

# Southern Enclave

## June

## No. 8

### An Old Softshoe

### Annie Wortham

"Luke Skywalker is like an old, old friend... but we haven't been, you know, close, for a long, long while. Luke's still a-skywalkin' while I'm a-doin' an old softshoe." -- Mark Hamill while playing Anthony Hart in HARRIGAN 'N HART

On January 26, 1985, I was one of the lucky few who managed to see Mark Hamill in a performance of HARRIGAN 'N HART on Broadway. The play was marvelous, without a doubt, but I must admit that my perception of it was colored quite a bit by the folks I was with. Are you sure you're ready to hear this story? Okay, you asked for it...

Well, first I disguised my antennae; I didn't want to scare Mark Hamill, ya see. Then, I got on a plane and flew to New York. I was wearing a business suit (having just come from a hard day at the office), a large black fur coat (it was snowing in NYC) and a khaki-colored Australian bush hat (to hide my antennae). I was met in NYC by Leah Rosenthal and Michele Rosenberg, who were holding up a tacky, hastily made sign which said something like "Annie Not Worthit's Party" and were yelling "Grant us Tequila". This, combined with my hat, made me blend right in. No one knew I was a Southerner hiding among Yankees--they all thought I was just as crazy as them.

Anyway, we were joined the next day by Lois Indelicato, Sharane McCurry, Joann Belton and Chris Jeffords. Unfortunately, Sharane and Chris were unable to attend Mark's performance with the rest of us.

We trekked to the subway station Saturday afternoon (having just come from London the previous week where the subway is wonderful, this was a bit of a shock to me) and before long were at the theater. We missed seeing Mark go in the stage door by only minutes. Drat it.

We stood around impatiently for a while then we were finally allowed to take our seats.

From the moment we first set eyes on Mark dressed as a little girl (complete with gold, curly locks--and I was worried about my antennae!) and singing "Lay Me In My Little Bed", we were spellbound. He played the role of Anthony Hart, a song and dance man and female impersonator during the early days of vaudeville.

The dialogue was witty, the songs catchy and the dancers in the ensemble outstanding. Mark has a stiff-legged dancing style very reminiscent of James Cagney in YANKEE DOODLE

DANDY (I love Cagney) and a nice voice. He came across as a very endearing Hart and really seemed to capture the "heart" of the audience. Everybody in the cast looked like they were having as good a time as we were, including Mark.

The last half of the play suffered in that Hart was beginning to fail in health and he'd broken off his partnership with Harrigan. This meant we saw very little more of Mark's singing and dancing for the rest of the play.

After the performance, we met the stray members of our group in front of the theater and waited in the freezing cold next to the stage door, hoping Mark would come out. We got to talk with a few members of the cast but finally Mark's bodyguard came out and guided him through the small crowd of fans. He only signed a few autographs but Leah Rosenthal was lucky enough to thrust her program and pen into his hands as he walked past. He kept walking as he signed it and she ran after him yelling, "Where are you going with my program!?" He gave it back to her without stopping and was gone. The blush on Leah's face remained for a long time however...

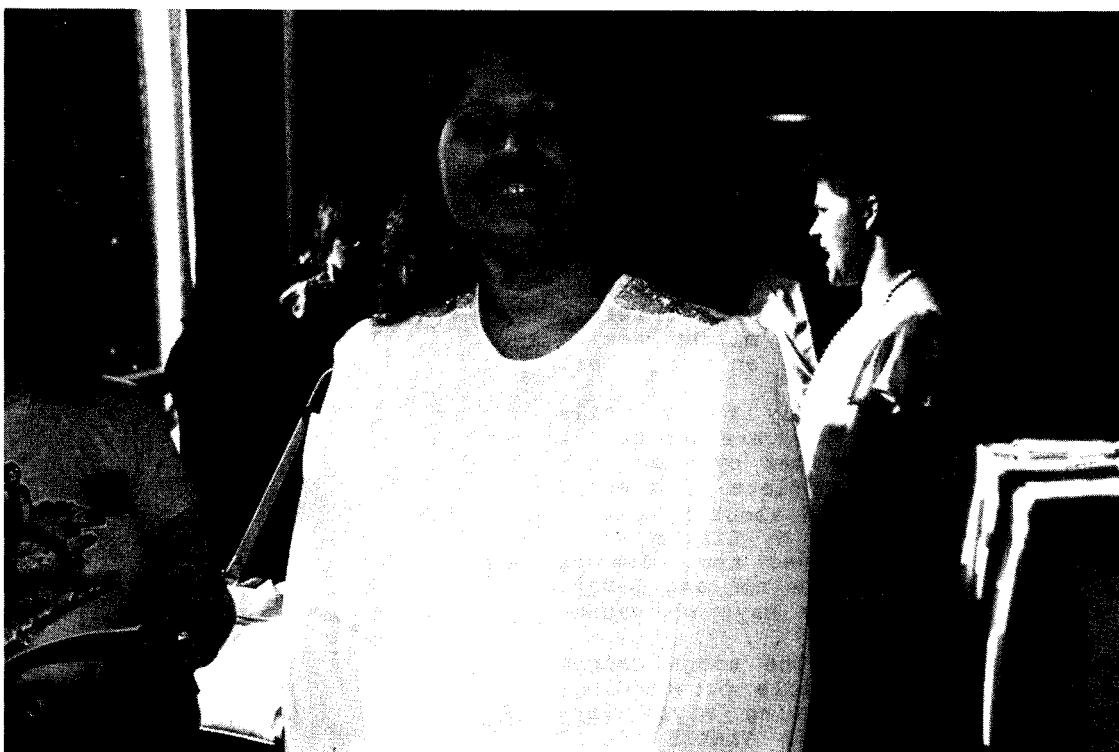
We headed for Jerry Ohlinger's Movie Store, singing songs from the play and generally annoying the mundanes of NYC. Nobody there EVEN NOTICED my antennae.



In response to the people who said, "Why don't you print more pictures of fans? We'd like to know who we're corresponding with!", and also for those of you who've never made it to MediaWest\*Con, SE presents a quick glimpse at some of the folks who attended this year's con!



above: Liz Sharpe, Annie Wortham  
below: Ye Ed





above (l to r): Marci Erwin, Linda Billington, Sherry Magee,  
Martie Benedict, Wanda Lybarger

below: Sharon Palmer (SMAP) at extreme left,  
Angela-Marie Varesano as Luke





above (l to r): Jean L. Stevenson, Jeanine Hennig, Martynn  
(sorry--didn't get the guy's name)

below: Leah Rosenthal





left: Lucy Carr, Susan Hall

Jeanine "Nenni Whinney" Hennig  
(did you actually think I would  
print a serious picture of you,  
Jenni??)

Photos by Cheree Cargill,  
except the one of me, which  
is by Annie Worthit



# Reviews... Sandi Necchi

SKYWALKER 5, approx. 300 pages, \$9.10 first class; Bev Clark, 10501 8th Avenue NE, Unit 119, Seattle, WA 98125. SASE for availability.

I have always been impressed at the strong sense of cohesion, of tight internal logic and integrity, and strong believability within the THOUSANDWORLDS series. It is a sophisticated, whole universe unto itself with its own established alien flavor and distinctive character. That's not easy to do but Maggie Nowakowska (and her former collaborator, Dyane Kirkland) have succeeded in achieving it and I can only envy their ability. They should seriously consider trying pro fiction, if they haven't already done so. But, as with many other series fanfiction, each story in the TW universe is not always a complete entity unto itself. The problems of series fanfiction are very troublesome to the reader and I wish there was some uniform way to solve them. The only recommendations I can make to editors and writers are to try very hard to make each story intelligible unto itself, to publish stories in as few different zines as possible, and to provide adequate, concise explanations before each story. Sincere attempts at these suggestions not only benefit the reader, but also the writer in helping to broaden and maintain her audience.

SKY#5 contains a lettercol, a short "Desert Seed" vignette by Carol Mularski and, principally, Maggie Nowakowska's COUNTERPOINT: THE BATTLE FOR RYNAN. It is a sprawling, expansive, close to 300 page novel that often intrigues and amuses, occasionally annoys, sometimes bores, but always exercises your brain. It's a fascinating, colorful, three-dimensional alternate view of the SW universe. (The TW series is based solely on ANH, so none of the character relationships in the other two films pertain, including Luke and Leia as siblings.) It is a difficult story to recapitulate because there is simply so much in it. Little of it is actually a battle. Rather, most of it concerns the events leading up to the battle for Rynan, a crucial, "neutral" planet with rebel sympathies which houses the all-important Academy, the galactic school that instructs pilots of all species and affiliations. The Alliance is ensconced on the planet Osia, engaged in reviving the Jedi (Luke and his Enclave), political maneuverings (Leia and other senators' negotiations with potential allies offworld), and dealings with Han Solo and his burgeoning smuggler Coalition. The Imperials, meanwhile, are busy making moves to control Rynan, and Darth Vader is preoccupied with planning an eventual overthrow of the Emperor, with him and his Sithian Legions in control (as they were centuries before). He is also obsessed with learning ancient powers even the old Jedi were unaware of in his bid for mastery over

the preternatural as well as the physical universe. He is no friend to either the Empire or the Alliance, despite the fact that he secretly aides the Alliance in small ways. I have to commend Maggie for her portrayal of Vader and the Sith as the real threat to either side. Vader is no submissive pawn here; he is defiant, arrogant, powerful and extremely intelligent.

What Maggie has attempted is quite impressive--the complex character of a revolution, with its intricate alliances, contradictory sympathies and conflicts, its failures and successes, its nobility and perfidy, and its complicated personal motivations, emotions and interactions between and among the people involved. A revolution is never a monolithic thing, and Maggie has done a fine job to demonstrate this. The difficulty lies in the number of people and concerned parties she introduces into the story. I think Maggie has tried to do too much here. There are close to 100 characters, and while Maggie has an engaging ability to establish a certain character's demeanor and mind-set in a few short superficial paragraphs (much like Stephen King), they are largely superficial characterizations only. Just a few are memorable. Even a faithful reader of the TW series may have a hard time understanding what's going on in several scenes, since Maggie often tries to explain coherently what is taking place in a particular scene with certain individuals. With this number of characters, their delineations must necessarily be incidental to the story's main thrust. Otherwise, this would be a much longer story. The basic problem here is that Maggie's writing often becomes too intricate and convoluted. There are frequently quick, broken up, clipped lines of dialogue--which sometimes appear to go into needless tangents--between 3, 4 or more characters. Sometimes it's difficult to know just who is talking. The frequent lack of lucidity in the narrative and the dialogue, coupled with unclear references to what I assume are pre-established facts in the TW universe, wears on the reader's brain in an unconstructive way that merely serves to confuse and annoy. Occasionally, too, her language becomes just too overwhelming. I offer the following example. The line appears in a scene with an alien Jedi of Luke's enclave: "The day long past unrolled for Stevertine in detail recorded in memories beyond common access." Such phraseology exists throughout the story and the reader shouldn't make him or herself too crazy in trying to understand the more undecipherable of them. The best thing to do is just continue reading because, despite these problems, RYNAN is fine entertainment, and there are equally numerous examples where Maggie's language is very clear, powerful, and unpretentious. She is extremely

literate. Her writing is always active, even in the quietest, expositive and introspective of scenes. Lines like "the Senator prevailed upon the woman" (a description of the basic conflict within Leia, something I disagree with but I'll get to that in a minute) and "Luke let her words flow past him and sought to center himself without success" (Luke using the Force to calm a confrontation between himself and Leia) are examples of the striking amount of action Maggie delivers in just a few words. Then, too, there are the wonderfully provocative and amusing lines that also communicate so much in very economical wording. I refer to lines like "the incidental is important, too" and 3PO's plaintive, "It is a terrible thing to be without your counterpart" or the particularly lovely and romantic paragraph that describes Luke's longing for his absent wife, Leia:

"Leia. He wanted Leia home, in his bed, in his arms, where rebellions and enclaves and Sith did not intrude and where for a night's escape, the universe was benevolent, and no one had haunted eyes."

Then there is the wonderful exchange between Chewie and an alien friend called Llod:

LLOD: Human packs spend too much time talking.

CHEWIE: There is only one thing they do more of.

LLOD: Which is why we all should be grateful their third favorite activity is fighting.

There are many more examples, too numerous to relate here.

The TW universe is extremely imaginative and exciting, populated with plentiful and diverse aliens, fascinating world cultures and some realistic presentation of economics. The most interesting parts are the tantalizing hints of galactic history.

Ideologically, Maggie's universe is a story of the conflict between who wants to control the galactic market--small capital (the Smuggler Coalition, the Drake's Company and others) vs. monopoly capital, represented by the Emperor's giant Unicorp that is swallowing almost every business in the Empire. Consequently, her revolution coincides with Lucas' ideology, somewhat resembling the revolutions of the 18th and 19th centuries. Her story is a conflict between elites--as most fanfic is--and we see almost nothing of the third component of the market--the employees, the powerless, the citizens. A major flaw in her story, too, is her overwhelming emphasis on the tragedy of struggle. There is a basic "joy in struggle", as much as tragedy, within all genuine revolutions, the feeling of comradeship and shared commitment to an idealistic vision that is equally important.

There are a bevy of interesting and not-so-interesting non-Canon characters. I can't list them all here but my favorite is probably Iain aVairly, neither a rebel nor an Imperial. He's a good example of Maggie's pointed observation that the Alliance is far from the perfect savior Lucas wants it to be. aVairly's last appearance in the story is deeply moving. Three other notable characters should be men-

tioned. The first is Emme, a forceful, strong-willed Jedi from the old Alderaan Enclave, and two elderly people, an Alliance Senator and a businessman, whose romance is as touching as Luke and Leia's. I commend Maggie for including these two active, real "senior citizens" in her story, although I wish she hadn't made so much out of the fact that they are old.

Concerning the Canon characters, there aren't enough scenes between them. The few scenes that do exist are quite electric, often frustratingly short and inconclusive. Maggie's Luke constantly examines his motives and his pride, a realistic portrayal of a struggling Force-wielder. I like Maggie's imperfect Jedi and their fallible use of the Force, including Vader. There is a scene in which Luke explains a Jedi's constant struggle with his/her Dark Side that should be read by all those who condemn Luke. He says, "I think it's only when we insist on perfection in ourselves and in others that we open ourselves to the dark, when we insist on our life being exactly as we want it and try to force the greater Life to conform." Luke knows he can't be infallible. However, Luke is too serious and martyr-like. He also hides a lot of important information and protects others from what Maggie describes as "the burden of judgement", which perhaps is not such an unrealistic portrayal.

Han, on the other hand, receives no critical analysis whatsoever. He is simply too perfect and gets dumped on by everyone else so we can feel sorry for him. He's a galactic "stud" (as are all Maggie's Corellians), in contrast to Luke's "lesser" sexual abilities, a comparison I thought particularly unnecessary. On the good side, Han is no submissive rebel. He's certainly reluctant, forced into a leadership role of a rag-tag, often uncooperative band of smugglers aiding the Alliance. Maggie's scenes of Han-the-rabble-rouser are excellent forays into his character. There are also a few poignant moments of characterization where Han admires simple things like nature, and the passing colors of a planet's atmosphere upon entry--these moments will make anyone smile with affection at the Corellian. His relationship with Bethen, a Jedi Seer, is also presented quite movingly, as he struggles with his hurt over her apparent abandonment of him. I found Maggie's Han as a Force-sensitive, but not a primary Force-wielder, refreshing. And it's nice to see him curse, and not some invented alien obscenity either. Corellians are a tough, lawless bunch in this story, so they must curse somewhere. (Maggie's Corellians seem to be all the same, however; a stereotype of roguish smugglers with little more to their characters.) As for Chewie, he is too much of the gung-ho revolutionary. I don't believe the Wookiee we saw in ANH would have been too easily recruited. But he is an individual in this story, with his own ideas and goals for the War, not an appendage of Han's. That, too, is refreshing.

Maggie's description of Leia as a hero coincides with my own feelings about the Senator so I can't help but approve. There are a few paragraphs worth of excellent description of Leia's leadership abilities on p. 105 that should be engraved somewhere for all SW fan

and pro writers. Leia's political acumen and activity are presented in very competent scenes, with intelligence and sensitivity. However, throughout the story there is a rather irritating condescension toward Leia. She is constantly referred to as a "girl." There are patronizing lines like "Mighty high temper on that one" and "Han had one special sigh for her alone" that reflect on a real problem throughout RYNAN. I was expecting somewhere the use of the word "feisty" any moment while reading. Then there's the notion of a conflict between "the woman" and "the senator" or "the rebel." Why is it that there's some sort of barrier separating "womanness" from occupation? We never hear of a conflict between "maleness" and being a politician or an executive or an astronaut. This is an outmoded notion that needs to be expunged from all our fiction. Maggie also injects Leia's supposed incapability to be a mother and a rebel at the same time into the story, which is not altogether true in reality. Children are often a part of rebellions and many women rebels do not stop having babies. Certainly there is a dilemma for a woman in such a situation, but like all conflicts, it is not absolute. There's a lot of sexism in this universe, what with Corellian saloon singers leaving the political decisions to the men, and Han's incongruous use of the word "babe." The only two important Imperial woman are either stupid or totally non-distinct. Leia spends a lot of her time commiserating over the tragedy of being a rebel, which the men do little of. And Chewie has two wives whom we never see anything of except in passing when it's mentioned he has to protect them.

The ending of the story could have been more positive and conclusive but I should remember this is a continuing series. Still, I did so want a final scene with the Big Three.

As for the art, it is excellent. My favo-

rites are Kowalski's illos with their strongly distinctive faces. Jim Mullins' rough and dark illos are striking in their depth and their uncommon thickness and blending of background. Many fan artists draw illos with absolutely no backgrounds or with backgrounds that don't seem to fit well with the illo's focus. Mullins has a wonderful illo of Cergaelugos the Whill (one of Maggie's finer creations) who looks suspiciously like George Lucas. Nancy Stasulis' art is very much like Kowalski's in that it captures the essence and flavor of the TW universe. The only illo of hers I question is her interpretation of the elderly female Senator, Fae-ter. Jim Mullins has an illo of the same character which is more convincing. And Martynn's illos are, as usual, lovely. Her best illo here is probably on p. 193, and not just because of the nude Han (although that's definitely an added plus, though I think Martynn was a little too conservative when she drew Han's butt). It is a full, complete illo, with good depth and thickness of background. All the illos are reproduced beautifully. I quarrel with the missed opportunities, however. Why not some illos of the Imperials, of Han's triumphant welcome to Rynan after the first battle, and of Luke and Leia in a warm embrace like the gorgeous one of Han and Bethen by Kowalski?

This is the last issue of SKYWALKER that Bev Clark will edit, an event all SW fans should regret. Clark is one of the best editors (as well as one of the most intelligent and sensitive writers) in fandom. I hate to see her leave any production. She's done an excellent job with SKYWALKER and #5 is her best. It is beautifully and lovingly produced. Despite my criticisms, THE BATTLE FOR RYNAN is a truly fine story, an incredible adventure tale with some very learned messages and generally powerful writing. I think every SW fan should have it in her collection.

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# Consumerism

Equal space will be  
offered for replies.

## From:

Ann Wortham  
1402 Allison Avenue  
Altamonte Springs, FL 32701

The following people/zines have never acknowledged my submissions to their publications and are hereby notified that the aforementioned submissions have been sent elsewhere:

Laymon & Goldstein--PASSAGE TO ARMS  
Regina Gottesman--ERRANTRY  
Lezlie Schell--TO THE REGIMENT  
Cynde Hartman--DOCKING BAY

These people also owe me two SASE's a piece.  
The following people owe me refunds for  
zines paid for and never received:

Shelly Ward/Holly Carroll--TRACKLESS VOIDS  
Jill O'Neill--JUNDLAND, TOO

## notices

### SPICA ANNOUNCEMENT

Anyone who remembers having submitted to SPICA and has moved, changed a name, died, or just wants to make sure (which would be highly advisable), please write to me so I can check and make sure we have everything after all our back-and-forths between colleges and homes. You don't have to SASE--if I have to write back, that's my problem. Just please write ASAP! Thanks muchly. Terri Black, 12020 N.E. 62nd St., Kirkland, WA 98033.

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Please specify issue starting number. Some  
back issues available for \$2.00 each. SE#1-2  
are sold out.

Deadline for #9 -- August 1, 1985

# Profiles

Terri Black, 23, single, professional student and chronic dilettante. AA Theology/AS Home Economics from Ambassador College, currently a junior at the University of Washington, majoring in English and pretending to minor in Communications. I got into fandom through AGAINST THE SITH (see, it was good for something) and promptly jumped in with all four feet to produce SPICA, a SW/BSG zine, with Charlene Fleming. Hobbies are music, taking classes, writing, and making excuses not to write. I live in a pleasant burg near Seattle with my mother, sister, dog, two cats, and assorted squirrels, bluejays and crows who eat peanuts in the back yard...not to mention an ornery computer named Finney. My media interests are eclectic: I have a jolly time "conquering" new fandoms and my most recent incursions are into DOCTOR WHO and BLAKE'S 7. I enjoy anything where there's an interesting dynamic among the characters, and therefore rarely have a favorite character. One of my goals in life is to go to a con...I've never met most of you out there!

Maggie Nowakowska (aka Pam A. Kowalski, aka Dragon), 36, aerospace graphic artist (at the moment), born in Cleveland, but escaped to Seattle in 1970. SF reader since Space Cat went to Venus at age 6; ST fan from fall of 1966, but didn't get active till '76 with local cons, and a story in R&R. Switched to SW in '77 because Trekdom became too, er, specialized, shall we say, in its interests. SW gave me a galaxy in which farmkids and grease monkeys and palace brats alike could fly space ships and play among the stars; no more trying to imagine myself in Star Fleet (uh-huh, no way, yechh). Other than SW and fandom, my interests are non-fiction reading, especially history, myths/legends/religions, and commentary (with a smattering of quantum physics); gardening; writing and illustrating; playing with the dog and watching Showtime's ROBIN HOOD. I live happily with fellow-fan Susan Matthews, and the dog is a topaz-colored 15 lb. Pomeranian.

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# From a Certain Point of View

Sally A. Syrjala  
PO Box 149  
Centerville, MA 02632

March 26, 1985

The arrival of SOUTHERN ENCLAVE is like the eating of a sumptuous meal. The digestion takes a bit of time to take place as there is simply so much to be absorbed!

The opening article on the Jedi was most intriguing. The subject raises many questions. Why would the Jedi have to travel physically to meet with each other? Could there not be a network of being such as is presented in Pamela Sargeant's WATCH STAR wherein all are linked in one mental protective network? That would make the thoughts of all available to all and supportive of all.

Too, if you equate the Force to what Wiccans might call the Magickal Network about us, how can Dark and Light be thought of as good and evil? For the left hand pillar in such a context would be the dark pillar, but that means only that it has depth as does a great body of water. It does not denote evil. It is a neutrality. The right hand pillar is that of fire. Again, it is not "good." It simply is.

If looked on in this light, is not the manipulation of the Force in ANY direction a disturbance of its equilibrium and "evil"? To cause the Force to become "balanced", could there not be a need for an equal amount of "good" and "evil"? Could this have been what brought about the downfall of the Old Republic? For if the "true" nature -- balance -- of things were maintained, would not there only be the neutrality of acceptance?

Too, did the Jedi set themselves apart to make of themselves a "special", chosen people? What makes them better able to use the Force which surrounds all? Could not its useage be looked upon as the attainment of Enlightenment? That state of being is open to

all. The only thing is to unblock the mind and allow such a thing to happen. This would involve a realization that such a thing were within. When such a thing is told people and they look within, they "see" the power. Leia "knew" when Luke told her of her power, but she did not know beforehand. Luke knew nothing of his power until it was revealed to him. Therefore, might not the Jedi be a group who are of their own choosing and who only allow certain people to see that power which is within all?

Then the question could be raised of how the choosing is done. Is it done on the basis of social standing in the Order? Is it done on the basis of the power available to a specific individual, or how?

As I said, interesting article.

Jeanine Hennig: Thanks for the extrapolation on the Jedi. Hope you find the above of interest.

Maybe the use of the light saber among the Jedi is what they are now reduced to implementing. Maybe they now need that artificial means to help focus their energies. It could be a showing of the decay which has befallen them.

Rose B. Arnold: BLADE RUNNER is a terrific film. There is much symbolism inherent within its medium. I am of the minority who see Deckard as a replicant. Why? Well, first there is the Coca Cola sign. To me this immediately brings up the question of the Real Thing. What is it? There is Deckard with the snake which can represent the Tree of Knowledge. While with this symbol, he is asked if he is for real. Then he begins to question his non-emotional state. His wife called him a cold fish. Blade Runners were like replicants in that neither was supposed to be able to feel. Replicants took over the dirty work of humans. If humans did not want to have blood on their hands, they might make a Cain to get rid of Abel. Only they would not tell Cain

that he was to kill his brother.

Even the origami figures were made to mean something. The chicken was manufactured while Deckard was in Bryant's office making his "cop or little people" decision. The stick figure was made while in Leon's apartment to represent the non-being of the replicant. The unicorn was found outside Deckard's apartment. It can be the symbol of the moon which is but a reflection--a replicant--of the sun. BR is a fascinating film.

Barbara Tennison: Could it be the Jedi need a group of members such as is used in the Darkover series to form power matrixes to employ their gifts to the fullest? Might then the reason for their lack of being able to wield power in that manner have something to do with a falling out amongst themselves? It could be there was some kind of power struggle which sealed off certain aspects of their power and that those avenues are now forever closed to them.

Maybe commander is only a honorary title. Maybe a Jedi is not supposed to be a member of a military force. Maybe that would be an incorrect usage of the power?

Lin S. Ward: Yes, perhaps the Jedi fought in the Clone Wars as the wizards in novel such as THE MAGICIAN or Jack Chalker's RIVER OF THE DANCING GODS. For in those books, the wizards are a powerful source of weaponry. The wizards are able to turn the tide of battle by their manipulation of the powers that be. Could this itself not be a misuse of the Force and maybe a reason for the fall of the Jedi?

Mary Keever: Maybe what makes a "master" is the realization within himself that he is one. You have to believe before the role can be taken upon the being. Such as Luke's, "I don't believe it" and Yoda's, "That is why you fail."

Bev Clark: In Christy Carmine's CELLULOID WARRIOR the Fool of the Tarot deck :

described as a "wonderful concept, somehow expressing at once great innocence and a wise predilection for accidentally engaging in whatever activities will further the continuation of the journey. Essentially the Fool's interactions are never pre-planned, suspiciously assumed or even subconsciously calculated. They happen with total unpredictable randomness. Thereby he always finds himself spinning about in immensely larger events that are entirely beyond his control. The analogies between Luke and the Fool are bold-faced and quite interesting." She goes on to state that "innocence, explosive curiosity and the need for radical change exemplified by embarking on new adventures, the Fool is also possessed of a silly immediate trusting." She states that the Fool is the Wanderer of myth. In this chapter, she also mentions Han. Here she refers to him, saying, "He is in it 'for the money'." She relates that "obviously this statement was not entirely accurate. Furthermore, many of the Grail knights were 'in it for the money', as well. And we all know what happened to them." Is this a book you have seen?

Michelle Malkin: As to the question of the difference between Han's and Luke's cries, it might not be that the difference is not in the cry itself as in how it is made. One might be accepting and the other non-accepting. Which attitude advances the neutrality of the Force the most? My greatest lesson in life is that of acceptance and I try to see it in situations from which I might learn. The two scenes of crying out I see as a way in which one action might be used as an accepting action in one way and one which is a rejection and a manipulation in the other.

Joseph Campbell seems to be mentioned again this time out. I have been reading his MYTHS TO LIVE BY. This has brought up a few ideas.

I might as well play the devil's Advocate for Darth Vader in his not saying he was sorry using one of these allusions. If there is no notion of good and evil, how can there be a notion of sorry? The absence of one would make the absence of the other something quite understandable. This manner of

seeing would say that because we have come to know good and evil that we are not able to grasp onto the Tree of Life and share its fruit of immortality. The guardians which prevent us from going near this tree are not anything on the outside, but our own internal forces. Campbell says the fear of death and the desire for life are what bar us from tasting of immortality. Therefore, it can be postulated that when Vader "saves" Luke, he "saves" himself from death by casting off desire for life as well as his "evil" self. In that casting off, he finds he can now leave life and evil desire behind as it no longer has a hold on him. Perhaps this is what his words to Luke about it not mattering if his mask is removed as nothing can now stop his dying meant. Here Vader's interest in the outward are overcome. He was able to remove the barrier about his inner Garden of Eden and enter into it and taste the fruit of the Tree of Life. "What is symbolized in our passage of the guarded gate is our abandonment of both the world so known and ourselves so known within it," is what Campbell states. Vader had his mask removed. He had himself removed from that from which he was known. He gave up good and evil, fear and desire --the polarities--and passed into that inner garden. As good and evil no longer existed, there was no need to say he was sorry. Sorry for what? He was then a neutrality which was once more at peace with the center of the universe.

As for folks who say SW is but a children's story, are not children's stories built to teach certain ways of being to children? There is much more in their content than the surface reveals. Their deeper waters are where their true meaning dwells. This is how I see the SW saga. It is a sea of ever changing waters showing first one revelation and then another. If you look into the pool long enough, maybe you will be fortunate enough to be able to glimpse some of the truth that lies within, but the whole truth would take more lifetimes than we have at our call. However, TOGETHER maybe the full ranges of those depths can be fathomed.

For now...PEACE.

Mary Keever  
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March 31, 1985

Hello, all! SE#7 was a gem, as always. Loved both articles. Such genius minds!

Jeanine Hennig: Congratulations! LOC Number One. You should feel proud. Excuuuuuse me! Okay, so how are things on Fartalot?! Is the atmosphere there gaseous? (I couldn't resist!!)

I just returned from seeing JEDI; did you ever notice how sexy Luke's legs are? WOW!!

I liked what you had to say: "Every well written story is valid...because it touches someone!" Very well put.

As to your question about "is a Jedi immune to the Dark after he's made the Big Decision?", I think not. I think he/she would always be susceptible. There would always be that risk.

Barbara Tennison: I had never thought about Bail Organa being a Jedi until you brought it up. It's a very good theory. Perhaps he was to have taught Leia the ways of the Force when she reached a certain age. Unfortunately, that never happened.

Dr. Mary Urhausen: Thanks for sharing your thoughts on non-fen reaction. You asked about any gossip on any future SW films. I ran across a magazine at the store a month or so back. It was called STAR WARS IV. About half the magazine was about SW. The story was hysterical. Young Anakin played by Mark Hamill is seduced to the Dark by a witch played by Sybil Danning. Complete with doctored photos! All in all, it was Bantha fodder but it was an amusing read. Other than that I really haven't heard anything about more movies.

Sally Syrjala: Enjoyed your letter, especially the government things.

Carole Regine: Hello. Did you get your Anakin yet? I sent in proofs of purchase for mine. I think he looks the best facial wise. I mean Luke sure doesn't look like Mark, etc. Oh, this store here is selling all the action figures for \$1.50! My husband had to pry me away.

I also loved the pics in SE#6. C'mon, Cheree, it could

be fun. Match the photo to the letter!!

Susan Henderson: Enjoyed your comments on torture, and your reference to THE GODFATHER.

Debbie Gilbert: Your last paragraph was very well put.

Thekla Kurth: I agree. We should be concerned about Leia. Can you imagine the conflict between Han and Luke if Leia did go Darkside? Wow!

Laura Virgil: Enjoyed your comments about Luke, Han and the Force. I have never thought Han was a force-user or force-sensitive, but that doesn't make him any less of a man. Han has his own talents. He's a damn good pilot, a fighter and the type of friend anyone would want (once he cares for you, he'll look out for you forever). Not to mention he's witty and charming.

Everyone: Some of you seem to think the Han/Leia settling down routine just won't work. (I like it but I'm a romantic.) How about Leia running off with Han? Pirating and such. She seems to like to fight, she likes excitement. Any thoughts on this?

Michelle Malkin: Once again, I really enjoyed your letter. I wrote to Shelley Swan and didn't get a reply.

Tim Blaes: Hello and happy belated birthday! On the toy subject, I love the action figures but I think they could be a lot better. For instance, the Dune action figures don't cost much more but they are bigger and look more "real." But I'll always be a sucker for the SW action figures. This is the person who has Salacious Crumb hanging from the sun visor, Chewie standing at the speedometer and Darth on the dash to protect the car!!! Also, thanks for sharing your non-fen reactions. Laura Ingalls Wilder Meets the Killer Cookie Jar! It could work!!

How about the newspaper ads for JEDI re-release? I love them (but the Han ad is really going to cause some trouble! Hee!). Did anyone get to see the triple-bill?? How was it? Let's hope it did well and they try it in more cities. ((Ed's note: How was it? About seven hours long! We had a blast but I was starting to yawn about halfway through JEDI and by the end, as everyone was getting up and stretching, the most prevalent comment I heard was, "Boy,

that was great, but my tail's asleep!"))

Well, I guess that is about it for this time. It's been fun. Take care everyone and May the Force be with you!

## Guilty

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April 1, 1985

I feel guilty for not giving you any input in SE, but I've received at least 5 big zines, as well as 3 newsletters in the past month, and I'm just inundated. Besides which, I'm so wrapped up in WITNESS right now, that I can't think of anything else for the moment. Isn't it marvelous, wonderful, and all sorts of good things? I'm just ecstatic with the movie itself, as well as the fantastic reviews and the great box office. I do hope you're as pleased and happy as I am. Maybe you're not the Ford nut I am, although there are hints you are (I'm thinking of your story in FANTasy, for one), so maybe my rantings about WITNESS are wasted on you; I hope not. ((Ed's note: Are you kidding? When I die, I want to be cremated and have my ashes sprinkled over Harrison Ford!)) However, since I'm no longer objective, or even sensible, about anything HF does, I'd be interested in hearing what other, more reasonable people think about it.

Did you, or anyone you know, get to the special showing of the trilogy in Dallas? I wanted so much to go, but it would have meant leaving here at midnight to get to Chicago in time. And that might not have been early enough. According to an account in THE CHICAGO SUN-TIMES, the theater opened its doors a half-hour early, at 11:30 a.m., sold out 600 seats in 35 minutes, with 400 disappointed fans still waiting. The first show didn't start until 5:30. An AP story says all 8 showings were sell-

outs; hope this will get enough to start up the NPR version of ROTJ. ((Ed: Kudos on this end go to Jeanine Hennig who held down the fort at the theater from 8:30 in the morning until the box office opened at 12:00 then held our places in line for another four hours until the show started at 4:00!))

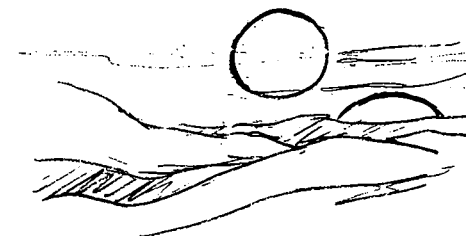
I'd love to see at least one, if not several, articles in SE about seeing the trilogy with a group of "trufans". I'm disappointed no one has written anything about seeing it at a WorldCon in LA. Of course, the RLA/TOD blooper reel was a little more important; at least it was new, unexpected, and by all accounts, delightfully, hysterically funny.

One more thing: you may have had comments on the name of the editor of the book I mentioned in my letter to SE#7. Between the two of us, we managed to really foul it up. The correct name of the editor of "Omni" Screen Flights/Screen Fantasies is Danny Peary. Please make a correction someplace in SE#8. My librarian's soul cringes to think I got an author's name wrong. ((Ed: As good as did!))

One other comment you can include as a LoC if you want:

No matter how disappointed, infuriated and/or enraged you may have been by ROTJ, let's be thankful it wasn't DUNE. Harlan Ellison may have loved the movie, but no one else I know did. The movie was a disaster in my opinion: confusing, disgusting, laughable, just unbelievably bad. What a waste of time, money, talent and ideas. I can't believe Herbert could have been pleased with it.

How's that for controversy? Cheree? You don't have to print it if you don't want to. I just think we ought to be thankful ROTJ turned out as well as it did. After all, if it had been perfect (and who's to say what would have been "perfect"? what would we be writing about at this stage of the game, almost 2 years after its first release?



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April 4, 1985

I just want you to know, as you read page after weary page of this letter, that it's your fault for publishing so many fascinating letters all in one issue, and it's everybody else's fault for writing them, so there!

First, I was delighted by Jeanine Hennig's well-developed article about the Jedi, and eagerly anticipate the other installments. The issues of "What are the Jedi", and "What is the Force" are the most exciting ones in STAR WARS for me. I was enthralled by everyone else's remarks on these topics, too.

I'm tantalized by the view of the Jedi as a race, but that doesn't explain Yoda, or, if you follow the comics, Kiro. Now that I think about it, though, is Yoda actually described as a Jedi by anyone other than Luke? Does Yoda call himself a Jedi? Perhaps Jedi-type skills are inherent to his species as well as to the Jedi race, and Yoda (and others of his kind?) are recruited to help Jedi develop. If members of the Jedi race have a "normal" life span of, say, 100 years, yet become great power-wielders, it might be critically important that they be allied with wise beings of a longer life-span, who have a longer-term grasp of the "big picture". I'd always assumed that Yoda was alone on Dagobah, voluntarily living in monkish seclusion. But perhaps his people were destroyed with the Jedi, because of their affiliation. ((Ed's note: I'd like to toss out another kernel of thought. Perhaps Yoda is the last of his race. Perhaps Yoda's people were the original Jedi (could that be their ancestral name?) and long, long ago, in his youth, there was another great purge. Perhaps Yoda's master instructed him to "pass on what you have learned" and he has been doing that during all the passing centuries. Perhaps the human race showed the most promise and they were the ones trained in the Force, only for the cycle to come full circle with Yoda's dying instructions to Luke.))

Different tack: I think it's more likely that Jedi are strong Force-wielders, and that this ability cuts across all races and species, in the same way that, say, telepathy pops up in isolated individuals here and there. (Besides, think of the challenge it makes to story writers to explain how you train a dia nogu to use a light saber --ha, ha!)

I further subscribe to the idea that different Jedi had different crafts and skills, and were held together by their common oath to use the Force in positive ways, kind of like a hippocratic oath.

It seems most logical to me that strong, successful Force-users were those who learned to balance the Dark and Light within themselves. As psychologists tell us, emotions that are denied and submerged will become twisted. I thought Bev Lorensen explained about this balance very well in the last issue.

I believe that Vader and the Emperor were aberrations. As to how "criminals" or "fallen Jedi" were handled, I wonder if their powers were destroyed, sort of like the way that Darkovans burned out the psych centers of some dangerous telepaths. This might explain why there aren't a lot of mini-Emperors running around. Or, maybe Vader and Hot Hands decided to dispense with the unrehabilitated Jedi, as well as the others during the great purge.

Jeanine's speculation about the weakening of Jedi through lowered standards, poor communication, and too much power are viable. Even the Romans collapsed under that kind of bureaucratic overload and moral challenge.

To Mary Keever: About Luke's nickname, much as it pains me to admit it, I'm afraid the name is intended to imply an awkward wimpiness (sorry, Tim!). If this is so, dramatic reasons might be (1) to cause those members of the audience who felt awkward in adolescence (nearly everyone) to identify with him, (2) to make greater contrast between the principles of the story, (3) to make a clearer contrast between Luke's character before and after he begins training in the Force, and (4) to make us worry when Yoda doubts Luke's abilities.

Maybe he was nicknamed "Wor-

mie" for character-development reasons, such as to indicate that he's gauche, unsophisticated, unpopular, cowardly and graceless (OUCH).

Or maybe the name is used to help develop the plot, i.e., such an obviously unheroic individual would easily escape the notice of people like Vader and the Emperor. Or, perhaps Luke is intended to appear like an unprepossessing fledgling who is just waiting to be "molded" by a great teacher (enter: one Jedi Knight), and various other influential companions, as preparation for, or part of, his rites of passage. Personally, I seem to identify strongly with all rites of passage stories.

This "Wormie" thing has always bugged me (because I don't see Luke this way); I wonder how others interpret its use?

About Jenni Hennig's "Catalyst!" series--I think the hallmarks of her writing are passion and vitality; I don't know why she hasn't pulled a Janet Dailey maneuver and become a millionaire; I'm sure I would if I could write like she does! I know, Jenni, it's your busy calendar holding you back... ((Ed's note: I know what Jenni is saying right about now--"I'm workin' on it! I'm workin' on it!")

Also, Mary, hope you'll forgive Cheree for Jabba. She's given you a nice Luke this time!

Bev Clark: I really appreciate it when someone else is willing to approach intimidating subjects, read up on them, and report back to numb-witted people like myself, who'd probably pass out reading the first paragraph of TAKING THE QUANTUM LEAP! The information about the "superforce" is absolutely fascinating. The comments about future possibilities vs. luck were very satisfying, too.

Laura Virgil: I never imagined film school would be so much fun! KILLER DILLO and GODZILLA VS. THE ROMULAKS sound like classics. I'd never before realized the threatening atmosphere created by azalea bushes. I completely agree with your ideas about Luke's training. As to a stable future for the SW universe--any effort to organize such a diverse, widely-spread group of cultures is bound to be a rocky road. I'd never before seen those descriptions of "millennium". They're so appropriate!

Michelle Malkin: Loved your response to non-media fen! I'll remember it! Also, all of your Jedi questions are fascinating.

Marlene Karkoska: I bask in the sunshine of your letters every issue--they're great!

Tim Blaes: I love "silly"! It's therapeutic! Great anti-stress behavior! And besides, it comes so naturally (to me, anyway).

Sandra Necchi: Vis-a-vis your statement, "Luke's quest for his father is as much a political/moral decision as it is a personal one." I absolutely agree!

About TOD, I'm shocked that anyone would believe those lurid racial stereotypes, but I'm reminded of an incident when I was in college on a student trip to Europe. Our tour was heading for a Nazi concentration camp and one of the girls piped up, "I wonder if they'll let us see the prisoners?" (I think they made a movie about her, called BLONDIE.) Anyway, when I saw TOD, I was counting up the number of great cliches lifted from 30's movies. Loved Harrison's entrance (winding stairs, white tux, debonair expression); the Cole Porter/Busby Berkley opening number, the dropping gas gauge in the airplane--that kind of stuff was fun.

Jeannie Webster: Was enthralled by your list of 30's movies sources. I love 'em, too! Harrison played "Fat Chester"? Oh, ignominy! How discouraging to think that even he may have had an awkward stage. Is no one immune?

Terri Black: Really appreciated your discussion of Luke's test in ROTJ. Feasible and satisfying. Now, would you please explain the scene in TESB where Luke leaves for Bespin, and Yoda says things are worse? Oh, Mushroom of little faith! That one bugs me a lot more than anything in ROTJ ever did!

Maggie Nowakowska: Your comments about adults who enjoy and are interested in "kids' stuff" were brilliant! Loved your line, "As if kids were a different species..." I've finally gotten over feeling embarrassed about telling people that one of my favorite vacation destinations is Disney World. (As Mickey Malkin would say, they don't know what they're missing.)

Well, if everyone LoCs this

issue the way I have, Cheree will be advising us to bring steamer trunks to MWC in which to lug home #8! Looking forward to meeting many of you there!

## Quite A

### Mercenary

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April 5, 1985

The eighth issue already? How time flies when we're all having fun!

Barbara Tennison: Thank you for such an excellent article on the similarities between DUNE and SW. As a fan of both universes, I had been hoping someone would do just this sort of analysis. You pointed out a number of common themes that had escaped my notice, and enhanced my appreciation of both stories. Definitely one of the best articles I have read in SE.

Laura Virgil: I was disturbed by the quote from your clergyman friend: "I never saw an athiest die." Does this mean I am to spend my entire life upholding my convictions and maintaining my non-belief in deities, only to chicken out at the last moment and accept a God "just in case"? Aside from being a cowardly thing to do, this would mean the whole of my life was nothing but a lie. Death-bed conversions, while they may be sincere, are a cop-out.

Michelle Malkin: You raised a lot of neat questions. I was especially intrigued by the question of whether all the humans in the SW universe had their remote origins on a single planet. I know this is true in the DUNE universe (aha, another similarity). I hope we get a discussion going on this subject. But where did you get your figure of "20,000 years of colonization"?

Marlene Karkoska: Bravo for you!! Without exaggerating, without making assumptions or false claims, but by simply stating the facts as they are

presented on screen, you managed to demonstrate what a good-hearted individual Luke really is. I appreciated that, and I'm sure Luke would, too, wherever he might be. The facts are indisputable (though I'm sure there are those among us who will try to dispute them anyway, to resuscitate their tired old arguments).

Tim Blaes: I was unaware of your rather estranged situation with your father. It must have been traumatic for you to discover that he represents everything you are against (kind of like Luke and Vader--or is that too strong an analogy?). I sympathize with your position, but I've learned that as an sf fan in an all-mundane family, you can't tear yourself apart by trying to change them into something they will never be. You can only ignore them (and ignore those looks they give you when they think you're being "weird") and go about the business of enjoying life.

Sandra Necchi: How encouraging to find a voice of logic and reason such as yours! I felt there was great wisdom in your statement: "Any argument based on bad science is based on nothing." Isn't it odd how until now no one had pointed out the vast empty spaces between asteroids, making the probability of smashing into one astronomical? (No pun intended.)

Maggie Nowakowska: If Lucas can lend his support to two animated cartoon series and put in a "Lucasworld" at Disneyland, then he can certainly manage to help NPR produce the JEDI radio series. He just doesn't want to bother with anything noncommercial, anything that won't yield maximum profits for him. In Leia's words, he's "quite a mercenary."

