing fact for myself. What I saw on-screen is Han casually glancing toward LEIA as she walked toward Luke. He glances at her briefly and then turns back to rejoin his friends. Now...the idea that Han can see the vision could make an interesting story. But to state it as something that definitely happens on screen, while at the same time questioning whether Luke sees the vision at all, is annoying, to say the least.

Well, I'll climb down off my soapbox for now. Sorry if this has been a little fierce, but I figured it was time for Total Truth. Hopefully we can move on to some fresher topics from now on.



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October 11, 1984

Gosh, I certainly hope you don't decide to cease publication of SOUTHERN ENCLAVE! I know that the "Great Luke Con-

troversy" has been very difficult for you, because you have been put squarely in the middle in all of this, which is definitely not an enviable position. I think you have been very fair and cool-headed, and I, for one, appreciate all of your effort. I do hope that you will decide to continue publishing SE because I know that I enjoy reading the comments of other fans and the sharing of ideas and I'm sure many others also.

I'd like to thank you, Carol Regine and Barbara Tenniso for answering my questions about why Yoda and Ben wanted Luke confront Vader and what they expected him to do when he'd face him. Your answers make perfect sense to me. You're right, Barbara. I think Luke did need to be sure of his ability to face the darkside evil without succumbing to them in order to prove to himself and others that he was qualified to be a "guardian of peace and justice." Through his successful encounter with Vader, Luke did gain this surety. You're also probably right that part of the test was determining what course of action was appropriate: whether to destroy Vader in defense of the Light if he was completely and forever lost to the Dark Side, or to take advantage of Vader's capacity for good if it existed. During this confrontation with Vader, Luke faced and experienced the Dark Side, but chose the Light. By theatrically tossing aside his lightsaber and standing passively before the Emperor, Luke both followed the instructions of his mentors (remain calm, passive, at peace), and at the same time, trusted in the Force and in the good he had felt in his father. The Force and his father did not fail him, and so Luke both survived and passed his test, thus qualifying him officially for the title of Jedi Knight.

I wonder, though, what the "normal" test of a Jedi Knight was like during the thousand of years that the Knights guarded the Republic. Was Luke's test tougher than most? He had to confront a Darksider who actually happened to be his own father and he also had to face an Emperor who was obviously an expert in evil manipulation of the Force. I can't imagine that every candidate for Knighthood

had to face a fallen Jedi, let alone a fallen Jedi and a wicked Force-user (wicked Witch?) at the same time. For one thing, I don't believe that there would have been enough evil Jedi Knights in the Galaxy in order to test each potential Lightside Knight through a confrontation with a user of the Dark. Darth Vader appeared to be an exception to the rule that Jedi Knights use the Force for the good of others, so I don't think there was an abundant supply of Darksider users available for testing purposes. Perhaps the other Jedi candidates were only tested through visions that were constructed specifically for their trials, perhaps something similar to the dreamlike sequence in TESB in which Luke failed one of his tests on Dagobah by taking his weapons into the cave with him instead of trusting in the Force. However, if a Jedi's "final exams" could be handled that way (through visions instead of the real thing), why didn't Yoda test Luke in that manner, when he returned to Dagobah fully trained, to see if he would be able to resist the Dark and choose the Light, before sending him into the "Lion's Den"? It certainly would have been a lot less risky! Does anyone else think that maybe Luke's test was a little out of the ordinary?

Whatever the test that a Jedi may have had to face to prove that he would chose the Light over the Dark, it's my own personal opinion that once a Jedi passed that particular test, there was very little likelihood that he (or she) would ever fall to Darkness afterwards. I don't have a lot of proof to back up this statement, unfortunately, but if a Jedi could fall at any time, it seems to me that either the Jedi Knights would have been eliminated by a purge long, long before Darth Vader decided to betray them, or the Republic would have fallen hundreds of years earlier to the evil caused by the very Knights who were supposed to protect it. If the people who were non-Force users had to worry constantly about many very powerful Force wielders going bad and creating havoc in the Galaxy, it seems to me that they would not have permitted the Jedi to exist for a thousand generations. They

certainly wouldn't have trusted the Jedi to "protect the Republic" if the Knights were always in danger of being seduced by the Dark Side of the Force. In fact, they probably would have annihilated the Jedi in fear of the tremendous potential danger they represented. Since the Jedi Knights were not feared but rather respected by others ("...the Jedi Knights were the most powerful, most respected force in the Galaxy. They served as the Guardians and Guarantors of peace and justice in the Old Republic." -- Ben Kenobi), it seems to me that once a Jedi officially chose the Light over the Dark, thus passing the BIG TEST (and probably the most difficult one he or she would ever have to face), there was very little chance that that Knight would ever succumb to the Dark in the future.

Darth Vader was probably lost to the Dark Side during his final test. He had probably completed all of his Jedi training which was why Ben was able to tell Luke that his father had been a Jedi. (I don't have any trouble calling a fully trained, but not yet formally tested individual a Jedi.) However, during his test, Vader was unable to resist the temptations of the Dark Side and chose the "quicker, easier path." Like Luke, Vader faced and experienced the Dark Side, but unlike Luke, Vader chose the Dark over the Light. Vader failed in his test where Luke did not.

Not only do we not know what a normal Jedi testing situation is like, I don't think we really know exactly what a Jedi is, either. We have not really met a "typical" Jedi. The only Jedi in existence in the middle trilogy are Yoda, Ben, Darth Vader and Luke (I am excluding the Emperor because we don't really know that he ever received any formal Jedi training), and I would hardly call any of those four a "typical" Jedi Knight. In the STAR WARS trilogy, Ben was a retired Jedi (semi-retired, anyway), Yoda was a Jedi Master, Vader was a fallen or darkside Knight (Dark Lord?), and Luke was a brand new Knight. We can hardly expect to learn everything about the Jedi just from what we observe about them. We don't really know, for example, if we've seen all Jedi powers demonstrated or if all

Jedi have the same powers and to the same degree. Michelle Malkin asked in her last letter if the Jedi might have different branches. That's another thing about the Jedi we didn't learn from the Trilogy. I do think it is entirely possible, though, that the Jedi might specialize in different areas. Michelle suggested the branches of soldier, teacher, and researcher. Who knows? Maybe some of the fan fiction is correct and there are branches of Jedi healer and Seer, too! I also think that a Jedi would probably make a good diplomat and government advisor/mediator because a Jedi has more patience than the average person. I could imagine a Jedi in a position of leadership in the government, too, and perhaps this will be Leia's future function.

Maybe it's because we have so little specific information about the Jedi, their powers, responsibilities, philosophy, code of behavior, relationships with non-Jedi, etc. that some people have difficulty accepting Luke's actions. Some people seem to equate Jedi Knighthood with sainthood, so, for example, if Luke reacts in anger temporarily, they seem to feel that he has fallen to the Dark Side or is on his way down the dark path to be forever dominated by it.

All human beings have periods of weakness when they become angry, impatient or fearful. A Jedi doesn't become a saint or a god after the Knighting ceremony (if there is such a thing!). He/she remains a human being, so I personally don't think that a Jedi feels no emotions after he attains Knighthood. A Jedi wouldn't be human if he/she didn't experience emotions, including, on occasion, darkside emotions such as anger, fear, impatience or jealousy. I do think that a Jedi has a greater capacity for controlling and resisting these emotions, and he/she is more patient, less aggressive, and slower to anger than the average human being, but no human being can avoid the temptations completely.

We have learned some things about the Jedi from the films. We know that the Jedi are basically morally good and use the Force for the good of others. We know that their overall way of meeting life is passive and

defensive, and that the Jedi were the guardians of peace and justice. However, as Danaline Bryant pointed out, the Jedi must have been able to attack in some situations (when defending themselves or others, for example), or else they never would have lasted for "a thousand generations". I also sincerely doubt that they could have guarded freedom and justice by remaining totally passive at all times or by simply meditating in the desert or doing acrobatics in the swamps. I'm sure that Jedi Knights actively participated in battles. For example, Ben Kenobi fought during the Clone Wars. You can't be totally passive when you participate in a war! Ben also encouraged Luke to use the Force to help him fire the torpedoes into the first Death Star. Let's face it: firing those torpedoes was certainly not a passive act. Luke attacked that battle station! But his action was ultimately a good defensive one, because if the Death Star had not been destroyed, the Rebel base would have been. So we can't really speak in absolutes about the Jedi.

A few people have been claiming Luke was AWOL when he left Endor without Han's permission, but again this may be caused by a misunderstanding of the Jedi. It's entirely possible that Luke may have been following standard Jedi operating procedure: doing as the Force directed him to do without seeking anyone's permission simply because it may have been the way the Jedi worked--in cooperation with others, but free to make their own decisions and answerable only to the Force which guided them. The Force may have been looked upon by Jedi and non-Jedi alike as a higher authority. Michelle Malkin suggested in SE#4 that the Jedi may have always worked with the military with the understanding that they were free to make their own decisions, and that Luke may have been free to do as he saw fit with the agreement of the Alliance. As the only known surviving Force talent in Alliance ranks (no one knew about Leia), Luke may have been accorded full Jedi privileges as early as right after the destruction of the first Death Star (even though he could barely have been considered a Jedi apprentice at that time!).

This is all speculation, of course, but the fact that Luke went to Dagobah after the Hoth battle and later to Bespin (and for that matter, to Dagobah after Han's rescue), without seeking the permission of the Alliance and (as far as we know) wasn't punished or reprimanded by the Alliance for it, seems to lend some validity to the possibility that Michelle's theory may be correct. If so, Luke was free to make the decision to leave Endor without seeking Han's permission.

While I'm on the topic of Luke's behavior on Endor, I'm going to go off on a tangent for a while here. It's also possible that Luke didn't need to ask Han for permission because Han, Leia, Chewie and Luke operated as equals on the Endor mission, with Han as the nominal leader. It certainly seemed that way. In fact, Luke and Leia took the initiative and didn't seek Han's consent before taking off after the Imperials on the speeder bikes, and Luke seemed to be in charge during the initial encounter with the Ewoks. (He told Han not to use his weapon and told Chewie to hand over his crossbow.)

Also, Han of all people would probably be the last person to follow strict military protocol, and probably wouldn't care to have others around him do so either. If Luke said that he had to leave, I'm sure Luke's word that this was necessary, even received second-hand through Leia, was good enough for Han. There was an extremely close relationship among the four of them (Han, Leia, Chewie and Luke), and there was no need for formality. Luke had no choice anyway. He had to leave whether or not he received permission, in order to keep Vader from finding the other members of the Endor mission through him. Besides, we don't know for certain that Luke didn't have a discussion with Han before he left. That could have just been another one of those missing scenes (like Han's regaining his sight) that happened off-camera. Luke could have gone off to take care of a few details (including saying goodbye to Chewie and the others), and then had a brief chat with Han before departing. (I know it didn't happen this way in the novelization, but I've also heard that perhaps only

the film itself should be taken as canon.)

Elsie Bartok wanted to know why Luke volunteered for the Endor mission in the first place. I'm sure he did so because I thought he would be an asset that perhaps his Jedi skills might be useful. He didn't know at the time that his father was also headed for the Endor moon. He didn't realize that until he felt Vader's presence while aboard the shuttle after Han had already asked for clearance for passage through the shield. It certainly would have aroused Imperial suspicion at that point if they had turned tail and run, after asking permission to pass, so it was too late for Luke to return to the fleet then.

Elsie Bartok also said that by the time Luke left the group it was already too late--that he had already given the Rebels away, but I disagree. Vader and the Emperor did know that Luke and the others were on Endor, true, but since it seems to me at least a relatively large moon, and since the Rebels did not stay in the same place constantly, once Luke left his friends, Vader would no longer be able to use Luke as a beacon to lead him to the others, and the Imperials would have more difficulty locating them. Besides, I don't think that Vader was particularly interested in finding the others once he had Luke. As Luke said, "He's counting on me."

Elsie, you said, "Luke's purpose in going--by his own admission--is not to confront Vader, but to win his father back, thereby invalidating any legitimizing effect Yoda's statement might have had." Whether his primary goal was to return his father to good or to kill his father, wouldn't Luke still have to confront Vader either way? "Confront" does after all, mean "meet face to face." It is not a synonym for "kill" or "destroy." So whether Luke went in hopes of changing his father or killing him, he still confronted his father, which is what Yoda said he must do. As Barbara Tennison pointed out, part of Luke's test was probably determining whether Vader could be changed, or whether it was necessary that he be killed. I don't see anything wrong with Luke trying to return his father to the good side.

the Force. Vader may have been a real asset to the Rebel cause if Luke had successfully reached the good in his father earlier. As it was, by leaving the group, Luke was definitely an effective diversion, and quite possibly the only reason the Rebels were successful. If Vader and the Emperor would have followed the course of the battle more carefully, the Imperials could probably have been much more effective. Both the Emperor and Vader were so preoccupied with trying to gain a new Dark Lord that they didn't pay much attention to the battle going on around them. In fact, the Emperor was so wrapped up in Luke that he didn't even realize that the shield generator had been destroyed. If he had realized it, he almost certainly would have abandoned ship (abandoned Death Star?) and fled to safety. There was certainly plenty of time for him to escape at that point. Luke managed to get out safely, and he left even after the Death Star had already been hit by that fatal blast.

To get back to my discussion of Jedi topics, some fans have stated that they don't believe that Luke was a fully trained Jedi in ROTJ, but Yoda himself told Luke that he was: "No more training do you require. Already know you that which you need." Although Yoda would probably never admit it [it just doesn't seem to be his manner to over-do it with praise!], I think he was actually pleased with Luke and approved of his Jedi skills and knowledge of the Force. I think Yoda paid Luke the highest compliment possible when he told him to "pass on what you have learned." In that simple statement, Yoda was telling Luke to be a Jedi teacher, and you can't teach well what you don't know and understand very well yourself. Yoda was never one to shower compliments when his student did well (though he was not above laughing at Luke's mistakes and he certainly wasn't one to mince words when he was displeased with him!), yet Yoda must have felt that Luke was well-trained and would be a good Jedi Knight. He never would have told him to train another if he thought Luke was inadequately prepared or would be a poor teacher. There is obviously risk involved in teaching potential Jedi Knights. (Ben

Kenobi's fiasco with Darth Vader is a case in point!) A weak Jedi teacher would most likely have very disastrous effects on a student, and ultimately, on the Galaxy. I'm sure Yoda would have forbidden Luke to train Knights if he thought he would do a poor job, even if it meant the extinction of the Jedi Order. Since Yoda encouraged Luke to pass on his skills, I feel he must have strongly approved of Luke and his training, since he trusted him with the important responsibility and risky task of sharing his knowledge of the Force with others.

Since most of my LoC centers on the Jedi, I'd like to address the issue of Han Solo as Jedi. Some people seem to feel that Han Solo is really a trained Jedi Knight and has been keeping his knighthood a secret. Personally, I don't agree with this theory and it would take a book for me to explain all the reasons why I feel this way. However, I'm going to take pity on poor Cheree (I'm sure she's already got typer's cramp!) and mention only a few reasons. I don't think that Han is a hidden Jedi, first of all, because Yoda told Luke, "When I am gone, the last of the Jedi will you be." It was not a necessary comment to make, so there was no reason for Yoda to make the statement at all if it weren't true. He could have said nothing about whether any other Jedi existed, or he could have just told Luke that there was another Jedi without mentioning his name, so it wasn't as though Yoda was trying to protect Han's identity. The fact that Yoda told Luke he was the last Jedi Knight (and as others have pointed out, Yoda has never actually lied throughout the saga), leads me to believe Han was not a trained Jedi. Why would Yoda lie about this, especially when it would have been an entirely unnecessary lie?

Han is not patient or unemotional either. His actions are not calm and passive! Quite the contrary! On the first Death Star, Han blasted his way into the control room disguised as a stormtrooper. Luke's first comment as he pulled off his helmet was, "Between his howling and your blasting everything in sight, it's a wonder the whole station doesn't know we're here!" Solo's answer: "Bring 'em on. I prefer a straight

fight to all this sneaking around!" In that same film, he was totally at a loss for words when trying to explain the disturbance in the detention center over the communications equipment while Luke searched for the Princess, and finally ended up blasting the console in total exasperation, yelling, "Boring conversation, anyway!" Not exactly a shining example of tranquility and patience! Later, he fired at the door in the trash compactor even though he was warned not to beforehand, and he tore off after a squad of stormtroopers yelling at the top of his lungs. Hardly the calm, passive, peaceful actions of a fully trained Jedi Knight!

In ROTJ, compare the actions of Luke and Han in their first encounter with the Ewoks. Then Han moved threateningly toward Threepio (whom the Ewoks regarded as a god) when the golden droid said, "It's against my programming to impersonate a deity." This action was followed by the Ewoks reaction of pointing about a dozen or so spears in Han's direction. Luke was reacting calmly, peacefully and was trusting in the Force. Han Solo, as on the other occasions, was reacting impulsively, and in a rather aggressive manner. Which of the two would you say behaved most like a Jedi in that situation?

Also, if Han is indeed a Jedi, why doesn't he have his own lightsaber? You may say that since he's in hiding, he wouldn't want to be seen wearing or carrying the symbol of the Jedi order. However, there were times he could have safely carried it on his person and no one would have been the wiser. For example, he could have hidden a lightsaber under his heavy parka on Hoth. I'm sure a Jedi would have taken his favorite weapon with him when he went out alone in a hostile, unknown environment. After all, I think a Jedi's slogan would be (to paraphrase American Express): "Your lightsaber--don't leave home without it!" Since Han used Luke's, I'm assuming he didn't have one of his own. And no...I don't think that using Luke's Jedi weapon to open the belly of a tauntaun quite qualifies Han for knighthood!

I also don't believe that Han will be trained to be a Jedi in the future either. If Luke, in his early twenties, was rath-

er old to begin Jedi training, then certainly Han, in his thirties, would be considered a mite old even right after ROTJ. And if we wait until the third trilogy for Han Solo to be trained, he would definitely be too old! I could go on and on about this subject, but I'll give everyone a break and stop here!

((Editor's note: I had a thought a while back about the reason Anakin may have fallen to the Dark Side. Ben told Luke in ANH, "I fought in the Clone Wars, the same as your father. ... He was the best star pilot in the galaxy." Then, in ROTJ, he said that he was amazed at the power of Force-strength he felt in Anakin. "I thought I could train him just as well as Yoda. I was wrong." In ROTJ, when Vader is unmasked, we see that he is apparently an old man, perhaps in his sixties. Subtract twenty years from that and Anakin was probably in his late thirties or early-to-mid forties when the Clone Wars was over and his Jedi training presumably began. This might explain Yoda's comments to Ben that Luke was "too old" and the rather pointed, "Will he finish what he begins?" If Luke was nearly too old at about 20, then Anakin probably was definitely too set in his ways to accept Jedi training, too flushed with his own successful life and war record. His impatience and stubbornness made him choose the "quick and easy path." Anyone else have any comments on this?))

Marcia Brin: You are obviously a very intelligent, well-educated lady, and you are also very creative. However, I see your articles in SE#4 & 5 as merely intellectual exercises. They are well-written and contain good ideas for creating alternate universe stories, but they are not convincing to me as theories of what George Lucas has in mind for his STAR WARS saga. I'm not about to debate you point by point this time around (you can relax, Cheree). I would just like to make a couple of comments and raise a few questions. The first is that I think you are forgetting that George Lucas made these films for children. Children don't think the way you do. Your theories go beyond a child's comprehension capabilities. How would a small child understand, for example, Darth

and Anakin as two separate personas, or two separate people, one absorbed into the other, as you suggest? I can't believe that Lucas would purposely make a film for children, then make it too difficult for them to understand! Children don't analyze a character's actions or search for hidden meanings in films or stories either, and if your theories are correct, everything in the films has to be carefully examined in order to find the "true, hidden story."

Why would Lucas lie to children--telling them Leia is Luke's twin in ROTJ, for example, if it weren't true? Why would he have children believe that Ben Kenobi is talking to Luke on Dagobah and years later tell them it was all a lie--that Ben was really the Emperor?

These films are also supposed to be fun. The way you interpret them, all the fun, all the joy, all the wonder, is taken away. I prefer my own point of view. The films are a lot more optimistic, enjoyable and just plain fun, taken from my viewpoint than yours.

I also wanted to briefly comment that while you may not believe that it's possible for a person who has done terrible evil to regret his actions and convert before his death, doesn't mean that everyone believes as you do. I agree that it probably doesn't happen very often, but certainly "deathbed" confessions or conversions are not totally unknown, and isn't it wonderful that the Lord is merciful? I don't agree that there's a terrible moral message brought out in ROTJ, but rather many optimistic ones: (1) Good is stronger than evil; (2) we can find good in everyone if we only look hard enough; (3) it's possible for someone who has done many evil things in his life to change and be redeemed. Darth Vader didn't get off completely free for the crimes he committed--his redemption did cost him his life. Maybe you don't think that's quite enough, but perhaps George Lucas does. -- OR: Who knows? Maybe Anakin must leave "Jedi Heaven" two days a week for the next 100 years to do good deeds throughout the Galaxy as his purgatory. Anything is possible in a fantasy!

You asked in your LoC why Leia didn't see the three "dearly departed Jedi" at the end of

ROTJ. I think it's probably because she was as yet untrained. Luke did not start seeing "friends long gone" until after he began his training in the Force. As for Han seeing them, I rather doubt it. If Han were craning his neck and looking around Luke, it could very possibly have been because he was trying to see just what had captivated Skywalker's attention. Han was probably just a bit curious since he didn't see anything or anyone himself and wondered what had captured Luke's interest.

Melody Corbett: After reading Marquand's quote from the article you mentioned, I have no doubt that he was referring to Luke Skywalker. I think the problem is that since Yoda told Luke he wouldn't officially be a Jedi until he faced Vader, you automatically dismissed him as the knight in Marquand's quote. Yet even Yoda referred to Luke as a Jedi when he said "When gone I am, the last Jedi will you be." Chewbacca called Luke a Jedi at the beginning of ROTJ. In fact, Luke was referred to as "the Jedi" throughout the novelization of ROTJ. If James Kahn can refer to Luke as "the Jedi" in the novelization and Joan Vinge can call him the "Jedi Knight" in the storybook written for children, why can't Marquand refer to Skywalker as a "young knight" also? If Luke was not a carrier of Jedi at the beginning of ROTJ, he was certainly the closest thing to it in the Galaxy after Yoda. I think you're being too technical. As I mentioned earlier, I have no problem referring to a fully trained but not yet formally tested individual, as a Jedi Knight.

Barbara Izzo: I don't agree with your theory that Han Solo is blind throughout ROTJ. I have lots of reasons but I'll control myself and mention one a couple. First of all, Leia as Boushh, told Han soon after he was released from the carbonite that his eyesight would return. Also, Han did help find the Imperial Shuttle. According to the script in THE ART OF RETURN OF THE JEDI, p. 69, Han came in and took the pilot's seat. Why would he sit in the pilot's seat if he weren't going to pilot the ship? In the novelization, p. 82, it says, "So he pushed the throttle forward and the stolen shuttle moved smoothly

ly toward the green sanctuary moon." Another proof that Han is not blind is again found in the script, p. 69: "Han's glance has stuck on something outside the window: the Millennium Falcon." If he glanced at the Falcon, he must have seen it!

Jean Stevenson: In SE#4, you asked "How come the JEDI poster has a blue saber? Who wields that saber?" You seem to be saying that the saber in the poster couldn't possibly be Luke's because Skywalker's saber is green in the film and the poster saber is blue. Before you get the idea that Han Solo might be the one wielding the saber, check out the ROTJ-B poster. Guess who's holding a blue saber in the B-poster? Surprise! It's Luke Skywalker! The art department must have decided that the blue looked better on the poster than green as Pam LaVasseur and Barbara Brayton suggested. So the saber in the JEDI poster is probably supposed to be Luke's.

Sandi Necchi and Danaline Bryant: I loved your LoCs!

Well, I was going to follow Sandi Necchi's suggestion and discuss some of Luke's good qualities, but since this letter is already far longer than it should be, I better save it for next time. (I hope there is a next time!) As I recently told my pen pal (whom I met through SE), I've discovered I become downright "loquacious" with a pen in my hand, though I'm not really much of a talker otherwise. SORRY! I'm afraid I haven't learned control yet!

Go with the Force!

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October 29, 1984

Sorry to be so late getting around to this. Time? What's that?

I'm frankly quite amazed at the level of acrimony in some of the material in SE. Sounds almost as if some of the mean-mindedness and attitude of "if you don't agree with me you'll burn in hell" fostered by the current (and unfortunately future) administration has rubbed off on a large portion of fandom. On the other hand, it was good to see several people coming down hard but in a reasonable manner on those who either keep attacking others or build up a favorite character by tearing down another, or both. If you're lucky, most of the writers who prefer the attack approach will have given up by now and you won't feel like ending the zine with #6. I certainly hope so, anyway!

I like the overall "look" of #5, with all the cartoons and the newspaper reprints. The ad section is interesting, too.

There's so MUCH to comment on that in the interest of brevity (not to mention getting this in the mail before the deadline!), I'll confine myself to the points where I made a comment in the margin (and not all of those, probably).

Bev Clark: Thanks very much for your comments on Campbell and the "monomyth". I think a lot of people (not just fans, either!) tend to think of the various aspects of the myth as set in the human brain by evolution and not only unchangeable but inevitable. It's a lot of fun watching Lucas, fellow fans, and pro writers use various aspects of the "monomyth" and the fairy tales and mythologies we all grew up with, to create new stories. But it's important to remember that the use is as likely to be conscious as unconscious, and also that most of the material used in this way is probably based on the Western European tradition, with (at least in Lucas' case) some borrowings from elsewhere. Someone raised in India or any of the different parts of Africa or in the Australian outback would have very different views to put into a new story. I also

like your suggestion that the mythological and psychological levels in SW may be interpreted differently (the composite hero especially appeals to me). I love the t-shirt you described. Too bad you can't get one! But there IS a button available at cons, red ink on black which I love: "Hell's Ewoks". (I forgot who I bought it from.)

Carole Regine: Re your comment that being able to channel and use his Dark Side makes Luke a believable hero but not everyone agrees with this--perhaps those who see Luke as "fallen" because his Dark Side shows, have a much more idealized view of what a hero is. To some people, a hero by definition almost is flawless, in complete control of himself. That's ONE way of seeing a hero; I prefer the view that a hero is one who among other things is able to recognize and control her/his less admirable qualities--as you say, channel and use the Dark Side rather than let it take over completely. As for Kenobi asking Luke to kill his own father, this is a common situation in civil war--family members against each other. And the roll-up for ANH did say this is a period of civil war. Just in our own history we have the Revolutionary War which to a great extent was civil war, and the War Between the States to show us what civil war does to family members who take opposite sides in the conflict. On the Light Side-Reason/Dark Side-Emotion topic, I've seen your point of view mentioned elsewhere (forget where), and I do think it's psychologically valid. IF the Dark is seen as emotion, then to say it's automatically evil is to say that emotion is evil. And reason alone, taken to the extreme, is certainly as evil in its consequences as emotion. Personally, I tend to think that emotion is involved with the evil of the Dark Side to the extent that overemotionality prevents THINKING about what you're doing. But I don't think that the split works as reason/emotion. I think that the Dark is more likely based on the need for power over others and over all things--it's the ultimate in self-centeredness, with no regard for the rest of the universe except as it can be controlled and manipulated. Anger is dangerous for a Jedi because in anger it's



very easy to lose control of one's self and to give in to the need to overpower the other regardless of the result. Inner peace, "passivity", allows the Jedi (or other Force user) to maintain SELF-control. The Light is represented/manifested/whatever by control over the self, including control over one's own occasional inclinations toward power over others. The Light is based on the self in harmony with the universe, the Dark is based on the self as center of the universe. Does that make sense? Ursula LeGuin's Earthsea trilogy is relevant here, especially A WIZARD OF EARTHSEA, with Ged's quest to discover himself and the nature of the shadow that follows him. As for your question about the Jedi being possibly other than just military, I'm sure they must have been. Surely people with sufficient Force sensitivity to benefit from real training would have interests and talents beyond just the military. Several fan writers have suggested other branches, including medicine of various kinds, philosophy, and other pursuits.

On TEMPLE OF DOOM, I agree that Short Round was the real hero (especially in the novelization) and I'd also like to know what happened to him between DOOM and RAIDERS. Your question about the evil-Luke controversy IS nasty, and certainly long overdue! Thank you! I also like your idea of Leia getting in on the production of future Jedi as an ova donor.

Barbara Tennison: Your view on Lobot is one I hadn't considered. I'd always thought of him as basically human (possibly mute for some reason) with connections to a computer system (a cyborg, in other words) -- possibly a volunteer, possibly originally a slave. As for the problem of Luke killing Vader and his feelings about it, I agree--Luke's feelings in this case would be irrelevant to a great extent. Very difficult, yes, but not related to the Dark/Light problem.

Marlene Karkoska: Re Luke's being or not being a real Jedi, I think your analogy of the teacher is very apt. And thank you for your well-thought-out answers to the Kenobi article and to criticism of Luke.

Debbie Gilbert: Thanks for

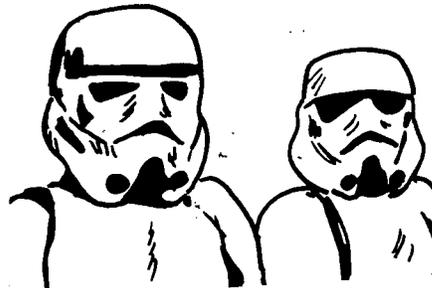
YOUR defense of Luke! (And I'm a Han/Leia fan yet!)

Sandra Necchi: Greetings, fellow heretic! Good for you, all the way through your LoC.

Mary Urhausen: Re your comments on Lucas himself: RIGHT ON!

Kerri Smithline: When Ben told Luke not to go back home, that it was too dangerous, I assumed he meant the possibility (more likely probability!) that stormtroopers either were already there or were on the way and might still be there when Luke arrived. After all, just before he runs for the speeder Luke says that in tracking the droids, the troopers would have been led to his home.

Maggie Nowakowska: Your LoC is intelligent and fascinating as usual. Sensible, too. And thanks for the comments on HIDDEN FORTRESS. I may even see it some day.



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I'd like to thank Sonia Blodgett for her kind words; it's nice not to be viewed as Attila the Hun for once! I may turn out to be wrong in my position on Luke, but I honestly believe Luke is engaging in wrong behavior. Sonia, in turn, may well be right; my quarrel may be with Lucas' morality.

At this point in time, though, I still don't think so, mostly for two reasons. The first is INDIANA JONES AND THE TEMPLE OF DOOM. That's a very rigidly moral story. Good and evil are sharply delineated and evil is punished by god (Shiva). Even more than evil is dealt with harshly. Arrogance and stupidity are also. Indy demonstrates both and is punished. He then redeems himself, but only after apologizing and earn- ing his way back (this has been

pointed out by other writers but bears repeating, I think) first, by rescuing the children (children, it should be noted he does not know, as opposed to DV, who acts only for his own and one before him at that. My concern for those not his own and, second, by giving up the stone, his temptation.

The second reason is Lucas' own words. He has spoken in consistent fashion for four years now about morality and responsibility. He has addressed the immorality of TV's approach to issues and indicated producers should take course in ethics. SKYWALKING, planned to come out at the same time as ROTJ, repeats his feeling about responsibility, commitment fighting for causes, minorities and other moral and ethical issues. He has stated he wants to offer modern fairy tales including their moral messages to children. What is the message as the film stands (it seems to stand on the surface) That it is all right to behave in any fashion you like, to ignore your teachers (whom you demanded teach you), to betray companions, act in hate and anger, do active evil (DV) as it doesn't matter. There is no calling to account. Great message.

Either GL is a hypocrite and one of the biggest liars since Ananias, or he means what that he has said. I prefer to give the benefit of the doubt to the living person over the fictional character, until (if) himself comes out and says I think this is good behavior. Not only hasn't he said this but he also continues to speak consistently, talking of Luke "final turn...to the bad side. Even if you feel that Luke saved himself at the end, this statement indicates that GL recognizes that Luke was doing wrong up until the last five minutes of the film. And remember Indy: Luke must earn his way to redemption.

One point on the issue of logic: for those who say Lucas doesn't care about logic in films, I refer you to Spielberg's remark in SKYWALKING (224): "George's biggest thing with movies is logic."

Maggie Nowakowska's letter has raised a few issues that would like to address. The first has to do with TESB, well as with the question of the audience at which the film

are aimed. Maggie seems to dismiss TESB; the line is, we are told, directly from ANH to ROTJ. Further, the Saga is only a story for children. I'm afraid I can't agree.

First, this is a trilogy, that is, a story with three parts. Equal parts, or it is not a trilogy. If you dismiss one, then you not only have not accepted the story, you don't even have a story: one-third is missing! I don't dismiss ROTJ; I think it has a great story, perfectly in line with TESB. My problems are with Luke's behavior, which I think is a key element in ROTJ. Second, Lucas himself said that the three SW films we have now are like three acts in a play. TESB is the second act. All three parts are equal or it is not a three-act play. It is simply a two-act play with an interlude.

Third, there seems to be some misconception about fairy tales, that they are solely for children. They aren't. Of course, children can understand them--on one level. It was assumed, though, that as they lived with their fairy tales and myths all through their lives (not that our modern society is the first to relegate fairy tales to children alone), they would absorb the real messages, which were for adults. The tales guided people as to what was expected of them and what made a man in that society.

And there is a question: if these stories are for ten-year-olds, what are we doing here? Who out there is ten? Why have we wasted years on something geared to young children? How totally embarrassing! I can't figure out why fans now seem determined to prove all those critics right who claimed the Saga was mindless kiddy food.

Maggie also believes the Saga is an "I" story and that this is the message. Well, I agree--and I disagree. If you view this story through Luke's eyes, then it most definitely is an "I" story. Luke is the center of his own universe and his main concerns are what he wants, not his responsibilities, even though he actively sought most of them. Unfortunately, the only other "I" people in this story are DV and the Emperor, two active evils. This hardly seems appropriate company if the film is telling us "I" is O.K.

On the other hand, if you make virtually any other character or group of characters your center, it quickly becomes a "we" story. Every one of them is willing to make personal sacrifices for that greater goal of freeing the galaxy (or even for the larger group: Lando and his city). Leia and the Alliance have made incredible sacrifices toward this end, Ben and Yoda worked decades for it. Even Han, who appeared to be a consummate individualist turns out to be a thoroughly committed man. GL himself has said this story is about the struggle to free the galaxy, that is, the "we" story, not the "I" one.

And until Luke learns to put his personal wants second, he'll never be the hero he wants to be. Or the adult. Children are "I" people; adults know that often responsibilities and obligations and community come first.

Besides, Luke is "condemned" (if you will) by his own words. In the first film, he jumps all over Han, who at that point has discharged his obligations, for not putting his personal need --i.e., to pay his debt--aside to fight for the cause. These words have been used to criticize Han for six years; Luke was clearly the noble idealist fighting for all those people. Well, he cannot suddenly become an "I" person without having his own words thrown back at him. He cannot condemn Han Solo without being condemned himself.

The last issue concerns Maggie's Janie example. The message, for me, that that example would get through to a child is, it's all right to decide that Mark is a more important friend than Janie, so we can trample on her feelings. Mark's surprise justifies betraying Janie's trust. That's not the message I'd give to a child, and I don't think Lucas is, either.

Besides, this is hardly the same thing. This isn't a party; it's life-and-death. Is there the same right to put Janie's life on the line without telling her? In a covert operation, not all operatives may know the reason behind the operation, but they sure as hell know when they're going to the front lines! It also doesn't apply (the party analogy) since 3PO,

unlike Janie, is not a blabber-mouth. I defy anyone to find any instance in which he gives away any of the good guys' plans (he doesn't even tell Luke who Leia is!). And the Alliance trusts him enough to permit him into their high-level meeting.

I also don't agree with Danaline Bryant's approach to the 3PO incident. To me, this is neither minor nor a funny send-up of 3PO's alleged cowardice. Betrayal and slavery are never minor or funny issues. And 3PO is not a coward. A survivor, yes, but not a coward. He won't get killed if he can help it, but he urges Luke to leave him in ANH and he offers his parts for R2. Not the actions of a coward.

(By the way, a reason for why Han is "denied" [as Danaline put it] the Falcon? I think Barbara Izzo's letter gave us a great reason. He's blind!)

Sally Smith's letter, by implication, brought up again a problem addressed before: some fans have locked themselves into a view of the characters based on the first film. ANH was the most surface of all three films (it did have the most ground to cover) and, as such, gave us the most superficial view of the characters. But there have been two films since then, stripping away the surface, adding depth and delineating changes. One cannot stay with the first film only and still be dealing with the whole Saga. The three films together are what the characters are, not just what they appeared to be in ANH.

One letter last issue accused me of sexism because I think Leia is "Han's woman". Well, I've never used that term but I don't disagree with it. Before touching on that, though, I offer my stories: I was not only one of the first, but I am also still one of the only writers to present Leia as a strong-willed, tough-minded, independent leader subservient to no one--and definitely not bitchy. Do I think she is "Han's woman"? Of course. And Han is "Leia's man." That's what the mating relationship is all about! Exclusivity. "My husband, my wife," as opposed to all the other males and females in the universe. That's the nature of pairing up. Han and Leia have not stopped fighting because they have become

passive, but because they were fighting in the first place against feelings they now accept; there is no longer a reason to fight.

There seems to be some implication that only a relationship with one or more wimps can work, that Han and Leia cannot both remain strong and marry. Hogwash! Han and Leia have always been equals, standing toe-to-toe, nose-to-nose. The only "wimp-out" on Leia's part that I see in this film has nothing to do with Han. It's the walkway scene: Leia's reactions were totally off. Can you really see Leia anywhere else in the Saga listening to Luke declaim about the good in Vader and not saying: "Have you landed on your head recently? Don't give me that nonsense!"? But not here; it's as if she's sleepwalking. The whole scene is like one of those Leia-Luke stories after ANH and before TESB, where Leia spends the whole story swooning over how wonderful, noble, generous, good, kind Luke was and how she could never be worthy of him. Talk about Wimp City! The walkway sequence all over again (hmm, it's been suggested in previous letters that this story is from Luke's POV. Is this view of Leia also Luke's POV? Interesting idea) On the other hand, it has never been Leia's relationship with Han.

In reading Sandra Necchi's letter, I realize that there were some things I did not say clearly enough in my letter two issues ago, and I apologize for the confusion. One item, though, appears to be a misreading of a quote in my letter. I never quoted Mark Hamill; the "There's no more LS" quote is from Marquand. I'm not trying to tell anyone what Marquand thinks; I have no idea what he meant. But I continue to maintain that there is no way he did not realize that a genre magazine would be read by fans who read everything on the Saga and darn well knew the basics of the first trilogy, including that Luke was not a major character (infant at best) in it. For example, how many of the readers of SE did not know, at the time that ROTJ came out, that the first trilogy dealt with the fall of the Jedi, DV, the Emperor and that, at most, Luke was a very young child?

Luke sees no evil in Vader?

I can only go by what is in the film. Nowhere does Luke mention, address, appear to recognize or acknowledge, the evil in DV. In fact, on the walkway, Luke tells VADER that he (Luke) would not fight, even if DV does not turn. Huh? If DV does not turn then he is 100% evil. Isn't it Luke's duty as a Jedi-in-training to fight him? The Jedi were a fighting order; that's how they guarded the Old Republic. They just didn't start the fights; in this case though, the fight has already been started.

This leads to the issue of fighting--non-fighting Vader. What I meant, and so poorly expressed, was that there were two ways to face Vader. One was the right way, as a Jedi in control, facing two figures of evil and determined to defeat them to save the galaxy. If he could save DV's soul along the way, fine; if not, he had to destroy Vader. Yoda never said not to fight at all, but to fight to defend, to save.

The other way to face DV was as Luke did, pulling it down from a Good vs. Evil conflict to a son vs. father conflict, because that is all Luke saw (at least, judging from his words it is; it is certainly all he spoke of). In that case, it did become attempted patricide, because that's the level on which Luke fought--and patricide is wrong.

Luke not wanting to kill Vader out of fear? If I gave the impression that I meant fear of Vader, I apologize; I did not. Luke was afraid of himself. Where is it shown? Please watch the Death Star scene again. When Luke stops, there's no compassion in his face. He's not looking at Vader and thinking: "What am I doing to him?" He's looking at his hand and thinking: "My god, what am I doing to me?" He fears for his soul and he has every reason to do so. It's in terrible peril at that moment.

As for accepting Luke vs. accepting Vader, I have to ask Sandra: are you putting Luke and DV in the same category? I'm not. Luke has been touched by the Dark Side and it's brought out the worst in him, but he is essentially a good person who still wants to do good. Vader is a monster of evil and has been so for two decades. Han and Leia have reasons to love Luke; what reason has Luke to

"love" Vader? Luke "feels" t good? When? It appears th Luke's attitude changed ju upon hearing the word "father That's obsession, not love.

In one of the letters (a I apologize to the writer f not remembering whose it is! the author indicated that s found interesting the thec that DV couldn't pick up Le because she hadn't been act vated yet. Maybe, though have never had the activati concept mentioned. However, raises two questions:

1. Who was DV followi in TESB when he followed t Falcon? If it were not Leia and the activation theory sa it is not, since DV cannot pi her up in ROTJ--then who projecting strongly enough cloak Luke, who is standi 100' away?

2. When the Emperor fee a great disturbance in the For (which he identifies as male who is he feeling? The activ tion theory knocks Leia out, a it cannot be Luke as he is Dagobah which must be shielde since the Emperor cannot re Yoda, who is more powerful th Luke (certainly in TESB, an way)?



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As always the letters the last issue of SOUTHERN E CLAVE were interesting. I hope that you continue the zin for all of the heated emoti expressed (and here, I wou like to apologize if I have be one of the ones guilty of su plying some of that heat). The are always quite a few imagin tive ideas to be found. One them was the idea explored Barbara Izzo that presented with possible explanations f Han's clumsiness. Her lett brought to mind an observati that has stayed with me from first viewing of ANH--that

the play on eyes and vision (or lack of). Barbara points out Luke's ability to "see" with the blast shield down. Another scene in the first film was the one where Luke puts on a storm-trooper's helmet and says, "I can't see a thing," whereas Han seems to have little or no difficulty maneuvering with this same impediment. Always wondered what Mr. Lucas was saying there. But I wondered even more why the troopers were wearing these helmets at all. Were they clones that could only survive within the protection of these armored suits? Were these armored uniforms constructed to shield against external attack? (If so, then why make them so awkward as to impair normal vision?) Did this costuming just strike Mr. Lucas as looking nifty on screen? Or perhaps these armored and helmeted beings were not wholly autonomous units, but rather they were smaller units of one larger power, the Emperor's--serving him, not only as an unquestioning police force, but also as his eyes in his entire patrolled domain, beings bred or at least modified in such a way that their visions were "radioed" directly back to him. This would indeed allow the Emperor a far sight into all his controlled worlds. By extending this idea to include Darth Vader and perhaps even Boba Fett, what starts to emerge is a situation somewhat akin to the "eye of Sauron" in LORD OF THE RINGS--an evil tyrant with almost complete domination over his servants, who were not even allowed the freedom of their own sight. I surely don't know if this is the case in STAR WARS, but if it is, perhaps this is what Anakin means when, finally released from his imprisonment, he says to Luke, "Let me look at you with my own eyes."

Another topic covered in the last issue of SOUTHERN ENCLAVE was the Darth/Anakin split (Marcia Brin's "And In This Corner..."). She presents three possibilities--her own preference lying with the third, that of Darth and Anakin being two separate people.

Shortly after reading Marcia's piece, I was going through some old clippings and came across the original ROLLING STONE interview with George Lucas. In this interview, Mr. Lucas was asked about the story

that precedes STAR WARS. His answer: "It's about Ben and Luke's father and Vader when they are young Jedi Knights. But Vader kills Luke's father, then Ben and Vader have a confrontation, just like in STAR WARS and Ben almost kills Vader. As a matter of fact, he falls into a volcano pit and is one fried being."

To me this Lucas statement very strongly suggests that Luke's father and Darth Vader were, in truth, two separate people, but then again, even if this statement were true in 1977, I suppose that Mr. Lucas could have changed his mind, as in the case of the Luke-Leia twinship.

Now, that's a relationship I wouldn't have guessed in a million years. No, siree. Not after having read and believed the original script from ANH ("The Art of STAR WARS")--the one that described Luke as "...a farmboy with heroic aspirations who looks much younger than his eighteen years" (page 11) and describes Leia as "a beautiful young girl (about 16 years old) ..." (page 18).

Yeah, George must have changed his mind, because to believe these statements means that I would have to doubt Obi-Wan. (Then again, I guess anything is possible. Just look at the Thompson Twins.)

But you know? This time out the nature of Obi-Wan's truths strikes such a strong chord in me that everytime I think of his words I feel like moaning, "Give me your hat!"

Oh, well. Onward to--

In her letter, Sonia Blodgett said she thought that some of us were criticizing Luke, whereas perhaps our problems should really be with George Lucas. Fair enough statement. But I find that I am in disagreement with the conclusion drawn.

I think that if you see Luke as George Lucas' singular alter ego, then the most logical conclusion to be drawn would certainly be that if there is a problem with Luke's moral behavior, that problem must also be with Lucas' own moral code (the two of them, Luke and Lucas, being one and the same).

I do not view Luke as that singular voice of George Lucas. In various interviews I have read statements by Mr. Lucas as to Han, Leia, even Lando being outgrowths of that one nuclear

character. I have read and heard statements indicating that Ben and then later Yoda were the spokespersons for Mr. Lucas' views, and in more than one interview I have seen it stated that the overall POV characters of the saga were Artoo and Threepio.

I find that my own view of Mr. Lucas is as that of a storyteller (and a very good one, from THX right through INDIANA JONES). And as the author and storyteller of the STAR WARS saga, he seems to have provided many voices to tell his story. Although Luke's voice seems to be the one that speaks the loudest, if you give respect to the other players, you might be very surprised to hear what they have to say.

In JEDI we are presented with four major characters, all of whom love or, if not love, at least care for Luke very much, either worrying about Luke's attitudes, questioning his status or disturbed by his choices. Leia: "Luke, what's wrong?" Han: "Luke a Jedi Knight? I'm out of it a little while and everyone gets delusions of grandeur." Han again: "Let's keep a little optimism here." Threepio: "What could possibly have come over Master Luke?" Yoda: "Unfortunate that you rushed to face him...that incomplete was your training." And if we move to Mr. Lucas' own statement on Luke's behavior, we are told, among other things, that in this story, Luke is the one with the problem.

It seems to me the separation that Mr. Lucas has drawn between himself and his characters is wide enough for us to be able to view Luke's actions on their own merits without assuming that only Luke speaks for George Lucas.

It was asked last issue if those of us who have problems with Luke could talk about Luke's attributes as well as what he should have done. Well, I suppose I'm perceived as one of Luke's detractors, so here goes. What do I see as Luke's positives? I think that Luke's love for Leia is so strong as to be almost painful. His feelings for Han, I think, are more confused (and perhaps rightfully so). I think that he sincerely believes that there is good in his father, and he truly desires to save him. From what

I've seen in these films, he seems to be a young man with a trusting nature, the very best of intentions, and an energetic drive at the start of any given enterprise. This listing might not be very long, but in my book these are very powerful pluses.

Unfortunately, in answering what I think Luke should have done, I'm afraid that I would have to say that he should have gone back and completed his training. Without that training, I think he left himself open to be the victim of the same powerful drives that he could have been the master of. And yes, I know, events seem to have worked out fine in the end, but I also know from watching this third SW film that it wasn't because of any plan on Luke's part. At the least, things fell into place because of overconfidence on the part of evil coupled with just plain dumb luck on the part of good. At the other extreme, things worked because there was an

overall strategy being carried out by and for the forces of good, a strategy that involved Luke, indeed, but a Luke who was used as an unknowing distraction in that larger plan rather than the central active force as he might have been had he returned to Dagobah to complete his training.

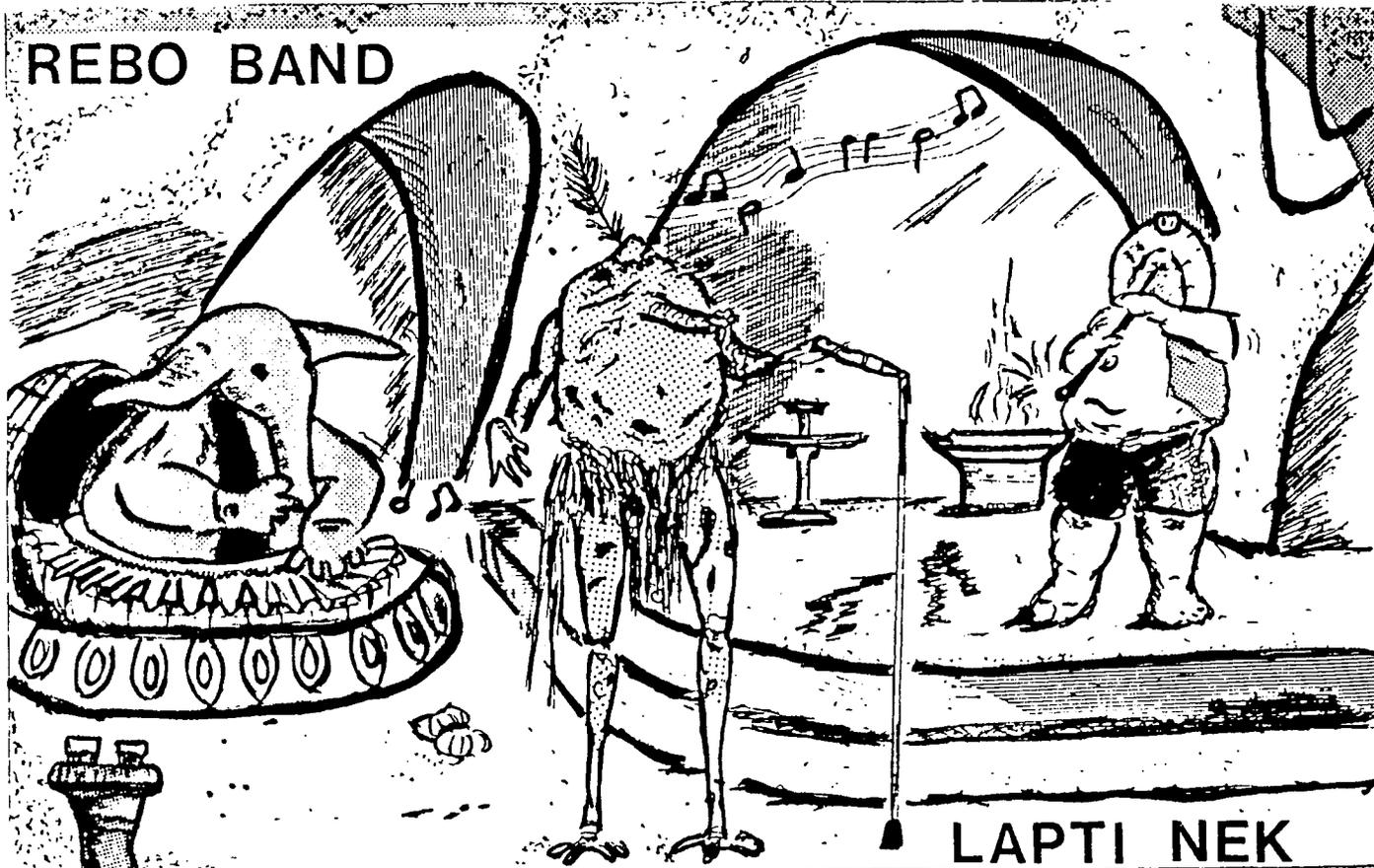
Since I do not take the position that we are dealing with a sloppy set of films or a universe that is ruled by pure chance and random happenstance, I find myself attracted to the idea that we are, in fact, dealing with an overall strategy.

I think that in the STAR WARS Saga, as well as in the Indiana Jones films, Mr. Lucas has given strong visual clues as to how he will handle the pervasive game plan of both story lines.

In IJATTOD, we see a poker game early on, and that seems to me to set the exact tone of what both of the Indy films are about--high stakes poker, wild

and woolly, spiced with bluff where ultimately the winner takes all. I think that eventually we will be able to see that the tone of the SW saga was foreshadowed by the chess game played on the Millennium Falcon in ANH--a stately game involving kings and queens, knights and pawns, rooks and bishops, a game that deals with necessary sacrifices, obligatory moves and especially a strategy that deals with a calculated

And, at last, the real important stuff. I've got a question that's been bugging me for quite a few months now. I know what Harlan Ellison thought of ROTJ? To put it mildly, he wasn't crazy at ANH. Then surprisingly, he stated that he liked TESB. I haven't been able to find a review on JEDI. I can't imagine him not having had an opinion on it, and it would really mean my day to know what it was. Please, help.



# Mos Eisley

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by Cindy Smith and Jean L. Stevenson; TV script by Jon R. McKenzie. Art by Barbara Fister-Liltz. \$6.00 ppd. Checks payable to Barbara Fister-Liltz, Pandora Publications, 8601A West Cermak Rd., No. Riverside, IL 60546. FANTAZY II is tentatively scheduled for Spring '85 publication. Submissions deadline March 1, 1985. For guidelines SASE Joan B. Shumsky, 24 Meehan Avenue, Raritan, NJ 08869.

FAR REALMS 6. "Fire in the Steel --Part Two: Trust" by Chris Jeffords. Han's life hangs in the balance and Mari Sevenstars is forced to do a thing she swore never to do. "Seeds of Destruction--Jihad" by Jeanine Hennig. Han Solo has been abandoned on the planet Garet 5, Leia Organa and Wedge Antilles try to save Jessami Kenobi's life, and Luke Skywalker's mother, Rebekah, races to help her son, who had been taken to the Emperor in chains. Much, much more! Fiction by Lillian Carl, Diana Piercy, Linda Knights, Cheree Cargill, and Laurie Shanahan. Art by Martynn, Jenni, Cargill, Dani Lane. Another big issue! SASE for info. Galactic Winds Press, c/o Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FIELD STUDIES: From the Notebooks of Dr. Indiana Jones. 1984 Fan Q Nominee for Best Other Media Zine. Very few left! Great Raiders fiction from Benedict, Weddell, Baker & Rogow, and Cargill. Humor by Draves. Art by Martynn, Lybarger, Virgil, Carleton, Stults & Cargill. Some adult themes and language, but no same sex. These are going fast! FS won't be reprinted, so get yours now! \$12. Make checks payable to Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

FLIP OF A COIN. 1984 Fan Q Nominee for Best Other Media Zine. A fanzine dedicated to characters portrayed by Harrison Ford over the years. Each issue

contains fiction, poems, puzzles, cartoons, filks, lots of nice artwork and much more. #1 is still available but only a very few copies are left, \$8.40. #2, \$10.00. #3, \$10.50. #4/5 now available. #6 due out soon. SASE for infor. Send orders or other correspondence to FLIP OF A COIN, c/o Paula Truelove, 502 McKeithan St., Apt. 4A, Tallahassee, FL 32304.

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

GUARDIAN 6 contains ST/SW/UNCLE/RLA/ET fiction by Brin, Carragher, Ecklar, Gonzales, Johansen, Kirby, Knights, Osman and others. Poetry by Gatonpaulis, Bowles; art by O'Neill, Reitz, and River. Plus much more. Looking for small filler cartoons. SASE Mazeltough Press, P.O. Box 248, Wayzata, MN 55391.

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

KESSEL RUN #4--SW fiction, articles, poetry and artwork by Agel, Benedict, Brin, Edwards, Laymon & Goldstein, Hennig, Matthews, Hines-Stroede, Molitor, Nussman, Sibley, Taero, Adolf, Zeek, Lorenstein, Varese, Drake, Dunster, Martynn, Cargill, Faraci, Low, Lybarger, Ludwig, Stasulis, Rosenthal, Wells, etc. Includes "Sword of

Darkness, Sword of Light" by Patricia D'Orazio--the Emperor still lives and chaos reigns; "Old Friends and Acquaintances" by Carol Hines-Stroede--Lando and Vader must work together to save a space station; "Novitiate" by Jeanine Hennig--Luke returns to Tatooine to train and do some heavy soul-searching; and "Life-Line" by A. E. Zeek--Han and Leia must rescue Luke from the Imps with the help of Han's old friend Alain, also known as Dracula. \$18.00. Make check payable to Michelle Malkin, 6649 Castor Ave., Philadelphia, PA 19149.

LEGENDS OF LIGHT #2. Available now. Fiction by: Agel, Blair-Aspengren, Bratton, Brin, Brown, Cole, Gilbert, Gregory, Hennig, Morey, Mularski, Sansom, Sharpe, Vermande, Walker, Wilson. Art by: Bryant, Burnside, Cerritelli, Clissold, Dunster, Eldred, Hennig, Lybarger, Martynn, McPherson, Morey, Morris, O'Neill, Sansom, Voll, Walker. Also puzzles, articles, more "Dear Yoda", cartoons, LoC's, and more! Offset reduced, 382 pages, perfect bound. \$11 cover price. SASE for postage costs to: POOZ Press, c/o Susan Voll & Rebecca Walker, 10191 Maya Linda Rd. #76, San Diego, CA 92126. Make checks payable to Susan Voll. Note: issue #1 is sold out. SASE if you are interested in a xerox copy.

MELANGE III--Contains sequel to Patricia D'Orazio's "Edge of the Blade"; fiction by Benedict, Agel, Stevenson, Hill; TV script by Graham; poetry by Brayton, Taero, Agel. Art by Barbara Fister-Liltz. For price and flyer, please write to: Barbara Fister-Liltz, Pandora Publications, 8601A Cermak Rd., No. Riverside, IL 60546. (Some copies of MELANGE II still available. #1 sold out. SASE inquiries to Barbara at above address.)

MELANGE IV--Mixed media anthology featuring RAIDERS, REMINGTON STEELE, HANOVER STREET, BIONIC WOMAN and STAR WARS fiction by Juanita Salicrup, Jean L. Stevenson, Jon R. McKenzie, Cheree T. Cargill, Martie Benedict and Patricia D'Orazio. Poetry by Teresa Sarick, Kathryn Agel, Kelly Hill and Jean L. Stevenson. Art by Barbara Fister-Liltz. \$6.00 ppd. Checks payable to: Barbara Fister-

Liltz, Pandora Publications, 8601A Cermak Rd., No. Riverside, IL 60546.

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

OUTLAND CHRONICLES #2. Stories by Kathryn Agel, Susan Matthews, Ann Wortham, Charles Garofalo, Christine Jeffords, Eva Albertsson, C. S. Armitage; art by Lybarger, Martynn, Summers, Stasulis, Stocking; filks, poetry, puzzles, more! SASE for info. OC#3 will accept stories through Aug. 1, filler and art through Nov. 1, SASEs anytime, for a hoped-for December debut. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

SCOUNDREL--The "no-frills" letterzine devoted to the SW saga. \$6.50/4 issues; \$1.25 per issue. Published quarterly. Checks payable to Joan Shumsky, 24 Meehan Ave., Raritan, NJ 08869.

SHOOTING STAR #1. The Original Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! "Hamillquest" by Mary Soderstrom. Elfquest was never like this! Art by Davenport, Burnside, McPherson, Jenni. Cover by J. R. Dunster. \$6.00 FC. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

THE OLD REPUBLIC READER. Quarterly, 20 pp, comp-typed, short illoed SW fic., poetry, toons, comics, articles. TORR is available for \$1.75/issue or \$6/4 from Suzy Sansom, 376 Granada Drive, So. San Francisco, CA 94080. Editor is seeking filler art submissions--please help.

THE WOOKIEE COMMODE #1: The SW zine with something to offend

absolutely everyone! Find what everyone's been talking about. Find out why there to be "another" (issue, is!). Still available at incredibly reasonable price \$12.50, first class mail, Double D Press, Dr. Mary Urden, 42 Three Mile Road, Racine, WI 53402.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media far in a convenient, "see-a-glance" format. Also includes reviews, con info, and items of interest to far \$2.75 per iss. (\$3.75 overseas) subscriptions are available up to two issues--\$5.50 (\$ overseas). Make checks payable to Susan J. Bridges, 200 79th St. 14H, New York, 10024. Editors, ads are and we are looking for yours

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

WELL OF THE SOULS #4: "An for an Eye" by Tammy Monfe Indy and Belloq are drawn mysterious jungle city for legendary jewels it is said hold. What they find there more than they bargained for or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carolyn Sappe'. A handsome archaeologist and his beautiful assistant try to retrieve the Ark the Covenant from its hiding place. If you think you've hidden it before, you're wrong--because this archaeologist's name Marcus B. Jones and this is his day! "As Time Goes By", Jeannie Webster and Sally Smith A few small incidents from life and times of Dr. and Jones, from 1939 to 1983. Sometimes funny, sometimes serious but always containing more jokes than you can imagine! more: stories, non-fictional filks, poems, puzzles, and course the famous WOTS-s cartoons. Cover by Martie art by Cargill, Fint, Kr and Truax. \$6.00 FC from Susan Smith, 12221 W. 2nd Pl. #12-Lakewood, CO 80228.

## Coming Soon to a Galaxy Near You

A TREMOR IN THE FORCE #2. Fiction by Martie Benedict, Susan Matthews, Patricia D'Orazio, Marcia Brin, T. S. Weddell, Jeanine Hennig, Ann Wortham, L. A. Carr, Linda Knights, Carolyn Gollodge, Lynda Vandiver, Danaline Bryant and Cheree Cargill. Art by Wanda Lybarger, Laura Virgil, Jenni, Nancy Stasulis, Suzy Sansom, Dani Lane, Wendy Ikeguchi, and other favorites! Due January, 1985. \$12.50 fc. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

THE BARON OF BESPIN -- Wanted: Contributions to a zine for discriminating adults who understand what it feels like to be caught between a rock and a hard place. We LIKE Lando Calrissian. We appreciate his position. Wanted: short stories, art, poetry, articles, comment, about the Baron, his life, his responsibilities, his place in the SW galaxy and the Alliance. Publishing aims: digest-size zine, Kodak-copied, max 64 pages reduced, pubdate depends on what we get from you. SASE Susan Matthews/Lack Tablecloth FanAc, Ninja Press, 2330 Federal Ave. East, Seattle, WA 98102.

COLLECTED CIRCLE OF FIRE--will be out in February (at last). It gathers together in one volume all the stories from Ann Elizabeth Zeek's Circle of Fire universe, most of which are currently out of print. This zine is available by reservation only and all reservations must be received by February 10. To reserve, send \$5 and a SASE to Pat Nussman, 2J Breezy Tree Court, Timonium, MD 21093.

CONTRABAND #3: Planned for Winter, 1984. Featuring Wells, Tennison, Teanna, Sharpe, Palmer, Streuli, Callahan, Benedict, Agel, others. \$6.00 in person, \$8.00 fc (checks payable to Chris Callahan). Order from the Unknown Press, c/o Callahan, 6101 Seminole Street, Berwyn Heights, MD 20740.

ECHO SEVEN #1. Who are the Bothans and why did so many of them die in the course of obtaining and transmitting infor-

mation about the new Death Star? Why is Han Solo such a klutz? Did he ever really regain his eyesight? Did Luke Skywalker truly confront the Dark Side and emerge victorious? Or was his sole mission to turn his father back to the light? Is Leia Organa really the "other Skywalker"? Is the "other Skywalker" the same person as the "other hope"? These questions and many more won't be answered in ECHO SEVEN, but we did get your attention! ECHO SEVEN (17) features fiction by Jeffords, Wortham, Tennison with and without Stevens, Agel, and more (including Ye Ed). Filks and poetry by Taero, Jenni, Carr, White, Caviness, and more. Art and games by Boll, Sansom, Lybarger, Eluki, Vandiver, Erwin and more. \$5.00 and SASE will reserve a copy for your collection. Seitnsyn Press, c/o Darla Doxstater, PO Box 1704, Pagosa Springs, CO 81147.

FIELD STUDIES II. What was that we said about "one-shot"? Well, TEMPLE OF DOOM changed our minds. We are looking for very high quality material, in the tradition of FS#1. Featuring "A Day in the Life" by Laura Virgil. Let's put it this way...the attempted rape by five coeds, the faculty hearing and his subsequent dismissal from Marshall College was the high point of Indy's day! "The Crystal Skull" by Cheree Cargill. The mysterious artifact had powers Indy never dreamed of and it led him into a bizarre ritual in which he was forced to confront his worst fears. Deadline is March 1, 1985. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

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

43 Brooksbank House, Retreat Place, Morning Lane, Hackney E9 6RN England.

ONCE UPON A GALAXY. "Skywalking" by Tom Clarke and Julie Phipps. After the downfall of the beautiful planet Amber to the Empire, identical twin sisters Helonrie and Janda Sulam go in search of the Mother Crystal and soon find themselves on Tatooine. "The Price of Being a Princess" by Julie Phipps. Leia's life on Alderaan with her adopted parents. Much more. Due in August. Julie Phipps, 47 Cotswold Avenue, Duston, Northampton, NN5 6DP, England.

ONE FROM THE HEART--A proposed one-shot zine dealing with all the characters Mark Hamill has portrayed on television, film and stage. We are currently seeking all types of submissions (open letters, filks, short stories, long stories, artwork). Ann Harvers and Lee Shenker, Co-Editors. Naughty Girls Press, 411-84th St., Brooklyn, NY 11209.

PERCEPTIONS--A new fanzine dedicated to Harrison Ford. Publication date, Fall/Winter 1984. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

PERFECT FUSION, VOL. I, due Feb. 85, \$10.00 deposit & SASE--SW, SF. The first volume of this adult zine published by a former editor of Organia will contain 75% SW's and 25% SF material. Contributors include: Ablove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Lorenstein, Mathai, Malkin, Osman, Stasulis, Swan, Tennison and many others. Age statement required. Beverly Lorenstein, Penn Wynn House #101, 2201 Bryn Mawr Ave., Philadelphia, PA 19131.

PERSPECTIVE--a new letterzine. I need your letters and articles. Some ideas for comments, discussion and/or articles: (1) paid-for zines that never arrive; (2) zine pirating; (3) cliques in fandom; (4) x-rated zines; (5) how real should your characters become to you; (6) destructive vs. constructive zine reviews or story edits. Articles will be cheerfully rewarded with a copy of that issue. SASE for info. Kerri

Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

SHOOTING STAR #2--The original Mark Hamill zine! "Like an Unfinished Symphony" by Linda Knights. There is one Jedi left besides Luke, but the young Jedi's search leads to unusual circumstances. "Pilgrimage" by Lee Vibber. The Force seems to have deserted Luke after his victory over the Death Star...or has it? Art by Cargill, McPherson, Lane, Jenni and much more. Cover by Karen River! \$4.00 and SASE will reserve your copy. Due out for MediaWest. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SOUTHERN KNIGHTS, a new SW zine, will contain fiction by L. A. Carr, Susan Hall, Jeanine Hennig, Cheree Cargill, Laura Virgil, Sharane McCurry, Joan Shumsky, etc. Art by Dani, Jenni, Cargill, Virgil, Pat Easley, Suzy Sansom and more! We still need a few artists, filler and short stuff. Due May 1985. SASEs will be accepted for notification of publication date but no monetary deposits will be taken. Send all correspondence to: Ann Wortham, 5561 Continental, Orlando, FL 32811.

SOUTHERN LIGHTS, a new multimedia zine, is now open for submissions. All media fiction is welcome. Topics so far include RAT PATROL, STAR WARS and SIMON AND SIMON. Due out late '85. Ann Wortham, 5561 Continental, Orlando, FL 32811.

THE LEADING EDGE is a SF and F zine that features new and old writers and artists. Material for TLE #6 and 7 include stories, poetry, art and articles. If you are interested in submitting or subscribing to TLE, please contact: The Leading Edge, c/o Marion K. Smith, JKHB Rm. #3163, Brigham Young University, Provo, UT 84602.

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

THE MONOCLE is a fanzine dedicated to the fantasy TV series WIZARDS AND WARRIORS. Now accepting checks for deposit of \$5.00 plus a SASE which will reserve your copy. Checks should be addressed to Mel L. Gifford. They will not be cashed until I go to press which should be about Jan. 85. Send money to Camarand Press, c/o Mel L. Gifford, 355 East 400 North, Provo, UT 84601.

THE WOOKIEE COMMODE #2: ...Just when you thought it was safe to go back into the dealers' room--heh heh heh! gotcha! The SW zine still zealously determined to offend absolutely everyone--or else! Deadline for submissions: January 1st, 1985. SASE for submissions guidelines: Samia Martz, 78 Council Trail, Warrensburg, MO 64093. Available for MediaWest#Con V--See you there!

WELL OF THE SOULS #5. Available sometime next summer, full of more short stories, cartoons, and featuring a full-length novel, "Tinseltown" by Roberta Rogow. Indy, Willie and Shorty return to America and fall in with evil companions--like William Randolph Hearst, David Niven, Katharine Hepburn, F. Scott Fitzgerald, Louis B. Mayer...not to mention the Chinese thugs who are out to get Indy and Shorty in revenge for Lao Che's son's death...and a natural disaster or two. You get the idea! I'm still looking for more submissions and am desperate for artists. Sally Smith, 12221 W. 2nd Pl. #12-104, Lakewood, CO 80228.

XANADU--a new mixed-media zine from Falcon Press! We are looking for material from your favorite universes--SW, ST, Who, Raiders, H. Ford, Simon & Simon, Remington Steele, UNCLE, Alias Smith & Jones, Magnum PI--you name it! Got a nifty-neato story but can't find a zine to publish it? Give us a try! Our purpose is to spotlight the eclectic! Artists--if you are interested in trying something besides SW or ST, let us know! R-rated material is okay if it has something to do with the story, but please NO same sex, kink, hurt/comfort or X-rated stuff. If interested, SASE Xanadu, c/o Falcon Press, 457 Meadowhill, Garland, TX 75043.

## OTHER Words

ATTENTION TEXAS SW/LUCAS! The Texas Rebel Alliance Archaeological Society (TRAS) is forming to fight the tyranny of the forgotten fen! TRAS will be a statewide network spread news & information about the SW/Lucasfilms projects, promote, aide, and prepare programming & exhibits for conventions, and organize parties and special projects. For further information, SASE C. E. Coffey, PO Box 66244, Houston, TX 77066.

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

BACK ISSUES OF SF MAGAZINE (Starlog, Fantastic Films, etc.) 1978-1981. Also SW toys & collectibles, paperbacks on SW, ST, Battlestar Galactica, etc. for sale. I will trade for SW, DW, and DW zines, DW novels and DW and Tom Baker items. Please send SASE for list. Gayle Johnson, Rt. 4, Box 64, Chatsworth, GA 30705.

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

FORD FANS--PLEASE HELP US bring down a star on the "Walk of Fame" in Hollywood for Harrison Ford. This is the fastest way of saying "Thanks" for many hours of pleasure Mr. Ford has given us! We still need about \$1,300 to reach our goal of \$3000! All contributors will have their name on a scroll which will be presented to Harrison. Star records are kept of contributors.

tions and passed along to Mr. Ford's secretary for their records. Also collecting letters from fans stating why they feel Mr. Ford deserves his own star that will be relayed to the nominating committee. Any and all contributions are appreciated. Check or money order to: Ruth Scott-Special Account, PO Box 380544, San Antonio, TX 78280.

I AM OFFERING fair, honest zine reviews in return for free or postage-only copies. Will accept defective copies and will provide copy of review before publication. Am also offering experienced, complete proof-reading in return for contrib copy. Sandra Necchi, 4509 Locust St., Philadelphia, PA 19139.

I AM INTERESTED in purchasing copies of SKYWALKER 1-4, GUARDIAN 2-3, TIME WARP 3 and FAR REALMS 1-2. If anyone can help me obtain new or used copies of these issues, I would appreciate it they would write to me. Marlene Karkoska, 656 S. Belvoir Blvd., South Euclid, OH 44121.

I AM WISHING TO BUY STAR WARS zines. If you have any you are willing to sell, please send price you are asking, title and condition to Sheryl Herrly, 2330 North Evergreen, Phoenix, AZ 85006.

"I'M STILL PLAYING CATCH-UP!" An out of print reproduction service. The following zines are available by editorial permission: CROSSED SABERS, DOCKING BAY, FACETS, MOS EISLEY CHRONICLE, ARCHAEOLOGY 101, EMPIRE REVIEW, FAR REALMS, MILLENNIUM. Editors inquiries welcomed. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

LOOKING FOR OUT-OF-PRINT ZINES? Terminal poverty is forcing me

to sell a large part of my gigantic zine collection. Separate lists for Star Trek and Star Wars zines/memorabilia. Send SASE (40¢) for both lists) to R. Magda, 1063 W. Dakin, Chicago, IL 60613.

MARK HAMILL SOCIETY U.K.--Enthusiastic group of British Hamill fans! Their excellent newsletter, SHOOTING STAR (not affiliated with the fanzine of the same name published by Galactic Winds Press), contains lots of information about Mark and his many roles. Please enclose a self-addressed envelope and 2 IRC's when inquiring. Please send no US stamps since they cannot be used overseas to return mail. Address correspondence to: Loraine Birch, 89 Wrights Way, South Wonston, Winchester, Hampshire, SO21 3HE, England.

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

VHF

Harrison Ford-inspired songs by Martie Benedict. Tapes featuring Han, Indy, Kenny, Rick, Tommy and others. New Indiana Jones tape now available! SASE Box 89, Eckert, CO 81418-0089.

WANTED: Copies of "Falcon's Flight" #2, 4, 5 & 6. Willing to pay a reasonable amount for them. I hope someone can help me in SW zine world. Want to complete my set. Fran Husejinovic, 1722 Decatur St., Ridge-wood, NY 11385.

WANTED: Good copies of the SW and TESB radio shows. Sally Smith, 12221 W. 2nd Pl. #12-104, Lakewood, CO 80228

ZINE SALE--a variety of zines, mostly SW, many out of print, are available. For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

ZINE SALE: Vintage STAR TREK collection, mainly from mid-70's such as "Spock Enslaved", "Kraith Collected", etc. SASE for price list to Sharon R. Saye, 124 Davis St., Apt. A, Bridgeport, WV 26330.

CHANGE OF ADDRESS

Bev Clark  
10501 8th Avenue N.E., Unit 119  
Seattle, WA 98125

Joyce Quan  
1557 Southgate Avenue #243  
Daly City, CA 94015

Lynne M. Kennedy  
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Smittown, NY 11787

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Philadelphia, PA 19139

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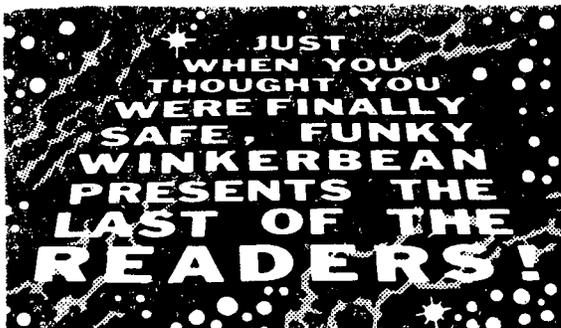
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Samia Martz  
78 Council Trail  
Warrensburg, MO 64093

POOZ Press  
c/o Susan Voll & Rebecca Walker  
10191 Maya Linda Rd. #76  
San Diego, CA 92126





Left to Right:

Jeanine Hennig,  
Cheree Cargill,  
Gail Small,  
Laura Virgil

*photos by Ann Wortham*

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HAPPY HOLIDAYS from THE SOUTHERN ENCLAVE!!

Ye Olde Editor  
and  
Jeanine "Jenni  
Nenni Henni" Hennig  
(from whence I  
stole the title)  
Thanks, Jenni!



## Southern Enclave

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