

Southern Enclave

March 1985

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The Private Life of a Jedi

OR

A Treatise on The Jedi Order

Jeanine Hennig

PART ONE

The Jedi. War order, military order, religious/philosophical order, or community of weirdos? It's never really specified, save in comments by biased parties. Tarkin calls them a religion, Yoda's comments are that they lean towards the philosophical, and Ben says that they were the guardians of freedom and justice in the Old Republic.

But what were they? How did they use the Force? (What is the Force?) What made them able to use the Force? What made a Jedi as, supposedly, opposed to a Dark Lord, and what led to their fall? I'm sure everyone has their own opinions on such things, but I'd like to put forth mine, and, hopefully, throw open another area for debate and speculation.

I'll start with the order itself, which through most of fandom has become known as an Enclave. (Take a bow for this one, Maggie; no other word fits so well!) There are various branches of Jedi communities, spread throughout the galaxy--the best system for upholding order in that same galaxy. Each Enclave would be independent within itself; maybe twice or thrice in a season or similar timespan would there be a meeting or all the Enclaves at a neutral point--sort of a senatorial-type group. There they could discuss problems, wrangle with hot issues and decide whether or not to set up new Enclaves where needed, send out a section of their people to deal with a problem in a certain system, etc. But, as with the starship Enterprise, a semi-anarchy would have to hold true for this spread-out fellowship, since each Enclave would have its own individual problems and would not be able to wait for orders from "on-high". They would have to make their own decisions in almost every instance, no matter how good mail service is in that galaxy. The one problem with this is, if there's a lack of communication and sharing of those ideas and decisions, a good system becomes chaos. More on that later.

So we have a loosely-linked group of peoples, who work with governments, not for them. (Working for a government can create bias, the one thing that dooms any who have to judge fairly.) They would have loosely-structured

society, as must be within a coming-together of many creeds and beings, and their most stringent ethics would probably contain themselves with the maxim "an ye harm none, do as ye will". (Note that the main thrust of that statement is not "do as ye will" but "an ye harm none"!.) The Jedi would need to be the keepers of their own consciences--which works well in a culture that doesn't try to force its will on others--indeed, they would almost certainly have to be so in order to get their job done properly. (By and large, in my opinion, the Dragonriders of Pern, from the Anne McCaffrey novels, would have made a good Enclave, and remind me very much of what the Jedi structure must have been like.)



This leads to orders within the Order. I would presume that not all Jedi are warriors. (I don't use the term Knight here because I think it denotes a certain level of achievement...Apprentice first, then Knighthood and all its possible levels, to Master, Grandmaster, and so on.) There would have to be those who excelled as judges, healers, statespersons, recordkeepers, and those who excelled in several at once; not everyone would have the same leanings toward a certain Force-talent. (I am in accord with the belief here that Jedi are a "race"--using the term genetically--assuming that, yes, everyone does have potential for the Force or has it, but only certain ones have the ability to consciously manipulate it.) Therein lies a whole list of things that Jedi can use the Force for, even if it's "only" to entertain. I'm sure that there are Jedi minstrels and dancers--there needs to be something besides war-making!

Now, as to the training of those orders within the Order--I would assume that, following the Enclave theory, each of these communities is fairly self-sufficient. (An interesting aside: I have noted that a lot of writers, including myself, include Alderaan as a past place for a prosperous Jedi Enclave. It makes sense--on such a peaceful, "neutral" planet, it would be the perfect place for such--and this assumption tears holes in the theory that Jedi are only warriors. Presumably, they would not be welcome in such a place if they were...) So, it follows that each would have its own teaching institutions, with suitable Masters for each skill. A Jedi might be taken under wing by a Master to whom s/he stays Apprenticed until s/he learns what s/he can from that one, then move on. One never stops learning, even after they become a Master, and surely there are many good Jedi that never become Masters, but are nonetheless excellent in their craft. Not only would skill level matter in such a graduation, but ability to lead, to teach and raise faith in what they were teaching.

It sounds like a wonderful society to me, but obviously not all idyllic, for it was defeated. Perhaps Masters became chosen indiscriminately, and perhaps leaders started believing their own PR--that the Jedi are special, like to gods because of their special powers and thus omnipotent as most gods in legends are. (Surely primitive--even not-so-primitive--cultures would think so!) According to the books, the corruption came from within, and I don't think that certain phrase referred to just one traitor. Perhaps the separate Enclaves lost touch with one another, developed such varying ways that they could no longer identify with the others and even ceased trying to identify, through bigotry and ignorance. They assumed that they were "The Only Right and True Way", not wanting to see the truth. And, if some saw the corruption happening, they would be the "different" ones, the "rebels" who did not ascribe to the ways like they should, even if those ways be thousands of years old and obsolete. Nothing could touch the Jedi!--no, they were too good, too established! So cancer set in, leaving it very easy for destruction. The major breakdown had already started 'way before Vader was even

known, or the Emperor.

We have been given the terms "Jedi" and "Dark Lord" as somewhat of an antithesis to each other. Several authors--again, including myself--have postulated that the "Dark Lord" could have been a title of a Jedi sect. There has truly been nothing to prove us wrong, save the first book, which validity has been debated for years now. Does the term encompass all the Force? I would think so. Yoda said that a Jedi's strength "flows through the Force"--and the Light and the Dark are both of the Force. Are there Jedi of the Light and Jedi of the Dark? (And how about the Grey--but that's opening a can of worms best saved til later...) And are each necessarily evil in themselves? Without one, there cannot be the other, and the two must somehow meld in between...

Words and descriptions, unfortunately, don't cover this well enough. I would think that there could be Jedi of the Dark without them being evil or ruled by that same Darkness, just as the Light can be used without misuse. What is the important difference is intent. Darksider/Lightsider are my favorite terms to use here, for they show no fuzzy in-between, they show the intent to follow a certain path. The key phrase here is "Power for power, or power for purpose." The power itself is not wrong. The use of it can be...and this misuse is evident in both Darth Vader and the Emperor. They totally go against the "An ye harm none" theory; harm is evident in what they do, even harm to themselves. And they abuse the power, even as they use it for purpose, for the purpose is power. The choice--the power of love, or the love of power--is inherent in everything, for humans, even the SWars humans, are passionate people in everything and are forced in each episode to make that choice. Two sides of the coin--Vader/the Emperor as Darksiders, Luke/Leia as Lightsiders, and the various fan universes offer their own solutions and alternatives to this. Leia has more of the drive for power than Luke does, as her position proves, but still it is the power for purpose, the "clean" power.

The Force itself needs to come in also, since it is integral with the Jedi and everything s/he does. Described as an all-encompassing energy field, it is no deity. It is the life around one and in one, the field generated by all that has life. The Jedi control, and, are sometimes controlled by the Force. (Another aside--perhaps the Lightsiders control and work with the Force, and the Darksiders work against and are in the end controlled by it.) To work with it: this is the state a Jedi craves, to "go with the flow" and trust one's feelings and instincts. From such comes the truest power, the strongest link with the Force. It has darker aspects--which I tend to describe as the emotions, the passions, the "child"--and the lighter ones--the logic, the precision, the control, the purity--and even the ones in between, in which the two work together. Maybe the "true" Jedi is the one, even if considered of the "Light" or "Dark" by his or her persona, is the one that works within the grey, meshing and melding the two "sides" into a smooth, well-oiled practice. One who does not shun one or the other by bias,

but knows that each are within him/her and one cannot rule over the other without disruption. With this in mind, the "Lightsider" is no better than the "Darksider" if s/he cannot see through an obsession with one side of the Force. The destruction of the Jedi from within supports this.

Many other theories on the Jedi's life style could and need to be discussed. Over

the next several issues, I'll attempt to bring these theories out into some coherent form, along with posing my own ascriptions and the varied ways of seeing the Jedi that fandom has brought to light. And I more than welcome comments and opinions--it helps me to form my own thoughts more coherently.

Walk the skies!

Dune

How Similar Are They?

SW

Barbara Tennison

The recent movie of DUNE, being a highly touted SF film with copious special effects, will inevitably invite comparisons with the SW trilogy, the more so since DUNE, the 1965 novel by Frank Herbert, has often been cited unofficially as one of the literary sources whose influence is visible in A NEW HOPE.

SOUTHERN ENCLAVE is perhaps not the forum in which to present a detailed comparison of Frank Herbert's series of DUNE books and the di Laurentis film, but two points about the moviemakers' intentions are notable here: First and most obviously, they wished to duplicate the novel as well as possible--much of the book has been reproduced scene for scene and speech for speech, and deviations from the original text can generally be seen as intended to display the story more effectively in cinematic terms. Second, the movie was not intended to copy SW in any way, shape or form. Some of the publicity has made this point by emphasizing the completely from-scratch development of such artifacts as spaceships, weapons, architecture and clothing styles; and the effect is indeed nothing like SW's technological "look." More importantly, the film's storyline closely follows the book's, which predates SW by over a decade.

Since the (first) SW trilogy is complete, I'd like to discuss it in relation to the novel DUNE, which is itself organized into three "books", each nearly the length of an ordinary novel.

The desert-planet setting of ANH is probably what sparked the early comparisons between the two works, for Tatooine seems to owe much to DUNE's Arrakis. Most obvious is the concept itself: a desert world, hot and largely barren, on which settlers nevertheless manage to raise food and survive. (I am assuming here that Owen Lars' farm and its harvest involve food-stuffs; if not, that other farmers' do, for importing food would seem an economic impossibility if farming is even marginally successful.) Lars farms with the aid of "vaporators" which recall the Arrakeen use of "dew collectors" and "windtraps" to collect moisture. The Tusken Raiders, "sandpeople" and the Jawas represent tribes of wild desert hunters who are seen as savages by the more settled homesteaders, paralleling Arrakis' Fremen. And there is a mention of "spice mines" in SW (the infinitely valuable spice of Dune is "mined", in

spite of the fact that it is an organic substance), and the harsh conditions there are a byword, as are those on Arrakis.

In addition, there is a hard-to-define similarity in the presentation of the two environments, Tatooine and Arrakis. This may be indicated, for instance, by the term "dune sea", which is used easily and descriptively in ANH, recalling the repeated comparisons of Arrakis' sands to an ocean from which rise beaches and cliffs of rock. There is even what has been (perhaps jokingly) referred to as a "sandworm skeleton" in one of the establishing shots of Tatooine's sands, though this vertebrate-appearing relic is not convincing as any relative of the segmented, earthworm-structured Arrakeen monster.

Yet with all these similarities, there are some striking differences between the SW setting and DUNE's. To begin with, Tatooine doesn't produce spice or, apparently, anything particularly valuable, and if Kessel's spice mines have any function other than punishment for the inmates, it is never alluded to. The most common mode of transport is low-flying "landspeeders", propelled perhaps by ground effects, perhaps by a touch of the antigravity which is implicit in much of SW's ship-sized transport machinery. In contrast, DUNE shows anti-grav "suspensors" used to support a single person's mass, either directly or in furniture such as a chair, but multi-person vehicles, where any are shown, are winged "ornithopters", and interstellar travel is by dimensional manipulation rather than physical movement.

Tatooine's weather is shown as uniformly sunny and cloudless--there's no hint of the windstorms which provide such dramatic climaxes to DUNE's plotting. (I would not be surprised if Tatooine was known to have such storms, but they are never used in the SW story.) The concern for water, though evident, is not seen as crucial to every detail of life on Tatooine, as it is on Dune, for there are no (apparent) waterseals on the doors and no one uses the moisture-conserving stillsuits; clothing seems to be of loose, absorbent cloth. The Lars homestead, though built subterraneously against heat, is open to the air, as is the 'speeder. The concern seems to be protection against heat and perhaps against direct sunlight, rather than against loss of moisture as a major danger.

Finally, the universe of DUNE is populated solely by humans, while SW contains a peripheral but well-drawn society of wildly varying intelligent races, as well as droids which give every appearance of self-aware, thinking machine beings. This last is specifically prohibited in DUNE, a revolt against mechanical thinkers being given as the historical cause of development, or a major effect on, at least three specialized human societies: the Spacing Guild, the Bene Gesserit, and the mentats, all of which play important roles in the plot of DUNE and the development of the central character.¹

Both works feature an interstellar empire in approximately the same role, that of a central, entrenched power against which the hero(es) must contend, and both show an emperor powerful by virtue of his military might²; but even aside from these concepts, which are hardly unique to the two works under discussion, there are political similarities between the two stories. DUNE is considerably more complex, with several power-holders whose interlocked influences all affect the course of the plot. The principal storylines, however, are remarkably similar in rough sketch: A young man who displays a remarkable and little-anticipated psychic (or religious) talent finds himself stripped of his home and security. He determines that he must revenge his father's death, which is directly due to the principal villain, said villain having expediently allied himself with the emperor. The now-homeless young man finds that he has little alternative but to join a group which is opposing the empire; he is sponsored there by a longtime inhabitant of the desert who possesses long-ignored but powerful offworld connections. The rebel group is much strengthened by the hero's unique talents. Both he and the principal female character (who shares some measure of his psychic/religious talents) are descended by blood from the principal villain, though they do not know it during at least the first section of the narrative, and have no desire to follow up the relationship when it is revealed.³ The young hero spends about four years among the rebels as they become more and

more successful, finally challenging the emperor directly in a climactic battle. The rebels win the military battle by use of an extraordinary but logical development of their strengths⁴, while in related events, the hero himself wins a one-to-one duel with the emperor's champion; the villain is killed; and the rebellious force unleashed by the hero is seen to be in position to co-opt the former empire's power and shape it into a new regime.

Neither work is limited to the political plot, for they are large enough to include a good number of major and minor characters, background information (much of which is implied by the visual setting in SW), supporting incidents, subplots, and an occasional side issue. Both spend significant time developing the villains, not to humanize them--in fact the opposite--but to show the hero(es) in sharper contrast. Both works specifically refrain from giving the villains any shred of sympathetic characterization, though a sick glamour undeniably clings to them.⁵

The dissimilarities between DUNE and SW lie in their respective approaches to the interaction of politics and religion. DUNE states several times that when the two forces are coupled, the resulting power is dangerously unstoppable: this is the fear that haunts its central character, Paul Muad'dib Atrides. His gifts of presence warn him that the galaxy's population is ready to plunge into chaos, with or without him, and he deliberately makes himself a religious-political leader, a messiah, to exert the only possible control over such a movement.

SW, though it distinguishes between the Jedi (which I am taking in its religious aspects for purposes of this discussion) and the Alliance, shows the two elements as belonging together to make the best possible permanent leadership of the galaxy, harking back to the model of the Old Republic. Luke Skywalker's talents develop only slowly; he learns his destiny more by living it out than by visions, and when he does wind up in the literal center of the Alliance's battle over Endor, it is as much in pursuit of a personal quest as to benefit the rebels. Luke seems to consider his Jedi studies a path to enlightenment about the Force itself, or a source of individual strength for himself, rather than an essential part of the Alliance's efforts. His actions are directed toward individuals: he wants to rescue his

1. This point is not made evident in the movie DUNE, and my opinion is that the political subtleties of the plot were least well served by the transfer from print to screen, though I admit this backgrounding is secondary to the effects of the Guild and Bene Gesserit in the story's present time; some such decisions are necessary in any adaptation from one medium to another.

2. Palpatine by ROTJ is shown as a powerful Force-adept as well, a quality which nevertheless does not negate the frequent use of Star Destroyers, AT-AT walkers, stormtroopers, etc., to achieve his ends.

3. Luke is vehement about his antipathy toward joining Darth Vader, especially as a son/father team. He seeks Anakin Skywalker, the good man he hopes to find within Vader, rather than the Darkside Vader whom he rejects as father.

4. Both the first and second Death Star destructions might be cited here, since the first, which took more obvious advantage of an imperial blind spot, provided something of a model for the second, and since the first was in some ways a structural expedient to finish ANH appropriately without waiting six years for two more then-hypothetical movies to be completed.

5. The movie of DUNE capitalizes noticeably on this; its methods are extreme and may not please all viewers, but the point that the Harkonnens' attractions (if any) lie in their negative morality as symbolized by their negative personal appeal, is perhaps well-taken.

friends from danger; he confronts Vader as a fallen Jedi, rather than as a threat to the Alliance.

DUNE shows several political elements which have balanced each other in the past, about to lose their independence; by the end of the book their powers have been combined in Paul. SW, in contrast, shows a single emperor with a corrupting amount of political power and Force-ability, who is finally destroyed by a group in which the political and religious authority is divided between several different individuals, all strong enough to hold their own in a power struggle. The process in SW is of the different functions of a potential government --economic, military, political, religious, etc.--re-growing separately, sometimes in coordination but not subjugated to one leader's purpose.

In the respective central characters' differing developments and attitudes, we may see the common factor in DUNE's and SW's underlying themes: religion and politics work together safely only when there is some check on their combined power. In DUNE that need for restraint is in the forefront of Paul's awareness from the first moment he perceives himself as such a leader. Paul's character is built around his fear of the power he can exercise; it shapes his conscious goals during his entire adult life. (This is taken further in the first sequel, DUNE MESSIAH.) Paul himself

must embody the only constraint on the power he seizes.

Luke is only one of three central SW characters, so that he does not have to be a political leader or remind himself that visions and "simple tricks" don't run the galaxy by themselves. This, and the fact that he is at first ignorant of his potential and then focuses on the personal consequences of it for himself and his family, mean that Luke is less aware of any outside need to hold his talents apart from their possible political use, but his personality and his actions do stand between the Alliance and its use of Jedi power. By ROTJ, his abilities may be valued within the Alliance, but they are not pre-eminent. In the final action of SW, Luke must face the Darkside Jedi and defeat him with the Light Side of the Force, but he is not faced with a conviction that he must replace Palpatine directly. As one part of a team that defeats Palpatine, Luke can afford personal loyalties and motivations, can afford to concentrate on his development as a Jedi without weighing the political cost at every turn, if he is confident of the balance of power around him.

Thus DUNE and SW do not tell the same story, though they both show the dangers of absolute power: in one case by the ruler's resistance to it in himself; in another by the resistance it provokes among those who are subjected to it.

WORD SEARCH PUZZLE

STAR WARS - HAN SOLO

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

By Lynda Vandiver

WORDS

BLASTER MONEY
 CANTINA PILOT
 CHEWBACCA PRINCESS
 CORELLIAN SMUGGLER
 DEBT
 FALCON
 FRIENDS
 GREEDO
 JABBA
 KESSEL RUN
 LUKE

Solution on page 46

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Reviewing the Fleet

Sandra Necchi

FAR REALMS #6--Galactic Winds Press, c/o Jeanine Hennig, P. O. Box 166362, Irving, Texas 75016; 278 pp, \$19 fc.

This is quite a gorgeous zine to look at. The paper is thick so there's little see-through effect, the print is excellent and the art reproduction stunning. There's no backcover art but that's more than compensated for by Jenni's exquisite color front cover of Luke and a "shadow" Vader, entitled "Child of Light, Child of Darkness." I believe the medium is pastel, with swirling, suggestive, smooth strokes that will stay in your memory. This is easily one of the best covers of the year, simple and subtle, if not the best.

The bulk of the zine is in four long stories. The best and longest of these is unquestionably Jeanine Hennig's "Seeds of Destruction: Jihad", part two of a chapter in her "Catalyst!" series. Episodic and very gothic, the story centers on Luke's descent into the Dark, having been tricked by his father and the Emperor, a relative of Kenobi's. This is the first story I've read in the series and I think I've finally found a SW series that I can sink my teeth into. It's quite startling how I could so easily follow the story, and become engrossed in all the proceedings. Hennig accomplishes quite a bit here: a clear, memorable storyline, powerful and distinctive secondary characters (not a common achievement in SW fanfic), a character that could easily have become a typical irritating Mary Sue but doesn't, and a writing style that immediately hooks you in and keeps you suffering for more. The lady is a sadist.

Hennig's Leia, while not hopeless, still suffers from triviality. Leia's only role in the story seems to be to reach, to comfort, to be Han's female. She is often a trembling little girl with none of the natural strength and independence from the films. She is referred to as "cold" (again), "shrewish", and a "figurehead from the beginning" in the Alliance. Han, as usual, has greater importance, but Hennig isn't gushy about him. He offers practicality, perception, honesty, love. And then of course, there is Luke. Hennig is a Luke fan but she doesn't portray him with gush or oversentimentality. He is not a perfect hero. He is a deeply complex, quite beautiful heroic/anti-heroic construct, and an utter joy for this reviewer to read. The scenes of battle and of love are filled with texture and emotion, although Hennig would do well to improve her attempts to provide a fuller sense of setting. Throughout all this are Hennig's own characters. The most successful is Luke's mother, Rebekah, whose personality resemblance to her son provides for some fascinating and funny moments. When she first sees the Falcon, she exclaims, "what a piece of junk!" Rebekah

is the link for all the mystical elements taking place, and for all the young Jedi who threaten the Emperor. She is a Master Jedi, and despite all the pain she has apparently suffered in the past and is suffering now, she exudes a spirit of hope that keeps the action exciting. The scenes between her, Vader and Luke are powerful and tantalizing, much too short and somehow incomplete. This is no ordinary nuclear family, folks. Hennig also incorporates Wedge into a prominent role in the action of a Jedi and a rival to Luke in his love for the girl Jessami. These secondary characters are not fully developed, but they have such strong, distinctive personalities already that they engender a devotion of their own among many readers, particularly Rebekah and Wedge. The scene where I had the hardest time in believability is between Luke and Jessami's twin, a Dark Sider, when their child is conceived. It reads too much like a bad gothic sex scene with Luke saying things like, "You scheming little bitch." Jenni's illos to this story are the best in the zine--dramatic, emotional, though a few are placed in such a way that the characters don't really seem to be interacting with each other, but are being put on display for the viewer. The illos pick up perfectly the atmosphere of the story: brooding, panoramic, dark.

The three other stories come before this one and are all disappointing. Christine Jeffords' "Fire in the Steel--TRUST" is the second part in a trilogy and revolves around her recurring character, the Azaeli pirate Mari Sevenstars and her attempts to rescue Han from yet another underworld character. The most interesting thing here is Mari's unusual, unspoken devotion to Han. That Sevenstars is a memorable character is without doubt. Unfortunately, I can't seem to take her seriously. She's more of a strutting martinet with a personal bodyguard who are fiercely loyal to her, yet it's really not clear why they should be. She is perhaps too much of a caricature than a real person for me to become interested in. We are constantly reminded of her fierceness and warrior skills, yet we're never shown this. The action of the story is constantly interrupted by unimportant details that break the flow of the story. And the piece just doesn't move. It seems that the only thing Mari thinks about is revenge or killing. Then, too, occasionally Jeffords' writing becomes a bit pretentious as in her use of the word "thither." There are long moments of reflection that also should be consigned to quieter moments, not in the middle of a coming rescue or battle. The plot is also very thin. Jeffords' writing is quite fine generally. She merely needs to make more of her character than an immature child playing with guns, acting tough, intimidating people. Dani Lane's illos to this, however,

are full and well-chosen. Her perspective and composition are excellent, and she provides vivid renditions of various scenes.

Linda Knights' "The Blood Remembers" is even slower moving. Luke is drawn to a strange, mystical planet to discover his origins. The inhabitants are apparently strongly tuned in to the Force. The story revolves around Luke's journey to a village that may be his parental home. Accompanying him are four men, the most interesting of whom is a non-talkative, almost fairy-like denizen of the forest who silently protects Luke on the journey. There is a lot of waiting around in the woods, dull, stiff, philosophical dialogue. The philosophizing often becomes extremely pretentious and obscure. Knights' interpretation of the Force is also a bit skewed. Upon entering an area where the Dark Side had consumed the inhabitants (who are now all dead), Luke has a vision of the events that led to the village's destruction. Apparently, the village's "shaman" was filled with a "seed of doubt" (there's a lot of talk about this "seed of doubt" in this story) who passed it on to his son, who passed it on to his, and eventually, due to one man's wish to question, the entire village becomes consumed. Finally, after pages and pages of philosophy, we reach the village of Luke's origins and the scene is decidedly anticlimactic. This is a plodding, overdone story, and a chore to read. MRO Ludwig's illos are a bit flat and sterile. The people are indistinct and there's no illo of the village of Northern Shores, Luke's destination, which is described in some detail.

Diana Piercy's "All That Matters" tells the recurring story of yet another young, beautiful Jedi girl (this one's called Brianne) who loves and is loved by Luke. The point of view switches, the dialogue is stiff, there is some misuse of words ("Ben spoke to her intrinsically") and the story just doesn't inspire interest. Brianne is an adolescent, childish creature, and I can't for the life of me understand why Luke would love her. (Someone should also tell the author that the word isn't "uncomfortableness" but "discomfort.") Brianne's love for Luke is melodramatic, over-sentimental and dependent. The love scenes are rather good, however, written with some triteness but affecting and subtle. Also, Leia is done surprisingly well here. Most stories with one of these female characters do little justice to Leia. But here, the Princess is portrayed with accurate warmth and kindness. Dani Lane's illos to this are genuine depictions of emotions. The perspectives are wonderful, sometimes from overhead. One illo of Luke and Leia standing on a ramp has Leia's stance and expression done exactly as the story describes. Lane's free, easy, creative style truly helps to see things that the story is sometimes unclear about.

Vignettes and poems are sparse in the zine. "Choice" by Cheree Cargill has Leia commiserating about what to do with Han's child since, so Cargill assumes, there's no place for children in a revolution. Laurie Shanahan's "Conscience" has Han and Luke commiserating over their medals just after ANH, with Han (again) disparaging Leia for her supposed insensitivi-

ty. It's strange to see Han talking about guilt over killing since in that same film, he blasts Greedo with such total indifference (actually making a joke about it as he leaves) that I can't believe he would feel guilty about his role in the Death Star battle. No one looks upset at the end of ANH.

Once again, I have to object to a zine's exorbitant price. It isn't even 300 pages and it's \$19.00. It's a truly beautiful zine with a few excellent offerings and wonderful art. It's up to the potential buyer on this one.

DOCKING BAY #5 -- edited by Cynde Hartman, 1409 W. Main St., Peoria, IL 61606; 138 pp.

DB#5 is a fun, cozy, relaxing zine offering some memorable writing and art, as well as enough varied material to warm the heart of any Luke, Han or Indiana Jones fan. "When Dreams Come Home" by Rhiemmenth is apparently part of an already established series, set after ROTJ, wherein Luke returns to Tatooine and meets up with his old boyhood friends (who are well-named: Deak, Windy, Fixer). Basically an interlude and not complete in itself, the story is memorable for its sensitive handling of human reactions, especially those of Luke's friends as they learn of their old companion's exciting adventures. Luke himself never fully comes alive, but the appearance of Wedge makes the character act more believably, as Luke's mysterious silence draws itself out.

Kathy Agel's "Her Brother's Keeper", another entry into her "Starbird" series, concerns Han's sister, Cara, and her efforts to help retrieve Han. Agel goes to great lengths to portray Cara as a female version of Han, but she largely comes across as a caricature of her brother, though occasionally a real human being does peep through. Events happen too quickly, and description and exposition are very sparse. There are seeds of a fuller story here, and Cara certainly has potential to grow in her own right. As it is, however, commitment from the reader is never fully elicited. But I think Agel should certainly keep at it.

Marcia Brin's vignette, "In Thy Service, My Lord" presents Boba Fett as a Royal servant of Vader's, operating at Jabba's palace under Vader's orders to rescue Han. Thoughtfully written, as are most of Brin's pieces, it is a fascinating alternate view of the events on Tatooine in ROTJ (and certainly more logical and creative), if a bit too forced in exposition.

In "Gratia Artis," Eva Albertsson offers the zine's funniest and most imaginative piece. Told from the point of view of an intelligent snake called Zindra (yes, you read right), it concerns Indiana Jones' slipping into a "Gate" in the middle of his escape from the temple in RLA, whereupon he lands in another dimension. There he finds intelligent snakes, hombeards and humans all living together in (some) harmony. Zindra dislikes humans but she gradually learns to like Indy, just as he reluctantly learns to appreciate her. It was a joy to read simply because of the attempt to do something NEW with Indy.

"The Phoenix" by B. J. Kreuz has an elder Luke, Jedi teacher, directing political nego-

tiations. Mainly an interlude in the middle of a larger story, it fails to interest or involve the reader. Perhaps with more exposure, the story's ideas might become more interesting to the reader. But in itself, this piece stands more as an expository bridge without much impact.

Carol-Lynn Sappe's "A Bedlamite's Dream", the zine's longest story, is an IJ adventure set in Norway, involving Nazi spies and heavy water experiments, a mysterious monster reminiscent of Doyle's Baskerville hound (that remains unexplained) and--incidentally--a search for the fate of the lost tribe of Israel. The biggest problem here is that, because of all the many unfulfilled sub-plots, the story never fully coheres but I think any IJ fan will enjoy the love games between Indy and Marion and the straight action/adventure focus. I do wish Marion wasn't always shouting and complaining but her handling of the two shy German scientists was quite hilarious and believable. Action, and not characters, have the greatest impact here.

Of the filler pieces, the more memorable include "A Sampling of Tri-Dee Viewing in the Restored Republic" by Mark Walton which offers such viewing delights as "I Love Leia" and "Calrissian's Way"; "Leia 10, Ewoks 0" by Suzy

Sansom which...ah...compares Leia's attraction against that of the Ewoks to the young male audience in ROTJ; B. J. Kreuz's poem, "1970 Revisited", which makes an interesting and sensitive link between the idealism of the 60's and the dreams expressed in SW. There is also Jenni's two powerful, poetic songs told from Luke's point of view, "Times of Rebellion" and "The Sands of Home" (to two of Dan Fogelberg's tunes); and "The Cross-Universe Get Story to End Them All" by Jacqueline Taero, with all of HF's roles meeting and fighting each other.

Nancy Stasulis' full illos for Agel's story are a joy to look at and her rendering of Han's sister makes the character stand out more than she does in the story. Martynn's illos for Albertsson's piece match the author's humor, especially the one which has Indy rather upset at waking up to find a large snake in his bed. J. R. Dunster's illos to Sappe's story are particularly bold and dramatic, and it matters little if her faces don't quite resemble the characters themselves. Carol Salemi's front cover of Luke and Leia is beautiful and captures a very emotional moment between the two.

Overall, a fair, enjoyable, unassuming buy. A few typos only, and occasionally light printing are the only graphic complaints.

ART CREDITS:

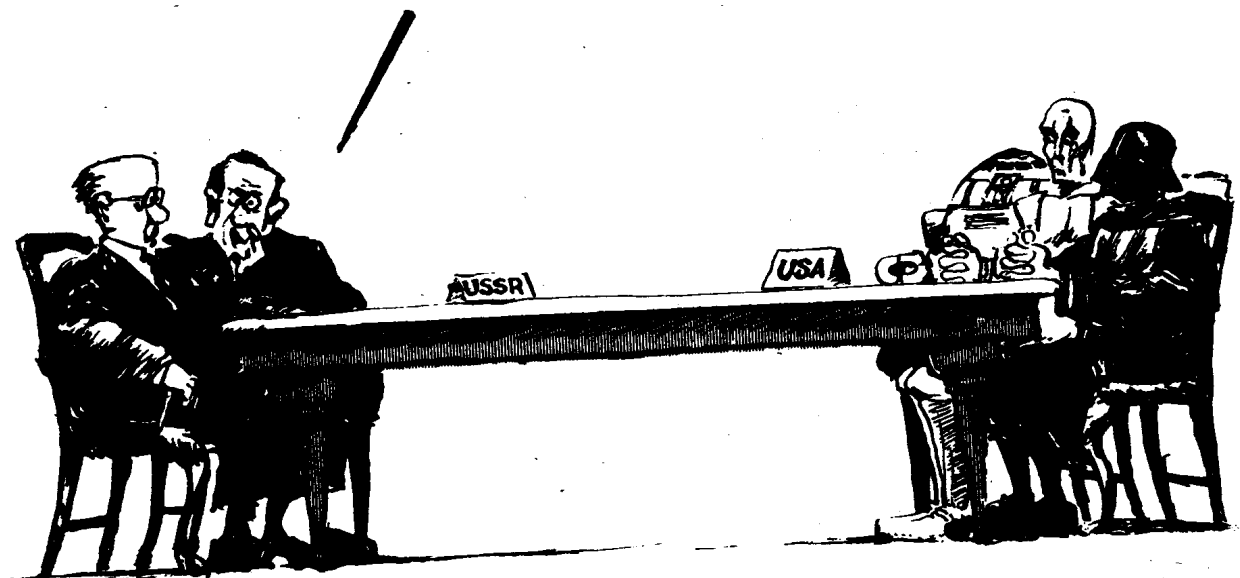
Danaline Bryant ... 1, 25, 43
Cheree Cargill all other art

Come on folks! We need filler art -- BAD!!

For all those who requested Judi Grove's address, it is:

Judi Grove
2232 Dixie Dr.
York, PA 17402

I THINK IT'S TIME
WE BRING UP THE "STAR WARS" ISSUE.



WE
DUNAS
W/ DUNAS
1981

notices

Profile

Dear Fen:

I have recently been made aware that some items mailed have not been received. If you were due art from me and it is late, please contact me ASAP! If you have anything due from me in future, please contact me ASAP for possible rescheduling, due to recent unexpected and uncontrollable circumstances. I regret any inconveniences this may cause and tender prior apologies. Thank you.

Yours in the Force,
Nancy A. Stasulis

Susan Wright Henderson, 40, single, never married. BA Goucher College, MA & PhD Univ. of Maine at Orono. Am descended from a long line of cantankerous New Englanders, whom I blame for the bone-cussedness that helped make me the Imperial I am today. I work as a claims representative at Social Security. I'm owned by three cats--probably four by the time this is printed. Non-fannish interests are history (which all my degrees are in) and needlework of all sorts. Fannish interests: I'm basically a Star Wars fan of the Imperial persuasion, but also enjoy written SF and Star Trek. I discovered fandom a year after seeing and falling in love with TESB, when my cousin lent me the first fanzines I'd ever seen. I became an Imperial for two reasons (other than bone-cussedness), one serious and one frivolous. The former is that I have never seen the Rebels prove their case. The latter was Darth Vader's long legs and Adm. Piett's accent.

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EDITOR'S NOTE

Many thanks to Laura Virgil for helping me type this issue. Also, Marcia Brin, Jean Stevenson and Melody Corbett would like everyone to know that they goofed up and missed the deadline completely this issue but promise they'll all be back in full form next issue!

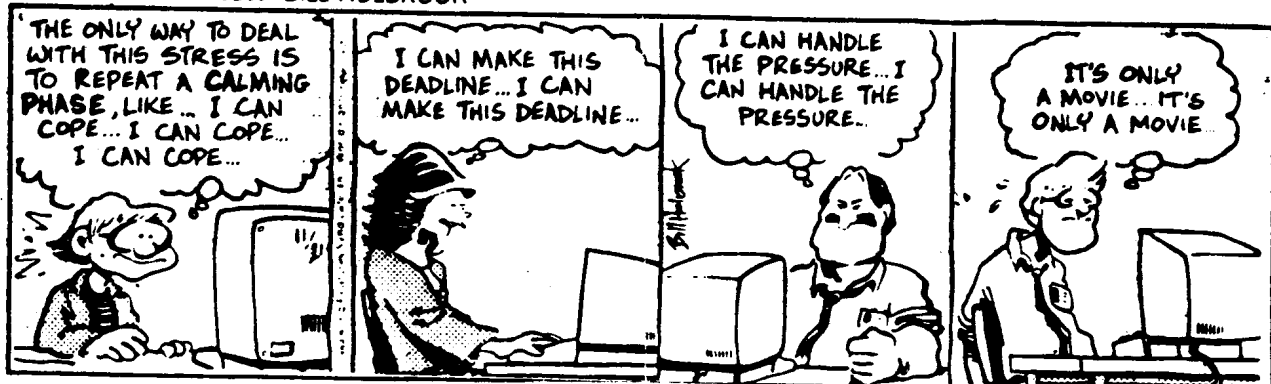
Spielberg digs archaeology

Archaeology has been nice to movie director **Steven Spielberg**, so he in turn has been nice to archaeology. **Sylvia Gaines**, a member of the board of directors of the Society for American Archaeology, wrote recently to Spielberg suggesting that because his two movies

featuring archaeologist **Indiana Jones**, "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom," were so successful, he might want to return the favor by contributing to the association.

Spielberg sent a check for \$5,000.

ON THE FASTRACK BILL HOLBROOK



From a Certain Point of View

Jeanine Hennig
PO Box 166362
Irving, TX 75016

Ah, where to start? How about with the threat that if this doesn't get in before Annie's LOC that I will come over to your house, Cheree, and PERSONALLY quiver my lip in your presence? ((Ed: So, is first letter in the zine good enough for you??))

Hey, I just thought of something! I've got an article this ish, right? Wouldn't it be just MARVELOUS if I got TWO things in ahead of her? WOW!! Then we'd be EVEN!! Ah-HAH--GOTCHA, Worthit!

(Now I can start my campaign on getting my LOC FIRST of all!)

Sally Syrjala: I, too, believe that the Jedi could do more with the Force than just sling a sword around. If such a power connects all living things, then there would be endless possibilities. And I was intensely gratified to find out that Jedi could throw Force-whammies! (In ROTJ)

Mary Keever: It's not Alfalfa, it's Fartalot--the third planet of the Renal System! (Uh-oh, I just made this zine PG-13!) Seriously, tho, about the non-fen reaction, I've ceased to worry about it overmuch. If they can't take a joke...do it to 'em! (Good paraphrase, Maggie!) You have to be YOU, and if they can't take that, then they're not worth your worry.

I agree with Carol Peters on going to see JEDI and tearing it apart the first time. I was too engrossed with the movie to sit and nit it to death. After several viewings I had more perspective and could see things that irked me, but still, I like it.

Good golly, Sandra, you're even more long-winded than I am! But one point you made reminds me of one of my favorite musicals, "1776", about the Revolutionary War. Ben Franklin makes several quite clever statements (one thing about the musical is that it tells it fairly well

like it was, including Ben's lecherous reputation!), one of which is that "revolution is always illegal in the third person, such as 'their rebellion'; it's only in the first person, 'our rebellion', that it is legal." Damn, I wish I'd written that first; it sounds so Warsish! Also, as to "clean war fighters", see that same movie. (It's really quite good.) There are two very emotionally charged numbers, one about the hypocrisy of the New Englanders not liking slavery while they are the ones who sell slaves to the South, and one about a boy who thinks war is all glory, until he starts remembering about how several friends have been killed. "1776" should be required watching for all fen--it gives some amazing insights into rebellion for a "comedy" musical.

I also see a lot of merit in your statements about Leia and Han, but I think it was pretty much fifty-fifty on who hurt who in that relationship. What I saw was two frightened people, Leia the child who has never loved before and is afraid to be hurt and afraid to let it interfere in her cause, and Han, who was the image of the one who's been hurt before, and badly, and is thus afraid to reach out because everytime he does, he gets whacked. They were very much a Scarlett/Rhett relationship, a sad one, because often no one wins unless something drastic happens--which it did. Han's line was a REAL pain--but I like to think that he meant understanding of her proclamation. Both of them have tended to be real donkey's behinds at times (as well as Luke!), but that's human. It's anyone's guess who started the "I whack you before you whack me" thing between them. Both of those two admitted more by the simple look on their faces than by any words...if only they had looked at each other sooner.

Debbie Gilbert: Re the JEDI radio show, from what I heard, NPR doesn't have the money to do it. Thanks to political budget

cuts, we are minus a radio show. I had heard also that someone in fandom was trying to get their company to bankroll it--maybe there's something we fen can do to get one going.

Bev Clark: You were talking about names--it was really strange to me, when I first saw SW, to realize (I was right in the middle of German classes at the time) that Darth Vader actually meant Dark Father. I was totally baffled for the longest time, then TESB came out and wow! So THAT's what they meant!

Maggie Nowakowska: I'll have to try that recipe of yours next time I sit down at the typer. Coladas are a weakness with me. (So, THAT's how you get the ol' writer's juices going!) Seriously, you've made a really "need to be talked out" issue about bail-out. The same holds true for the strange and silly rivalries and disagreements that keep on for years at a time, sometimes. Fen seem to be a tolerant lot on the whole, but there's also that few that can't live and let live at all. Is it those few that cause the problem? Is it the tolerance? Is it these fights that cause people to bail out? It does seem that not a year goes by without a fan gaffiating for no reason at all--to the point of not contacting any of those s/he corresponded with. So many have dropped into the Twilight Zone. There does seem to be a problem, tho it beats me to truly figure out what it is at times. What IS to be done? Maybe sometimes we carry our obsessions a little too far. Fans are obsessive by nature, I think, and maybe we need to tone it down.

After reading Karen Finch's statement on Terri Black's article on color symbolism, I felt REALLY bad about the statement I made about being sick of it all. I really didn't mean it as a slight, Terri, and if you took it as such, please forgive. I meant no disrespect to the time you put in on the article, just that the subject matter was something that had seen a lot of overdoing lately. And

thank you for saying that Han IS a hero, if not THE hero. He most certainly is!!!

Jean Stevenson mentions that all of the SW constructs are alter-egos--waal, sure! Now, tell it straight, aren't most of the characters we write a part of us, somehow? But please, if I see another biblical comparison to Luke and Han, I think I'll go nutsy...

Mary Urhausen, you little crum! You mean you were in Texas and didn't stop to see me!? I'm hurt, shattered, etc. But even if I'm not secure in that fact, I, too, am secure in my characterizations, and I'll be the first to poke fun at them! You're right, a little disagreement isn't worth putting out a contract on someone, or something. And also, just because "my" Luke does something, doesn't mean that "your" Luke wouldn't do it different, and DEFINITELY that Lucas' Luke wouldn't do it the total opposite of both! Every well-written story is valid, even if you don't agree with it, because it touches someone. Isn't that what this craziness is all about?

Marlene Karkoska: You and I think "verra much alike". I personally think that Luke's "test" had to be tougher than the other Jedi before him, because he's the last of the dying race. He's got a lot more against him. (So, what's new, Jenni--this girl reads your stuff; she knows your morbid turns of mind...) At any rate, it is a good question whether or not a Jedi is immune to the Dark after he's made The Big Decision. Sometimes I think one thing, and then sometimes the other. Interesting...

I would bet quite a bit of money that Leia didn't see the Three Stooges--uh, Anakin, Ben and Yoda. She didn't NEED to. Luke felt alone, that he didn't have anyone left as his peer--and he didn't, truly. He needed to see them. (Besides, I think that Leia would have dropped her teeth if she'd seen them!)

As to the blue/green saber issue. Didn't anyone notice that, in the first trailer for "Revenge of the Jedi", Luke's saber WAS BLUE? Guess they changed their minds...

Marcia Brin: I don't think any of us (I know, I speak in broad terms) meant that SW was "mindless kiddy food." That's not what I meant, anyway. SW

is for kids, yes. But so were the old classic Bugs Bunny cartoons that had jokes in them that most kids wouldn't get if they were whacked with them. The kids appreciate the generals, adults appreciate the subtleties.

And "my husband, my wife" is wonderful, TO A POINT. But those words make me cringe, because it is that possessiveness, taken too far, that causes real problems. NO ONE "belongs" to anyone else.

Sorry, didn't mean to get up on my "aggravated at married = chained" soapbox, but that stuff really gets me steamed! I don't know if anyone realizes how frustrating it is to be thought of as property, or to be thought of as one who has no freedom just because you happen to want someone and want to be with them.

Melody Corbett: To quote John Adams from that same "1776" --good God! Didja ever think that Luke couldn't see in his helmet because he's considerably SMALLER and SHORTER than both Han and the average storm-trooper?

Ah, well, I guess I've run off at the mouth more than enough for one issue, hm? Take care, everyone out there, and talk atcha next ish!

Uh-oh, almost forgot--what the heck is "Stoltzfus"? ((Ed's note: Sorry, thought that was explained somewhere in Judi Grove's article last issue. "Stoltzfus" is an Amish name that is roughly as common as "Jones". The shirts were a joke--"Indiana Jones" became "Indiana Stoltzfus" while Harrison was filming WITNESS in Amish country.)) And, are there any other people out there who go for that "kiddy show" cartoon on Saturday mornings, DUNGEONS AND DRAGONS? Or am I the only crazy one who actually thinks there is something TO that very well-done show?

'Bye again!

Rose B. Arnold
325 N. Perry Pkwy.
Oregon, WI 53575

December 28, 1984

SOUTHERN ENCLAVE #6 arrived Christmas Eve and I spent several hours skimming through it which I should have used more sensibly for holiday preparations. Oh, well, who said I was sensible?

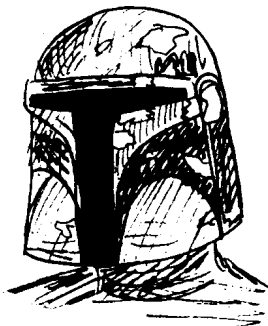
First of all, I want to give you a few words of encouragement and praise by repeating what most of the letters in SE#6 said: Please don't give up SE yet; we need you. Issue #5 must have been a real bummer; do I really want my missing copy? (You are working on that, aren't you, Cheree?) ((Ed: Comin' up!))

Noticed 2 good ideas in #6: the profile column and especially the letter index. How many times have I searched fruitlessly through a thick letterzine, looking for that "stupid" or "inspired" comment by so-and-so, and usually never finding it? (I know, I know; I should mark what I want as I read it, but who said I was organized, either?) The profile column is interesting, but it reinforces what I already knew: that I too am older than the average SW fan. That's why I was pleased to see Carol Peters' letter: we'll pool our gray hairs, Carol, and provide a little historical perspective on these proceedings, okay? Now, if I could only write.

I think all of the letters had something I related to this time, but I'll comment on only two.

B. J. Evans' letter could have been written by me, except I wouldn't have said it as well. I do, however, accept Luke and Leia as twins, simply because it is so right within the framework of Lucas' saga. Forget that Hamill and Fisher don't look anything alike; SW genetics are just different, that's all.

The other comment I'll add is to answer Melody Corbett's query about whether Harlan Ellison liked ROTJ. While I haven't seen a formal review in any of the usual sources if he wrote one, I'll refer Melody to Mr. Ellison's introduction to "Omni's Screen Flights, Screen Fantasies," David Deary, ed. (Doubleday/Dolphin Books, 1984). He repeats his usual refrain about the lack of good sf films,



especially the pernicious influence of the SW saga. However, he does admit a few good sf movies have been made and proceeds to list them.

My memory of his list is selective, but includes the following: 2001, THX 1138, A CLOCKWORK ORANGE, A BOY AND HIS DOG, TESB, RAIDERS OF THE LOST ARK ("has little relation to real sf, but is such a dear piece of work, it shouldn't be dismissed on grounds of excellence"; maybe not his exact words but close enough), BLADE RUNNER (yeah! both Melody and I are devoted fans of BR), and ZELIG. Since the latter was also released in 1983, I'm assuming Mr. Ellison didn't list ROTJ because he felt it didn't qualify as "good sf." (I'd like to know his opinion of TEMPLE OF DOOM. If you care, this old fan of Saturday afternoon serials loved it. BR fans should be sure to take a look at this book; more and more people are realizing what a masterpiece it is.) ((Ed's note: Including me. I didn't care for it when I saw it on the screen, but once it was out on videotape and I got a copy, I began to see more and more in it, each time I watched it. It really is an incredible movie.))

Keep up the good work, Cheree.

Non-Human Races

Barbara Tennison
1834-1/4 Selby Ave.
Los Angeles, CA 90025

January 7, 1985

Thanks to Laura Virgil for suggesting a letter index, which I think will help a lot!

Liz Sharpe's article on droid torture covers the issue so thoroughly that there seems little to say. Hmmm, the concept of machines as feeling beings and prosthetics as working sensory appendages does suggest that Vader, while he is held together by life-support machinery and functioning as a semi-cyborg (if you like that interpretation, which seems quite possible), is less of an unfeeling monster than we thought. He

probably feel to himself pretty much like a healthy body. This leaves him as a feeling monster, which is perhaps worse, for those twenty-odd years as Palpatine's right-hand man: no excuses about separation from his own physical humanity or being the victim of constant pain--he was just Dark, Dark, Dark.

Sally Syrjala: You ask why the Jedi wouldn't be able to prevent warfare by passive means such as preventing the weapons from exploding. I think you imply the answer yourself by noting the kind of power it would call for. It seems likely, from the movies, that Jedi don't (or don't all) have enough telekinetic strength to suppress fighting by such before-the-fact methods. They're given in the first place as (among other things) a martial order--or why should they carry usable swords at all? While this doesn't prevent the Jedi having been corrupted by their own power, it does suggest that the less-than-absolute power they did have was less than absolutely or immediately corrupting in itself.

Carol Peters: That the Endor funeral pyre burned only Vader's discarded armor has long been a pet theory of mine, and I'm glad someone else came to that conclusion as well. If Obi-Wan and Yoda dematerialized when they died, why not Anakin?

I will point out (as I'm afraid many will) that a commander does not outrank a general, but if you were being facetious on this point I must admit I'm enchanted by the caprice. Possibly an Alliance general doesn't outrank a Jedi commander (though an Army general does outrank a Naval commander)--after all, there is only one Commander Skywalker, no others I can recall; and there are several brand-new Alliance generals running around with far less authority than the term "general" implies. Why not interpret Lucas' rather confused use of American military terms as meaning that the Alliance rank titles are arranged differently? So maybe Commander Skywalker does outrank General Solo.

Assuming the ranks are relevant to the situation, however, that doesn't improve Luke's position on Endor, for it's more serious for the top-ranking guy

to up and leave than for anyone else to do so. If, on the other hand, he has delegated his command (as I interpret the talk with Leia to constitute a message to the effect of), everything's peachy.

Michelle Malkin: That's a good list of topics which could apply to the SW universe as importantly as to our own. As I've said before, I'm curious about whether more than 10% of the SW population is female, since so few show up on screen, but I don't want to reiterate that issue just now. How human and non-human races regard each other could be interesting: given the huge variety of non-humans, there's a wide selection of attitudes, depending on which non-human race was in question. There'd also be an attitude, or a range of them, to consider between any two given races, whether one of them happened to be human or not. At least some display indifference to humans in the Mos Eisley Cantina, and most of Jabba the Hutt's variegated minions seem less interested in which race Luke, Han, Leia/Bouschh and Chewbacca represent, than in how Jabba regards them. In other words, race relations amid the hurly-burly of the spaceways appear to be a matter of relative power, much as they are now.

At least one race works well with humans and can form friendships with them, namely the Wookiees--despite what seems to be a noticeable language problem. There are hints that Wookiees are a longer-lived race who regard humans somewhat as intelligent pets. Both Wookiees and Ewoks, we are told, have societies of their own in which humans and other non-Wookiee/Ewok races are superfluous. ROTJ shows a variety of non-humans in the Alliance, which is heartening, and not all in subordinate positions, either. All of this suggests that race relations between intelligent beings (N.B. I'm including droids as "race" in this discussion) can include meaningful communication if relative power is not the only issue.

One question SW doesn't particularly answer is whether those Mon Calimari, et al, are helping out the Alliance because it happens to suit them individually (as it does some humans, such as Lando and Han Solo), or because they're expecting poli-

tical considerations in the New Republic, like maybe open trade, citizenship, or just not being enslaved? Are there nonhuman organized groups who support or are members of the Alliance, or merely individuals? The varied beings shown in the SW universe suggest that the galaxy is not a neatly segregated place, and that there's no reason it should have to be.

Sandra Necchi: I'm one of those who agrees that fandom often analyzes and respects the SW characters more deeply than Lucas ever did. To all you others, let me explain: to Lucas, these characters don't have to be more than tools to tell his story, and the story may not even be the most important element of the movie. Lucas makes gripping, colorful movies, as I doubt anyone will deny. But he concerns himself with each character only as far as necessary to serve his total vision. Anything else would be a waste of his time and effort, which at three years per movie, is at something of a premium. (Okay, maybe it's only a year or so per movie given holidays and other projects, but the point stands.) To us, the characters are personalities, histories, symbols, archetypes, and parts of a complex puzzle, all at the same and with all those significances overlying the relationship between any pair of characters, or any group. Concentrating on the characters and story as we do, we're bound to come up with more intensive--certainly more varied!--interpretations than Lucas ever needed.

That's a nice subtle look at Leia and Han, though Han has already had this lesson implanted once before, when he left the Alliance at Yavin and then returned to save Luke over the first Death Star. Guess the lack of True Love wasn't as lasting as a teacher...

Maggie Nowakowska has another good slant on Leia, something all the chatter about her love life has obscured. (Why is everyone else who writes to SE more perceptive than I am?) Up until ROTJ, Leia's ambitions were clearly identified with the Rebel Alliance; as long as she was working for it (or vice versa), fine. If she can't slack off when the Rebels are in power, however, she might indeed become a political nuisance. The question is, maybe,

is she working all this time because she needs the work itself, or because she wants to get to a goal? Once she has what she wants, maybe she can sit back and write her memoirs. If what she wants is the process and excitement of rebellion (which certainly suits her temperament), the New Republic could be in trouble. ((Ed's note: I'm reminded of Thomas Paine, one of the firebrands of the American Revolution, the man who wrote "Common Sense", the pamphlet that became the rallying cry of the Rebels. After America won her independence, Paine became so hungry for the thrill of revolution itself that he left America in disgust and went to France, where he participated in the French Revolution.))

Tim Blaes: You should be writing for MAD Magazine (back when it was good). A collection of "SF Movies in Tim's Brain" cartoons would liven up any zine.

Elsie Bartok: The first place I remember hearing about Bail Organa not being Leia's blood father, and that her mother died early, was in ROTJ, where first, Luke deduces that Leia is his twin sister, which means that her father must be Vader/Anakin, and therefore not Bail (unless Bail Organa was also Vader/Anakin, which somehow I doubt), and second, Leia herself says that her mother died when she was very young, when she is talking to Luke on Endor. Up to these two points, no hint that Bail Organa wasn't her father, or that her mother wasn't alive and well, at least until Alderaan was destroyed, appeared in any SW source I know of. In other words, this was all a big surprise to everyone.

Marlene Karkoska: Good speculation on how a Jedi might be tested in normal times. The only way I can see around your deductions is to postulate that there are several types of Jedi who must work in combination to administer the usual test. Yoda and Obi-Wan between them might not constitute an adequate examining committee, and so had to improvise--and besides, they had this time-sensitive problem that was coming at them fast.

Jedi as government leaders is another good thought. Bail Organa was familiar with some Jedi, judging by his call for Kenobi in ANH. (Might he have

been one himself in hiding?) There's no reason to believe that Leia as a potential Force-user was stranded without a teacher any more than Luke was on Tatooine with Kenobi over the next dune. Certainly the guardians of justice of the Old Republic must have worked with its government in some sense, so the Viceroy of Alderaan would be more surprising if he didn't have Jedi contacts than if he did.

Chris Callahan: Exactly my thoughts on monomyths and their use in modern stories! As Brayton and LaVasseur also point out, these are very flexible models, which work because of what they are, not because we've seen them before and consciously imitate or recognize them. I've seen mythic patterns emerge in the work of writers who swear up and down, when asked, that they have never studied story structure in that way, never read Joseph Campbell, don't believe in Jung, and they're just telling the kinds of stories they happen to like. As with the sonata form in music, this isn't something that somebody sat down and figured out; it's something that just grew, and when the conditions are right, it still does.

Natural Tentacles?

Lin S. Ward
1703 Heritage Hill Drive
Richmond, VA 23233

December 28, 1984

A little "Rocky" music, please--this is my first official LoC! I don't count the entry in the last SE, as it was a personal note to Ye Editor, which found its way into black and white. ((Ed: Whoops! Sorry!)) And, I must confess, in print my letter looks rather hypocritical--a vitriolic letter, condemning vitriole! I apologize to those I offended.

However, I'd like to reiterate my support for the Editor, and indeed, my support for all of you who devote so much time and energy to producing fan-

zines. Even if I did have a thought in my head after getting home from work, I can't imagine having the energy and drive to write a story, produce an illo, or edit a zine. I'm just a glut-tonous consumer. Force bless you all for your creativity and productivity! ((Ed: Then, again, some of us are just closet masochists, too.))

Really enjoyed the article about Intercourse with Harrison Ford and can't wait to see the movie. But, I don't know about the medicine cabinet made from a toilet seat...

Thanks to Ann Wortham for detailing the IJ outtakes film-- I feel a little less deprived, now that I at least know a little of what you lucky ones saw. By the way, Ann, were you born with a naturally-tentacled head, or is that a secret between you and your hairdresser? (JUST KIDDING!) ((Ed's note: Actually, Annie is really Bib Fortuna in disguise.))

Sandra Necchi's review of KESSEL RUN #4 reminded me to grieve some more because this is the last issue. I think KR has been of consistently high quality, with lots of variety and numerous substantive pieces. Also, many interesting alternate universes. Well, there's always re-reading, isn't there?

I think everyone's speculations about the Force are fascinating.

Laura Virgil: It appears to me, too, that Obi-Wan hid on Tatooine for the express purpose of guiding Luke. This was so critical that he came back in one of his "blue screen scenes" to tell Luke about Yoda and Dagobah. It doesn't look as though being a Jedi or using the Force "comes naturally" at all; if Luke had been wielding the Force as a youth, I doubt his friends would have viewed him as "Wormie". The mind-blocking sounds feasible, though.

Sally Syrjala: You postulated that the Death Star could have been "defused" through psychic means. Makes sense to me! Kenobi said he "fought in the Clone Wars". I guess it could have been a mental battle instead of, or in addition to, a physical battle. I'm reminded of Counterpoint (Maggie Nowakowska), where the Jedi were able to fly special formations and accomplish complex tactical maneuvers by communicating through the Force (correct me if I'm

wrong, Maggie).

Wow--sex, violence, excess-- all in one letter! I'm referring to Michelle Malkin's list of topics for future debate. They all sound fascinating to me. What about the humanoid vs. non-humanoid issue? I note that the profic SW books recurrently mention the ostracism of nonorganics, for example. I infer a certain amount of prejudice against non-humanoids in the SW movies, because all of the Imperials portrayed appear to be humanoid. Such prejudice could've evolved with the Empire, rather than being a legacy of the Old Republic. If the revered Jedi of the Republic considered "the Old Mushroom" (hee, hee, Maggie) to be their greatest teacher, then perhaps species were less ethnocentric before the Empire. ((Ed: The Empire seems to have almost a "master race" concept, a la Nazi Germany, which they recall visually. I know the first time I saw Darth Vader, my first thought was "Death's-head in a Nazi helmet." Could be Lucas borrowed quite a bit from Earth history.))

Very much appreciated Bev Clark's list of sources.

Maggie Nowakowska's got a good point about Leia. Not that I'd expect Leia to Turn, but she certainly would have the strength and wherewithal to become an Empress.

Tim Blaes: I think I'd enjoy seeing Carrie Fisher play a weyrwoman if they ever filmed one of the Pern stories. Ms. Fisher might eschew it as type-casting, however. And I'd like to see Mark Hamill play "The Blue Adept" (Piers Anthony), even if they changed the story and had him wear clothes (lech, lech). I enjoy Harrison Ford in everything he does. Hmmm...how about Andrew Carr from the Dark-over universe? In fact, I'd settle for films of these books even without my favorite stars. On another subject, believe, me, Tim, I'd find the Alien a most effective Chief of Security!!

Elsie Bartok: re the "hidden sentient", there have been some delightful stories in SHADOWSTAR by Mickey Lackey, about almost-sentient starships. In the latest installment, we met a dashing ship with a John Wayne personality. I wonder who the Falcon would sound like?

I had always inferred that Vader single-sabre-edly brought

down the Jedi; however, Elsie Bartok's and Sally Syrjala's speculations cause me to wonder whether Vader led a group of fallen Jedi against the Republic; makes much more sense. It does seem incredible that only one student would fail. Maybe the Jedi had "rehabilitation programs" for Darksiders that went by the wayside during the Clone Wars?

Marlene Karkoska: Loved your discussion of the Jedi!

Chris Callahan: Enjoyed your comments on heros and Light vs. Dark Side!

And, now, on a less esoteric subject, would anyone care to offer advice on storing fanzines? I've been collecting for only a year, and already have a storage crisis. I've been filing my zines in penda-flex boxes, which makes them easy to locate, and seems to keep them in pretty good condition. But, they require a lot of space!

Finally (yes, finally), Cheree, I'm sorry you've been so ill, and hope you're feeling much better soon. I'm really glad you've been able to continue with SOUTHERN ENCLAVE despite everything, because I love reading everyone's ideas. Wishing you all a great 1985!

A Complaint

Ann Wortham
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Altamonte Springs, FL 32701

I was going to write a short letter of comment regarding the recent issue of SOUTHERN ENCLAVE but I've changed my mind. This is a letter of COMPLAINT. How dare you print that picture of me??? At least the face isn't recognizable but my antennae still showed. I mean, how many people nowadays HAVE antennae?? Now, everytime someone sees me at a convention, they'll know right off who I am. You've ruined my ~~reputation~~ anonymity, for gosh sakes. And I told you not to put my REAL name on that trashy article. I suppose that since I've moved to Florida you think you can get away with stuff like that.