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Greetings (and, no, you're not drafted!).

I enjoyed reading Jeanine's article. Those of us who have read and followed her stories know that she has created an extensive alternate universe. But pity the poor reader who tries to follow these far-flung series! If you're like me, you keep losing track of the background details, and since it is a fan's alternate, you can't even refer to the films/scripts for help! So it's always great when an author takes the time and effort to distill her universe and set it out for us. It's clear that Jeanine has thought out her version of the Jedi carefully and I appreciate her sharing it with us.

Now, if Uncle George would only give us the official version (hint, hint).

Well, the trilogy was shown here a few weeks back and I made sure I saw it (as well as seeing ROTJ subsequently). Panavision! Technicolor! Not a tiny TV screen! It was a very enjoyable experience, and it reminded me just how good the first two films were. I loved the way the audience cheered and applauded every time Han and Leia got near each other. Aw-w-w-w, ain't love grand? It's nice to see so many romantics in the general audience!

One thing, though, that seeing all three films together emphasized was 3PO. We saw him, in ANH, tell Luke to go on when he (3PO) was injured, grieve because he thought he had not saved them, outsmart stormtroopers, worry about R2 and offer his parts to repair the other droid. In TESB, he worried about Luke, R2 and, at the end, Han. In ROTJ, he turns away when Oola goes to the rancor, unable to watch, he is gagged (by a guard's hand) to stop him from warning Leia, he tries to warn Luke, he grieves for R2 when the latter is injured. In short, he is a good person, no matter how much of a fussy budget he may also be, and he deserves better than Luke's treatment of him. Seeing the trilogy points out how indefensible it really was.

Bev Clark touched on a couple of topics that started me thinking. One had to do with

the changing positions of the Tatooinian suns. Bev gave us an explanation that was both interesting and informative, and which would be valid IF--and that's a big if--this were a scientific universe. But it isn't. It's a magic universe, the universe of, as Bev herself has correctly pointed out, fairy tale and myth. In those tales, nothing ever happens for scientific reasons. Everything is symbolic. Colors, wishes, promises, gestures, background, everything. It all has a reason, true, but none of it is tinged with science. If you come up with a scientific explanation in a fairy tale, you know it's wrong for that story. When Mickey Malkin stated that, if the carbon freezing process was as the script indicated--fire first, then freezing--Han could not have possibly survived (truth is, the same has to be said for the reverse process, since we are talking flash freezing), she is absolutely correct. That's the whole point: he does survive when science says no, because it is a magic world, and it requires someone magical to survive this process (we see that others cannot, like Owen and Beru).

Bev also went into the names, which is always interesting. The Chinese meaning for "Han" (foolish, silly) was perfect in the fairy tale/myth/magic sense. For one thing, in the tarot, which fans have applied to the Saga, the Fool is the card, as I understand it, that travels through the arcanas learning lessons. Second is the "cosmic fool", better known as the Trickster, a popular mythological figure (Coyote, for example). The black/white checkerboard color scheme Han wears is the symbol of another aspect of this figure, the Harlequin. The Trickster is an immortal of great power who usually sides with Mankind against fellow divinities, and who may sometimes wear the facade of a buffoon!

Bev's letter encouraged me to look further into "Han". What I found was that the name has sources in cultures totally diverse and separated by up to 10,000 miles, which is unusual. Bev has already noted China and Japan. In Korea, the name has a number of related concepts attached to it: state of ironic frustration, rage in the pre-

sence of injustice (allied with "revolution") and a drive toward bettering. In Old English, it means "high", as in Hanford and Hanley. In Scandanavian, it is the male pronoun, while the Finnish add a twist: it is the pronoun for "he" and "she" (a whole person?). To the Scythians, the "han" was the chief, and to the Kirghiz (Afghanistan), he was the leader and most influential person in the clan. A variant form of this "han" is "khan", the Mongol term. We also have the best known variant forms: the John-family (including John, Hans, Jonathan, Johanan, etc.), which comes from one of two Hebraic sources: Jochana-Jonathan, gift of God, or Hanan-Johanan, God is gracious. Hanan is also a base for Hannah (grace, gracious). There is also the Celtic Curadhan, which I have seen once years ago, but was unable to find again. It involved the word "hero", but I cannot remember the exact definition given.

Whoa! That's a lot, and with only limited research, so there could be others I have not come across. It would be interesting to know which of them (and how many) were the reasons GL chose the name. And, remember, ANH anagrams to Han! (Hey, don't throw that!)

In defense of Irvin Kershner, a director I admire, I must disagree with the fan who alleged behavior on Kershner's part that she criticized, to wit, that he grabbed someone by the lapels and shouted to their face. I'd like to inquire after the source for this, since the only lapel-grabbing incident I know of appeared in an interview with Mark Hamill (STARLOG), in which he stated that he grabbed Kershner's lapels to get his attention. Which may in large part explain why Kershner and Hamill did not appear to get along particularly well!

I also disagree with the criticism that Barbara Izzo's Han-blind (et al) letter was "picking nits". Since she was discussing major actions by a major character, it could hardly be considered nit-picking. It's curious, though, that the same thing done for Luke is intelligent analysis, but when it's done for Han, it's "nit-picking" and "not fun", the latter being a ubiquitous charge that seems to really mean, "I don't like what you're saying".

After all, Barbara seemed to be enjoying herself! And let's be fair, talking about Han may not be "fun" for Luke fans, but Han fans certainly like it!

There is a rampaging double standard that Luke fans are attempting to set up--actually, a double double standard. Between Luke fans and Han fans, and between Luke and Han. We hear all sort of outcries about Han fans--those rotten things!--deifying Han. Well, you know, if you examine the statements now being made about Han (even including the most extreme example, my own "Supreme Intellect" article, which was labeled as speculative--and certainly if you exclude it), Han fans aren't saying anything that Luke fans haven't been saying and writing in letters and stories for eight years. It's just that now it's also being said about Han. Blasphemy! Heresy! And all that stuff. Read your own stories and letters sometime: the noble, sweet, caring, responsible, perfect, always-right individual that lights the universe with his presence and for whom the Jedi have aimed for 20,000 years. Sounds godhead to me. What do you think someone is who has always been right, no matter what anyone else might say or do? At least a candidate for sainthood. So, you may not like Han entering that rarified atmosphere, but Han fans are not doing anything you haven't done.

As for Luke and Han: Luke fans are rushing to deny Han's blind-Force usage, his getting through the asteroids, virtually everything, in fact, said about him. Yet, if Luke were doing exactly the same things: asteroids, finding Han in the snow on Hoth, being blinded and never having it stated that he had recovered, etc., there would be no question that Luke was doing it "magically". But Han must satisfy some scientific/common-place/ordinary reason. Well, folks, either it's a magical universe or not. If so, both Luke and Han (and anyone else doing similar things) are using magic. If not, then neither is.

There seems to be some confusion over my response to Sonia Blodgett: I never said that I was right and Lucas was wrong. In fact, I pointed out that Lucas seemed to agree about Luke's actions. However, if he

were to state that he did think Luke's behavior was fine, well, then that's the standard in his universe and that's his right. But, GL does not decide moral issues for me, and I won't change that because he disagrees. It doesn't mean that I'm right, but simply that I have to be true to my standards. Lucas is the final arbiter on his universe, but it is up to each fan to decide if she/he feels that that universe is moral. It's strange, though, that Tim Blaes was so annoyed with my response, when Luke's defenders are doing exactly what he accuses me of doing: saying that Luke is right and it doesn't matter what Lucas or Marquand say. As Tim said it, they are right and Lucas is a jerk. Equally curious is why Sandra Necchi asked me if I would ignore GL if he said Luke was fine, but failed to ask the same question of the Luke fans. GL had never said that Luke's behavior was O.K., but he has said, "final turn to the bad side," "Luke is the one with the problems" and that Luke's costume was supposed to look Vaderish (among other statements), while Marquand has said that "Luke's character steadily darkens through the film". At the very least, these quotes indicate that Luke is doing wrong things in ROTJ, but Luke's defenders are rejecting them outright, or are ignoring them. After all, we are told, what does GL know about his universe or characters (they are only his!)? Fans know better. To use Tim Blaes' term, arrogant, indeed.

I believe it was Mickey who asked why we critics do not change the topic and deal with "moral" issues (by the way, Mickey, if you find these topics boring, why don't you raise some new ones that you prefer? You don't have to respond to something that bores you.) Hey, what do you think slavery is, if not a moral issue? Or betraying a companion? Or mass murder? Or incest? Or violating oaths and promises? Or leaving responsibilities? Of course, we've been dealing with moral issues!

In fact, nothing reinforces my beliefs in regard to ROTJ more than the behavior of Luke fans. First, I haven't met one that still likes GL. They dump all over him. If they had got-

ten the shining, perfect hero they claim they have, they would adore Lucas, not detest him! Second, any number of fans admit to Luke's behavior, but claim that it's fine, and give some of the most incredible explanations to prove it, like it was 3PO's fault Luke betrayed him and that commanders outrank generals! Third, there are fans who are responding with, "It's Luke (or "it's right"), and I don't have to give reasons." That means, "I don't have reasons." And, last but definitely not least, the concerted and often nasty effort being made to shut Luke's critics up. Every means, fair and foul, is being used. Anything, to get us to stop writing. And that's a dead giveaway. As Han said, "I must have hit pretty close to the mark to get her all riled up like that." Uh huh.

Maybe ROTJ is a moral litmus test for the audience. First, what behavior would you be willing to excuse because you like a character, and, second, how far will you go to defend it? As Kershner indicated, the difference between the rebels and the Empire, is not what the rebels cannot do, but what they will not do. I'm finding out that there is very little some fans will not do to "win."

A large part of the conflict is a problem of definition. It is interesting that Sandra Necchi raised the issue of terrorism; it has a bearing here. In law school, I did a paper for Professor Onejeme, a visiting professor from Nigeria, on the 27th Session of the United Nations General Assembly, which dealt with the issue of terrorism (giving myself a pat on the back, Professor Onejeme was pleased enough to send the paper to a colleague teaching at the University of Mexico). The session ended with nothing accomplished. Problem: definition. Half the world wanted to define terrorism by the actor, i.e., if you call yourself a liberator, you are not a terrorist, no matter what you do. The other half wanted to define it by the action, i.e., if you do this (e.g., bomb a hospital), you are a terrorist, no matter what you call yourself. Quite clearly, they couldn't get off the starting blocks.

The same split is occurring here. Luke defenders are de-

fining right and wrong by the actor. If Luke does it, it's right, no matter what it is or what others say. Luke critics are defining it by the action. This behavior/attitude is wrong, no matter who does it. And we'll never agree any more than the U.N. did.

By the way, on the claim that Lucas said this is for children: that's only half the quote. Lucas also said a child would only get about 50%, meaning there is 50% only an adult would understand. He also said that you can peel the Saga back like an onion, layer by layer. Hardly what he would expect a child to do. The story is designed so that children grow into it.

To Mickey Malkin: first, your (and Sandra Necchi's) suggestion that I (and others criticizing Luke) write a letter in his defense is incredible. You are obviously treating this as a game, taking a position depending on what side of the bed you get up on. As Elie Wiesel pointed out at his medal ceremony, it's a matter of good and evil, not political expediency. I think Luke is behaving incorrectly; it's not for me to defend him, any more than I would defend Hitler (no, I do not think Luke is an Adolf Hitler!). That's your job, if you think he is right. Don't ask others to do it if you can't.

Second, I would have to be a glutton for punishment to write to you privately on these issues, as per your suggestion, since you seem to have trouble correctly quoting my public statements. For example, in recent letters alone, you misstated (in SCOUNDREL), my remarks to you, few as they were, at MediaWest about IJATTOD. I have responded to this in the proper forum (SCOUNDREL). Then you made a comment about editorial policies, and I quote: "Now that I have seen letters from you complaining about the stated (Mickey's emphasis) editorial/censorship policies of both JUNDLAND, TOO and SE...", which remark ended with asking me about SCOUNDREL's policy (more on that later). I beg your pardon? I have never written a letter criticizing JT's editorial policy. I have no idea who did, or if anyone did, but it certainly was not me. Not that that appears to matter.

Third, I have never criti-

cized Luke for screaming, as Mickey claims was done, nor have I seen anyone else's letter doing so. From the beginning, I have addressed the issue of begging and, even more, of Luke's asking others to put themselves at risk or to sacrifice themselves for him, as he asked them to do in both TESB and ROTJ. It is interesting to note that no one else had a problem: the responses to my letters and others' on this topic all dealt with the begging issue. Only you claimed we were addressing the screaming, and no matter how many times it was pointed out to you that no one had ever criticized Luke on this ground, it had no effect. As of your last letter, you were still accusing us, myself included, of saying something no one had ever said.

I don't know if the passage of time has dimmed your memory. Or if you don't really read what I am saying, in which case your criticisms are premature. Or if you are aware of what I have said, but misquote anyway. Only you have the answer.

However, while you have an absolute right to disagree with anything I say, I resent your inventing statements for me, and then criticizing me on the basis of things I have never said. I have endeavored to quote those letters I address correctly, and I--and any other fan in the same position--are entitled to the same courtesy.

As to your question about SCOUNDREL, let me say, first, that I do not think its editorial policy is a proper discussion in any forum other than SCOUNDREL itself. If you object to its policy, have the courage of your convictions to send the objection to the letterzine in question, where the editor can defend herself. Re the policy itself: the stated policy consisted of indicating that the editor would not print any personal attacks or insults. Mickey, are you telling me that you have a problem with a policy of not printing personal attacks? Rather telling, if you do.

And I do find it curious that, on the one hand, you claim that, of course, people are entitled to hold differing opinions and, then, on the other, tell me I have a "hell of a nerve" because I do read something differently from you.

C'mon, Mickey, make up your mind. Am I going to be allowed to disagree with you or not?

A last item: I am very disturbed to see a note in SE#7 concerning my inquiry to Cheree about the deadline. For reasons I will not discuss here, I believed that the deadline might have been extended, and I wrote to Cheree to inquire about it. At no time did I request my--or anyone else's--apologies be passed on. I hardly think that fandom holds its breath waiting for a letter from me. This was a private communication, and making reference to it violates a personal confidence and, I feel, editorial ethics. It's very disappointing.

((Editor's comment: I am sorry that Marica is upset and I apologize for that. The note was included in all innocence and in a spirit of friendship since Marcia, Jean and Melody were conspicuous in their absence and I thought their many friends and acquaintances would be curious as to why there were no letters from them in that issue. However, I did not feel that Marcia's note was "a personal confidence" and I am shocked at her reaction to it. Moreover, I am quite offended by her insinuation that I have committed a dishonorable act. All I can suggest is that, if she or anyone else is so disturbed by the "editorial ethics" of this zine, then I will be happy to cancel their subscription and refund their money.))

## Misdirection

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TO MICHELLE MALKIN: I AM WRITING THIS THIS WAY FOR THE SAME REASON THAT JOHN HANCOCK SIGNED HIS NAME THAT WAY, SINCE YOU SEEM TO HAVE TROUBLE SEEING THINGS WRITTEN IN ORDINARY TYPE, EVEN WHEN THEY ARE ADDRESSED SPECIFICALLY TO YOU. FIRST, CONTRARY TO YOUR REMARKS, NO ONE CRITICIZED LUKE FOR SCREAM-

ING; THAT WAS A MISTAKE ON YOUR PART. SECOND, THE DIFFERENCE BETWEEN BEGGING AND SCREAMING HAS BEEN POINTED OUT FIVE OR SIX TIMES: SEVERAL TIMES BEFORE YOU ASKED YOUR QUESTION, ONCE IN THE SAME ISSUE AND ONCE AFTER YOU POSED YOUR QUESTION IN AN ANSWER THAT JEAN STEVENSON DIRECTED AT YOU BY NAME. I AM SORRY NOBODY IS GIVING YOU AN ANSWER THAT YOU LIKE, BUT THAT HARDLY MEANS THAT YOU ARE NOT BEING ANSWERED. AS TO BEGGING VS. SCREAMING, IT DOES NOT REQUIRE POINTING OUT AGAIN--SINCE IT HAS BEEN ANSWERED SO MANY TIMES--THAT SCREAMING IN PAIN IS ONE THING (AND ABSOLUTELY NO ONE HAS HELD IT AGAINST LUKE) AND BEGGING, NOT ONLY FOR YOUR LIFE, BUT ALSO FOR SOMEONE TO SACRIFICE HIMSELF TO SAVE YOURS, ANOTHER.

Actually, though, I must say that Michelle has mastered the technique of "Misdirection through Repetition", that is, if she keeps saying often enough that no one has answered her, people will believe it, even if it is not true. Well done, Michelle.

I do have a question, however: is this, Michelle, the standard you are going to try to impose on fandom? That if a fan does not respond to every point contained in a forty-odd page letterzine, she or he will be held to have admitted it? This is not even a manageable standard, and I doubt the rest of fandom will subscribe to it. However, if that is the one you intend to use against others, you have to expect it be demanded that you live--or die--by it. It might be pointed out, for example, that you never responded to the question of sexism and Leia. Or, that you ignored the challenge to you to find and detail the alchemic process for Luke, since you criticized the alchemy article on the grounds that it maintained Luke did not go through the process. Applying your own standards, I must, therefore, label this a concession on these points! Excellent; two issues less to debate. And at least we now know how to interpret your silence on any number of points.

Speaking of standards, it was kind of Michelle to attempt to define "personal attack" and "character assassination" for us, though I sincerely doubt that anyone needed to have it

defined for them, especially when the definition is tailored so nicely to exclude what Michelle does not wish included (by the way, in reference to the Lucy Nash letter that you so assiduously defended, Cheree herself apologized for its content and indicated that she printed it only reluctantly). I agree with you that people should be able to have differing opinions and not insult each other. I am curious, though, that if that is how you believe, why aren't your letters written that way? Even using the limited definition you gave us, what do you think "Church of Ford" and "Luke-hater" are, if not perjorative terms similar to "jerk" designed to categorize negatively the writer, to get people to ignore her or his arguments--for which you have no answer?

The truth is, insults are considerably more subtle, as you are well aware from both your letters and your responses to others. In fact, you once considered an apology to be insulting (in SCOUNDREL)! Actually, you only emphasize that personal attack is--dare I say it?--from a certain point of view. A sort of "My remarks are fine, but yours are personal attacks." Like that old saying: "I am persevering, you are stubborn, they are pig-headed!"

You also claim that if Han is all, or even some of the things that have been tossed about, then he is a different person than we believed him to be. Well, yes. So what? That's the whole point of a lot of what is going on the Saga. If you take ROTJ on its surface and accept all of its "revelations"--as you appear to do--then Darth Vader and Leia Organa were not what they seemed either. Why should Han Solo be any different? In fact, Lucas had made it quite clear that Han is deliberately misdirecting people concerning himself: first, Han tells Leia he is "in it for the money", that he is not interested in her revolution. Yet, Lucas' official biography of Han states that he was "an enemy of the Empire" from the time he left the Academy--I know, Michelle, that, in a letter (SCOUNDREL, I believe, but I could be wrong) that you rejected Lucas' bio of Han, which is incredible since he is the creator of the char-

acter. You are, in essence, rejecting the character that exists in the films. No wonder you think this is a "foolie", and you have been rejecting what George Lucas has been telling you--which means his comments to Leia are misdirection. Another example, which has been mentioned before by others, is that Han is deliberately misleading Luke (if not outright lying) in ANH when he implies that he does not know about or believe in the Force. Again, Han's bio tells us that he was raised as a child by Wookiees who, according to Lucas, have the Force. Therefore, he was raised with the Force. Of course, he believes in it, whatever his reasons for hiding his knowledge might be (and self-preservation might be one!). He is still doing this in ROTJ: note that he suggests, in talking to Lando that he would not be crazy enough to do what Lando is doing, only minutes before we find out he is. Han Solo has been playing a game all the way through. The question is, what game?

This leads us to a quote by Richard Marquand (it appeared, I believe, in OMNI) in which he stated that everyone in this film was in disguise and that they revealed themselves one by one. With Leia and Lando, the disguises are obvious. Even Chewie, who is disguised as a prisoner. But Han, what is his disguise? Perhaps exactly what has been suggested by fans. And, at the end, where Luke nods and mouths "Thank you", perhaps he has finally realized it.

I absolutely agree with Michelle concerning Han's language. A person who speaks incorrectly does so all the time, not occasionally. This latter makes it deliberate. Why? Partly for emphasis, the same way people I know (myself included) will use "ain't": "...but I ain't crazy!". Partly when he is playing his "I'm a dumb mercenary smuggler who is not involved in this revolution" routine: "I ain't in this for your revolution" (notice that he followed this with correct usage, "And I'm not in it for you.") And partly to cover when he is doing something he should not be able to do ("Chewie & me"--and earlier he had correctly said, "Chewie and I"--followed his understanding the Ewok. Even according to

the script).

It seems to me that some of the explanations offered to excuse Luke or to deny Han what he is doing have definitely slipped off into the deep end. Asteroids are light years apart? Hardly. But even if they were in our universe (and TIE pilots must be spasmodic if they cannot avoid such remarkable asteroids), they clearly are not in TESB, which is what you must work with. The asteroid sequence is simply the most brilliant flying exhibition in all three films and the Empire's TIE pilots, good as they must be to hold that position, cannot match it. Interesting that Luke fans insist that they do not downgrade Han, yet here they are, trying to take away something the film clearly gives him: either he is a pilot so brilliant it borders on the incredible, or he is using the Force. Or both.

Then, we are told that it doesn't matter if a person cannot see when he shoots something (though, at least, it was admitted that sight makes it easier! Now that I can agree with.). Perhaps a crack shot, with an excellent sense of direction, could see a target, close his eyes and still hit it, but I defy him to walk blind into an area and find the target. Especially when the target is moving, and the sounds all around (shooting, for example) mask any sound the moving target might make. (Maybe hanging upside down makes it easier?) A blind individual can be confused by the ordinary sounds on a city street, and Han has not been blind long enough to develop a reliance on his sense of hearing.

As to the claim that Lando was giving Han directions, see the film again. He was not telling Han where to shoot, but where not to shoot: he was afraid Han was going to blow his brains out!

And my favorite: a commander outranks a general! Where to begin. (1) There is nothing in the films to show that Lucas is using the terms differently from the way we do, in which case, a general outranks a commander. Examples: Dodonna and Rieekan certainly would put up a fuss if they were told that a young, virtual stranger outranked them as seasoned veterans of the rebellion! (2) Of course we

have several generals/admirals here. What do you think you find at a meeting of the Joint Chiefs of Staff? This is an ultra-top-level meeting, and the high command is there (and Han was obviously at an even more elite meeting, at which he chose his mission. Only four know about it.). (3) Barbara Tennison states that "commander" must be a higher rank since there is only one Commander Skywalker. She is half right: there is only one Commander Skywalker, but he is hardly the only commander. Leaving aside poor forgotten Commander Willard, I refer you to the ROTJ script (and even Michelle said she would accept the script as a source) in which, describing the frigate scene, it states: "Hundreds of Rebel commanders..." Hundreds! Practically a dime a dozen! Actually, this is the final major push. It's all or nothing. Therefore, they are putting their best officers--their generals and admirals--in command of the strike units (contrary to Barbara's assertion they are the Alliance's best, and they prove it in the film, as on D-Day), and instead of ordinary rank and file for the strike teams, they are using commanders, people who have proven themselves. (And, Luke is not a selectee.) (4) The dialogue and actions show Han is in command. "I wonder who they got to pull that off?" "General Solo, is your strike team assembled?" Or Lando's constant, "Han will get the shield down." Or the fact that Han gives the orders to the team (in fact, except for Han, Leia, Chewie and Lando, not one member of the Alliance talks to Luke, or is talked to by Luke, through the entire film). (5) Assuming Barbara's claim that Luke is higher than all is accurate, we have more problems. Are we to believe that the Alliance planned its final push without him? Or that on Hoth, when this super-important, indispensable commander was lying in the snow, nobody would go after him--except Han, of course, and he did it for friendship (if General Patton had been trapped behind enemy lines, do you think there would have been no rescue attempt?). Luke was clearly dispensable. And, as Barbara rightly pointed out, if he is in charge, his leaving is worse.

Unfortunately, she then adds that since he told Leia and delegated his command to her, everything is fine. I don't get it, is Barbara suggesting that Luke might have been in command and walked out without telling anyone? Or that he is placing a civilian leader with no military rank in command of a military mission? A point Leia did not get, since she does not act in command of that mission. Actually, if Luke is in command, there is no acceptable excuse ever for his leaving.

Fortunately, as we have already determined, that he is not in command, his leaving is bad enough, but not as bad as it could be.

Just a brief note to an attempt to explain "twins" by redefining years (that is, why the script gave different ages): unfortunately, the script description was by the universal narrator and unqualified as years on one planet or another.

If we really have to stretch this far to excuse Luke, down to changing the definition of common words, then that alone should tell us that there is something wrong with the positions we are putting forth. The truth is, most of the problems exist only because some fans are setting Luke as a shining, perfect hero who has not done anything wrong. If you shift the perspective to, "Gee, he's doing some things wrong there", most of the problems disappear. Explanations are no longer necessary, nor is redefining terms. This alone should tell us something.

Just a few things mentioned quickly. To the argument that logic is changeable, Obi-Wan said that "Many of the things we hold dear" are from a certain point of view. He never said logic was!

Barbara Izzo, in her interesting letter, never said Han could not "see", simply that he could not do so with his eyes. And the dialogue tells us Chewie is flying the Falcon (Han is telling Chewie how to fly it). That does not mean Han cannot do things like pull the hyperspace lever; he still knows where things are (as I would if I got into my car blindfolded). What he cannot see are colors (lights) and readouts.

I would like to end with a question of sorts, one that refers back to some of my ear-

lier comments. The letters of some Luke fans have accused Han fans of all sorts of things. What I am not sure of is whether these fans truly do not realize that they are doing exactly the same thing they claim the Han fans are doing, or if they are well aware that they are, and are simply and intentionally trying to misdirect the letterzine's readers, as they so often have accused Han fans of doing.

## Sunny

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I have heard from a highly reliable source that the infamous Jenni Henni has \*gasp\* not managed to write a Loc to SE for this issue. Well, my letter just better be ahead of hers--whether she writes one or not. You didn't tell me, Cheree, that she was going to have an article in the last issue PLUS get her letter first. That's not fair. Gee, folks, see what happens when you move? All your friends forget about how nice you are, what a sunny disposition you have, they call you names like "Bib Fortuna in disguise", etc. I just know my lip is quivering (a habit I picked up from Nenni, no doubt) and my antennae are drooping. I hope you feel real guilty, Cheree, and just wait until you see my revenge at MediaWest...

My, my, my--aren't people getting some interesting ideas? I love the thought of the Falcon being sentient. After all, what's to keep the old girl from being at least as sentient as C3PO and R2D2? Han certainly talks to the ship as if she can understand him. And C3PO indicates the Falcon has her own distinctive dialect. In the radio version of TESB, Han tells 3PO that the ship's colorful language comes from hanging around with he and Chewie for too long! It's an interesting prospect, without a doubt.

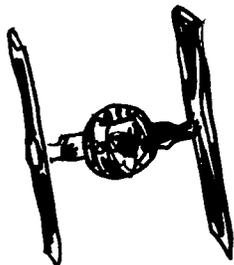
Another interesting idea is that the Jedi were an actual policing force in the Old Repub-

lic. Even if this were proven to be true (in the Clone Wars? Please, George...) does that mean the new Jedi would be set up as the police in the new government? What's to keep them from being any better than stormtroopers? I got the impression from Yoda and Obi-Wan that the Jedi were more soldiers than anything else. That they answered to a higher authority than themselves at all times. And don't forget that in SW:ANH the Jedi were referred to in the context of a religious order in more than one place and by more than one character. Of course, the new Republic (if it is ever established and the galaxy doesn't plunge into widespread anarchy) suffers from a decided lack of Jedi. Luke is the only one we know of for certain and it's doubtful that Anakin, Yoda and Obi-Wan can pop in and out of the astral plane indefinitely just to help out Skywalker and his pals.

Well, I'm not going to go on and on; it's too close to MediaWest and I don't want anyone to punch my lights out. I think it was very nice of Terri Black to be so calm and collected in her letter last ish after I'd jumped on her with both feet. I'm glad you understand my point somewhat better, Terri, and hope I didn't hurt your feelings or anything.

I've got to go talk to the Falcon now; see you guys at MediaWest. Thanks to Cheree, you can't miss me--I'll be the ONLY one with antennae! (And my letter better be first!!)

((Ed: Okay, first it is, since Jenni Whinney [the Horse is with her--her pun, not mine!] has been down in Houston printing up her zines and wasn't available for immediate rebuttal. And you told me yourself that Liz Sharpe will be showing her antennae at MWC, too!))



Maggie Nowakowska  
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April 28, 1985

Oh, lawdy, look at the date and I haven't gotten this letter into SE yet. Tho, godsheknows, I haven't answered any mail for nearly seven weeks. Looks like this will have to be a short one, since it's also 7:30 p.m. and I have to get to bed.

And I did want to say what a wonderful issue the last SE was! No in-fighting, no reams of sarcasm, no engulfing attitudes of "I'm right and you're wrong". Just pages and pages of interesting ideas, stated, explored a little, and then left for the reader to mull over. What a relief! I salute us!

Er, ahem. I salute all of you, for, rereading my own letter, I winced at my testiness. I apologize--and can only claim winter doldrums for defense: the Maker made a big mistake (in my opinion) when winter hibernation was not included in human physiology.

A quickie to Lin Ward: Susan and I store our zines in file cabinets, which are large, true, but more easily organized and referenced than any other system we've tried.

To Mickey Malkin: Y'know, if the Crumb is related to Grem-lins (which he resembles), he may very well be The Other, considering how ubiquitous the G's are. As for who the Emperor is, Howard the K said, at Norwescon '83, that he was indeed Palpatine, but, of course, such info isn't in the films, and so rides the fine line between canon and secondary source material.

Sandra, no, it wasn't as bad between Luke and Han fans before TESB. (I can't speak for face-to-face encounters; I live out in hellbegone Seattle and only communicate with most of fandom through letterzines.) The differences between fans re: L&H in those days revolved around personal preferences for types of men. Sure we had a few obsessive types around like the Duncans, but none of the endless mind-battering more familiar today. People would call Han a macho, trigger-happy trucker; but they also called Luke a mindless twit. And neither side got into much ado

about it. The real arguments were over Vader, and the Empire vs. Alliance. You should have been here then, Sandra! But even those arguments weren't vicious or interminable; writers simply recognized that so-and-so ~~was/they~~ didn't agree with them and dropped the exchange at a stage of mutual agreement. I wish it could be that way again; last issue's SE reminded me a lot of those good old days.

To everyone: All the discussion about the Jedi was wonderful! I'm still mulling it over. A couple more ingredients I'd like to throw into the stew: if the Force is a given in this universe, not an article of faith as in ours, how would such knowledge affect point of view regarding death, personal and in battle; responsibility; the fact that one's child might be more inately powerful than one's self, etc.? If the Jedi were successful for 20,000 years (approx.), can we really accept sentient corruption within the order as a reason for failure (since one would presume such would have been encountered before in all that time), or should we look at the organization, say the whole government, as a "naive" structure and speculate from there? Given that Jedi, at least, have an existence beyond death that does not preclude interaction with those still alive, and that, through Kenobi's example, one in that state can still be emotional and capable of misjudgement, how do we adjust our views of Republic life in light of such "reincarnation"? And if such "development" is possible for everyone, does it imply a different attitude toward, say, capital punishment? (i.e., some folks have complained about the killing in the Saga. Could it be that, though still considered a grave decision to make, killing in the name of justice--executions, war, etc.--is not questioned as it is here?)

I've enjoyed Bev Lorenstein's discussion of the Light and Dark, and would like to add an insight from the Showtime "Robin Hood" series. In that program, the battle between the Light and Dark is specifically emphasized, but with the implication that neither the Light nor the Dark is wholly on its own. The hero is told, at moments of danger and choice, that

the powers of Light AND Dark are upon him, and from these he must act. Also, Herne the Hunter, the local Force figure, is shown on the horizon where Light and Dark overlap; he stands in the middle, in a richer light than is possible without the Dark, echoing the lesson of "The Enemy Within" from TREK: that without the lamb and wolf in each of us, we are impotent.

Oh, and thank you, Jeanine, on the compliment for "enclave"; I'm sure, though, that all I did was get into print with it first. As you noted, the word simply works well for the Jedi and it was bound to come up sooner or later!

That's all, Cheree; I'm finishing the typing of this at 5:30 a.m., before work, muttering to myself for letting it go so long. Sigh. Fandom is just another place to miss deadlines.

End

## Products

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I haven't much to say, so I'll try to keep this short. Truthfully, even if I didn't have anything to say at all, I think I'd force myself to drop a line or two just to avoid being in the position of having my apologies offered for missing two issues in a row.

Well, anyway--in reading my back issues of SOUTHERN ENCLAVE and SCOUNDREL, it has struck me that any number of people seem to have difficulties with the final outcome of the SW Saga, as put forth in ROTJ. I have heard theories that range from George tried to make a film that would please the widest possible audience and in miscalculating the reactions of that same audience he managed to please just about no one, through George was jealous of Harrison Ford and decided to use the film to get even with him, all the way to George just got tired of the whole thing

and decided to trash it to the point that no one would ever bother him about it again.

In my opinion these are very extreme positions, but I have also heard theories that have touched every point in between. Everyone seems to have their own very singular idea as to what happened. So I have one question to ask: why do you think we ended up with the particular end product that we got?

## Triggering

### Jedi

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There are just a couple of points in the last issue of SE I'd like to comment on briefly. Re Marlene Karkoska's discussion on how Vader knew who Luke was. One explanation that always appealed to me was put forward by Anne Elizabeth Zeek in "Chinese Fire Drill": that Leia's cell was under surveillance when Luke pops his helmet off and gives his name, and that these tapes (or whatever) were regularly transmitted to home base. Vader would naturally be informed of the name of the princess' rescuer when he returned to base--and would obviously recognize his own former name.

The discussion of why Luke doesn't show Force potential (at least obviously) before meeting Kenobi also interests me. I think the block theory is a good one--and it would also explain why Leia doesn't show any talent until Luke calls her on Bespin. Also a possibility: that Force talents simply do not show themselves until "triggered" by a trained Jedi.

One more thing: I absolutely agree with the idea that Leia faces a struggle with the Dark Side--and, indeed, has the potential to fall and become a dangerous adversary to the Light. Passive is one thing that Leia definitely isn't...and she's had a lot of hard knocks in the course of the Saga. The realization that her father is Darth may be the final straw.

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Cheree, thank you so much for tendering my apologies last issue--and unsolicited, too! Actually, I just got SE#6 so close the deadline that I just decided not to write at all; I like to take the time to think things through before I commit them to paper. I do know I did not ask Marcia or Melody to speak for me. So thanks again.

To the world in general, I very much appreciated Jeanine Hennig's article on the Jedi. More discussion later. But have you ever noticed what a nasty word "force" can be? To "force" a woman is to rape her. We sent military "forces" into Vietnam, Lebanon, Honduras and El Salvador, Grenada, and so on and so forth. On the other hand, the police "force" at its best is benevolent. And flower bulbs "forced" to bloom off-season bring great joy to those who see them. I guess that's part of the discussion about Jeanine's light-dark balance in the Force. Gee, I can't keep away from it.

But I want to comment on a few letters first. Uh-oh, Jeanine is the first letter, too. Okay. You're tired of biblical analogues? How about Arthur and Lancelot? I think I've seen others do this, but I'll contribute my bit. For instance, Mary Keever asks why Luke's nickname is "Wormie". First, of course, if you haven't seen the script or novel for ANH, you may not know that is the "affectionate" appellation given him by Camie and Fixer at Toshi Station. Since you probably already know that, I'll indulge my own penchant for symbolism and analogy. It was T. H. White who had Sir Kay--whose father raised the once and future king--dub young Arthur "Wart." As Guinevere says in CAMELOT, "Are you sure you heard them properly?" Obviously, both Wormie and Wart are rather negative references, but perhaps this is reflective of the fact that many who have a larger-than-life destiny don't seem in young peopleness to have any distinguishing characteristics. In fact, for protective coloration, they may seem definitely repelling, hence Wormie. Why the Toshi Station crew chose that word may have to do with the huge skeleton seen during

Threepio's travels through the Tatooine desert. Also, as many have noticed, the Sarlacc looks a lot like a stationary version of the worms found in the movie DUNE. There's the worm Orouboros and the great Oriental dragons--who are positive, as opposed to the Occidental bad guys. Of course, there's also the fact that men have for a long time hated worms that eat the flesh of the dead, which is the only spoken reference to worms in the films themselves. (I personally have always smiled at Luke's over-the-shoulder look to Han when he calls Jabba "worm-ridden". It reminds me of Solo's reaction to "scruffy-looking.")

But back to Arthur and Lancelot. (By the way, one reason I feel this analogy may be exceedingly valid is that CAMELOT, both play and concept, was a major symbol in the early 60's, the Kennedy era, and Curt Henderson, a Lucas alter-ego in AMERICAN GRAFFITI, had a secret dream to shake President Kennedy's hand--an event obviously, in hindsight, impossible since the man was dead within a year of the film's events.)

Anyway, everybody knows Arthur and Lancelot loved the same woman and that love helped destroy a golden age. T. H. White (and Lerner & Loewe from his writing) presented a contented Arthur and Guinevere; Lancelot, coming into the court as Arthur's most beloved knight and faithful friend, was Guinevere's great tragic love. In this SW triangle, however, the balance has been adjusted simply by having the two men meet her on the same day. (Or is that a reflection of the fact that some earlier forms of the Arthurian tales say that Lancelot was the knight who escorted Guinevere on her way to marry Arthur?) Here, Lancelot and Guinevere can love one another with all the passion given them, while Arthur can also love them both without creating that tragic circumstance that led to the fall of Camelot.

Specifically, I've already addressed Luke's nickname resemblance to Arthur. Also, of course, both were raised in an "outback" kind of situation; their peers saw little of importance in them; they each came suddenly into knowledge of a greater destiny; and oddly enough, each is privileged to

view the lady of the piece--her character and beauty--from anonymity before meeting her. Arthur's destiny we know, both the greatness and the ending. Luke's destiny we've only glimpsed, so far. (I hope he's not a finished character!)

And Han Solo, in character and story, bears a strong similarity to Lancelot du Lac (as seen in the works of White and Lerner & Loewe). For instance, like Guinevere, Leia immediately takes exception to his seeming arrogance and self-confidence. But this arrogance is based in truth. Each man has lived a life to the very height of his requirements: Lancelot knows himself to be the essence of chivalry; and Han is the epitome of independent (except for Chewie, of course) man who knows he can do anything simply because he has already done its equivalent--he thinks. Each man falls deeply in love with his royal lady: Lancelot in the prescribed manner for a pure knight (devoted to his love); Han like any loner, fighting it all the way but unable to bring himself to leave her until she admits reciprocation of his love. And each is a "sucker for self-sacrifice" to the Nth degree. Finally, each man is brought to the end of his arrogance of purity: Lancelot by falling in lust as well as love with the one woman it is most fatal to desire; Han by finally seeing the "anything" that would make him "believe there's one all-powerful force controlling everything." (Which "anything" I here propose to be Leia's love.) Han is, in fact, blinded by the light of that which he willed not to see.

And another little tiny coincidence of nomenclature: Lancelot--pronounced "laan-s'-lot" in English--is "lahn-s'-low" (Hahn S'-Low?) in French. Now, isn't that silly?

Jeanine, you are also correct that all of us write alter egos. My comment was perhaps a little too abstract a reply to the idea held by some, not all, that Luke is the only alter ego for Lucas in his story. And yes, when I'm up in time of a Saturday morning--going to the dentist or some other unpleasant place--I see a lot of content in DUNGEONS AND DRAGONS. Those kids are learning the same things that I think SW is all about.

To Bev Clark and Maggie Nowakowska, thanks very much for leading me to the NY TIMES BOOK REVIEW and the excellent interview with Joseph Campbell. I found it of interest that his entrance into professional writing was from a comparison and contrast of Joyce's FINNEGAN'S WAKE and Wilder's SKIN OF OUR TEETH; basically he wrote a fan article, but in that day and age and scholarly tradition, he got it published professionally. Lucky stiff!

In re SW, I understand his recognition of the conflict between natural world and mechanistic world. Lucas has, in fact, played some games there, I think. While apparently Luke must choose his natural feelings over his mechanical powers (can the Force be mechanical? is the mechanical world separate from the life which created it?), in the battle of Endor, the Ewoks--bless their primitive souls--are fighting valiantly, but they only act as a catalyst for freeing the humans. It is Chewie's commandeering of a walker and Han's imitation of an imperial that decides the issue. And it all started with Threepio, a mechanical, taking free choice to step out into the line of fire. Fascinating! Anyway, thanks again.

Dr. Mary Urhausen, I think your mother's comment on where Mrs. Ford (his #1 fan) might live was the best in the entire zine! Good for her!

Here, I follow up with two thoughts. One of the reasons I didn't write last time was that, friendly as both Judi Grove and her article may be, I was unhappy with the latter. It's my own personal soapbox, I guess, but I didn't think the letter-zines were designed for actor-watching. No matter how friendly. I realize that the majority of replies to Judi's article are extremely favorable, so I'm in a definite minority. But I also think the one actor who asks for privacy should get it--especially from the people who admire him. And in the same vein, I can think of a lot better things to do with \$3,000 in the face of world starvation and privation than to put a second star on Hollywood Boulevard that says "Harrison Ford". In addition to being redundant, it goes a tad in the face of Ford's own desire (quoted by the host of Seeing Stars) to

have the current star shine for both actors. ((Ed: For the benefit of those readers who might like to know, Ruth Scott is working closely with Harrison's office on this project and at no time have they told her that they think the project is inappropriate or that Harrison is disinterested in it.))

Okay, that's all of that.

Sally Syrjala's comments on disagreement fit in perfectly, I think, with this from Goethe, quoted by noted civil rights activist James Farmer on the CBS MORNING NEWS, 4/2/85: "Man was not born to solve the problem of the universe, but rather to seek to lay bare the heart of the problem, and then to confine himself within the limits of what is amenable to understanding. The question to ask is not whether we are in perfect agreement but whether we are proceeding from the same basis of sentiment."

And that leads me to Mickey Malkin. In SE#6 I said MM "severely criticized IJ(Attod) and contrasted it with praise of ROMANCING THE STONE. I don't think we'd disagree on what actions are taking place on-screen in the latter. However, to me, Rts is every wrong thing Mickey applies--inaccurately, I think--to IJATTOD. We are looking at the same characters and seeing them from opposing points of view in terms of motivation, intent, skill, training." (emphasis added) I did not say your opinions were inaccurate. I said we seem to proceed from the same position of what is positive behavior, but that we apply it to exactly opposing statements in the movies ROMANCING THE STONE and INDIANA JONES AND THE TEMPLE OF DOOM.

You see, Mickey, we would agree, I hope, on what are bad ways to live life--racism, sexism, mistreatment of people, animals and things. And that's the important part of the statement. I think we disagree on how various films comment on those negative aspects of human cultures over the Earth. For me, it is wrong for Rts to present every Third World character in Colombia as either a drug dealer, a military dictator or an ignorant peasant--not to mention the fact that the two Jewish boys from Brooklyn (one of whom is a "short people") are the crooks of the piece. It is just as right, for me, for

IJATTOD to contrast the presentation of Mola Ram and Chatter Lal with the Indian shaman and villagers--who greet their guests with the only food they have, who treasure their children as the future, who ask for aid, leave it to Indy to decide whether he will do it or not, then give him all the assistance they can in accomplishing the goal. I also think Joan Wilder's apparent 1984-85 "liberation" is thinly disguised male chauvinism. The sweet little woman writes historical romances, right? So how come she doesn't have the brains to pack sensible shoes on a life and death trip to a foreign country? Her character, Angelina, certainly wears appropriate gear, boots and culottes, for horseback--although that see-through blouse is definitely non-period. Me, I pack sensible shoes on a trip to the next state! Willie Scott was given no chance to pack, but at least she has the smarts to change into Indy's clothes when given the chance and before she's even encountered the need.

Finally, last issue I was trying to say that until we understand that we approve of the same motives but see differing actions as indicative of those motives, we'll continue to go round and round. I don't know about you, but I'm getting dizzy.

Luke screaming/Han screaming. It's not what tribulations one faces in life, it's how one faces them. Is that plain enough English? Luke has possible aid at hand, so he called on it. If for you Luke could not have known that it would mean his father's death, I'll give you that perception. My problem with Luke is that he doesn't yet understand that everyone dies sometime. And better to make it meaningful than not. Yoda: "Strong am I in the Force, but not that strong." And of his own approaching demise, Anakin: "Nothing can stop that now."

And to Marlene Karkoska on the same subject (answer to my comments): How do we know what purpose Luke's sacrifice would have served? In thinking of your discussion, I went back to the three moments of clear sacrifice that we do see in the films. Kenobi's sacrifice saves Luke at the moment and apparently set him up to reach Vader.

Vader's sacrifice saves Luke--and not just his life either. After all, the Emperor wanted Luke alive, too, but controlled and soulless. But that's all Vader accomplishes. You see, by the time it happened, Han had the shield down and Lando and crew were already on their way into the superstructure. As for Han's sacrifice at the end of TESB--I don't know. Is George Lucas like Arthur C. Clarke's Ramans? Does he always do everything in threes? And why must Luke be saved? Surely there's something more for him that we have only seen hints of so far.

Carole Regine: I'll see your applause of the idea of separate fathers for Luke and Leia (as propounded by Dr. Mary U.) and I'll raise you. Given the technology implied by "Clone Wars" and the lifelike qualities of Luke's hand--as opposed to Vader's earlier construction, much more mechanistic(!)--why not have that mother be a woman who consented to surrogate parenting without knowing she was already pregnant? Oops, that might mean Luke and Leia are not biologically related at all.

Tim Blaes: Your query re IJATTOD and racism is perfect. Succinct, well-stated, and it agrees with my own opinions--no wonder I like it! Thanks for your attempts to inject humor into the letterzine situation. I may not get your angle at all times, but at least you're trying. I need other people to keep me light. And, by the way, do I understand your apple/orange paragraph correctly? I would say that SW is both "we" and "I" and all the other pairings you listed--especially since Ying does not exist without Yang, nor Animus without Anima and both apples and oranges are fruit. If we're all nutty fruitcakes, that's probably true, too.

Jeannie Webster on IJATTOD: "Yea, verily, yea!"

Danaline Bryant: You say Mickey Malkin's got a good point that one must fall to the dark by conscious choice. In support of that I note the fact that, symbolic of free choice, the Emperor discards Luke's manacles before the two even begin their "discussion" on the Death Star. (Just as Han is released before carbon freeze.) On the other hand, I do think the road to hell is paved with good inten-

tions. I have posited in private conversation to one Darth Vader fan--who didn't like the idea, I have to admit--that Anakin may have been told he could defeat the Emperor (much as Luke was told) and he tried to do it on his own before he was ready; he thought he could get close to that much abuse of power and come away untouched. An excess of good intentions may have led him astray.

Terri Black: I think you and others stretch a bit in trying to rob parsec and light-years (was it here someone said the asteroids are lightyears apart? Gad!) and other Earther/English terms of their Earthly meanings just because this is apparently another galaxy, if not universe. They use light-speed, hour, minute, fear and love in a manner understandable to us. Therefore, "commander" and "general" should be indicative of the relative ranks known to us. Parsec also should mean exactly what we think it means. After all, we are the only people viewing this film! Even other Earthlings who speak other languages will get it correct in the translation. But Han misuses the term parsec as we know it. If he was the one who did the piloting--and nothing in his line says he was--but if he did, it's kind of amazing to think that he was at one time so far out in the galaxy that he could perhaps see from a very necessary point of view. Perhaps, as Hennig proposes, the Jedi had grown too parochial--with resulting internecine jealousy and prejudices--and the Force needed someone who had none of those preconceptions to take a trip from one side of the galaxy to the other so as to see the whole as much as the parts of it. You know, the forest and the trees. I draw all of this into the definition of parsec which originated with a point of view from Earth. And from this view, Kenobi's disbelieving grimace in response to Solo's line is a natural one from a Jedi of that parochial period and training.

As I said earlier, somewhat flippantly to Tim Blaes, I do think this is a case of both we and I rather than either one or the other. As much as I think that it's Han's "idea" on Endor that breaks the total impasse, I do know that without Luke's distracting presence on the

Death Star and Lando's delaying tactics in space, Solo would not have had the time to find the key to the door--within himself. And I also applaud Luke's progress into individuation. I am a firm believer in team effort, but--unlike other creatures which may be hitched together and asked to pull in one direction--people must know their individual skills and strengths before adding them to the whole. (Check out Dickson's Dorsai: each man in a unit must understand the military necessity and risks of any maneuver beforehand--or he/she may veto the entirety.) Problem here is that I think Luke so far is working from a lack of knowledge. He's going on instinct (don't worry: I know Han was doing the same in ANH) when he could work from knowledge (which "a Jedi uses the Force for" according to Yoda).

In its own way, this is another case of Han and Luke exchanging positions in the dramatic structure of the story. Han, so much the "solo man" in the beginning, is now the joiner. To reuse the analogy, he's a tree who has been outside the forest, seen for himself what value it gives him--as well as what he has to offer for the better of the totality. Luke, first a seedling protected (maybe even overprotected) by the forest, is now seeing it as something separate from himself. And he may justifiably be feeling very much alone.

Oh, yes, re the color of Mr. Ford's hair or Mr. Solo's--take your pick. I opine that it's basically what the actor says it is. Brown. It does, however, have a tendency to go very light when he's been working in the Tunisian (or American) desert for several weeks or when he's standing in direct sunlight as on Endor. Natural enough. The color of Mr. Hamill's hair (or Mr. Skywalker's) is more interesting. It does indeed go from that desert-blond to a darker brown. I understand (but do not necessarily support) the theory that this can mean his spirit and soul have taken a similarly dark turn. I find it more interesting that we now have two dark-haired heroes, either of which can be the ultimate good guy. I like dark-haired people--being one myself. I don't care for Siegfried much at all or the idea that only

blond, blue-eyed men get to be heroes.

As a matter of fact, I think Lucas may be reflecting a recent trend in science fiction literature, one which reacts against the preponderance of WASP-ish "supermen" in the past. For instance, in Katherine Kurtz' Deryni Chronicles the magic folk who despoiled entire kingdoms were blond and the heroic human kings had black hair and gray eyes, much like Tolkien's elves when you think about it. Also, in C. J. Cherryh's Morgaine trilogy, Vanye (point of view character) is of a tribe smallish and dark (though he himself is taller, lighter due to his mother's tribe) and considers--rightfully, according to his people's history--that willow blonds with gray eyes are deadly, depraved, and evil.

I think I'll use that word to segue into Jeanine Hennig's invitation to debate. As one reviewer said, only the English (specifically Sir Alec Guinness) can make "evil" sound so--well, evil!

What an excellent article! Well written--by which I mean clearly communicative as well as fun--and just the right length, it is a good beginning survey to the project (and I hope Jeanine does write more). I enjoyed the juxtaposition of fan assumption and speculation with what little is actually said in the films (or can be garnered from secondary sources).

My main quibble. According to the SW novelization, the Republic fell to internal corruption--not the Jedi. And I do not see that they are necessarily one and the same (indeed, Hennig very clearly argues that they were not). And since I think the fall of the Republic was within Kenobi's lifetime (the Senate still possessing a restraining power up to the beginning to ANH) and Vader has to have come into existence at the same time as or after Luke's conception (if it was natural--perhaps a literal seduction?), I still think the actions of one man (Vader) rang a death knell for the Republic.

Actually, in a quick reread, I find I've already talked all about the Jedi and what I think they are and their Force is. They are individuals who have given their lives and work to others. I also think the aver-

age Jedi is of the light side. The worst are of the dark only. The best have learned all about their darkness and control it with the light. That's where the power goes. Because I feel strongly that a "good" Jedi does not use the Force; it uses him and he allows it because he is dedicated to life and knows through his awareness in the Force that life and death are at the best of times in a balanced equation for growth.

I would draw into this discussion Yoda's apparently conflicting reasons for not training Luke. "He's too old!" Okay, he's passed that magical age when children can do because they believe. ("I don't believe it!" "That is why you fail.") "He's not ready." Wait a minute! That implies he's too young, that he hasn't grown or learned enough. But if he's too old, how can that be? Well, look at his upbringing. His aunt and uncle were, at best, cool and restrictive without explanation. His "friends" gave him a most uncomplimentary nickname. Then he meets Kenobi and suddenly learns he's got a noble heritage and has inherited power. And that's where the problem begins.

One of my favorite aspects in science fiction is the growth of parapsychology in humans. Anne McCaffrey, in TO RIDE PEGASUS, as well as her dragon books, has posited that like children we must be leashed with love.

Leashed with love. Luke has, unfortunately, not learned that in childhood, the best time for the lessons, and isn't ready for Yoda's introduction into greater understanding and power. Recall Hitler's maxim: give me a child until it is five and it's mine for the rest of its life. Kenobi dies before gaining much closeness with the boy; and yet Yoda recognizes there is some restraining bond. "Yes. To Obi-Wan you listen." But Luke rejects Kenobi's advice. Luke loved/loves Leia. But his initial romantic view of her must give way to brotherly love. And in that confusion, he rejects her advice to run away from Endor, which might have been a good idea--draw Vader in pursuit of him and the Emperor would have been robbed of his right hand, not to mention potentially being infuriated to a point of lacking control of the

Endor/Death Star situation, which would have been to the Alliance's advantage on all fronts. Luke shows brotherly affection for Han and Chewie--while at the same time displaying a dislike of Han's breezy confidence, again natural in the face of his own upbringing which might lead to serious lack of confidence--and though I can't say he actively rejects any advice from Han, actually accepting the "Be careful" in a very favorable light, that's more from the fact that Solo doesn't offer any advice.

What about other Jedi? Kenobi appears to be controlled by the concerns of a gentleman and a knight. Yoda is so in command of himself that he rarely takes personal action--the raising of Luke's ship (free choice, again, to leave if he wants) being the sole exception. On the other hand, I recall that one of Leia's lines to Tarkin was "I might have expected to find you holding Vader's leash." When you consider the resemblance (including blue zappies) of the Force to electrical energy, the idea that Vader would have a governor (a controlling device) is very logical. And I note that the chain holding Vader's cloak at the throat is exactly that, a chain, a collar. But restraining a forceful being by sheer force seems very risky when at the slightest loosening of the hold, that being will most likely leap forward to freedom. Lastly (groan away!) Han Solo is leashed by Leia's love: first staying with the Alliance without official ties and then by committing himself to the degree of taking a command. And as I said before, the moment in which he can speak of his love to her, he gets his great "idea"--the idea that works and makes the whole battle go to "our" side.

Just a question inspired by watching the trilogy in its rerelease after reading Brin's article of a couple of issues ago: Kenobi and Yoda are always telling Luke to trust his feelings, to go with the Force. How come on Dagobah in ROTJ Kenobi tells Luke to bury his feelings? By doing so, Kenobi further hampers whatever loving influence Leia might have had on Luke, and he sets him up for Vader's probing: don't think about, don't think about, don't think about..."Sister! So you

have a twin sister!" Just a question and a problem in dealing with the Jedi: How many people are telling the truth? How many bad guys are not lying?

## Belief

B. J. Evans  
2039 Mannering Avenue  
Vancouver, BC, Canada

April 28, 1985

Hi! Since I'm hoping to make the deadline, I'm not going to try to LoC the contents of SE#7. As usual, SE#6 and #7 had so much that was interesting and thought-provoking, I really wouldn't know where to begin.

The letters are getting better all the time and my own letter in SE#6 seems to have been received far better than I had hoped--at least so far. Nobody's blasted me for voicing my opinion anyway.

Thanks to Judi Grove for her

article on Harrison Ford. All those lucky people in Philadelphia and the surrounding area! Wish HF would make a movie here in Vancouver! Tom Selleck came here to do RUNAWAY and next week Sylvester Stallone begins filming part of ROCKY IV right next to where I work.

I'd like to thank Tim Blaes for distinguishing between a Force user and a Force sensitive. I think we're more or less in agreement concerning Han Solo. It seems we also share the same warped sense of humor and have similar tastes in movies.

Concerning the Force, there is something bothering me. Yoda told Luke he failed to lift the x-wing from the lake because he did not believe. Does a person's ability to control the Force depend on how strongly he believes in it? If it does, has does this affect someone who uses it unconsciously--a sensitive perhaps--especially if he adamantly professes to be a non-believer?

Rose Arnold: Perhaps SW genetics are different, but I still don't accept the twin thing. I really believe Luke should have had a chance to romance the princess and she

should have had the chance to turn him down. Besides, they don't even look the same age, and I don't think that being raised on different planets has any bearing on that. Sorry, Marlene Karkoska.

I'd like to say thanks to you, Cheree, for keeping up with SOUTHERN ENCLAVE. I really enjoy reading what others have to think about the SW universe. I'm always learning something new or finding an explanation for something that makes more sense than anything I could come up with.

I'll close now and wait for SE #8. By the way, for anyone who is interested, as I write this, there is a three-year-old colt named Skywalker at Churchill Downs in Louisville, Kentucky, waiting to run in the Kentucky Derby on May 4th. Skywalker was named after everyone's favorite Jedi Knight, and he is my choice to win the Derby. ((Ed's note: Alas, Spend A Buck sort of ran away with the show there. Maybe he'll do better in the Preakness and/or the Belmont.))

Maybe after I mail this I'll drop by the local movie theater and see the re-release of ROTJ. Until later, fly free!

## THE FAR SIDE



Disaster befalls Professor Schnabel's cleaning lady when she mistakes his time machine for a new dryer.



# Mos Easley Market

## Now in Port

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

**CHAMELEON** is a collection of superb color portraits of Harrison Ford in his major film roles. Fourteen prints on high quality textured paper, size 13-3/4 x 10", bound and presented in a full color cover. This is an amateur publication, produced to the finest professional standards, but only 500 copies will be printed. It is sure to become a collector's item among Ford fans, media fans and all those interest in fan art. CHAMELEON is now ready. U.S. Customers, you may order from our U.S. agent, Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043, for \$20.00 first class mail. Please make checks payable to Cheree Cargill. Or you may order direct by sending \$23.75 by international postal money order to: Miss Ros Wheadon, Springfield, Coldharbour, Sherborne, Dorset, DT9 4AB, England. This price includes first class airmail postage.

**CIRCLE OF LIGHT**--An all SW zine, issue #1 is now available. Containing "First Time" by Wortham, "Corellian Alliance" by Snyder, "A Small Circle of Friends" by Jeffords, "The Other Shoe" by Parrish and Dalton, and more. Artwork by Cargill, Dani, Hall, Sansom, Lybarger, Snyder, Ikeguchi, and Jenni. Totalling 226 pages. \$15 first class in the continental U.S. Checks to

L. A. Carr, Jumeau Press, 2720 Exuma Rd., West Palm Beach, FL 33406.

**CIRCLE OF LIGHT #2.** Premiering at MediaWest Con '85 with "Hostage" by Jeffords, "In the Service of the High King" by Snyder, "Those in the Dark" by Black and Carr, "A Relatively Small Disagreement" by Wortham and more by Farnsworth, Taero, White, Vandiver, Dani, Hall and McGhin. Art by Martynn, Lybarger, Dani, Snyder, Jenni, Sansom, Cargill. SASE to L. A. Carr, Jumeau Press, 2720 Exuma Road, West Palm Beach, FL 33406.

**COMBINING FORCES #3** is still available. A script by DeLaurentis/Gianna--Han and Luke attend the Intergalactic Ord Mantell Space Yacht Races; "Grieving" by Gianna--Han is dead. Can Lando win the Princess for his own? "Sidetracked"--Han and Luke's mission is 'slightly' altered by a bad deal and a tall female. Poems by Testa and more. \$6.00 fc. Linda DeLaurentis, 35-38 29th Street, Long Island City, NY 11106.

**CONTRABAND #2:** mainly SW; featuring Wortham, Wells, Streuli, Sharpe, Palmer, Nussman, Mularski, Callahan, others. \$9.00 fc. Checks payable to Chris Callahan. Order from The Unknown Press, c/o Chris Callahan, 6101 Seminole St., Berwyn Heights, MD 20740.

**CONTRABAND #3:** mainly SW; featuring Wells, Tennison, Teanna, Sharpe, Palmer, Streuli, Callahan, Benedict, Agel, others. \$8.00 fc; checks payable to Chris Callahan. Order from the Unknown Press, c/o Callahan, 6101 Seminole Street, Berwyn Heights, MD 20740.

**FANTAZY**--New media-oriented zine featuring both original universe and existing universe prose/poetry/scripts starring your favorite actors/actresses--AND--yourself! No. 1 contains fiction by Martie Benedict, Cheree Car-

gill, Kathleen Tibbetts, Leslie Fish and Roberta Rogow; poetry by Cindy Smith and Jean L. Stevenson; TV script by Jon R. McKenzie. Art by Barbara Fister-Liltz. \$6.00 ppd. Checks payable to Barbara Fister-Liltz, Pandora Publications, 8601A West Cermak Rd., No. Riverside, IL 60546. FANTAZY II is tentatively scheduled for Spring '85 publication. SASE Joan B. Shumsky, 24 Meehan Avenue, Raritan, NJ 08869.

**FAR REALMS 6.** "Fire in the Steel --Part Two: Trust" by Chris Jeffords. Han's life hangs in the balance and Mari Sevenstars is forced to do a thing she swore never to do. "Seeds of Destruction--Jihad" by Jeanine Hennig. Han Solo has been abandoned on the planet Garet 5, Leia Organa and Wedge Antilles try to save Jessami Kenobi's life, and Luke Skywalker's mother, Rebekah, races to help her son, who had been taken to the Emperor in chains. Much, much more! Fiction by Lillian Carl, Diana Piercy, Linda Knights, Cheree Cargill, and Laurie Shanahan. Art by Martynn, Jenni, Cargill, Dani Lane. Another big issue! SASE for info. Galactic Winds Press, c/o Jeanine Hennig, PO Box 166362, Irving, TX 75016. FR#7 will be available for MediaWest\*Con!

**FIELD STUDIES II.** What was that we said about "one-shot"? TEMPLE OF DOOM changed our minds. FS#2 features more adventures with Indy by Martie Benedict, T. S. Weddell, Cheree Cargill, Patricia D'Orazio, Ann Wortham, Laura Virgil and Jeannie Webster. Art by Wanda Lybarger, Martynn, Suzy Sansom, Cheree Cargill and Laura Virgil. \$14 first class mail. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

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

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

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

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

JUNDLAND WASTES--Absolutely the last chance to round out your collection or indulge your curiosity with back issues of the classic SW letterzine! As of the last day of MediaWest all back issues will rendezvous with the trash (no comments please). Issues 1, 2 and 4 available for \$1 each first class; 5/6, 8, 11 and 14 for \$2 first class, and 15/16 for \$4. Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

KESSEL RUN #1 is available as a reprint through De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431. \$16.45 first class, \$14.65 UPS.

KESSEL RUN #4--SW fiction, articles, poetry and artwork by Agel, Benedict, Brin, Edwards, Laymon & Goldstein, Hennig, Matthews, Hines-Stroede, Mollitor, Nussman, Sibley, Taero, Adolf, Zeek, Lorenstein, Varese, Drake, Dunster, Martynn, Cargill, Faraci, Low, Lybarger, Ludwig, Stasulis, Rosenthal, Wells, etc. Includes "Sword of Darkness, Sword of Light" by Patricia D'Orazio--the Emperor still lives and chaos reigns;

"Old Friends and Acquaintances" by Carol Hines-Stroede--Lando and Vader must work together to save a space station; "Novitiate" by Jeanine Hennig--Luke returns to Tatooine to train and do some heavy soul-searching; and "Life-Line" by A. E. Zeek--Han and Leia must rescue Luke from the Imps with the help of Han's old friend Alain, also known as Dracula. \$18.00. Make check payable to Michelle Malkin, 6649 Castor Ave., Philadelphia, PA 19149. KR#3 still available. SASE for info.

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

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

MELANGE IV--Mixed media anthology featuring RAIDERS, REMINGTON STEELE, HANOVER STREET, BIONIC WOMAN and STAR WARS fiction by Juanita Salicrup, Jean L. Stevenson, Jon R. McKenzie, Cheree T. Cargill, Martie Benedict and Patricia D'Orazio. Poetry by Teresa Sarick, Kathryn Agel, Kelly Hill and Jean L. Stevenson. Art by Barbara Fister-Liltz. \$6.00 ppd. Checks payable to: Barbara Fister-Liltz, Pandora Publications, 8601A Cermak Rd., No. Riverside,

IL 60546.

ON A CLEAR DAY YOU CAN SEE DAGOBAH. A new SW zine debuting at MediaWest\*Con. SASE for flyer. Imagination Unlimited. Mark and Melea Fisher, 3474 No. Beltline #2133, Irving, TX 75062.

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

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

PERCEPTIONS--A new fanzine dedicated to Harrison Ford. Now available. Writers include Carolyn Gollodge, Maggie Nowakowska, Cheree Cargill. Art by Cheryl Fint, J. R. Dunster, Cheree Cargill, Bonnie Burns. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

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

SHADOW DANCE--Media zine devoted to those lovable scoundrels. #1 -- \$7.50. Fiction by Callahan, Smithline. Poetry by Hunter, Baker. Art by Wells, Davenport. SASE for more info. #2 in the planning stages. Black Unicorn Press, K. L. Smithline, 5001 - 14th Ave., Brooklyn, NY 11219.

SHOOTING STAR #1. The Original

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

SOUTHERN KNIGHTS, a new SW zine, contains "Command Performance" by Liz Sharpe, "Story of an Unsung Rebel" by Sharane McCurry, "The Gift" by Susan Hall, "All the Sweet Things" by L. A. Carr, "Endless Night" by Joan Shumsky, a new story from Down Under by Carolyn Gollege and even more! Work by Cargill, Virgil, Jenni, Dani, Sansom, Carole Regine, Danaline Bryant, Rosenthal, Nussman, SMAP, etc. Price is \$12.50 first class. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SYNDICATED IMAGES is a media zine, first published in Jan. '85. In #1: GALACTICA, ST, SW, UFO, THE PROFESSIONALS, BLAKE'S 7. Fiction by Jenson, Heston, Adamson, Brock, Sterling. #2: SW, ST, STINGRAY, ALIEN, PROFESSIONALS. Fiction by Brock, Heston, Sterling. #3: SW, KNIGHT RIDER, GALACTICA, BLAKE'S 7, CAPTAIN SCARLETT. Fiction by Jenson, Heston, Adamson. #4: SW/JEDI, ROAD WARRIOR/MAD MAX 2, PROFESSIONALS, UFO. Fiction by Heston, Jenson, Conrad. All issues illoed by Adamson & Adamson. #1 out in Jan. '85, zine is approximately bimonthly--#4 out July '85. The emphasis is on action and adventure. Each ish is A4, 50pp, reduced, offset or Canon copy. Price, incl. of airmail: to USA: US\$7. To UK: £5. Other countries, please send SAE and 2 IRC's for flyers. IMO's; no checks please. Add \$1 to your total order to cover conversion charges--make IMO's payable to JJ Adamson. Send to: THE ENTROPY EXPRESS, PO BOX 270, BRIGHTON, SOUTH AUSTRALIA 5048.

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

THE PRINCESS TAPES, a SW/Princess Leia-oriented fanzine is now available from Krystarion Press for the cover price of \$7.00. Contains 5 stories including 3 pre-SW tales from Leia's background, 3 articles, two poems, two art portfolios, our infamous "unclassifieds", and much more. TPT also features a color cover by Connie Faddis. Send SASE or SASP for mailing information. Sorry about that, but it varies too much for one price to cover all. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE PRINCESS TAPES: THE PROLOGUE is still available for \$1.50 cover price, \$2.50 fc mail. If ordered together with TPT, send SASE or SASP for mailing costs. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOOKIEE COMMODE #1: Nominee for the 1984 "FAN #\*e&(% Award". Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by Karen River. \$12.50, first class mail, \$10.00 in person. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #2: Dedicated to all of you who thought we'd learned our lesson: Here we go again! Fiction by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others; plus poetry, articles, puzzles and something to Offend Absolutely Everyone! 208 pages, perfect bound. \$13.50 in person. For postage, add \$3.50 first class, or \$1.00 book rate. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media fandoms in a convenient, "see-at-a-glance" format. Also includes reviews, con info, and other items of interest to fandom. \$2.75 per iss. (\$3.75 overseas); subscriptions are available for up to two issues--\$5.50 (\$7.50 overseas). Make checks payable to Susan J. Bridges, 200 West 79th St. 14H, New York, NY

10024. Editors, ads are free and we are looking for yours!

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

WELL OF THE SOULS #4: "An Eye for an Eye" by Tammy Monfette. Indy and Belloq are drawn to a mysterious jungle city for the legendary jewels it is said to hold. What they find there is more than they bargained for... or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carolyn Sappe'. A handsome archaeologist and his beautiful assistant try to retrieve the Ark of the Covenant from its hiding place. If you think you've heard it before, you're wrong--because this archaeologist's name is Marcus B. Jones and this is today! "As Time Goes By", by Jeannie Webster and Sally Smith. A few small incidents from the life and times of Dr. and Mrs. Jones, from 1939 to 1983. Sometimes funny, sometimes serious, but always containing more in-jokes than you can imagine! And more: stories, non-fiction, filks, poems, puzzles, and of course the famous WOTS-style cartoons. Cover by Martynn, art by Cargill, Fint, Kreuz, and Truax. \$6.00 FC from Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536. Xeroxes of #1-3 are available. SASE.

## Coming

A TREMOR IN THE FORCE #3. Yes, another issue is in the works! We have already accepted a full-length novella from Carolyn Golledge, shorter stories from Marcia Brin, Michelle Malkin, Jacqueline Taero and Robin White, and more of Martie Benedict's filks. We will also feature a special SF art portfolio by Steven Fox. We also hope to have work by Patricia D'Orazio, Ann Wortham, and other top favorites, as well as art by the top artists in fandom! If interested in contributing,

please SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

ALL THAT JAZZ--the first and possibly only all A-Team zine around! #1--Fiction so far by Garrett, Smithline, Habel. Art so far by Larimer. Submissions now being sought and accepted. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

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

CHOICE PARTS -- a new Harrison Ford zine, just slightly more on the adult side. Looking for very high quality material featuring any of HF's characters. Emphasis will be on story quality and, though stories won't be turned down because of sexual content, we don't want hard x-rated stuff either. Editor's discretion and stories will be judged individually. Again, the emphasis is on QUALITY. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

CIRCLE OF LIGHT #3. Now soliciting contributions for this SW zine, due out in 1986. All interested parties please contact Jumeau Press at 2720 Exuma Road, West Palm Beach, FL 33406.

ECHO SEVEN #1. Who are the Bothans and why did so many of them die in the course of obtaining and transmitting information about the new Death Star? Why is Han Solo such a klutz? Did he ever really regain his eyesight? Did Luke Skywalker truly confront the Dark Side and emerge victorious? Or was his sole mission to turn his father back to the light? Is Leia Organa really the "other Skywalker"? Is the "other Sky-

walker" the same person as the "other hope"? These questions and many more won't be answered in ECHO SEVEN, but we did get your attention! ECHO SEVEN (1?) features fiction by Jeffords, Wortham, Tennison with and without Stevens, Agel, and more (including Ye Ed). Filks and poetry by Taero, Jenni, Carr, White, Caviness, and more. Art and games by Boll, Sanson, Lybarger, Eluki, Vandiver, Erwin and more. \$5.00 and SASE will reserve a copy for your collection. Seitsyn Press, c/o Darla Doxstater, PO Box 1704, Pagosa Springs, CO 81147.

ECLECTIC--a new multi-media zine is now open for submissions from all fandoms. We will probably concentrate on STAR WARS and STAR TREK, since they have the largest following in media fandom, but all other fandoms, as well as original SF and fantasy creations are welcome, including comix. Our emphasis will be on quality (we intend to do this thing up right with excellent layout and printing), but we are willing to work with submissions that show promise. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

JUST A COUPLA JOKERS. The first all SIMON & SIMON zine (that we know of!) is looking for submissions of fiction, poetry, filks and art, as well as interested parties in such a zine. Aiming for a Christmas '85 printing, we already have work by Jeffords, Carr and Hall with promises for more. Submissions and SASE's (no money at this time, please!) to Jumeau Press, 2720 Exuma Road, West Palm Beach, FL 33406.

JUST DESERTS is an all RAT PAT-FOL zine and already contains: "The Nightmare Raid" by Allen Quale, "The Need for Faith Raid" by Linda Knights, "The Mirror Twin Raid" by Diane Farnsworth and more stories in the works by L. A. Carr, Susan Hall, Susanne McGhin, Rachel Carico, Ann Wortham and others. Submissions are respectfully begged for. \$5.00 and SASE to reserve or just send a SASE for a detailed flyer. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LEGENDS OF LIGHT. As of February 1985 there will not be a

third issue of LoL such as issues one and two. The major deterrents are increased job demands and limited financial resources for the editors. However, we are planning to publish the sequel to Susan Voll's "Fore-runner" (LoL #1) in Spring 1986. Included with this mini-issue will be additional contributions, including short stories, poems, filks, artwork, LoC's for issue #2 and filler material. A firm limit will be imposed on the number of pages in this third issue. Contributions will not be accepted until September 1, 1985. Please watch for future notices in the ad sections of zine for details. Thanks to everyone for their support of LoL! Rebecca Walker & Susan Voll, editors.

NOT JUST LUKE. A new fanzine in the making! And it's just for Mark! Okay, Hamill fans, now is the time to show your stuff. The time has come for all Mark Hamill fans to show Mark just how much we appreciate his talents. To let him know, he's NOT JUST LUKE! Artwork, poetry, open letters and stories are now being accepted for this special zine. The subject is MARK and all his OTHER portrayals, NOT JUST LUKE! In fact, though Luke may be strong with the Force, very little of him will be allowed in. So, put your thinking caps on! There's so much more to Mark! Remember, he's NOT JUST LUKE! SASE Kelly Francois, 1749 Bainbridge St. #2, LaCrosse, WI 54603.

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

PERFECT FUSION, VOL. I, due Feb. 85, \$10.00 deposit & SASE--SW, SF. The first volume of this adult zine published by a former editor of Organia will contain 75% SW's and 25% SF material. Contributors include: Ablove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Lorenstein, Mathai, Malkin, Osman, Stasulis, Swan, Tennison

and many others. Age statement required. Beverly Lorenstein, Penn Wynn House #101, 2201 Bryn Mawr Ave., Philadelphia, PA 19131.

PERSPECTIVE--New and different kind of letterzine. State your views anonymously if you desire. Now accepting letters, articles, poetry, cartoons, and other filler. SASE for info. NOT A GRIPE ZINE! Black Unicorn Press, Kerri Smithline, 5001-14th Ave., Brooklyn, NY 11219.

POWER OF SPEECH--a new STAR TREK/media letterzine with NO CENSORSHIP and a primary commitment to fans; seeking essays, reviews, LOCs and art. Civilized controversy welcomed. Send SASE and \$1 to Sandra H. Necchi, 4509 Locust St., Philadelphia, PA 19139.

SIGNS OF WISDOM: A "Desert Seed" novel by Carol Mularski; planned for fall/winter 1985. Limited print run based on orders received. To reserve, send \$5.00 and SASE to The Unknown Press c/o Callahan, 6101 Seminole St., Berwyn Heights, MD 20740.

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

SITH YEARBOOK -- An Imperial-oriented zine in the tradition of Imperial Entanglements. Writers include Bonder, Habel, Hines-Stroede, Necchi, Osman, Tennison/Stevens, Wilson, etc. Art by Bonder, Contessa, Habel, Hummel, Rosenthal, Stasulis, Van Riper. ARTISTS STILL NEEDED! \$3.00 and SASE; all monies will be put in a savings account until press time. Guaranteed refunds in case of Rebel snub-fighters ramming the bridge or other disasters. Susan W. Henderson, 40 Westminster Ave., Portland ME 04103. Contains material involving same-sex relationships (yes, Pielt and

Serzho are back, better than ever). Due for MediaWest V.

SOUTHERN LIGHTS, a new multi-media zine, will be available in September, 1985. Stories include: "Hogtown Hustle" (MV) by Diane Farnsworth, "Adventurer for Hire" (IJ) by Cargill and Virgil, "Unconventional Procedure" (TJH) by L. A. Carr, "The Lessons of History Raid" (RP) by Linda Knights, and five SIMON & SIMON stories! SWARS, SC&MK, ST, W&W, BR and other universes also featured. Work by Lybarger, Jenni, Dani, Sansom, Taero, Rosenthal, Otten, Hall, Webster, Adolf, Smith, Colledge, Bartlett and others. Special S&S art portfolio by Laura Virgil and an "Anything Goes" portfolio by various artists. Issue #2 is half full but submissions are still open. \$5.00 & SASE to reserve a copy. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

THE COMPLETE ZEEK--the entire collection of stories by Anne Elizabeth Zeek (except for the "Circle of Fire" stories, separately collected). Stories in the universes of SW, Blade Runner, Indiana Jones, Remington Steele, Draculal--plus Trek stories published pseudonomously and long out of print. To be printed in two volumes, the first volume due at More Eastly. To reserve, send \$5 and SASE to Pat Nussman, 2J Breezy Tree Court, Timonium, MD 21093.

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

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

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

THE PRINCESS TAPES #2 is open for submissions. Writers needed desperately! Sole, single editor looking for one or more up-and-coming writers (or even more established ones) in media fandom. Object: stories to fulfill THE PRINCESS TAPES backgrounds and personalities for TPT, including Han Solo, Luke Skywalker (childhood), Obi-Wan Kenobi, Wedge Antilles, Chewbacca, etc. Sole editor also needs editorial help (firm but fair) on her own literary efforts. All who participate will be given full credit, a free zine, and much gratitude (as well as hopefully ego-boc from the fans). Write for details. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

VERTIGO (formerly THING) is in need of contributions for its first issue (a really unique situation, huh?). We accept just about all media, and prefer stories with an off-the-wall slant. Real psychotic stuff. Cross-universe stories, What-I-stories, parodies, humor, Twilight Zone-type twist endings unusual angles, that sort of thing. We also need articles reviews of just about any sort and artists. We will consider stories of just about any length but we're not inclined to do continued pieces. VERTIGO will be about 200 pages, unreduced with an estimated price of \$5.00 plus postage, or less as we are aiming at the cheapest zine in town. Send contributions to VERTIGO, c/o Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739. To reserve your copy, send a SASE to: Susan Kimze, PO Box 875, Greer, SC 2965. Remember, if Weird has a name it must be VERTIGO!

WELL OF THE SOULS #5. Available sometime next summer, full more short stories, cartoon and featuring a full-length

novel, "Tinseltown" by Roberta Rogow. Indy, Willie and Shorty return to America and fall in with evil companions--like William Randolph Hearst, David Niven, Katharine Hepburn, F. Scott Fitzgerald, Louis B. Mayer...not to mention the Chinese thugs who are out to get Indy and Shorty in revenge for Lac Che's son's death...and a natural disaster or two. You get the idea! I'm still looking for more submissions and am deperate for artists. Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536.

Etc.

ANNOUNCEMENT FROM KRYSTARION PRESS: Help an editor complete her mailing lists. If anyone plans on purchasing THE PRINCESS TAPES and already possessed a copy of TPT: THE PROLOGUE, when sending in the order incideate which number of THE PROLOGUE you have. This will be greatly appreciated with mucho thanks by the editor of both the above zines. Also that will allow said editor to match the numbers of both zines for each fan who orders them. Thanks. J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

ATTENTION TEXAS SW/LUCAS FANS! The Texas Rebel Alliance and Archaeological Society (TRAAS) is forming to fight the tyranny of the forgotten fen! TRAAS will be a statewide network to spread news & information about the SW/Lucasfilms projects, promote, aide, and prepare programming & exhibits for local cons, and organize parties and special projects. For further information, SASE C. E. Cooper, PO Box 66244, Houston, TX 77266.

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

BUTTONS MADE TO ORDER. Legal size SASE for catalog. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

FORD FANS--We're making progress in having a star put down on the "Walk of Fame" in Hollywood for Harrison Ford, but we still need your help! The Star Fund now stands at \$1,626.00, of the \$3000 required. This is the fans' way of saying "Thanks" for the many hours of pleasure Mr. Ford has given us! All contributors will have their name put on a scroll which will be presented to Harrison. Strict records are kept of contributions and passed along to Mr. Ford's secretary for their records. Also collecting letters from fans stating why they feel Mr. Ford deserves his own star that will be relayed to the nominating committee. Any and all contributions are appreciated. Please note new address: Ruth Scott, PO Box 694, San Bruno, CA 94066.

GEORGE LUCAS APPRECIATION AND ADMIRATION SOCIETY. Dedicated to George and George alone, the GLAAS is merely an attempt to bring together those who truly appreciate all that George has done for us. The GLAAS, unfortunately, is in no way related to Lucasfilm Ltd. and its properties and therefore relies totally on YOU, the appreciative and admiring member for the contents of its quarterly newsletter. The newsletter will be a place for all to voice their opinion, react to another's opinion, display artwork, comics and the like. Yet, in no way will it be a place for digression to a level of gossip and smut. George had done so much for us. Let's all appreciate him together. One year membership: \$5.00 (\$8.00 overseas). Write to: GLAAS, c/o Kelly Francois, 1749 Bainbridge Street #2, LaCrosse, WI 54603.

I AM LOOKING to buy the following zines: SOUTHERN ENCLAVE #1-2, FAR REALMS #1-2, GUARDIAN #1-3, SKYWALKER #1-4, and A TREMOR IN THE FORCE #1. If anyone can help, please write to me. Lisa Thomas, 7606 Lady St., Charleston, SC 29418.

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

Locust St., Philadelphia, PA 19139.

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

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

LOOKING FOR OUT-OF-PRINT ZINES? Terminal poverty is forcing me to sell a large part of my gigantic zine collection. Separate lists for Star Trek and Star Wars zines/memorabilia. Send SASE (40¢) for both lists) to R. Magda, 834 W. Lakeside, Chicago, IL 60640.

MIAMI VICE Stationery for sale. Original art by Suzy Sansom. 25 sheets in assorted colors only \$5 post paid. Also available: Indiana Jones, SW. Please SASE for flyer. Available from Suzy Sansom, 376 Granada Dr., So. San Francisco, CA 94080.

MORE EASTLY CON--a science fiction convention, will be held Aug. 30-Sept. 2, 1985, at the Sheraton LaGuardia Hotel in New York City. Memberships are \$17.50 through 11/30/84; \$22.00 through 3/31/85; \$26.00 thereafter. Send 3 SASE's with memberships. Limited table space; tables are \$15.00 (whole) or \$7.50 (half) and do not include a membership. Program suggestions welcomed. Make checks payable to More Eastly Associates and write to Devra Langsam, 627 E. 8th St., Brooklyn, NY 11218.

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

SALE--includes zines (SW and ST), posters, Japanese photo

magazines, comics, Remington Steele photos, artwork, lobby card sets, and more other miscellaneous junkie than you can shake a lightsabre at! For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

STAR TREK SLIDES--Set of 20 for \$10. All episodes, all characters. Full sets only, assembled to order. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

VHF

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

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

WANTED: Good copies of the SW and TESB radio shows. Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536.

WANTED: for ROSTIRASA's clippings/articles files: ST and DR. WHO clippings and/or articles wanted from across the country and from overseas. Good, readable copies are acceptable, though the originals are appreciated! Will trade for copies of articles of ST and DW that I have, or copies of articles from Raiders/TOD, Tom Selleck, Knight Rider/Hasselhoff, old Starsky and Hutch, the SW Saga/characters therefrom, and old series ST. SASE's are a must when inquiring on availability of certain articles and they are greatly appreciated otherwise! ROSTIRASA, De Ghysel, PO Box 24, East Rochester, NY 14445.

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

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

3-1/2 x 5 PHOTOS--Harrison Ford color photos from Letterman, Conversation, Graffiti, Dan August, Getting Straight. SASE for flyer. Also Dirk Benedict--20 color photos from the Alan Thicke Show. All photographs are clear and sharp! Excelent artist's reference. Other TV shows as well. SASE for price flyer. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

CHANGE OF ADDRESS

Ruth Scott  
PO Box 694  
San Bruno, CA 94066

Roseann Magda  
834 W. Lakeside Place  
Chicago, IL 60640



# Southern Enclave

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Garland, Texas 75043

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