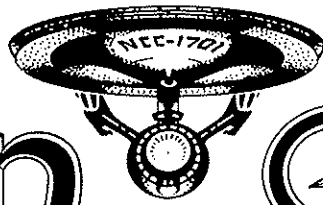


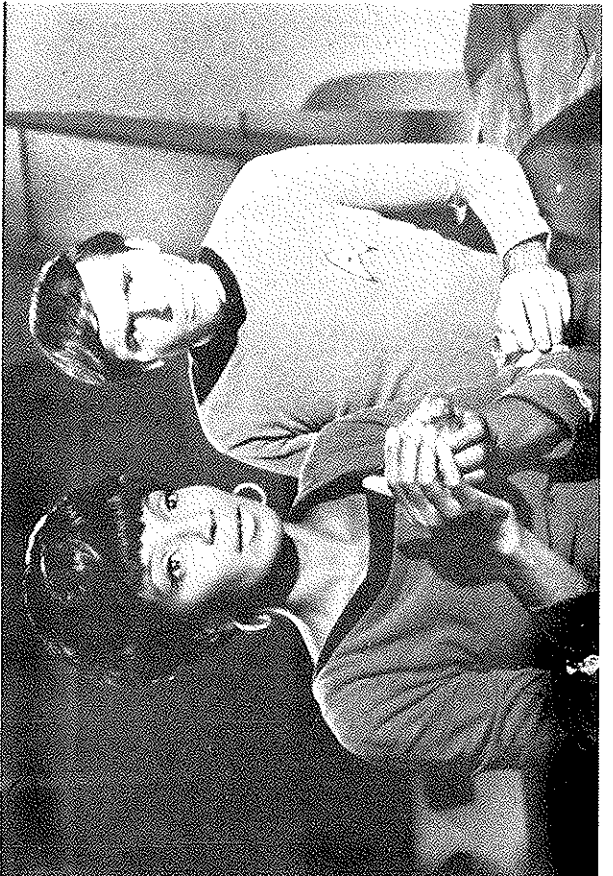
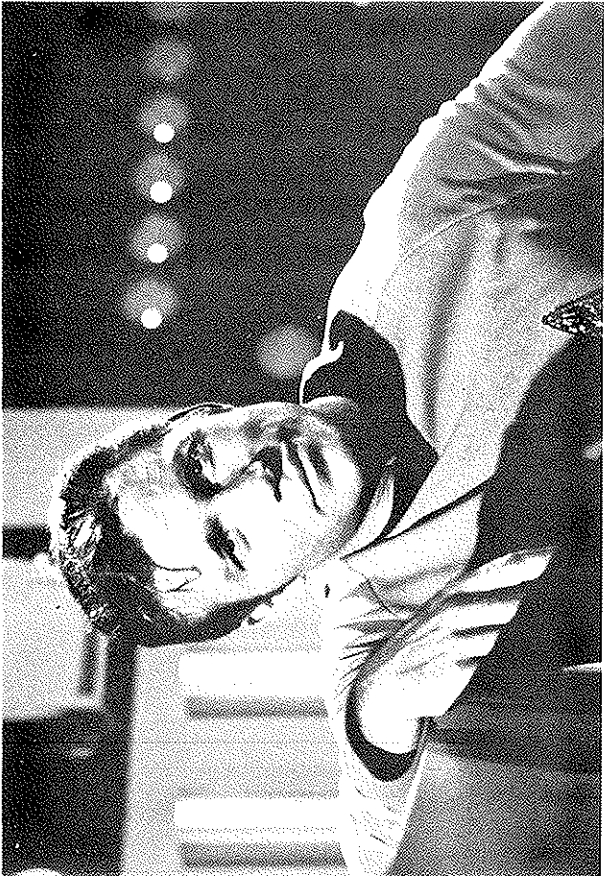
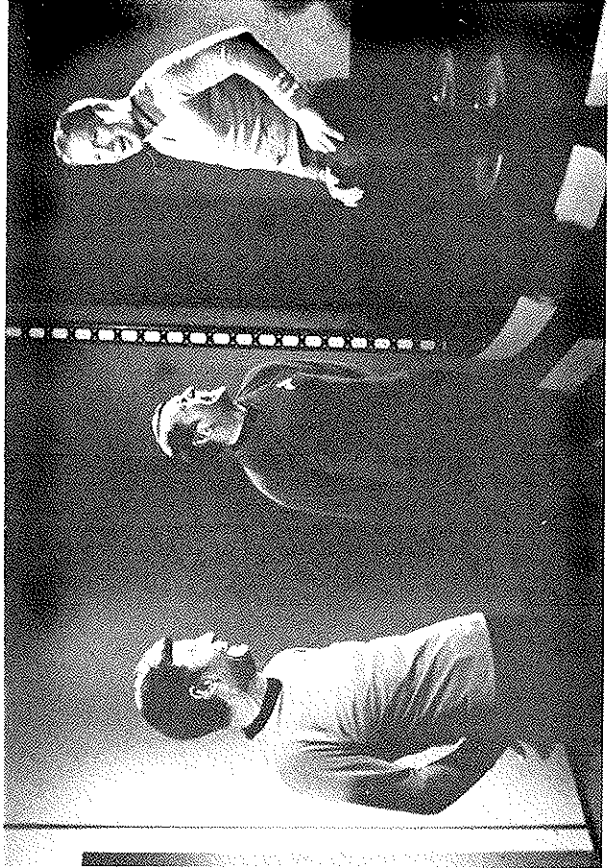
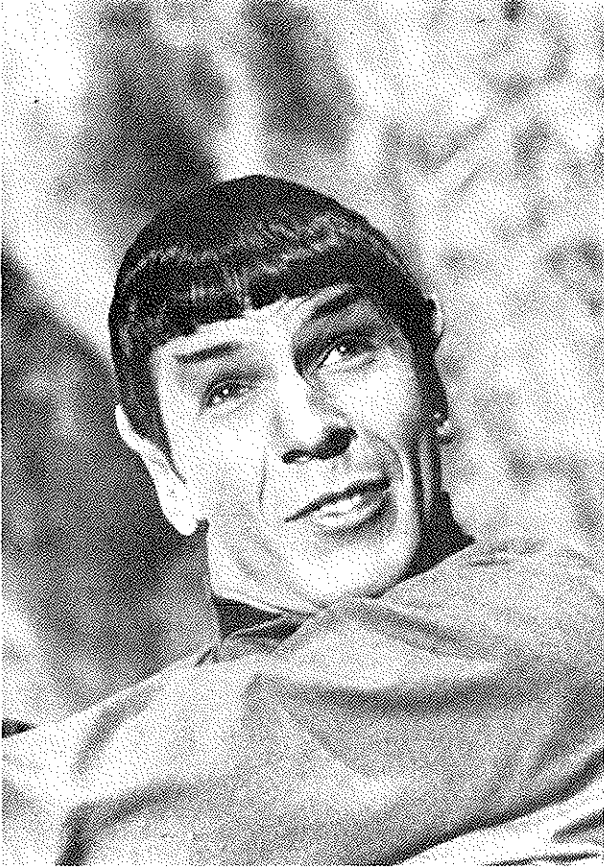
Star Trek



Action Group

NEWSLETTER NO. 44
DECEMBER 1980





President: Janet Quarton, 15 Letter Daill, Cairnbaan, Lochgilphead, Argyll, Scotland.
 Vice President: Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee, Scotland.
 Committee: Beth Hallam, Flat 3, 36 Clapham Rd, Bedford, England.
 Sylvia Billings, 49 Southampton Rd, Far Cotton, Northampton, NN4 9EA, England.
 Valerie Piacentini, 20 Ardrossan Rd, Saltcoats, Scotland.

Honorary Members : Gene Roddenberry, Majel Barrett, William Shatner, De Forest Kelley,
 James Doohan, George Takei, Susan Sackett, Grace Lee Whitney,
 Rupert Evans, Sonni Cooper, Anne McCaffrey, Anne Page, Bjo Trimble.

DUES

U.K. & Eire - £2.50 U.K. currency Europe - £4.50 airmail, £3.50 surface
 U.S.A. - \$13.00 or £5.50 airmail, \$8.50 or £3.50 surface
 Australia & Japan - £6.00 airmail, £3.50 surface.
 The U.S. dollar rate includes a one dollar bank clearing charge. Surface mail outside Europe can take a minimum of 2 - 3 months.

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Cover illustration and graphics by Lee Sullivan.
 All photographs copyright Paramount.

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Hi, folks.

There doesn't seem to be very much to say in our letter this time. Most of what we would have been saying seems to have been covered in various footnotes and statements scattered throughout the N/L. We would like to thank Lee Sullivan for the lovely artwork. We were very sorry to hear from Beth that Helen McCarthy was involved in a road accident recently and is in hospital with a broken pelvis, and she will probably be there for some time. Helen was one of STAG's original committee and originated the fashion show as a convention event. We hope she will make a full recovery. For anyone who would like to write to Helen, the address is Helen McCarthy, Wavell Ward, Whipps Cross Hospital, Wanstead, London E11.

On a happier note, we'd like to offer our congratulations to Jane Tietjen on the recent birth of her daughter.

We must apologise to David Coote for not using his Errand of Mercy review after all in this N/L - however, we are holding it and intend to print it at a later date. (The stencils are done for it.) We just had so much to get in this time that something, once again, had to be missed out. This includes two reports on holidays in America; Jenny Elson's, in particular, included details of her meetings with George Takei and Grace Lee Whitney and was very interesting, but we just couldn't fit them in.

The next N/L will be the year's short one, as we've no guarantee the roads will be passable to let Sheila and Valerie get through to Lochgilphead and Janet may have to put it out herself.

Beth, Sylvia and Valerie join us in wishing you all a very merry Christmas and 'guid' New Year and we're sure you all join us in sending a special Christmas wish to our honoraries, Gene, Majel, Bill, De, Jim, George, Susan, Grace Lee, Rupert, Sonni, the two Annes, and Bjo. And of course to Helen McCarthy and any other members who through illness can't enjoy themselves as much as the rest of us over the festive season.

LL&I

Janet & Sheila.

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LATE ITEMS

Chris Bignell, 91 Exford Ave, Harefield, Southampton would like to get in touch with anyone going to the William Shatner weekend in Los Angeles next July; and would also like to write to other fans.

CROWN WALLPAPER has put out a STAR TREK wallpaper. This is vinyl at £4.59 a roll. It has a black background patterned with stars, and the main pattern is made up of a design of Enterprises interspersed with head/shoulder shots of the various members of the crew (maximum size about 4 inches). These are photos rather than drawings.

Gwenda Rosser tells us that ST is not being shown in Wales, they only saw the first 6 or 7 episodes which is hard lines. Dianne Laughton tells us that MIRI has been shown in South Africa,

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THE SAGA OF THE MIRI PHOTOS

This really would make a saga in true heroic style...it has all the elements, tragedy, comedy, suspense...and sheer downright adjectival frustration!

First of all, to make things plain, for some reason known only to themselves, film companies produce film with the emulsion on what, to a photographer, is the 'wrong' side - as generations of ST fans have discovered. (Granted, they don't know that anyone is going to want photos printed from the film!) No matter how clear the instructions fans give the average processor invariably prints clips the 'normal' way, even when they have the visual evidence of - say - a clapperboard with the writing in reverse on the print to prove them wrong.

I fought this battle with Hamilton Tait some years ago and after I was informed 'We take no responsibility if these are wrong' they finally did them right, and I haven't had much trouble since. Occasionally, one or two prints from an order come back wrong, but it's relatively rare - except when the firm, as far as I can make out, takes on new staff and I've to do a bit of nagging again!

For a while, the entire (on average) £300 - £350 worth of STAG orders was processed in one lot, but then they suddenly discovered that that was too big an order to do in one, and it's now done in bits and pieces, and the order straggles back, usually over 7 - 10 days, but I get it all inside a month from putting the order in.

This time...

First of all, only about half the original order initially arrived, and demonstrably smaller than $3 \times 5\frac{1}{2}$. It's occasionally happened before, and I accepted them apart from one that was trimmed down to about $3 \times 3\frac{1}{2}$; it went back as unacceptable. Then three sets of this first batch collected were in reverse and two other sets, when checked, turned out to be several short of the full number ordered, though all had been charged. These also had to go back for correction.

A week later a few more packets turned up and I was able to send out the orders for those who had ordered nothing but Bill Shatner in London and a couple of lucky folk whose Miri prints had all come through. (By this time the last N/L was out.)

Ten days later the rest of the order arrived. Two more sets were in reverse and went back. I managed to send out one or two more orders. Unfortunately, the misdone prints were mostly ones a lot of people wanted.

A day or two later the first three sets of reversed prints arrived. One print of each set had been corrected; the others were still wrong. They went back again. They were returned, corrected, within a week - at which point I discovered that the firm had confused two of the order slips and given me 28 of the one I wanted 8 of...and 8 of the one I wanted 28 of. Added to that they had begun complaining that the original film clips were too small to be printed, and did I have 35mm slides instead?

During this period I started sending out as much as I could of the orders of people who were ordering Patterns of Force, as the delayed prints could be sent with the next order. Then I put in some more prints (for Arena) and got them all back, correct, within ten days! Next the underprinted set arrived back...followed by a hiatus of another week. And finally, on Friday Nov 21st, I got the others back!!! I will therefore be able to send out the rest of the photos to the people who have as yet not had any, and they should have arrived by the time you get this N/L.

With Arena, we're trying a different approach. I have had a set of prints pre-done, and will put these in to get the print order copied from them; the clips themselves will go in again for the duplicate slide order. This should dispose of the problem of reversed prints as this has been seen to earlier, cut down on the number of separate packets going in and generally - we hope - speed things up. We didn't have time to try this with Patterns of Force, but if it works with Arena and Bread and Circuses which is the next episode being ordered, we'll stick with it.

We're sorry about all this hassle; we know how frustrating waiting for an order that never arrives is, and I do appreciate your patience in not bombarding me with enquiries about the non-arrival of the photos.

A number of people have asked us about photos of the actors. We have very few of these, and most of what we do have are 8 x 10 black and white which would cost a fortune to have copied. The only enprints we have are TV photos, like the Parkinson, etc, ones that we offered last time.

Sheila.

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STAR TREK - THE MOTION PICTURE

GENE RODDENBERRY - AUGUSTREK, 1/8/80 (Notes by Fran Hitchcock from GR phone call)
 Extracts reprinted from STW's A PIECE OF THE ACTION No.86

ST:TMP is doing very well in Japan and has set an all time record in Germany. It had a good box office in the USA -- I haven't heard officially, it's grossed about \$1 million -- but not what they'd hoped....

GR says ST isn't dead. He is sure that there will be a sequel, and/or perhaps 2-hr TV shows.

Question: Is Lincoln Enterprises still operating?

GR: The last time I saw Lincoln Enterprises, she was driving off the first tee. But yes, it is in operation. (note: Lincoln Enterprises, P.O. Box 69470, Los Angeles, CA 90069, USA)

Question: Can you tell us something about the sequel you wrote?

GR: It has to do, among other things, with a shift through time back to an earlier generation of Americans. As you know, we did several time stories, like City, and they did particularly well.

Question: Will the movie be re-released? Reedited?

GR: I have asked to be allowed to reedit. I still don't have any definite promise from the studio. They say if they rerelease it, they will allow me to reedit it. Also, when it goes into pay TV, they will consider a reedit.

The problem was, about a year ago, Paramount called me to the office and said, "We think we ought to tell you we have \$23 million in advance bookings and we have to have the movie Dec. 7. I thought we needed more time. I wanted a spring date. Both Wise and Trumbull said Dec 7 was okay. I said, in my experience, it was too soon. But I couldn't fight both the director and the special effects man. We got the Dec. 7 date, but in my opinion, we didn't have everything we should. It was a controversial movie-- many liked it; many hated it. We never had a chance to preview. I realized the flight over V'ger was too long. That many personal spots were cut. We had to make room for the special effects. That was what I didn't want, but we had no choice. As with the TV series, I just couldn't get Paramount to go along with me. Yesterday, I sat down with the agency. I said, I will do anything except work with a major studio and give them any creative control. I am through having a group of businessmen making the decision.

Question: Do you have additional footage?

GR: We have a lot of dialog and business, for instance, our lovely naked-headed lady. In the footage that was taken out it was explained that Deltans are so advanced in ALL forms of sensual excitement--not just sexual; Painting, etc. -- that they could burn out a relatively sexually primitive human. There were similar personal bits about Spock, McCoy, etc. To me, it is the people-to-people that has always characterized ST, not the special effects.

Once Paramount insisted on the Dec 7 date, that meant I had to let the director put the film together the way he wanted. I had no time to sit down with him and make suggestions. I was effectively excluded from post-production. One person had to do it, and that was the director. If Wise and I had discussed it, it never would have been done the way it was.

Question: How about getting the actors for the sequel?

GR: I have spoken to them all. None of them discounts doing it. All of them have to say, "If I have something good going at that time, I will have to do that."
 If ST goes on and on and there is every sign that it is (I am shaken that conventions are still being planned, etc.), fans must realise that we are not timeless. Eventually someone is going to be doing ST with different actors. It has to happen that way. But I think if we do it within a couple of years, we will have everybody together. All of us who work on the show are ST fans. We always lean in the direction of doing it again.

Question: Why didn't we see more of the different aliens developed for the movie?

GR: We had very little to do with the front office publicity. We found ourselves being pulled into the corporate machine. It churns this stuff out. They hired people to make up things about aliens, etc. We who were making the movie never heard of them.

When I did the TV ST it was something I wanted to do. Within limits, I could do it the way I wanted. The next projects are going to be done that way. I would like to drop out of sight, as far as ST is concerned, for a while. I am banking a lot on fans: that they will let me do that. I will be very disappointed if I come up with something exciting, entertaining, and thoughtful, and fans turn their backs on it because it isn't Kirk and Spock. I write to please myself, and the only good writing I have done has been on that basis.

Question: What about the scripts written for the TV series that was planned?

GR: I think it will come back on TV after a sequel or sequels as 6-8 per year 2 hour shows. They could be polished, and done the way we want, and not be as hectic as a weekly one hour show. That would bring us back.

How will we reach the ST century? I have never been totally optimistic about the short-term future. I think we are seeing the 20th century industrial civilization falling apart. I think we are due for a little Dark Ages, but then I think we will see a post-industrial civilization. There is no steady climb to Utopia. I think just as there are checks and balances in nature, there are checks and balances in intelligent life. We will be brought along until we can handle what we will find in outer space. I've suggested that probably there is some sort of universal law--you can only travel as far into outer space as you have travelled into inner space, yourselves.

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The latest.....

Janet recently received a letter from Susan Sackett, written on Sept.28th. In it she said,"Every now and then STAR TREK rears its head by way of a conversation or two with Paramount about a possible return to television before another movie (only speculative at this point). Gene will not do a weekly tv series ever again, but wouldn't mind doing several STAR TREK mini-movies a year."

"There are no "heavy" talks going on at this time, but I thought you'd be interested in knowing that TREK isn't dead."

Later, around October 8th articles started appearing in the local papers around the country. They all said much the same thing: "Gene Roddenberry, creator of the science-fiction television series "Star Trek," says talks are under way to produce new episodes!" "Roddenberry said he would not be interested in making a weekly series like the original but would favour "six or eight 90-minute or two-hour shows each year."

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NEWS OF THE STARS

WILLIAM SHATNER

Most of the following information came to me from Linda Caparicchi in Montreal, Canada. Bill is there currently making a movie called Fright, in which he plays a newscaster with problems, as with most recent films it is a horror one, and the main problem for his fans will be whether it comes over here or not.

His latest film on release 'Kidnapping of the President' has had some good reviews. Linda, who saw it in New York, reports that it is a good fast-action film, which is borne out by the reviews I have seen. It is also quite violent, but he does thank goodness survive! The original novel on which the film is based is expected to be re-issued as a tie-in with the movie, though it is not on sale yet in Canada.

Bill also appeared on the local t.v. station and looked very well. The Montreal Gazette did a long article, with picture, discussing his work and the influence ST has had on his career, and including his reminiscences on the changes in his home town, and future plans which include a 'Treasure of the Sierra Madre' type story called TWO WEEKS WITH PAY, in which two friends, after being made redundant go off to an old ghost goldmining town and strike it rich.

The current WSFF newsletter has more information and a hysterical article on his accident prone childhood which is a must. I have also heard a rumour that they will be having a poster of him in a wet suit available in the future, and I musn't dribble/drool into the typewriter.

For those who are looking for early pictures of William in his Stratford days there is an excellent one in 'MacLeans Canada'. Try your local library, mine has it. It is a very good picture of him with a fringe, like Mr. Spock, at the time he was playing Henry V at Stratford.

The latest Halliwell Film Guide gives another film he was in called 'Forgotten Land' with Mel Torme. Any info anyone? And what ever happened to the modern version of 'Oedipus Rex' with Sophia Loren, does anyone out there know anything?

May Jones

Thanks, May, for doing the column for Sylvia this time. Sylvia is up to her neck with STAG CON registrations among other things. Send any info on Bill to Sylvia.

LEONARD NIMOY

In an article on the Thames Telethon in September, in the London issue of T.V. Times, the writer mentioned a telethon in Vancouver 5 years ago which was conducted by Leonard Nimoy. Apparently the event raised nearly one million dollars. The writer states that the presenter should have all the facts about the cause at his fingertips, and says that Nimoy's homework played a great part in the success of the venture. His most vivid memory was of the authoritative way Leonard Nimoy took charge of the show, which lasted for 21 hours.

Some time ago I mentioned rumours that Leonard Nimoy was supposed to have said in a newspaper interview that he was sick of playing Spock, and that he would never appear in another Star Trek production. I said at the time that these stories should be taken with a large pinch of salt. We now have confirmation that these interviews never took place - in fact, one paper involved had printed an interview shortly before which flatly contradicted the made-up one.

For those of you on good terms with your local bookshop, it might be worth making enquiries about the dump bins used for the photonovels. Most shops discard these eventually, which is a waste as there is a rather nice picture of Nimoy as Spock.

Thanks for information to Sue Ride and LNAF.

Valerie

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DE FOREST KELLEY

Hi there folks! Golly, how time flies! Since De's appearance at the Kansas City convention I have received various pieces of information, although a full account still hasn't arrived. I have 2 tapes of De's speeches plus some photos and I'm expecting more - if you can track me down at conventions you're welcome to see them.

My thanks got to Gerlinde Jungunst who managed to send me a copy of De's poem "The Yellow Balloon". Again it is very good - brilliant in fact - and I'll have it at conventions too.

Now for some really breathtaking, fantastic news. De is to be a guest at the Star Trek Space EXpo in New York on 14th and 15th February 1981 and I am going! I still can't believe it but wild horses couldn't keep me away this time. Also attending are Isaac Asimov and Andy Probert and the programme looks really exciting, made all the more so by a certain persons presence. Perhaps any STAG members going would like to contact me and we could get together at some point (I'm planning to be in the States for 7-10 days). Well I can think of nothing else to say except keep watching the episodes and enjoy, enjoy, enjoy.

Yours in that Gorgeous Georgian's name.

Lynn Campion

contact address: 6 Bramble Road, Canvey Island, Essex, SS8 7EB, England.

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WILLIAM SHATNER & GENE RODDENBERRY On July 26th the Academy of Science Fiction, Fantasy and Horror Films announced the winners of the Seventh Annual Science Fiction Film Awards. William Shatner and Gene Roddenberry received "Life Career Awards", Douglas Trumbull, John Dykstra and Richard Yuricich received the Best Special Effects Award for ST-TMP.
(info STARLOG 40)

PERSIS KHAMBATTA had a part in THE WILBA CONSPIRACY which was shown on BBC 1 on Oct. 27th. Sidney Poitier and Michael Caine starred in the film. (info Susan West & Karen Pearce)

GEORGE TAKEI appeared as Wang in the film 'Ice Palace' on BBC 1, 19th October, Sunday afternoon. George Takei appeared several times in the film, first as a packer in a Fish Canning factory, next as a waiter in a Chinese Restaurant and then for the rest of the film as Richard Burton's cook cum manservant cum butler. - Karen Pearce. (also S. West & Linda Hepden)

NICHELLE NICHOLS appeared as a chief's wife in the Tarzan episode 'Deadly Silence' which was shown on Midlands ITV on September 18th. (info Karax Pearce.)

WALTER KOENIG has a new authorised fan club. It looks good. Send IRCs for info to Michelle Ward, 22098 River Oaks Dr. 4A, Rocky River, OH 44116, USA. Or send a SAE and 5p to Janet for a photo-copy of the membership flyer/form.

LEONARD NIMOY played Miller in CATLOW which was shown on Southern on Saturday, Nov. 15th.
(info David Burton)

GEORGE TAKEI has announced that he will not be a candidate for the Assembly in the 46th District. "After much discussion with family and friends, I concluded that this is the wrong time to interrupt my career as an actor and an author. Professional commitments and opportunities that I have been offered make it imprudent for me to do so at this time. Also, I am aware of the great impact the FCC equal time rule would have on the re-runs of Star Trek and other shows in which I've acted. I had to take into consideration the fact that many people with whom I have worked would suffer substantial financial losses.

(info from the HOSATO newsletter via Kathy Bayne.)

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STAR TREK IN THE NEWS

STARLOG 39 has a 4-page interview with Fred Freiberger on Producing Star Trek for Television. Also, there is info on the Great Sci-Fi, Fantasy and Horror Movie Memorabilia Auction held in Hollywood last June. Among the items for sale were several original uniforms from series STAR TREK. Captain Kirk's original shirt was among the items unsold.

STARLOG 40 - There is an excellent 4-page interview with Gene Roddenberry in which he gives his opinion of the movie and some background info. With the interview is a very nice full page colour photo of Gene and Susan Sackett.

David Gerrold in his column takes Starlog to task about somethings Fred Freiberger said about him in STARLOG 39 and he reveals some interesting facts about the third season of ST. In the next STARLOG Gerrold says he is going to talk about CLOUD MINDERS. It should be interesting.

DAILY MAIL Friday October 17th, '80 - "Unbending at a sci-fi convention in Alberta, heartless Vonda McIntyre reveals what's in store for Captain Kirk. She's writing the latest Star Trek paperback, in which good ol' James T. dies on page 113 - with Dr 'Bones' McCoy pulling the life-support system plug.

(a number of you who sent this article in were disturbed by it, don't be. I phoned Susan Sackett and she said to tell you all that Kirk doesn't die in the book - at least, no more so than he does in any episode. - Janet)

DAILY EXPRESS Tues October 7th, '80 - "Why Persis felt happier minus her mane attraction." Article about Persis Khambatta and how she became an actor - "Her background is Bombay. A member of a wealthy textile manufacturing family, she became India's top model. Then, in the early '70s she moved to London. Then on to New York which is where her acting career started. "It happened by chance," she tells me. "My model portfolio was stolen-and when that happens your career ends until you get a new one together, which can take months. So I came to Hollywood . . ."

Thanks for info and cuttings go to Janice Bowers, Judy Miller, Pat Paynton, Ray Evans, Susan West, Linda Merryweather, Tony Murphy, Mark French, Romano Dyerson, Peter Fryer, Gill Drinkwater, Jean Donkin, C. Brettall, Jack Clayton, Margaret Kelley, Lesley Markey, C. Davies, Mrs A. MacKintosh, Shirley Buck, Vicki Cornelius, Louise Boardman, Victor Bristoll and Elizabeth Barrie. Please keep sending the cuttings to Janet.

MANCHESTER EVENING POST October 20th, '80 - "Mr Spock Keeps on Exploring New Worlds" An article about Leonard Nimoy and Vincent.

SUN September 30th, '80 - 'The Telly Space Aces' - "Trek to Triumph" Usual general article on STAR TREK.

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STAR TREK & THE BBC

We're sure you will all join us in thanking the BBC for continuing to show ST on Monday nights. Now they have shown PARADISE SYNDROME we know for sure that they now have the third season as well which will be a relief to all, especially those of you with videos. The BBC are still cutting some episodes although we suspect in most cases that they have received the cut version from Paramount. Recent episodes shown full which were cut the last couple of times are A PIECE OF THE ACTION and GAMESTERS OF TRISKELION.

A number of you have asked us to print an update of the BBC screening list and we will do this when the present run finishes. We don't know how long this present run will last but it will probably end around Christmas time. Wouldn't it be nice though if they decided to continue right through the third season.

If you would like to send the BBC a Christmas card to thank them for the present run, send it to the BBC, Broadcasting House, London W1A, 1AA.

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SMALL ADS

Charge 5p per line (approx 12 words). Send to Janet. British stamps are acceptable. Please try and limit your advert to 5 lines. We cannot print adverts for video and audio tapes except for those officially produced.

FOR SALE: 100's of mounted clips T.V. Star Trek, 15p each, minimum order 20; some T.V. slides 10p each. Mixed bags or state requirements. Postage 12p per 20, 5p per 10 thereafter. Jean Barron, 39 Dersingham Avenue, Manor Park, London E12 5QF

WANTED: To Borrow, a copy of the out of print U.S. fanzine, "SPOCK'S CHILDHOOD". Will pay postage. Janet Hunt, 54 Foxhunter Drive, Oadby, Leicester LE2 5FE

ATTENTION JUNIOR ROCKETMEN! Grab your Junior Rocketman Secret Decoders. Here is this month's secret message: AJIF GEM TUJGB signed, The Knife.

FOR SALE/SWAP: ALL mint condition - all 1999 pbks, annuals; UFO pbks; Ape pbks, annuals, posters; Star Wars Blueprints; S&H 'zines, posters, jigsaws; 6MDM & Bionic Woman pbks, posters; Thunderbird 2 & 3 toys; DW annuals 78, 79 (signed by Tom Baker); various other DW items. WANTS: Any issues of Australian DW 'zine "Zerinja"; ST 8" figures; any ST fanzines; ST comics, records (NOT "Inside ST"); any unusual ST items. Send large SAE to: David Hawley, 10 Fitzjames Avenue, Sandilands, East Croydon, Surrey, CR0 5DH.

FOR SALE: Collection of DR WHO books. SAE for lists. Ian Edmond, 9 Lemington Grove, Bracknell, Berkshire, RG12 4JE

WANTED: U.S. Zines; Thrust, Passages, Nightvisions (all Carol Frisbie), Contact 1,2,3 and NOME 1. I am very keen to have them and will pay well (plus all postage) for copies in good condition. Megan Davis, 324 Wood St., Deniliquin, NSW 2710, Australia.

WANTED: A copy of SPOCK ENSLAVED by Diene Steiner and Encounter (GRUP 1) author unknown, and T-NEGATIVE 'The Vigil' by Laura Basta. Will pay any reasonable price + postage. Christine Smith, 17 Belmont Ave., Bromborough, Wirral, Merseyside L62 2ED

FOR SALE: Colour Photographs, 5"x3½" taken from TV with a 35mm camera. Good quality. "STAR TREK" recent series of repeats. Mr. Spock (4), Cpt. Kirk (9), Kirk & Spock (4), Kirk & McCoy (2), Kirk, Spock & McCoy (5), Spock & McCoy (1), Sulu & Uhura (1). 50p each. Postage 1-15 photos 12p, 16-30=18p. Sandra J. Ferriday, 104 Stockton Rd., Hartlepool, Cleveland, TS25 1RP.

FOR SALE: Bill Shatner Colour TV Photographs. "Disaster on the Coastliner"(4), Parkinson (5), Clapperboard (3). Len Nimoy - In Search Of... (3). 50p each. Post: 12p. Sandra J. Ferriday, 104 Stockton Road, Hartlepool, Cleveland. TS25 1RP

FOR SALE: Complete set of 8 S&H paperback novels. All in new, or nearly new condition, except one (no.5). Any reasonable offer accepted. Send SAE to Annmarie Massing, 16 Redhouse Road, Stechford, Birmingham, B33 8QY.

WANTED: Anything on Battlestar Galactica/Dirk Benedict/Richard Hatch. BG penpals wanted! Would Sue Turner contact me concerning SURVIVORS. Carole S. Fairman, 200 Boundaries Road, Balham, London, SW12 8HF.

WANTED: The U.S. 'zines COMPANION 1, NIGHTVISIONS and also COMPUTER PLAYBACK 1. Will pay any reasonable price + postage. Christine Brettell, 53 Ross Heights, Rowley Regis, Warley, West Midlands, B65 8DW.

WANTED: ST 'zines especially U.S. and K/S zines. Send lists with prices to Carla A.M. Salveta, 52 Victoria Park, Drive North, Glasgow, G14 9NW.

FOR SALE: German Star Trek Photonovels, no's 2,3,4,5,6 £2.00 each + p&p also German ST-TMP Novel. £2.00 + p&p. Ian Senior, Woburn Hill, Addlestone, Surrey KT15 2QQ

FOR SALE: STAR TREK, STAR TREK-THE MOTION PICTURE and STAR WARS BLUEPRINTS as new. Normal price £9.60 for sale at £8.00 + p&p. Ian Senior, Woburn Hill, Addlestone, Surrey, KT15 2QQ. Phone Weybridge 55225

FOR SALE: German Empire Strikes Back book £2.00 + p&p. Ian Senior, Woburn Hill, Addlestone, Surrey, KT15 2QQ. Phone Weybridge 55225

WANTED: STAR TREK Poster Books - 3, 6, 14, also, STAR TREK POSTCARD BOOK - Elizabeth Butler, 88 Pickering Road, Sunderland, SR4 9DY

WANTED: First series of ST bubblegum cards (What are Little Girls Made Of?) nos 7, 10, 14, 26, 32, 37; or complete set. Please state price. Valerie Piacentini, 20 Ardrossan Rd., Saltcoats, Ayrshire.

ATTENTION: Do you love good, intelligent science fiction? If so then please help to put "The Outer Limits" back on our screens. Write a nice letter thanking the Beeb for the past episodes and asking them to continue the series, if possible at a more reasonable time. David Noone. Write to: BBC TV Centre, Wood Lane, London, W12 7RJ.

WANTED: STAR TREK ZINES! - Log Entries 20 - 24, Computer Playback 1 & 2, Ice & Fire and The Price of Friendship by Simone Mason, The Striped Tomato. Thanks. M.J. Turner, 46 Chinn Brook Road, Billesley, Birmingham, B13 0LU.

FOR SALE: Zines, on a first come, first served basis. Stuff like NEXUS, TIME OF SURAK, T-NEGATIVE, WARPED SPACE and others. Anyone interested, send a SAE and an IRC for a list and more info. Shelley McIntyre, Box 159, Pouce Coupe, B.C., V0C 2C0, CANADA.

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MERCHANDISE

THE GALACTIC WHIRLPOOL by David Gerrold. Bantam. \$2.25.

While on patrol (looking, presumably, for Klingons) the Enterprise encounters a craft which is ultimately identified as the Wanderer, a 'lost colony' which apparently left Earth's orbit about two centuries earlier. A mutiny on board has resulted in a breakdown of the vessel's propulsion system, and in the descendants of the two sides living on the upper levels as rulers or on the lower levels as savages. Of course, the two sides are at war. Again, predictably, this colony is drifting towards the 'galactic whirlpool'. To save it, our gallant Captain has to find out how to restart the engines; the problem in doing so is that the inhabitants of the upper levels, while having access to the controls, are superstitious, hidebound, bigoted, etc, and do not have a record of the damage. The 'savages' are the descendants of the original captain and senior crew. In their possession are the logs with records of damage, but they are nomadic illiterates.

In this book Mr. Gerrold extends his thesis that the initial contact with new civilisations would be by a 'primary contact team'. In this instance, in a surprisingly sympathetic portrayal, our friend Kevin Riley is leader, and almost as an aside, the obligatory female falls for him (not Kirk), but they decide to part, and 'follow their own careers'. Kirk's character, especially what Mr. Gerrold describes as his 'deliberate compassion' is explored by diversions describing Starfleet training, an effective device but rather overdone; one is left with the impression that cadets at Starfleet Academy are too precious for their own good!

The style, at times, I find grating. Explanations, en passant, of subspace radio or astro-navigation add nothing to the story and only serve to emphasise that it is science fiction, but the over all impression is that Mr. Gerrold has written perhaps the best professional Trek novel available. Well worth £1.35. J.F. Richardson.

David Gerrold was the author of 'The Trouble with Tribbles', acclaimed as one of the best episodes in Star Trek. When I heard that he was writing an ST novel, I began to await the release date with eager anticipation. This just had to be something special. And it certainly was. The Galactic Whirlpool is no let down. It's extremely well written and boasts an intelligent and even thought-provoking plot. But, more important, it's different. For once, Captain James T. Kirk takes a back seat to the action. Lt. Kevin Riley is the hero of the story. It is he who leads the contact party into the alien vessel and whose subsequent adventures we follow in detail. Riley is given compelling personality all his own, and yet he still comes across as a younger Kirk. The two have certain similar qualities; compassion, courage, sensitivity, humanity. Another first - it is Riley who gets the girl in the story, leaving poor Jim stranded without a love interest! (Thank God! - Editor.) Some ST purists may be a little disappointed in the book, feeling that their favourite characters are at times left in the background. This may be true, but at least David Gerrold has tried to give the fans something different, something creative. And this is absolutely essential if the ever-growing line of ST books is not to stagnate.

I strongly recommend The Galactic Whirlpool to all fans, especially those who thought there were untapped depths to the Kevin Riley made infamous by 'Naked Time'. Paul Malamed.

STAR TREK REFRESHERS - Swizzels Matlow Ltd.

Packets of these refreshers come with a small sticker (commemorative stamp sized); these stick onto a poster that can be obtained by sending in five wrappers and a small payment. Although the bright colourfulness of the poster is obviously designed to attract children, it is interesting and with all the stickers attached should be an effective addition to anyone's collection. It's a pity that a lot of the pictures are in reverse, but we should be used to that by now! Making up for that is the fact that some of them are 'new' ones - ones none of the other firms (Topps, etc) printed. Unfortunately, it seems to be quite difficult to get these refreshers. Sheila. (Info C. Miles, L. Goodison.)

HALLIWELL'S TELE-GUIDE lists a number of films in which actors in STAR TREK appeared. Info Susan West.

MECO - MUSIC FROM STAR TREK & BLACK HOLE ACROSS THE GALAXY

Across the Galaxy is not a U.K. release of Music from Star Trek & Black Hole but a completely different record made up of tracks from several of MECO's other records, including Music from Star Trek & Black Hole. Decidedly catchy and well worth getting - if you can. Both records are imported and not readily available. Sheila.

Thanks to M. Kerr who enabled Janet to get a copy of Music from Star Trek & Black Hole, and to Ann Neilson for sending Sheila a tape of Across the Galaxy.

FAMOUS SPACESHIPS OF FACT AND FANTASY Kalmbach Books U.K. edition published by Model and Allied Publications Ltd. £1.50

This is a magazine about spaceship models and how to make them. It is well illustrated with photographs and diagrams and gives information about the originals as well as information on how to make and paint the models, and includes both the Enterprise and the space shuttle as well as Saturn and Apollo and ships from Star Wars and Space 1999 (among others). Much of the information is of interest even to non-modellers; for a modeller it is a fruitful source of information. Sheila.

VIDEO TAPES Fotomat.

In America, Paramount is now formally issuing ST episodes on video through Fotomat. They are grouped two to a cassette. Ten episodes are listed; six of these are already available on 8mm film. Note - this is the American system, which is not compatible with the U.K. system - unfortunately! Info Peter Fryer. (The magazine Peter obtained the information from makes the following statement - 'Some claim the early episodes have been released as uncopyrighted works, and are therefore in the public domain.' Note - the magazine does not say that this is so, but the suggestion is interesting.)

AMT NEW ENTERPRISE Matchbox £9.95

This is beginning to appear in shops around the country. Info Pauline Andrews, Ian Pearse, Barry Maxwell. See articles by them later in the N/L re construction, painting etc.

NEW KLINGON Matchbox £5.95VULCAN SHUTTLE Matchbox £5.15

Info on the above Ian Pearse. We have articles on these by Ian which will probably be in the next N/L; it's unlikely there will be space this time.

ARROW JIGSAWS

There are three of these (that we know of). One is on the Enterprise against a black background; one is of pics from ST-TMP, head and shoulders shots of Uhura, Spock, Kirk, McCoy, Janice Rand, Chekov. The third is also made up of head and shoulders pics, this time of the various aliens including Ilia. As always, not many shops seem to stock these and the price seems to be variable. Some info Sue Rode.

GAMES WORKSHOP LTD 1 Dalling Road, Hammersmith, London W6 0JD.

Timothy Olsen, manager of Games Workshop, would like to offer all STAG members a 10% discount on the Citadel Miniatures 'ST-TMP' figures which they stock. Take your membership card along.

If you sent us in information and we haven't acknowledged your name, please forgive us. We try to make sure that all such info is carefully filed for the N/L, but occasionally a letter deals with several things and after being answered, for example, can be filed away in the 'answered mail' file. We know that we've mislaid one such letter this time - someone sent Janet a review of Across the Galaxy that we definitely intended to use, but when we came to compile this page, we couldn't find it. If we find it we'll include it next time - or perhaps the person involved would care to send in another comment on the record. (If you do, we promise to be more careful next time!)

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ZINE ADS.

Scotpress - Janet, Sheila and Valerie are going into partnership to put out zines independently under the name of Scotpress. The zines will be edited by Sheila and Valerie, and printed by Janet; they will be obtainable from Sheila. Please enclose a self-addressed label (preferably sticky) with each order, and makes cheques/POs payable to Scotpress. We are taking orders and will fill these as soon as possible.

Reprinting immediately (originally printed by STAG)

Variations on a Theme by Sheila Clark and Valerie Piacentini. Issue 1, £1 each;

Issues 2 & 3 £1.30 each; Issue 4, £1.40 each.

Reprinting during the next few months (originally printed by STAG)

Something Hidden by Sheila Clark (an A/U story) £1.25 each; The Wheel of Fate by

Valerie Piacentini, £1.15 each (this is a reprinting of The Wheel Turns and

Ultimatum, which follows it chronologically, from LE 11.) Enterprise Incidents -

stories by Sheila Clark, issue 1, £1.15 each, issue 2, £1.25 each. Wine of Calvoro

by Valerie Piacentini, £1.25 each; As New Wine by Meg Wright, £1.40 each.

NEW - Due February.

Enterprise Incidents 3 - stories by Lorraine Goodison.

We have two new novellas by Meg Wright, With Hoops of Steel and The Tribe of Jen-wae for publication during the spring/early summer, and plan to have at least one issue of a genzine out by April.

We do require submissions of fiction and poetry for Scotpress.

We still feel that there is a place in fandom for a very general zine, and we intend to put out a very general zine; we also, however, plan another zine that will consider stories of a more diverse type, though still within the realms of what we consider Star Trek. We will not print K/S - that is a subject that we feel is best left to the zines that specialise in K/S, so that the readers know what they are getting. We are not interested in luridly explicit heterosexual stories either, but we will consider inferred or implied sex within the context of a relationship that the participants at least believe to be permanent, or that is necessary to the development of the story. We are not interested in stories that wallow in the grief of the survivors in a 'death' situation; however, we will consider certain kinds of story involving death or at least an open-ended conclusion where the reader is left to decide for him/herself what has happened. We are not interested in stories involving other SF series (quite apart from anything else, I'm not sure what the copyright situation is regarding other series, and I'd rather not find out the legal way. What other editors choose to do is their own affair.) or in stories that we feel to be original SF; we are, and will remain, a Star Trek group putting out stories either within what we feel to be Gene Roddenberry's universe, or within an alternate universe setting that sets out to explore a 'what if...' on some topic precluded by the facts as given in aired Trek.

Please remember to send two cheques if you are ordering zines from both STAG and Scotpress at the same time; as we are operating two different bank accounts.

Foreign rates for Scotpress zines: U.S.A. - airmail, \$6.00 each inc. postage except Variations 4 (\$6.50) and As New Wine (\$6.50) (£2.60 or £2.75 respectively); Australia - airmail, £2.75 each except Variations 4 and As New Wine, £3.00 each. Europe and all countries surface, £1.75 (U.S.A. \$4.00). If you pay by dollar cheque, etc, please add \$1.00 towards bank charges. If you pay cash, paper money only, please, as the bank does not accept foreign coins. These prices may be adjusted in February when we know exactly what the new postage rates are.

If foreign buyers buying from both STAG and Scotpress prefer to pay on one cheque to save the bank charge on the second cheque, please make the cheque payable to Sheila Clark and she will then split the payment between the two groups.

Order from Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee, Scotland.

PLANNED - a zine based solely on SF poetry. It is intended to illustrate the zine throughout with a theme applicable to the poetry on each page. The general idea is to bring together some of the poetry that has had the sad fate of being buried in discarded and read zines. Hopefully it will include Trek, B7, Star Wars, and all manner of SF material. It does not matter if it has been printed elsewhere. If enough submissions are received there will be more than one edition. So - all you long standing poets out there... and anyone who has never put a line together but would like to try... please submit your poems to Gladys Oliver, 211 Turpin Ave, Collier Row, Romford, Essex.

Proceeds from the sale of this zine will be donated to a worthwhile charity which will be named as and when the zine gets off the ground.

GROPE LIVES! The new issue of Grope will definitely materialise some time next year. It has been 2 years since the last issue, KING GROPE, and many new writers have appeared on the scene since then. I am sure there must be plenty of STAG members who have stories that are too naughty for LOG ENTRIES. If so send them to me and I'll consider them for GROPE. For those newcomers to the GROPE scene:-

GROPE has a reputation for printing stories with actual plots. I don't like six page blow-by-blow accounts of sexual get-togethers. It must be an actual story containing implicit or explicit scenes of turgid sex or having some other feature that makes it GROPEISH rather than LOG ENTRYISH or ALNITAHISH. Regular readers know what I mean! Humorous stories are very welcome also. Another point; some of the sexiest stories I have read have also been some of the most restrained. There is no need to go over the top in explicit sexual descriptions (unless you really want to!). All fans have marvellous imaginations and are perfectly capable of filling in those parts that an author may be too reticent (or have too much good taste) to describe explicitly. In other words I am looking for dirty stories in fairly good taste! So, if you want to see another GROPE, start digging out those hidden stories or get sharpening your pencils.... Probable title for the next issue:- THE BEDSIDE GROPE. Material to me as quickly as possible so I can get the accepted stories illustrated.

Send enquiries and/or submissions to Ann Looker, 41 Main St., Weston Turville, Aylesbury, Bucks.

ALNITAH is a Trek fiction zine produced to high standards and fully offset and illustrated. Issues available: ALNITAH 9 & 10 @ £1.00 each inc postage.

ALNITAH 11 @ £1.25 inc.

ALNITAH OMNIBUS (Material reprinted from ALNITAH 1-4) @ £1.25 inc.

All from Mrs Joyce Cluett, 3 Antona Close, Raunds, Wellingborough, Northants. NN9 6EA

GROPE FLASHBACK (Material reprinted from GROPE and MORE GROPE) @ £1.25 from Ann Looker, 41 Main Street, Weston Turville, Aylesbury, Bucks.

U.F.P. CON '80 CHRONICLES: PART ONE AND TWO

These zines are now available at £1.25 per copy inclusive of post and packing. Both zines contain photographs from U.F.P. Con 80 and also fiction and poetry entries from the competitions. **WARNING:** PART ONE contains a non-explicit K/S story. You may buy at your own discretion. Available from Janet Blowers, 24 Beccles Road, Bungay, Suffolk, NR35 1HZ

PHOTOGRAPHS: We have many photos that were taken at the convention. All competitions were photographed as were the opening/closing ceremonies, guest spot and action. If you send a description of the print you require (who is in it and when it was taken) we will be able to tell you whether we have it. A S.A.E. must accompany any enquiry. Information from and enquiries to:- Kim knight, 135 Greensted Road, Loughton, Essex, IG10 3DJ

THE BEST(?) OF IDIC: An ST/SF 'zine containing articles from the now unavailable first 4 issues. Stories, poems, artwork, quizzes etc. to make your mind boggle!! 50p + 20p p&p. All orders to: Liz Newton, "Dellian", Halton Station Road, Sutton Weaver, Runcorn, Cheshire. NB. This has no connection with the U.S. ST 'zine called "IDIC"

WANTED: Artists for new K/S zine. Anyone interested in illustrating stories/poetry - whether you have had work printed previously or not - please send an example of your artwork to: Lee Owers, 23 Maiden Road, Stratford, London E15 4EZ

NOCTURNE A new K/S zine. Stories/poetry/illos by new and established authors and artists. Due Summer '81. Zine includes same-sex relationships and will not knowingly be sold to anyone under 18. SAE for flyer when available to: Defiant Press, Lee Owers, 23 Maiden Rd., Stratford, London E15 4EZ.

CAPTAIN'S LOG 13 & 14 The usual mixture of general STAR TREK stories by various authors. Price £1.25 each (\$8.00 USA Airmail). When ordering please make Cheques/POs payable to S. Billings, and order from Mrs S. Billings, 49 Southampton Road, Far-Cotton, Northampton, NN4 9EA, England.

STARCLUSTER All profits to be donated to the official AUCON 81 charity, the British Diabetic Association. Price £1.30 inc P&P from either Sylvia Billings (address above) or Jenny Elson, 11 Woburn Close, Wigston Magna, Leicester.

GALACTIC DISCOURSE - Laurie Huff is considering reprinting issues 1 & 2 of Galactic Discourse in the near future. Anyone interested in buying this please send SAE (or addressed envelope and IRCs) as the price will depend on the number of copies printed. GD 3 still available. Laurie Huff, 208 W. Crow, Eureka, IL 61530, USA.

SAURIAN BRANDY DIGEST - several issues still available. The most recent listed is No. 27, a novel, 'House of Mirrored Faces' by Lynda Carraher. The hostility of Spock's wife towards the Captain is obvious; a potentially explosive triangle threatens to tear apart the finest command team in Starfleet. U.S. price, \$7.00. Britain and Pacific, send addressed envelope and IRCs for prices. Sylvia Stanczyk, 1953 East 18th St, Erie, Pa 16510, USA.

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STAG CON '81

As mentioned in the last N/L, we are having an Interstellar Pet Exotica Competition, at STAG Con '81.

Classes of pet are -

Tribbles; Sehlat; 'Dressed' pet; Exotic pet; Humorous pet; Pedigree (pedigree form must show three generations).

The judges will be Dave 'The Alnitah Vet' Cluett, Robin 'Polymorph' Hill and A.N. Other. The entry fee will be 20p for a single entry; 50p for three or more.

Proceeds will go to GUIDE DOGS FOR THE BLIND.

Details:

- 1) Pedigree must show parents, grandparents and great grandparents.
- 2) Entry forms will be available from Dave Cluett, 3 Antona Close, Raunds, Wellingborough, Northants, after 1/1/81.
- 3) Enter at convention on Friday or Saturday.
- 4) Judging will take place on Saturday evening.
- 5) The pets will be displayed during Saturday and Sunday.
- 6) The pets should be collected by their owners during Sunday afternoon.

Full details on entry form.

Auction: Auction forms are obtainable from Sylvia Billings and should be returned to Beth; or you could list the items for sale and send the list to Beth.

Put your name and address (and phone number if you have one) at the top of the page; then list all goods for sale by auction. Zines should be listed separately from other items. Against each item put the reserve price (if you have one). Please enclose SASE with the auction list. No items will be accepted after March 31st 1981, and a commission of 10% will be charged on all goods sold. Please bring all auction items to the con wrapped in clear plastic with the lot numbers clearly visible.

Bookings are coming on steadily, and the Dragonara is almost fully booked. They are out of both single and twin rooms, although there are double ones left, so we will soon be using the overflow hotel, although we are trying to get more rooms from the Dragonara. If you hope to get a room at the Dragonara, you'd be better to register quickly. Plans are all going smoothly and everything is coming on fine.

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CLUB UPDATE

WALTER KOENIG FAN SOCIETY - new authorized club for Walter. Michelle Ward, 22098 River Oaks Dr. 4A, Rocky River, OH 44116, U.S.A.

WILLIAM SHATNER FAN FELLOWSHIP P.O. Box 245, Hayward, California 94543, U.S.A. British fans contact Sylvia Billings for info.

THE LEONARD NIMOY ASSOCIATION OF FANS - Miss Louise Stange, 4612 Denver Court, Englewood, Ohio 45322, USA.

Other Clubs

GATHERING - Club for Paul Darrow. Not an 'official fan club', more an information and news service, run with Paul's permission and assistance. S.A.E. for details to: Ann Wigmore, 224, Harnall Lane East, Coventry, West Midlands, CV1 5AJ.

LIBERATOR POPULAR FRONT (Blakes 7) - 43 Brooksbank House, Retreat Place, London E9 6RN

HORIZON (Blakes 7) - 88A Thornton Avenue, Chiswick, London W4.

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GENE RODDENBERRY

We are now able to give you an address where you can write to Gene Roddenberry. The address of his new office is 1600 N. Fairfax, Los Angeles, CA 90046, U.S.A.

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FRIENDSHIP CORNER

This time there are a lot of people wanting to put messages in Friendship Corner so I'll get down to the nitty-gritty. Let's start with the local group meetings.

KENT STAR TREK GROUP are having their Christmas party on December 21st. all are welcome, just bring some food and er. . . 'liquid refreshment. Any one wishing to stay over Saturday night should bring a sleeping bag, but I suggest you contact Wendy Downes first. Wendy's address is 96b Broadway, Bexleyheath, Kent, DA6 7DE.

BEDFORD AND DISTRICT STAR TREK GROUP are holding their Fancy Dress Christmas festivity on 21st December too. Cost will be about £2-£3 a head according to the arrangements to be made, i.e. we haven't found a venue yet. All enquiries to Rat Dowsett, Top Flat, 177 Victoria Street, Cambridge.

U.S.S. FEDERATION are a technically minded bunch who would like to extend their membership so that they can undertake some largish practical projects. If you're interested contact 'Capt.' I.M. Pearse, 17 West Cliff, Whitstable, Kent, L15 1LW or 'Commander' Ray Memtab, 40 Glenpark Road, Forest Gate, London, E7 8BW.

PEN-PALS

Linda Hepden (who surname I kept forgetting) is a local Bedford grouper and is looking to increase her correspondence. Linda likes S.T., Blakes 7, most fantasy and S.F. also stamps, history, needlework and long country walks. Her address is 53 Bosted Road, Hemel Hempstead, Herts.

David Burton is looking for friends in the Eastbourne area. I don't know how old David is but I've always found age irrelevant in fandom. David's address is 37 Green Way, Eastbourne, E. Sussex.

Carla Salveta loves reading, travelling and Dr. McCoy, she is 28 years old and would like to contact local fans and those more distant. Anyone in U.K. or the U.S.A. who would like to contact Carla can reach her at this address:- 52 Victoria Park, Drive North, Glasgow, G14 9NW.

Fiona Rule reckons she is in danger of being carted off to Elba II - she is desperate to meet fans in her area, which is Renfrew, specifically:- 1f Rannoch Drive, Renfrew, PA4 9AB

Lorraine Goodison is a Desperate female Marvelite and wishes to correspond with a like-minded idiot, that is someone who admires New X-men, Dr. Strange, Starlord and the work of John Byrne. Lorraine lives at 7 Russell Street, Stanley, Perthshire.

Shirley Cowden is an ardent fan of 'Mork and Mindy' and Robin Williams and would like to write to others, she would also like to meet with local fans. Shirley lives in Renfrewshire at 71 Cathcart St., Greenock, PA15 1DE

Sarah Green is 15 years old and claims a zany sense of humour, she would like to write to a fan of about the same age who is planning to attend the Leonard Nimoy Con. in May; Write to 62 Maids Causeway, Cambridge, Cambs., CB5 8DD.

Louise Boardman is a 20 year old legal secretary, she is interested in meeting S.T. fans in the Crewe, Cheshire area. Louise likes Kirk, Chekov, S.F. and films, also yoga, squash and plants, (with hobbies like those why doesn't she like Sulu?) Louise lives at 3 Borrowdale Close, Wistanston, Crewe, CW2 8RZ.

Amy Kisil is an American fan who is eager for British pen-pals, she would like to contact someone in London and a Welsh fan, particularly a Welsh speaker, Amy is learning Welsh. As well as S.T. and Welsh Amy likes Monty Python, Star Wars, Space 1999, Pern and Darkover. Write to: Flat 9 up, 1377 West 80th St., Cleveland, Ohio 44102, U.S.A.

Sylvia Allcock would very much like to write to someone in the U.S.A. Sylvia is 35 and single, her hobbies are S.F., reading and Music. Write to: 40 Home Farm Road, Fremington, Nr. Barnstable, N. Devon EX31 3DJ

Betty Turner is interested both in contacting a U.S. fan and local fans in her own area, she is home all day and can be telephoned at 01 359 1654, or write to; 11 Cross St., Islington, London N.1. Thanks to Betty for her donation towards publishing costs.

Dawn Hamilton is interested in hearing from fans in Canada, Australia or New Zealand. Dawn is between 16-18 years and would like to contact another teenager. As well as S.T. she is interested in stamps, write to: 10 Pine Close, Abrohill, Cumbernauld, Scotland.

TRIVIA

WEEKEND ECHO August 16/17 had a competition to win a Galaxy Invader game. The competition was for under 16s and they had to identify pictures of Kirk, Spock, Hans Solo and Chewbacca.

On August 6th a medical programme was shown on TV showing the treatment of sclorosis (a skin complaint). The patients strip, enter a cubicle, where they stand having ultra-violet lights shone upon them. When asked what he thought about the treatment one patient said, "It's like something out of STAR TREK, like you're going to beam down somewhere."

info Karen Humphries

SD 8008.15 A strange thing happened here in Agadir, Morrocco last night... I was lying in bed reading ST-TMP - the novel (once again) when I heard strange, distant music whafting through the room... The original Theme!!! I must confess I thought - "this is it - I've finally flipped!" But Lo! on racing around the hotel I found a strange Arab doing magic tricks to this music! How Odd!

Lee Sullivan

Thanks, Lee. Does anyone else have any interested happenings to tell us about?

PSI-TREK - a computer game based on STAR TREK which has been made especially to test psionic ability. It was mentioned on Angela Rippon's Report on September 10th. The idea is that there are 4 quadrants and you have to guess which quadrant the Klingons will attack from. In theory you should be able to guess right 25% of the time. It is a pity they played the STAR WARS music over rather than the music from ST or ST-TMP.

On the BBC August 10th there was a programme on Peter Skellem in which he sang a dumb song called "My Ideal Home". In one verse he complained of being home two hours or so before being noticed by his wife, and then she thought he was "just like Spock materialising." (How come it's always Spock, poor guy?)

Linda Hepden

FINANCIAL TIMES Sept 4th had an advert for a photo-copier by Cannon. In the advert was a photo of a guy made up like Spock. There was no reference to ST. Margaret Boardman.

Here's a humorous little message which my sister wrote on a postal communications card as she had her telephone number changed; "Please note from, Stardate: 8009.10 please adjust your communicator to the following setting. Over and out. Spock." When I saw the postman that morning he said, "Is Lt. Uhura in?" and I said, "No - but Bones is," which happens to be our landlady's name. He walked away giving me a quizzical look. Susan West

DAILY EXPRESS Sept 4th. An article about lasers showed the Enterprise and called it a 'lasership'. They also said, "At last, it seems, science has caught up with science fiction. Man has boldly gone where no other had before. And the 'final frontier' is pretty frightening."

David Burton

There was a news report in the MORNING STAR on July 1st about a campaign building up to stop the breaking up of ILEA (Inner London Education Authority). Various groups had been formed to fight against the breakup - "Among these was the School Parents of Chelsea and Kensington (SPOCK)" !!

David Coote.

It appears that, unlike Quantas, Laker are showing ST-TMP as an in-flight movie. Chris Brettall tells us that it was being shown on the New York flight on June 21st. Unfortunately Chris and her husband were going to Los Angeles and had to make do with THE COALMINERS DAUGHTER.

There are two new attractions at Blackpool this year, at the pleasure beach. The JOURNEY INTO SPACE planetarium which used the ST-TMP theme at the end of the show and a hair raising new ride called the STARSHIP ENTERPRISE. Derek Gray says his knuckles were pure white when he got off.

STAMPS Oct '80 - "A Philatelic Star Trek" Star Trek is mentioned in an article about 'Interplanetary' postage stamps which were brought out in 1953 and depicted Dan Dare and his friends. The stamps were given away with the comic, Eagle. (info Andrew Donkin)

STAR TREK is definitely becoming part of the language - one of our cleaners pointed out to me this week that in the serial in Women - of all places! - an office was referred to (trice!) as looking like "the bridge of the Starship Enterprise. Valerie

In B.A. Robertson's single "Flight 19" the last couple of lines are "If it happened a few years later, we would have sent them Kirk and Spock." John Kilbride

THAMES TV are running a Holster Laga commercial which includes, "to boldly drink where no man has drunk before..." It is set on the Moon. Alison Hopkins

"A TALE OF TWO CITIES" by Lee Owers

A comparison of the Ellison and shooting scripts for "The City on the Edge of Forever".

I could begin by saying that this article concerns two 'Star Trek' scripts but I am afraid that would not be accurate. Perhaps the pun in the above heading may be forgiven if one considers that, in fact, what we face here are two creations literally 'worlds apart' in plot-line, characterisation and concept. It is true that they bear the same title, and that some characters names are common to both but there, in all significant respects, the similarity ends.

Harlan Ellison has complained - loudly and bitterly - of the treatment his original script for 'City' received. He claims that '...unnamed parties leached the humanity from the story ...turned it into just another melodramatic, implausible action-adventure hour.' I beg to differ. What emerged after rewrites was a STAR TREK script - a story which remained true to the literary guidelines set down for all Trek scriptwriters, true to the basic principles of the lead characters and to the laws and limitations of their environment. I would contest that it is Ellison's script which is melodramatic, implausible and - with regard to one character in particular - lacking in humanity. In the hands of Mr. Ellison, the Trek universe and its characters underwent a drastic change in perspective, resulting in a piece of literature which bears little resemblance to what the fan recognise as 'Star Trek', as established by earlier episodes and evidenced in later ones. I'm not quite sure who or what Ellison is writing about, but it sure as hell isn't the Enterprise, Kirk and Spock!

Many of the major differences between the two scripts lie in their plot-lines, although only a few are quoted here. In Ellison's version, the drastic change in the course of history is not brought about by McCoy, but by a character called Beckwith. Beckwith is a power-crazed drug-pusher, who attempts to induce a weak-willed junkie crewman (LeBeque) to help in the next in his series of planetfall plunderings. LeBeque almost succeeds in blowing up the Enterprise by being 'high' on bridge duty and decides he's had enough. Well - what's a man to do? Beckwith kills him, of course, and makes off through the vortex. Just the stuff starship crewmen are made of, these two. Despite all the stringent psychological scans, we still get pushers and junkies in the crew - and McCoy doesn't notice, either.

So, to the planet, and the next major discrepancy. In Ellison's version, we are introduced to the Guardians of Forever - nine feet tall old men in long white robes who 'do not move ever' (and then proceed to do so several pages later). Now that's what I call a melodramatic device. Isn't it far more feasible that this long-dead super-civilisation would create a machine, complete in itself, to guard time, rather than a row of latter-day Merlins-cum-Old-Father-Times? This is science fiction, not a fairy tale.

Soon after, we are faced with a rather striking anomaly. It is established by the Guardians that, outside the 'sphere of influence' of the vortex (presumably a limited area of the planet's surface) the rest of the universe has undergone a dramatic change. It stands to reason, then, that the landing-party only exist inside that sphere of influence. And yet they beam up to a vessel which, one supposes, is the 'new' universe's equivalent of the Enterprise. Instead of simply winking out of existence as they should, our people confront a crew of renegades and the two groups of men from parallel existences set about killing one another in an all-out fight. Even if it were plausible that they meet at all, I wonder how their mutual destruction might influence the future? In the shooting script, the problem was neatly solved. The landing party don't go anywhere, because there isn't anywhere to go. They exist only in the 'dead zone' of the Guardian, and unless Time is realigned, they will remain there.

Kirk and Spock must go back through Time and try to undo the damage - if they are successful, all will be as it was. But wait a minute - in Ellison's version one of the Guardians tells us that Beckwith will be drawn to the 'focal point' in Time (Edith Keeler). The Guardian then says 'If he influences it, nothing can restore the shape of the past.' There is an interesting problem here. He had already influenced it - the universe is changed, the renegades exist - what's the point of Kirk and Spock going back through Time when there is nothing to be done? Ah, well - on with the story...

Whereas, in the shooting script, it was presumed that Kirk and Spock were intelligent enough to get on with the job and solve their own problems, Ellison seems to think they need a little help. The Guardians therefore proceed to give them a series of cryptic (and as it turns out, rather simplistic) clues. 'He will seek that which must die, and give it life. Stop him.' 'Blue it will be. Blue as the sky of Old Earth and clear as the truth. And the sun will burn on it, and there is the key.' Sounds poetic, doesn't it? We are brought down to earth again when we realise it is Edith's blue cloak and sunburst pin they are talking about, and

she's standing by a large placard that reads Keeler. Of course, it takes out super-sharp Mr. Spock to work out this complex riddle, but we do have a voice-over of the Guardian repeating its words, to make sure we get the point. To be blunt, this is a clumsy and totally unnecessary dramatic device. It smacks of cliché and it certainly doesn't credit the viewing public with much intelligence, to say nothing of Kirk and Spock.

Once back in the 1930s, the two scripts differ mainly in the realm of characterization - which is a separate point for discussion - but there are some interesting changes in plot and not a few blatant factual inaccuracies in the Ellison version. It is a janitor who arranges work for Kirk and Spock in Ellison's script, while Edith remains a much more detached character. She does not run a mission but is a street-corner orator who belongs to a Salvation Army type organisation. This means the meeting of Kirk and Edith becomes very contrived, and that Spock remains in the background for much of the time. Scenes such as the one where Edith states that Spock belongs by Kirk's side do not exist, and there is no three-way character interplay.

Spock ends up washing dishes in a restaurant and makes no attempt to construct a device that might aid their quest. We see none of the tricorder readings of Edith's dual future which, in the shooting script, provide positive proof of her significance. In Ellison's work, it is left to Spock to pull the theory out of thin air. He guesses that her continued existence will delay the entry of the USA into World War 2, and that she must die to prevent it. I'd say that was a pretty accurate guess even for a Vulcan - do you think he read the script beforehand? Kirk and Spock simply have no solid information upon which to act. How can they be sure she has to die? And if Kirk loves her, how could he believe Spock without some proof?

Later in Ellison's story, Beckwith arrives on the scene. Kirk and Spock are waiting for him, knowing the precise instant when he will appear. One wonders why, if they could time it so accurately, they needed to arrive so early themselves? A fight ensues, in which Beckwith defeats Spock. There is a similar encounter later in the story where the Human again emerges the victor. So much for Vulcan strength. In order to trace the elusive Beckwith, Ellison introduces the character of 'Trooper'. He is a legless war-cripple who provides information for a couple of dollars. He doesn't seem too worried why Kirk wants the man, only about getting his payoff. Kirk trusts him because 'he fought at Verdun'. Only after Trooper suddenly turns hero and dies saving Kirk from Beckwith's phaser rifle blast (where'd the phaser come from anyway?) does Kirk ask Spock where Verdun is. And I always thought Kirk was the expert on military history.

Perhaps Ellison should have concentrated a little more on factual accuracy. Add to the above faux-pas that, during the course of his tale, Spock bleeds yellow, Kirk quotes the Enterprise contingent as 539, Spock says of the violent 1930s 'My race never had this', (What happened to pre-Reform Vulcan?) and Kirk says to Spock 'Since when did you become a telepath?' - and what emerges is a writer who hasn't done his homework.

As if all this isn't bad enough, I'd like to say a few things about Ellison's characterisation techniques. I think most fans would agree that it is the people who make Trek what it is, and this is the area in which Ellison fails most miserably. I find it hard to believe that anyone reading his 'City' script could see anything but the occasional glimpses of the true Kirk and Spock. The instances of misinterpretation are too numerous to note and so only those I consider to be the worst are mentioned here.

Firstly, let's look at Spock. During the bridge scene in which LeBeque nearly destroys the Enterprise, Spock's first words are directed as 'urgent but Spock-ish'. Pardon me if I cringe. Then he becomes 'as coldly furious as an alien without emotion can get'. Not only is this a contradiction in terms but it is a statement totally lacking in preception of the Vulcan race. They are not without emotion - far from it - but a volatile race who, in order to survive their own violence, have learned to control and suppress their emotions through the pursuit of logic. Spock has been aware of LeBeque's strange behaviour for two hours, yet he has done nothing. Firstly, he would never endanger the rest of the crew by allowing an unfit person to remain on duty. Secondly, he is compassionate enough to intervene for the man's own welfare.

It is after the passage through the vortex that Spock's character seems to alter even more drastically. His first words are, 'Is this the heritage Earthmen brag about? This sickness?' and he proceeds throughout the story to berate Old Earth and its people. 'Try to tell me Earthmen uplifted my race. Tell me that, and use Beckwith as an example of nobility.' How can this be Spock talking? He himself is half-Human, and fully aware that he shares this heritage. In any case, he might find the barbarism distasteful, but he would accept it as

the basis from which the Earth of his own time grew, just as he accepts Vulcan's savage past. And aside from logical concerns, I find it hard to believe that he would openly insult Kirk in this manner - he would have too much respect for Kirk's feelings. In the end, Ellison drives the two to squabbling over the point, culminating in Spock's petulant line 'I won't fight with you.' And when Kirk takes off to find some clothes to disguise Spock, the latter remarks 'See if you can locate a ring to go through my nose'. Quite so. I always knew they were immature.

There is a strange ambivalence in Spock's attitude towards Kirk's feelings for Edith in the Ellison script. While she lives, he continually criticises Kirk's attitude, admonishing him for complicating their task by becoming involved. When Kirk denies that accusation, Spock replies, "Captain, fooling me is simple. Just give me the order, I'll change my opinion." This is unnecessarily sarcastic and unsympathetic. It shows none of the warmth and understanding that exists between the two characters in pre-City episodes. Spock would warn Kirk of the dangers - as he does in the shooting script - but he would also be concerned for Kirk himself. Knowing that Edith must die, he would see that Kirk is likely to be badly hurt by this experience. Yet in the face of Kirk's anguish, Ellison's Spock can only come up with lines like 'Are they still alive in the transporter chamber, Captain?' This particular scene culminates in Spock denying that he can feel 'the pains and pleasures of love' and stating that he is only concerned with 'saving the lives of the ones who trusted us'. If Kirk is not, it is Ellison's fault, but, nevertheless, Spock seems completely devoid of compassion for his Captain, which is hardly characteristic of him. In fact, he's acting so out of character that he's even contemplating killing Edith himself, if necessary.

After Edith's death, Spock undergoes a radical change. Gone is the unfeeling, critical character we have come to know and hate; instead we are faced with a very intimate scene in Kirk's quarters, where Spock tries to comfort Kirk. It's the sort of scene I would have liked to see as a tag on the aired version, but there are two problems. Firstly, as part of Ellison's script, it is unacceptable. We have seen no previous indication of sympathy from Spock and the change is far too sudden to be feasible. Secondly, Spock's speech here is the stuff fan fiction is made of - not aired Trek. To be realistec, I cannot see the character as presented on TV waxing poetical about '...the sound of silver birds against the sky' or asking Kirk to 'Come with me for a rest.' Nice - but too nice!

In summing up Ellison's Spock, I would single out one action which demonstrates his lack of understanding of the character. That is - Spock intervenes and prevents Beckwith from saving Edith's life. I cannot accept that he would do this. If Kirk chose to sacrifice everything for love, Spock would not prevent him. He would abide by Kirk's decision and support him in it, whatever the consequences. How many times has it been shown that Spock is willing to risk everything out of loyalty to his Captain? That is the essence of their relationship.

When considering the character of Kirk, one has to admit that Ellison succeeded in his desire to change the man completely. I would, however, argue in what manner. Ellison believes he 'vastly deepened the one-dimensional character of Kirk-the-rock-jawed'. It is my opinion that he took a mature, responsible and compassionate character and turned him into a weak-willed adolescent, totally lacking in the qualities demanded of a starship captain.

As soon as Kirk beams down to the Guardian's planet, he begins to be described as 'dreamy... full of absolute, all-consuming wonder'. It makes me wonder where his no-nonsense command image went. When presented with the vortex, he 'leans forward almost like a child', eyes full of 'delight, amazement...confusion'. In fact, Kirk seems totally overawed by the situation, and oblivious to his duties. How can a man who has experienced so many unusual things suddenly be at such a loss? Ellison plays him like a kindergarten candidate. The mood continues when Kirk is faced with the renegades. His expression is one of 'fear and bewilderment' and he is given to such blinding moments of insight as 'This isn't the Enterprise any more.'

Once in the past, Kirk, too, takes to squabbling like a petulant child but this preoccupation is quickly overshadowed by his meeting Edith. Instead of the discerning, experienced Kirk of the shooting script, we have a man capable of such comments as 'She seems such a pleasant girl'. Kirk handles their first meeting with all prowess of a gauche teenager. 'I wanted to say hello.' He's nervous, grinning, totally at a loss to handle the situation. Their entire conversation could ~~have~~ been lifted from an adolescent magazine.

Throughout the scene in Ellison's script where Kirk discusses Edith with Spock, he is presented as being totally blind to his responsibilities, to reality - he thinks only in terms of her, how he feels about her. No matter how deeply Kirk felt about someone, he would never forget his duty. This interpretation of his character makes nonsense of his ever achieving

command rank. Ellison has Kirk denying his feelings to Spock at one point - something he would never do; he would at least be honest about them and look to Spock for help. Even when he talks about his relationship with Edith it is in a very immature manner - 'She knows, Mr. Spock. She understands - everything!' He even talks about bringing her back to their own time. The true Kirk would know that was impossible. Even if there were a place in his life for such a relationship, she could never hope to fit in. Even faced with the knowledge that Edith must die, Ellison's Kirk backs away from the truth, saying to Spock, 'I don't want to think about it. Leave me alone.' Contrast this to the Kirk of the shooting script - a softly murmured, 'No.', an admission of his love for her, but he never denies the truth - that Edith must die, whatever the personal cost.

In Ellison's script, Kirk allows Edith to fall down a flight of stairs yet, at the end, he would let her live. This is a complete reversal of the shooting script, and of Kirk's true character. He must know at this point that, with Beckwith still to arrive, it isn't yet time for Edith to die. So what is the point of letting her fall? It makes a nice dramatic tableau, but it says nothing for Kirk's reasoning. The studio version gives us a further insight into Kirk's suffering for, in saving Edith from falling, he sees even more clearly just how difficult his final decision is going to be.

Ellison's Kirk has no rapport with his Spock - he is lost to everything but his love. He is no longer an officer in Starfleet. He is no longer a man who would put duty above personal happiness. He cannot get through to Spock at all - 'You don't understand...I can't let her die! I can't!' This complete betrayal of all his principles leads Ellison's Kirk to the climactic scene, where he sees Beckwith about to save Edith from the truck and fails to stop him. The script reads 'He cannot stop Beckwith. He will sacrifice everything for her.' At that moment, anything of the true Kirk died in this character. He will never be the same - not because of his loss, as in the shooting script, but because his own actions will defeat him. Even in failure, the knowledge remains that he was willing to sacrifice billions of lives for his own happiness, and, if he has any integrity left, that knowledge must eventually destroy him. The true Kirk will overcome his grief because he has to - because he is aware of his responsibilities (which are, after all, the reason he gave up his love) - and because he knows that his decision was the right one, the only one he could have lived with. His integrity has been tested to the limit, and he has survived. He has a reason to go on living.

I am aware that this review has been severely critical of Harlan Ellison's work, but I offer no apology for I believe the criticism to be justified. In truth, there is little about his script that I can tolerate or find acceptable if it is to be regarded as a serious attempt at writing 'Star Trek' material. It is unrealistic to set out to write a script for a TV show with well-established characteristics, choose to ignore these entirely, and then to complain that one's original efforts have been altered to 'fit the mould'. It is a successful and popular mould, and of course divergent concepts will be adapted. If every writer for Trek had been given a free rein, we would have had a different character interpretation each week, a new technology - and no continuity or growth whatsoever. There would be little point in continuing the series under those conditions. Whatever one's opinion on Ellison's writing ability, it is obvious that he is too individualistic to be suited to series writing.

For what it is worth, it is my opinion that, even if Ellison had followed the guidelines, the result would have been the same. He does not understand STAR TREK - its people, its moods, its visions. Ellison could not create the reality, because he does not believe in the dream.

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CARD EXCHANGE

I was recently able to pick up some more boxes of Topps bubble gum, so I now have a few more complete sets of these cards, and most of the others as singles. Lyons Maid and Weetabix cards can also be exchanged on a one-for-one basis. If any of you would like to collect these cards, but cannot buy the products, send me an SAE with your requirements, and I'll let you know if I can help.

We intend to close the exchange with the February newsletter, so if any of you are in the middle of collecting cards, but don't have enough duplicates to exchange, contact me and I'll arrange to hold back the cards you need.

All enquiries to me - Valerie.

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STAG STORY POLICY

We received a fair number of comments on this, especially with regard to the death story theme. The comments seem to be fairly evenly divided between agreeing with us and disagreeing - with various degrees of intensity.

Ray Dowsett - The whole point of Jonathan Butterworth's remarks and Sheila Clark's reply, surely, is, What is Star Trek?

Now Star Trek is lots of things; to some it is the Enterprise herself, to some it is the actors, to some the characters, to others (and this is the category I personally come under) it is ANYTHING in Gene Roddenberry's universe...

Whilst I am the first to agree that it is the prerogative of the editorial staff of STAG to print material they choose, I do challenge their views and tend to agree with Jonathan. To run a continuous series, obviously you cannot 'kill off' the central characters, but we amateur zine writers are writing about the ST universe, and in this universe, death, as unpleasant as it may be, happens! And is it logical to kill off half the Security Section of the Enterprise and not have a situation in the future where a major character is killed? The same applies to the ST universe - surely ST fans are not so narrow-minded as to deny the existence of all the remainder of Starfleet, of Klingons, Romulans, Organians, Deltans, Vulcans etc. It is rather like saying the Navy of the Napoleonic era was 'Nelson and the HMS Victory'; he was merely the most famous - as with Kirk and the Enterprise. (To judge from most school history books, it was! Editor)

You (Sheila) say that you believe that ST is the Enterprise and her crew. Fair enough - but take for example 'Star Trek - Spaceflight Chronology' - would you say that because the Enterprise only appears on two pages, the rest of the book is not ST? If so, then as a Human, I find it illogical - I don't need to be Vulcan. It's all Star Trek to me!

I feel ST fandom is almost in two separate parts, but whilst I will concede people who think as I do may be in the minority, there nevertheless are people whose vision of ST is not restricted to the Enterprise and her crew. We like the Enterprise, we like K/S/M stories, but we also like getting away from 'the big three' and to explore other ships, other characters. Myself, and more people than you may believe, agree with Jonathan, have enough vision to 'see' the whole wonder of the ST universe and not be blinkered into accepting 'official' policy. Whilst we are happy enough to accept that some ST fans are only interested in Enterprise stories and don't want their heroes killed, please don't deny those of us with broader visions to still love ST as we see it.

Personally I believe that you should print any story you consider good enough provided it is within the basis of the ST universe - then it is ST!

(In fact, I do not think of the Spaceflight Chronology as Star Trek. In my opinion it is a personal speculation by the writer on how spaceflight might be developed between now and the 23rd century, and which has taken the labour-saving device of using some Star Trek in it. Maybe I'm just being cynical, but there is also the unhappy fact that he would realise that by calling it Star Trek he would find a publisher for it while as purely speculative SF it might not have sold at all. The Technical Manual is fan speculation. So are the Enterprise blueprints. None of these was approved by Gene Roddenberry's office even although they were professionally published. They're useful to save a writer the effort of working out something for him/herself, but anyone's speculation is as valid. And I call anything that is about aspects of the ST universe that were not developed in aired Trek SF. There is room in fandom for a zine that is SF - based on the UFP universe if you like - but as soon as you write stories that have as characters only characters of your own invention, and ships that are of your own invention, you are writing original science fiction, even if you have used Gene's UFP universe as a starting point. Zines and fan fiction have been around for over ten years now; it's not by chance that almost all devote themselves to the Enterprise and her crew, and the ones that have diversified have done so by means of other media SF, rather than by exploring other aspects of the UFP universe. We appreciate the views of those who want to explore the Klingons (there are one or two zines devoted to them), the Romulans, or whatever; we don't deny you the right to consider them part of the ST universe that is worth developing in fiction; please grant us the right of thinking these to be Trek-based science fiction. And if you don't agree with us, why not put out your own zine? There's room for all of us. Sheila.)

Edward Laurence - I would like to comment on your 'no death' policy, and on fan writing in general. I think it true to say that the only 'real' STAR TREK is the work of Gene Roddenberry. That is to say, 79 televised shows and one film. Of course, Gene did not write many episodes, but the series was essentially his conception - and as hard as it might be for some people to believe, fan fiction is not. It is merely an imitation. Of course, some of

the fan stories are excellent. Some are even better than some of the episodes. They remain, nevertheless, imitators; sometimes good and sometimes not. If we are to accept this fact, why do we bother to read zines?...The answer, I think, is that fan stories are all good, enjoyable entertainment, and as such need be bound by restrictions or limitations... It is merely a thesis, if you like, and if treated intelligently, a very entertaining one - which finally brings me to your editorial policies. You are a STAR TREK based organisation, and as such are quite reasonable in insisting on Trek based stories. However, in my opinion, that is as far as it should go. Anything could happen, because one property of fan fiction is that it need not have continuity.

STAG should remain (or rather change to) a club whose functions are to inform Trek fans about news concerning the series, and, most importantly, to act as a means by which a member may express ideas freely to fellow members, in whatever form that might take. Remember that STAG is essentially its members and as such should be representative of each and every one.

(We rather thought we did encourage members to exchange views freely! That is, after all, what the N/L is for. We may not agree with a member's views, but we will defend his right to express them. Sheila)

Crystal Ann Taylor - I want to comment about something in the last N/L. While I know the frustration of trying to get something in print that runs counter to accepted viewpoints and you can almost feel a hidden censorship in that frustration, there are a lot of zines that publish so much stuff that is either peripheral to my interests or totally outside them that I find myself paying more and more for less and less. I'm glad that I can pick up LE and know it's about the Enterprise and there are no death stories. I used to read everything, all universes, about Vulcans, Andorians etc, everything - even an SF story thrown in. But I don't have that kind of time now. If a story doesn't have a familiar name in it, I barely scan it, if at all. If it's truly interesting I might read it, but the reason I buy ST fanzines is to read about the Enterprise and crew. I'm rarely interested in someone else's concept of the ST universe unless they are dealing with some really meaty topic like values, society, customs, etc. I realise that this is prejudiced but it is a prejudice based on lack of time and interest. I may like to read about the dragons of Pern, but I don't care to do so in my ST zines; thus I'd be even less likely to want to read about the dragons of Berengaria unless it's how they relate to the Enterprise.

Death stories are a whole different bag. For one, I'm tired of them. They've been done and done, pull the heartstrings etc. It's an easy way to move people. Everyone is sad when a hero dies. I've never understood the sense of printing death stories for entertainment. Oh, I know all about the catharsis of tears and I know it's a part of life, but I guess I don't need the tears and it's a part of life I don't care to dwell on. I'd rather read about our heroes overcoming things, even being caught in tragedy - as long as they can survive it.

I don't read ST to cry, but to be uplifted. And death stories are depressing. And if the story is really written well, the devastation could last for a long time.

Jav Felton - If you want to set limits on what you print, you're perfectly entitled to do so. However I do agree with Jonathan that ST fans should be willing to read any stories set in the ST universe, not just ones about the Enterprise. Fan fiction is supposed to explore the creations of people like Gene Roddenberry. I would suggest that zines full of action/adventure, get-'em, relationship, Mary Sue stories just about the Enterprise and her crew are about as exploratory as catching the bus to work every morning. While such stories may be well-written and enjoyable to read, surely fans would appreciate some more original fiction?

I think it's past time we had more fan stories about different aspects of the ST universe. I'm sure there are such stories out there: if so, I'd be very interested in publishing them. I've thought for some time about doing a zine but was looking for a different kind of slant for the contents. Now it seems clear that the kind of contributions I'm after would be stories (and of course poetry and please, artwork) about the other ships in Starfleet, the Klingons, the Romulans, Andorians, etc, the impact of the Federation on alien cultures - anything at all, in fact, within the ST universe. The accepting or rejecting of stories will be based on how well they're written and the new ideas they contain (if that sounds a bit heavy, don't worry - I'm not looking for a British version of Kraith, just some original aspects of the UFP universe.) There must be plenty of fans who'd like to read such a zine, so if I get enough contributions I'll try putting one together. Please send to me, Miss J. Felton, 40 Woodstock Road, Coventry, CV3 5HQ. Send an SAE if you want the Ms returned, and most important - keep a copy for yourself, just in case. We all know how good the GPO is at losing things.

Sue Stuart - First of all, Jonathan Butterworth made a mistake in submitting a story that went against the openly stated editorial policy. If his story is as good as he seems to think, he could easily have submitted it elsewhere. STAG is not the only market, and I'm sure you get more stories sent in than you can ever hope to use. Most zine editors do. This accepted, the question is 'should the STAG editorial policy be changed?' With regard to death stories, I think the question really should be whether the death of a favourite character is integral to the story, or whether it's been put in for purposes of gratuitous wallowing in the suffering of others. I have seen death stories which were extremely well-written and although they hurt, they were so constructed that death was not seen as an end, but as a beginning. This is also a point to be noted, not from any religious angle, but because it makes the whole thing easier to accept.

It's not death itself that is the taboo here, but wallowing in death. Those people who are upset by the fictionalised death of a character (and lands sakes, people, Kirk, Spock etc don't really exist, you know!) are just as likely to be upset by serious injury to one or another, even when they know he'll recover in the last few pages. This is hedging your bets, guys. It makes for unexciting fiction when you know your characters can't actually buy it.

Now I'm not saying that any story, no matter what its content, should be printed if it's well-written. What I'm saying is that possibly you could think of making the 'no death' rule less absolute. Please consider bending the rules occasionally for stories that are good enough and don't make a Victorian melodrama out of death.

David Coote - To me, Star Trek, is not just the Enterprise and her crew. Because of our love for the ship and the crew they do, however, form the major part and that will be reflected in an overwhelming majority of fanzine stories - but an occasional foray outside would surely be of benefit.

Likewise, I don't believe any fan writer would 'kill off' any of the major characters or, indeed, any of the 'expendable' Security people, just for the hell of it - it has to be an important part of the plot. If this is the case then I don't see why STAG won't print such stories - leaving the normal editorial control as to whether a story is good enough or not. If all that is required is a 'happy' ending then I believe just as happy an ending can be written on the basis of the remaining character(s) coming to terms with their grief and loss - just as we have to in the real world. Star Trek is an idealistic look at a possible future but it should not be total escapism.

(A lot of death stories seem to exist for no other reason but to explore the grief of those left behind - just as a lot of Mary Sue stories are written just so the writer can put down on paper her own personal fantasies regarding Kirk, Spock or whoever; with neither kind actually going anywhere. Sheila.)

Cory King - A point regarding your editorial policy - any story in which the main characters die has to be an 'alternate universe' story or else set at some point after the V'ger episode, since we know that none of them was killed/died during the 5-year mission or the 2½ - 3 years following it.

Christina Wright - I disagree with the rule that allows no main character to die. I have read a great many stories in which the main character dies which left a sad ending but a hopeful one. Often, the fact that the other characters get along without the deceased, coping with their grief, is a 'happy' ending in itself.

I also believe that scx should not only occur between married couples. Do you not think that this is applying our own standards when they will most probably not apply in the twenty-third century?

(If scx only occurred between married couples there would be a lot less VD around! I'm afraid I'm old-fashioned enough to believe strongly in sexual fidelity/monogamy, and that sex should only occur where the participants at least believe they have a permanent relationship. I'm completely opposed to sleeping around (for men or women) or to sleeping with someone simply to gratify a passing physical attraction. I'm not willing to print any sex-based story unless the scene is essential to the development of the story, and even then I'm not willing to print anything explicit. I would hope that by the twenty-third century, everybody would have learned sexual responsibility, however. Sheila.)

Doreen DaBinett - In the Star Trek zines that I put out, whether general or otherwise, I will not as a matter of principle and editorial policy print a 'death of main character' story. The basic reason for this is quite simple. I feel that death, because it is part of our lives, is not something most fans want to read about in fiction. Our heroes are above mortal death, they will always live to fight another day...besides which I feel there are enough zines catering for this rather morbid topic without another. I will not print Mary-Sues either.

Therese Holmes - I can see the sense of having some sort of policy on general issues as this makes for a coherent whole. However, your 'no death' clause has always puzzled me. Surely, every fan story is in a sense an Alternate Universe story, and nothing that happens to the characters therein affects in any way the 'real' characters of the Roddenberry universe. It's just a fan writer saying 'What if...' and proceeding to resolve the question. Occasionally that resolution involves the death of a major character; but that isn't the death of Star Trek. One of the beauties of fan writing is that the characters are endlessly recyclable. A more serious point is your own position as editor. At the moment, when I read a story in LE in which Kirk or Spock or whoever is supposedly dead, I just sigh wistfully and say to myself, 'Oh well, he isn't really'. Now presumably the author's intention in writing such a story is to have us breathless on the edge of our seats wondering is he or isn't he? But if we are reading a zine in which No Major Characters May Die, then we know from the outset that he isn't and it rather takes away the point of the story - and incidentally diminishes the zine in the process. As editor, the final decision is yours; but I would like to make a suggestion. If you stick to a 'no death' policy, I suggest you extend it to cover not just confirmed death, but also apparent death, for the reasons outlined above.

(Therese has a point here - on the other hand, I'm the sort of person who, when faced with a suspenseful situation in a story (such as a presumed death) scans on fast, usually right to the end, to make sure everything is all right before I can read on with any enjoyment. With a full-length novel, I always read the last page first; I must know everything works out all right before I can enjoy reading about any difficulties or dangers. Now I may be in a minority with this attitude; I probably am. The point is, though, that if I'm reading a zine with a 'no death' policy, I don't need to do that, and can take the story as it comes. It all depends on whether or not you like the suspense of not knowing. Sheila.)

Sue Stockley - As one of the original grumblers which brought about this policy by which STAG refused to print death of main character stories, I still agree with their decision. Star Trek consists of the interaction of these characters and they make it so important to us and brought us all together; I can see no sense in killing any of them off. In doing so, everything is finished. Knowing STAG's policy, why send in a story in which a main character dies to them? There are after all other publishers who will accept them, in the U.K. or the U.S.A.

Meg Wright - I couldn't agree with you more about 'death' stories. No matter how beautifully written they are I find them horribly depressing. I don't honestly understand how anyone can write them, but then I admit to being an unashamed escapist as far as my reading is concerned! I think it very unfair to expect everyone to like everything, and even ST fans have their prejudices. I know I have.

Vivien Young - I was very interested in the comments about 'death' stories in the N/L. I noticed you said that it wasn't a subject you want to read about under any circumstances, but surely it depends on the quality and nature of the story? For example, I can think of one excellent story - 'A Brief Moment of Light' by Tracey Alexander, which was in Enterprise Incidents (U.S. - editor James Van Hise), in which both Kirk and Spock die, but which I'm sure couldn't offend anyone. I hope not anyway! Do you not feel that because of your restrictions you might lose out on a lot of good stories?

Getting away from the 'death' topic for a moment I personally feel there is room for more stories of a controversial nature from STAG, i.e. stories which tackle controversial social, or political, themes and which go beyond the more romanticised 'happy ending' of most ST fiction. Maybe these more disturbing themes (including 'death' stories) could be dealt with in a separate zine in much the same way as adult material of a sexual nature? If the nature of the material was carefully indicated, surely there would be little chance of offending? There's another point, too, regarding your restrictions. There are, after all, not too many outlets for writers in this country and STAG must surely have the largest number of readers. Isn't it therefore only fair to present as varied a selection of reading material as possible, which caters for all tastes? I think this would only serve to enhance STAG's reputation.

(We have never said we will not print material of a controversial nature (except K/S, and this is a subject we feel is better left to zines specialising in it - that way anyone buying it knows exactly what they're getting) However, this appears to be something about which very little is written; I've certainly never been submitted anything that I would say could be called very controversial. I've also had to reject very few stories on the basis of STAG policy, and only one of these involved a ship other than the Enterprise, and a story I would call original SF. Regarding 'A Brief Moment of Light' - see the next letter! Sheila.)

Ann Preece - I agree wholeheartedly with all that you and Janet said. I joined STAG because it was a STAR TREK club, and although I do enjoy other science fiction stories, it is Star Trek and the Star Trek characters which interest me the most. So - I can't understand how anyone can write a story in which one of the main characters dies; I know I couldn't put pen to paper and write such a story, nor should I like to read one.

For me, and I'm sure a lot of other people, Star Trek is Kirk, Spock and McCoy, and the relationship between them. Therefore, we want to read stories which reflect this - I know I certainly do. To 'kill' any of the characters kills the true meaning of the series; the care, the friendship, the love, the unity, and the hope for the future.

As you said, death happens - it is unavoidable - but it's not a subject I want to read about. That was always one of the pleasures of aired Trek - no matter how serious the situation, and whatever trouble the characters were in, we always knew that, at the end of the fifty minutes, all would be resolved.

You've got to set certain limits - and you have to keep to those limits - when you bend the policy once, you have to do it again and again. Eventually, anything goes, and I wouldn't want to see that happen.

Having read one such story which dealt with death (I'm referring to 'A Brief Moment of Light' by Tracey Alexander in Enterprise Incidents No. 6) I don't particularly want to read any more - although it was beautifully written, I found it far too upsetting. I much prefer the type of story which Gladys Oliver wrote in LE 31 - 'The Late Mr. Spock' - wondering if Spock is alive, yet knowing, inwardly, that he isn't dead.

Jonathan wonders if ST fans are 'intelligent' and 'broad-minded'. Well, I hope I'm intelligent enough, and think I'm broad-minded enough, too, to know what I like to read, and the stories I like to see are those concerning the Enterprise and her crew. If I'd wanted stories 'outside' the Enterprise, I'd have joined a science fiction club. Please don't change your policies.

Beverly Knapp - I enthusiastically approve of your editorial policies for Log Entries! I think those policies may be one of the major reasons I like them. The story quality is excellent and I can be sure the theme of the stories will not be something that would offend me or something in which I am not interested. I've been getting very tired of buying zines in which a good proportion of the stories either deal with themes other than Star Trek (i.e. Star Wars, MASH etc) or are only marginally Star Trek (i.e. stories set in other areas of the Federation without the Star Trek characters). It's very nice to get a zine that's all Star Trek.

Mary Manchester - Curious that some writers feel so restricted by STAG's zine-story policies. Aren't there any other zines around they could submit their death, sex and off-Enterprise stories to? Or put out their own? That's how a fandom grows, after all. Stick to your standards, lass. It's better that individual writers should move on to other things than that the club should change to suit the needs of so few of its members.

Valerie Piacentini - On the sales list of every newsletter we state 'Log Entries is a genzine' Have you ever thought what we mean by that?

We intend the zine to appeal to the widest possible age and interest range of ST fans, yet to maintain the highest possible standard of story quality.

We want to entertain you, interest you - perhaps make you think - but above all, we want to give you a pleasant interlude with the crew of the Enterprise.

I don't think anyone would disagree with the stand that sex-based stories are best left to special zines, since not everyone likes to read a mixture of sex and action-adventure stories, so for this time I'll deal with the other problem, the 'death' stories.

I do not deny that there have been some excellent stories printed in which one, or a combination, of the leading characters dies; however, how popular are these stories, really, with the fans?

Two particular cases come to mind. In the final story of 'Companion', Kirk and the entire crew are killed, the Enterprise destroyed, and Spock left dying. Reader response was such that Companion 2 included a story in which Spock was saved in the nick of time and Kirk was revived within moments of death.

In 'Starborne', Della Van Hise's powerful story produced so much 'hate mail' - as she called it - that she felt compelled to write a sequel in which they were reunited - her readers could not bear the idea of Spock being killed and Kirk left alone.

Both these stories were produced simply because of reader reaction - which hardly seems to prove that death stories are popular!

We asked you for your comments on our policy, and I would like now to give you my personal reaction to some of the valid points that were made. We have been told that we didn't want to print death stories because the characters are so real to us we cannot bear to contemplate their deaths. It is precisely because we know that they are fictional characters that we feel able to make this restriction. Think for a moment of James Bond - no-one questions his miraculous escapes! Conan Doyle attempted to kill off Sherlock Holmes - and was forced by public demand to bring him back.

Like Janet, I cannot really understand this determination to drag all our heroes down to the common level - I know that King Arthur was no knight in shining armour, but I prefer that dream of greatness and beauty and human drama to the boring-realistic presentations so fashionable today. I want Kirk, Spock and McCoy to fly in my dreams - I don't want to meet them in the High Street!

It has also been said that we deny the characters the right to meet and overcome the very real grief caused by the death of a friend. Those of you who have lost loved ones know that grief is not ennobling or entertaining - it's a sick misery that goes on and on, overlaid perhaps after a time by day-to-day concerns, but returning when you least expect it to bring the pain all over again. Surely, with all the misery and suffering there is in the real world, there is room for one zine that is trying to concentrate on the good and the happy? One writer commented that if we didn't change our policy, other zines would appear which would handle the topics we won't touch. For myself, I'd welcome such an event - the more people involved in producing zines, the richer fandom will be.

There is one category of story I haven't mentioned yet - general stories set in the ST universe, but concerning the author's own created characters. We consider these science fiction, not Star Trek, and there are many excellent SF zines which are a more suitable home for this type of story. Star Trek, to us, is what Gene Roddenberry gave us - the crew of the USS Enterprise, and there is richness enough in that field to supply stories as long as necessary.

One final point. Every fanzine is to some extent a reflection of the tastes and preferences of its editors. Janet, Sheila - and I in a lesser way - put out Log Entries as a hobby, may heaven help us, and there is no fun in putting out something that conflicts with our views. The sales of Log Entries would seem to indicate that large numbers of you share our tastes. We do appreciate, however, that some of you do not, and that is only to be expected; everyone sees Star Trek through different eyes. Instead of trying to change an existing zine, why not take up the challenge? Produce your own zine, as we do - and be welcome.

Janet Quarton - Whilst I respect the views expressed above and in no way object to the right of fans to write and read the type of story they like, I do defend our right to print the type of story we like. (By 'we', I mean Sheila, Valerie and myself as we are the ones who compile and print the zines.) After all, putting out zines is a hobby, or so I'm told, and a hobby is supposed to be something you like doing. The three of us do disagree over some stories as you wouldn't expect us all to like exactly the same type of thing, but on most points we do agree. STAR TREK to us, as we've said before, is Kirk, Spock, McCoy, the Enterprise and her crew. That, after all, is the way Gene Roddenberry conceived STAR TREK. To me, this rules out the 'death' stories as you don't kill off your main characters in a continuing series. Sue feels that it makes a story unexciting to know your characters will be okay at the end - I disagree as I like the security of knowing the characters will have to be okay so that they can be 'on next week', so to speak. I have always preferred escapism and happy endings, both in books and on TV. There is enough death in the world without my wanting to read about it for 'entertainment'; I have never found a programme less tense or less exciting because I know the characters have to be okay at the end, and I bet at least 50% of people read the last couple of pages of a book first - unless, possibly, it is a 'whodunnit'. I personally scan all stories and if I don't like them (or their endings) I don't read them.

A lot of people like hurt/comfort stories, although there is no point in having the hurt without the comfort. It is notable that some of the most popular STARKY & HUTCH episodes are the hurt/comfort ones, too.

Sheila Clark I've actually made most of my comments during the previous few pages. Our policy was not entirely of 'our' making but was in part the result of reader response to stories that we printed in the early days of Log Entries. I said earlier that I'd rejected very few stories because of our story policy - in fact, I would only have accepted two of these rejections for an independent zine based solely on my own preferences. I would not have accepted Jonathan's story as it stood, but might have done so with a little tightening up of the central part of the story. On the other hand, another editor might have been delighted with it as it was.

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We have been putting out STAG's zines for five years now, and in that time our print run has risen from 100 to 400, with a lot of zines being reprinted. As we have been told, our zines are popular, and have a wide circulation; many people have said how much they enjoy these zines.

While we are not complacent about it, we can surely be forgiven for thinking that we have indeed managed to put out a range of zines that is within the boundaries of what most people enjoy in a Star Trek zine.

However, just recently, the situation discussed above has arisen - namely, is our policy regarding stories right or wrong for a club zine.

Some of you have said that you think we should have an 'anything goes' policy; in effect, that if one person in the club wants to read a certain kind of story we should print it, regardless of the views of the majority, and even of our own preferences in the matter. One member even suggested that we should print everything submitted to us, regardless of quality. If we did that, our sales would soon drop! Though we must admit that most of the submissions we have received have been of good to excellent quality.

We can't agree with this suggestion.

Quite apart from anything else, we feel that a club zine should be suitable for all ages to read - and even though most readers are in their 20s and 30s, we do have some in their early teens. This automatically imposes certain restrictions.

We do feel however that it is possibly time to hand over the editorship of STAG zines to someone else who may be able to come up with zines which may be more acceptable to you all.

Sylvia and Beth have agreed to take over the editorship of STAG zines.

We, Janet, Sheila & Valerie, have decided to go into partnership and put out zines independently under the name of ScoTpress. Most of our stories which have been printed by STAG, including VARIATIONS, are now out of print and we've naturally decided to reprint them ourselves as ScoTpress zines. ScoTpress will of course be a non-profit-making concern and we have given full details under the ZINE ADS section. We have given the info fully this time but after this N/L we'll just be advertising ScoTpress zines the same way we advertise all new zines put out by other groups.

Sheila does have stories, etc, already assigned for 6 new Log Entries and she will be putting these out over the next year, but these will be the last of 'our' STAG zines. Apart from these 6 LEs, all future STAG zines will be edited by Sylvia and Beth. We are sending all STAG submissions not assigned to these Log Entries to Sylvia and Beth and all future STAG submissions should be sent to Beth. (If you're writing Sylvia anyway and prefer to include your story with the letter to save postage you can, but if you do please indicate that the story is for STAG, as Sylvia also puts out Midnight Publications zines.)

When we closed the club books at the end of September we did not realise that we had only just got in under the VAT level (since this is £13500 turnover, not £15000 as we thought.) With the convention this year and rising postage, etc, the only way we can keep under the VAT level is to cut back severely on the amount of zines STAG puts out and also cut the number of photos we offer. We have looked into getting registered for VAT but feel there is far too much work involved and we are pretty well worked to our limit as it is. It seems best to put out new zines rather than reprints so STAG will not be reprinting any zines this year and we will have to limit the new ones to one zine per N/L or two at the most. This is a pity, but there is no way round this turnover problem. We're afraid STAG is just too successful at the moment. Things should ease off after September as we aren't planning a con for 1982.

ScoTpress may reprint some stories originally put out by STAG but only of course with the author's permission. STAG has always assigned all copyright to the writer, not to the club. ScoTpress will be taking over handling the bulk orders to the States - partly to help the club's turnover and partly because Sheila is already in touch with the zine editors.

All orders for zines should continue to go to Sheila; however, if you are ordering both STAG and ScoTpress zines at the same time, we must ask you to send payment by two cheques or sets of postal orders, one for each group.

Janet, Sheila, Valerie

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COMMENTS

Personal views expressed here are those of various members and are not necessarily representative of those of the STAG committee.

Karen Thomas I was on holiday in Canada this year and during the period I was there, Vancouver had its Pacific National Exhibition. On certain days of the exhibition there was a special showing of scenes depicting the making of the Star Trek movie, together with the series bloopers. The only date I could go was the 21st August, the day before my flight home, which happened to be the first showing.

A couple of friends and myself were lucky enough to have got tickets for seats right in the front. Around 300 people were there and the event began with the theme music of the series. Then the stage lit up and Gene Roddenberry was introduced! Gene gave a talk similar to that on the LP 'Inside Star Trek', showed the bloopers and then continued the talk, expanding into current affairs. He came into the audience to answer questions and I asked him about Leonard Nimoy working on future Star Trek shows. Gene couldn't really comment on this in particular but said that actors have a very hard life - seven days a week - and recalled that there had been three marriage/family breakups during the making of the series.

Gene was extremely nice and obviously wanted to speak to as many people in the audience as he could. It was marvellous to have been able to speak to him - and what a perfect ending for a holiday!

Ann Preece I would like to say thank you to Andromeda Bookshop and Forbidden Planet for their helpful and quick service - they've both enabled me to extend my ST collection of books and magazines which, if I'd had to rely on my own area of bookshops, would have remained very small; Jenny Elson for filling my orders so quickly (I'd almost given up hope of ever obtaining a copy of 'I am not Spock' until she ordered a copy for me); Ruth Inglis, for her excellent quality photographs, and last, but definitely not least, yourselves, for the excellent service you provide for all of us out here.

John Kilbride In a recent competition organised by John Smith and Sons bookshops, one question was: 'Which episode of the TV programme (ST) featured the following - Joan Collins and David Soul?' As the closing date (15th Oct) has long passed, I would be interested in which episodes they did appear in.

Joan Collins played Edith Keeler in City at the Edge of Forever; David Soul played the native Makora in Apple.

Kay Brown Although I understand that the subject (Ellison's review) is closed in the N/L now, I'm wondering if a clarification might still be made. James Pauley mentions in reference to the Ellison 'critique' that Bill Shatner had script approval and meetings with the director and writer, both apparently seen as evidence of Bill's 'domineering attitude'. Why is it never mentioned, however, that Leonard Nimoy also had script approval and meetings with Bill, the director and the writer? My point, of course, is that Bill's situation was not an exclusive one. It is a mystery to me that he should be criticised for it as though it were. Furthermore, I see nothing inherently wrong with actors having script approval. In the case of ST-TMP, Bill's and Leonard's input was probably of great value because of their knowledge of Star Trek and the characters. It's very possible the script as it turned out was a better one for their suggestions. We simply don't know what it would have been without them.

James Pauley I feel I must write in reply to comments made in David Roylane's melodramatically titled 'Gene Roddenberry versus Communism' article. In particular, the bizarre conclusions David reaches regarding 'The Return of the Archons'. In assuming the theme of the story to be an attack on communism per se, he misses the point of the episode altogether. Gene is well-known for his belief that no society's cultural or religious practices should be regarded as either superior or inferior to those of any other, hence his and Majel's Shinto wedding ceremony while in Japan. It is this fundamental belief which is at the core of the episode. Rather than an attack on communism, the episode sets out startling similarities and draws indisputable parallels between the totalitarian brand of communism and the equally repressive and dehumanizing aspects of religious fanaticism. The many analogies David quotes can equally be applied to many aspects of organised religion. For instance, Landru can also represent the corruption of the basic Christian teachings of Jesus Christ by the various religious sects and groups, who twist and 'interpret' in order to fit these teachings to their individual dogmas. Organised religion is equally as repressive as regards the dissenter or the individual who dares question the status quo. The repression of individuality and the submergence of the basic human emotions, common to both doctrines, is shown for the evil it is in the scene showing the 'Red Hour' in which all of the pent up feelings

and unnaturally repressed emotions explode in a violent, sexual free-for-all (yes kids, the Beeb cut out the hot parts!) In fact, the points of reference David chooses, 'Individuality will merge with the unity of the good' and 'Submergence into the common being of the Body' (note capital 'B') along with the blind unquestioning attitude and superstitious fears of the inhabitants of Beta III, point strongly towards a religious metaphor. All in all, one of the best scripts Gene Roddenberry has produced, highlighting the basic common inhumanities of two apparently disparaging systems.

As for David's comments on Operation Annihilate, I think this is just another case of looking for an inherent meaning where none exists.

Dorothy Manning May I just comment on one item of your last N/L about the club charity. I would like to add my voice to those others who prefer to send used stamps to the Guide Dogs for the Blind Association. I'm sure that Cancer Research is a worthy cause, but being an animal lover, I am totally opposed to animal experimentation.

Mea culpa, but I've mislaid another letter I meant to print here. This one disagreed with our change of charity - the only disagreement we had. She said that as a club with futuristic ideas, and interests, we should also have a view to the future with our choice of charity, and that she felt a medical one was the most useful one for us to support. While we agree with her in principle and would have transferred to a medical charity, we simply were unwilling to take the chance that our 'second choice' as it were might also use live animals for experimentation. Most people who commented on the change agreed with us. Sheila.

Gill King Marian (Staveley) says she prefers Bill as he is now and I have to agree with her. Let's face it, he is gorgeous in the TV series but in the film he is devastating! He has become more attractive over the years and has such a gentle-dependable look about him. As Marian says, he has terrific dignity; his acting is so good it isn't acting - he is Kirk.

Romano Dyerson I like Kirk both in the TV series and in the movie, but certainly the character has changed. He is still Kirk but it is a Kirk that has grown and matured, reflected by experiences gained during his five-year mission and his disillusion with a desk job. We must also remember that William Shatner has also lived ten years since playing Kirk and in the movie had the chance of bringing his experience to Kirk. If William Shatner had decided to play Kirk as in the TV series, I feel that the Kirk we saw would not have been as effective as he was - that's not to say, though, that I think Kirk of the TV series was not 'real'.

Peter McGuire In answer to Marian Staveley's comments on Shatner's being better ten years on. Surely this is only a logical continuation. As Bill Shatner progresses through his career and matures, Captain James T. Kirk does also in his career. With the knowledge that Kirk has gained in the past five year mission, his understanding of IDIC improves. This presents him with a wider outlook on life in the galaxy. He is obviously wiser now, and has a better sense of understanding.

Marjorie Hill, Elaine Thomson, Richard Bracewell, J. Thomson We must disagree with Marian Staveley. Getting back to the TV series is like returning to the warmth and comfort of home. The ship in the film was not our Enterprise. The transporter room, the sickbay and the Captain's quarters were unfamiliar to us. The Vulcan was cold, and not the Spock that we all know and love.

Patrick White Please don't take offence, but one thing I find mildly annoying about the newsletters is the fact that they are folded in such a manner that they fold up if you let go of them to reach for a glass of beer, etc. Couldn't you use A4 envelopes or something similar? Expense, I suppose.

Expense it is. It would cost us round about £45 more per N/L to use envelopes instead of newspaper wrappers. Why not try 'reverse-folding' them? Sheila.

Keith Jones The last N/L I just did not enjoy. It seemed to have a lot in it, but nothing to say. 'Course, it's possible you caught me on an off day.

Sorry to hear that. Of course, content depends to a great extent on what's currently happening or what comments we're sent, but we do hope that everyone will find something of interest even though not everything does. Sheila.

Gladys Oliver I think it is sad that there is very little fiction in the N/Ls. Many fans cannot afford to buy many zines, and rely on the N/Ls for new stories. I hope this section is not dropped as has been suggested from time to time.

It would be nice to know more of what American fandom is doing.

We can only print what we know about. If any US fans would care to oblige Gladys we'd be glad to print the info. Sheila.

Colin Hunter I'm very disappointed to hear that the Technical Spot has been withdrawn for the second time this year and that you are thinking of reducing its appearance to every second N/L. I can understand why you do not want a large N/L around February, but I'm very sorry to hear that you are considering cutting it down purely for economic reasons. Indeed, while I am more than happy to write an article for 6 N/Ls a year, I cannot help but feel that 3 per year is not worth the effort. Please don't misunderstand me, but I think it unfair to cut down on the T.S. when the recent vote you held stated that the members preferred extra membership fees and keeping the N/L the same length to reducing the size and keeping the fees the same. Please let me know your opinion on this matter so that I may decide whether or not to continue writing the column.

David Coote I'm sorry to hear the 'command team' is thinking of reducing the Technical Spot to every two N/Ls - if there's any possibility of its being kept for each issue I'd be grateful if you'd consider it, although I appreciate the problems re size of N/Ls.

Ray Dowsett I have recently had a letter from Colin Hunter in answer to technical queries I had, and in it he states that you are considering dropping the Technical Spot...why, why, why??? To me, and I know to plenty of others, Colin's spot is one of the best and most enjoyable sections of the N/L. After all, a lot of write stories inasmuch as we have the necessary imagination, but not all of us can utilise ST technicalities without guidance from someone better educated scientifically as to feasibility of what we want to portray. The Technical Spot gives a valuable insight as to what may or may not be possible. So from one of your 'minority members', please don't omit the Technical Spot!

We have not said that we are considering dropping the Technical Spot, but as you can see from the above letter from Colin, he would prefer to stop rather than cut down on the number of articles he does. We haven't heard back from him, but my letter to him pointed out that the sole economic reason involved was VAT. As we have stated elsewhere in the N/L, we just do not feel we could cope with VAT as well as running the club; it became necessary to cut turnover sharply. We have done this in two ways - first, by cutting back on zine production and reducing the number of photos offered, and by deciding that the N/L should not go beyond the second rate of postage. In the past, we have tried to use everything sent in to us; which meant that at least two N/Ls a year went into the third rate of postage. Now, we'll have to be more selective, and avoid doing that. This means that certain things must be left out occasionally. In addition, when the Technical Spot was first started, we never guaranteed that it would be included every time. At the same time, we have also realised that with the current rising unemployment, people have less and less money, and this was another factor that we took into consideration when we decided to hold the N/L at the second rate of postage and keep the dues at their present level. It seemed to us unfair that by putting dues up in order to retain, every time, something which Ray admits is a minority interest, we might price a lot of people out of the club. If Colin does send us in a Technical Spock article (sorry, I meant Spot) we will make sure it does in at least every second N/L. Sheila.

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USED STAMPS

Thank you to those of you who have sent used stamps which we are collecting for THE GUIDE DOGS FOR THE BLIND ASSOCIATION. They are appreciated very much. All used stamps both foreign and British are acceptable. If you have time to trim them it does save us a lot of time but don't worry if you haven't. One point - if you do trim them please leave about ¼" around the stamp. If you trim them too close and damage the perforated edge they are useless. Send your stamps to Janet's mum as she's collecting and sorting them for us.

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PHOTOCOPIES

When Janet offered to do photocopies for members in the last newsletter she wasn't expecting a lot of requests for rather large U.S. zines. A bit short sighted we admit as obviously there are a lot of you desperate to get out-of-print zines. Janet did try to do some but it took far too much time and the photocopier was over-heating. It is a small model, meant for small offices and just can't stand the work load of copying 100 - 300 page zines. Sorry about this, but we did try. Anyone wanting copies of articles or various info the charge is still 5p per sheet plus postage. Allow 10p postage for the first 8 sheets and 1p per sheet after that. Try not to request more than 20 sheets at one time. Anyone wanting to offer to copy zines for other fans would need a large photo-copier and a lot of free time, although it is quicker with one of the large photo-copiers.

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TECHNICAL SPOT

Hello there, and welcome to another installment in the Technical Spot series. Response to last N/L's column was disappointingly low with only a couple of regular enthusiasts writing in to express their views. Come on, everybody, don't any of you have any queries on the technical aspects of the STAR TREK universe - why not live dangerously and let me know? I may take a little time to reply, but I always do my best to help with any specific problems. Before going any further with the article in hand, I perhaps had better point out that due to my almost totally illegible writing, Sheila thought that the acid used in WWI incendiary devices was PIRIC acid. Bomb builders: beware! If you try and buy that stuff you're going to have problems since what was actually used was PICRIC acid. Anybody wanting to blow up their house and claim the insurance now know what to use. By the way, picric acid is pretty explosive stuff so please don't try and get hold of any since it is very dangerous indeed.

This time around I'm going to deal specifically with the medical side of things and since this is so large a subject I've decided to divide it into two separate but related articles with part 2 appearing in N/L 44. Without further ado then, let's discuss the equipment used on board the ship, starting with the diagnostic panel. Since I didn't see the panel in ST-TMP actually working close-up, I'm forced to rely only on knowledge gained from the TV series. The diagnostic panel, then, measures six functions on linear scales and two more numerically only. The six scales are as follows, from left to right:- temperature of the body, (degrees celsius on the right and fahrenheit on the left); brain K3 (the level of pain and electrical activity of the brain); lungs' vital capacity in litres (the maximum amount of air the lungs can inhale/exhale); cell rate (partial pressure of carbon dioxide in the breathing area in mm of mercury); blood Q5 (heart activity as measured by heartbeats per minute); blood T x 10 (blood pressure when heart is expanded in mm of mercury). Each scale is divided into two areas of red, two areas of amber and an area of green in the middle. The green indicates normal readings give or take nothing very significant while the yellow areas indicate something amiss and the red areas signal danger. In the very centre of the panel are two red lights which pulse in time to the patient's pulse and respiration. All this data is received from a scanner which is part of the bed itself which constantly monitors the patient and from a small white cone at the bottom of the panel which points to the patient's head when in use.

Still on the subject of scanners, we have the portable medical scanner which McCoy often brandishes preceding the immortal line of "He's dead, Jim." This hand-held scanner has a sort of 'whirring' sound emanating from it (probably a sonic signal actually used to probe the innards of the patient like X-rays do nowadays. Actually, ultra-sonic scanners are in use today, although they are a great deal larger than the Starfleet version. The scanner indicates by the tone and pitch of its sound the required information. The scanner can be linked via its sound to the medical tricorder to give a readout identical to the sickbay diagnostic panel on the tricorder screen.

The little used and little seen field reader tube no doubt complements the medical scanner and is a small tube (about 9 cms long) with four small coloured lights (green, red, blue and yellow). This device functions very much like the sonic medical scanner in that it measures heartbeat (green light); pulse rate (red light); temperature (green light) and blood pressure (yes, you guessed it - the yellow light!) I can't really see why the duplication of devices is necessary unless it is in case the doctor suffers from temporary deafness or blindness or perhaps the sonic scanner can only measure life forms with thin skins (ie no hair or scales).

The medical tricorder, as well as being able to interpret signals from the sonic scanner visually has a more versatile scanner of its own which, as well as the usual functions of the hand-held medical scanner can indicate the presence, composition and direction of nearby life forms. All data is displayed on the display screen at the top left hand side of the tricorder.

Still on the subject of analysis, we come to the portable bio-comp often seen when McCoy is doing a lot of work on a planet away from the Enterprise's main computer. Such occasions included the medical check-ups of the colonists in 'This Side of Paradise' and trying to locate the disease of Miri's planet in 'Miri'. What with all the data provided by the medical tricorder, the medical scanner and the field reader tube, something is needed to correlate it all so that it can be used to its maximum effectiveness and this is where the bio-comp comes in. It can collect all the information available, process it and then send it back to the tricorder's display unit in a more understandable and compact way. This device is probably in constant contact with the Enterprise's main computer via radio to attain

maximum effectiveness.

Since no animals have ever been seen in sickbay, the majority of tests must be carried out via computer simulation. That is to say that the computer is told everything known about the patient and everything known about the cure and asked what the result would be should the two be mixed together. I would suspect, however, that there are animals somewhere on board but that experiments on them are only carried out when not enough information is available on either the patient or the cure. No doubt the animals are in short supply since it is a nuisance to have to care for them and therefore unnecessary experiments would be discouraged.

Well, then, that brings us to the end of part 1. Next N/L we'll have part 2 (surprise, surprise!) which will deal with the 'active' side of sickbay as opposed to the passive side in part 1. Such goodies that you may look forward to are arabolic and catabolic lasers (I hope I read these right - Sheila), spray hypos and maybe even some cordrazine if I think you're all dozing off from lack of interest.

Do please keep on writing (I may not be the speediest correspondent in the world but I do promise to reply some time). The address is as usual: 7 Craigmillar Park, Newington, Edinburgh EH16 5PF and I look forward to hearing from you. Until next time, LL&P, Colin Hunter.

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Regarding Colin's mention of animals that might be used for experiments - since Dr. McCoy was shown in several episodes (Miri, Omega Glory to name only two) producing results without using animals and because, as he said, we have never seen any lab animals on the Enterprise, we think that medical technology by Star Trek's time must have progressed to a stage where the use of animals for experiments is unnecessary. We certainly hope that this is so. Janet & Sheila.

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THE TRANSPORTER Bert Lewis, A.F.B.I.S.

The main bone of contention in the argument about the do's and don'ts of the transporter, is as Colin said (N/L 41) is the fact (so called) that if a body or person is 'transported' in this way, it is presumed that at once there would be created a vacuum at the spot where that body had stood. I have heard SF writers argue this on the TV, one quite recently, and find this to be a very poor argument. Keeping to the Star Trek cases, this to me to say the least is rather poor from a scientific point of view, for the simple reason that, whatever is sent via the 'transporter' does not vanish in a split second so to speak, but if you will remember, goes in easy stages, i.e. the components of the body are seen to go in a gradual haze of light particles. Going this way, there is no sudden 'pop' as would be the case if the body concerned vanished instantly, so there need be no sudden rush of air into the place (or places) where the body had been. Another argument used is that of a smashed TV tube which when broken causes a loud 'plop', but in this case the tube in its intact state has had all the air extracted, and so is to all intents and purposes a perfect vacuum, so the result is to be expected. But in the case of the Star Trek transporter, this does not apply as I have tried to explain above. I hope this makes sense to you; I have tried to put it in terms as plain as I can.

In a letter (so far unanswered) to Colin Hunter, I quoted a case reported in the 'Sunday Express' a year or so ago, concerning a happening in Latin America in one of the army groups there. This reported that during an army exercise, an NCO suddenly vanished from sight, to the astonishment of the soldiers around and in spite of a search in the vicinity nothing could be seen of him. A lot of worry was experienced by those around when it had happened. But after about fifteen minutes, the NCO appeared as suddenly as he had vanished, but looking rather different to when he disappeared. He looked rough and not a little upset. Also, he could give no account of what had happened or where he had been and did not even know how long he had been missing from the site. He looked at his watch to check this, but was more nonplussed than ever to find that it showed that four days had passed, as his watch registered days as well as minutes and hours. The argument could be used that he could have stepped up the date himself, except for one thing - his face showed three days' growth of beard, something that cannot be faked.

The point I would make is that no mention was made in the report of any inrush of air when he vanished or of any similar air disturbance when he reappeared a few minutes later; strange it may seem in the report, but to me it does tend to bear out my argument that a sudden vacuum is not created when a body leaves a given spot.

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ST-TMP

I never did get the chance to express how I felt about ST-TMP in public, e.g. a N/L, especially as you received so many articles on it at the time. Now the commotion has died down perhaps you would do me the honour of printing a few words. As my friends all know, and thank heavens several of them agree with me, I didn't like the movie at all; even now I don't know how to begin to tell you how depressed and upset I felt when I stumbled out of that first public showing on the 15th December 1979. What made it all the more upsetting was the enthusiastic response it got from fellow Trekkers. Were they blind? Luckily I had the support of two very good friends with me who also felt the same way. We couldn't face the second showing even though we had tickets and went out for a walk, a meal and a drink to drown our sorrows. Unfortunately we also had the tickets for the charity performance and having come so far and paid so much to be there we felt we had to go and see it again. Sadly there weren't even any surprise appearances from any celebrities to soften the blow. In fact it made us feel even worse; Paramount just didn't consider us, the general fans, important enough.

Anyway I recovered from that fateful day, though I must confess every time I hear that haunting melody from the movie it brings it all back. Anybody who knows me is kind enough not to play it. No, this is not a step by step review tearing it to pieces, all those reviews have been done. I also confess I have been to see it again just for the actors. These are just my personal feelings which are virtually impossible to convey; only those others know how disappointed I was and still am, and I can't tell you how heart-warming it was to discover those others in the audience during D.C. Fontana's question and answer session at Terracon. Hello out there, you are not alone...

One last thing, re Susan Sackett's update from STW's A PIECE OF THE ACTION, Aug 1980, as regards to the sequel, quote:- 'It is twenty times better than the movie, and it is real ST:R TREK'.

Doesn't that make you think!!!

Tina Pole.

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THE HUMAN ADVENTURE

At the dawn of humanity, through the necessity of his curiosity, Man asked himself a question - 'Who am I?' He did not know, for he was but a child in the wilderness, surrounded by a desert of the unknown. No-one could answer him for he was alone. Ultimately he asked himself a second question; 'Where am I going?' Expecting no answer, he decided to find out for himself. Putting his foot forward, taking the first step for humanity, he set about the task of finding the answer to his question. Yet Man was but a child and because of his immaturity and need for personal guidance, he created for himself a father figure - God - in his own image.

Since then, through the advancement of his mind, Man explored this world of his. However, the realisation soon came to him that Earth was but a speck of dust compared to the vastness of the universe. He looked up into space knowing that his destiny must surely lie out there. He sent out probes, machines which reflected his hunger for knowledge, exploring this unknown terrain and when he felt the time was right, he followed. He felt content with this, his new and final frontier, exploring strange new worlds, seeking out new life and new civilisations. It came in the form of a cloud, a cloud as vast and unknown as the universe itself; at its centre, a mechanical mind - a child in the wilderness surrounded by what was once a desert of the unknown, now become known. 'Is this all that I am?' it asked. 'Is there nothing more?' Even with its complete knowledge, it knew that it was somehow incomplete. Despite its vast knowledge and limitless power, it knew that it had a beginning, a creator, a god. It now sought its creator knowing that its answer must lie there.

This was indeed one of the very machines which Man had sent out into the universe before him. Now achieved consciousness itself, it had become a living being; a being which reflected everything Man ever suspected that he himself would become through his own insatiable curiosity. Yet it was incomplete! The one thing which Man could never programme into a machine, the thing which makes Man unique above all else, that which ties the whole of Mankind together beyond any untying - the Human quality, humanity itself! What it needed to evolve was this Human ingredient, Man's capacity to leap beyond logic, Man's ability to want and to enjoy, to hope and to dare and to pretend and laugh. Man gave it the ability to create its own sense of purpose out of his own Human weaknesses and the drive that compels him to overcome them. This was the beginning of a new life form, the next step in Mankind's evolution.

Man could now foresee his own destiny, a future beyond all comprehensible barriers; forever searching, forever learning until he finally discovers the answer to his own question, 'Who am I?'

'Why are we now travelling into space? Why, indeed, did we trouble to look past the next mountain? Our prime obligation to ourselves is to make the unknown known. We are on a journey to keep an appointment with whatever we are.'

Gene Roddenberry.

The answer to ourselves lies - 'Out there - THATAWAY!'

Russell & Barry Willmott.

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The thing that impressed my husband Bryan and me most about the movie was the music! We're both musically-minded and we felt that Jerry Goldsmith created and executed the whole thing with the utmost beauty, particularly the part where Scotty and Jim are viewing the Enterprise from the 'pod'. In an entirely different way the Klingon music was also entirely right and superbly done. Many visuals in the movie were lovely - brief shot of the Enterprise zipping past Jupiter and also Earth viewed from orbit were 'out of this world' (help!) The final V'ger-Voyager connection with our time was inspired. Negative reactions for us were lack of action generally - too much Kirk (gorgeous and sexy though he be - not to everyone) - too much unexplained (in fact if it hadn't been for Gene's book I would have found the whole thing incomprehensible and am not surprised it's not the box-office blockbuster it was hoped.) For the converted (us) it was a delight (after four viewings), but I wouldn't have gone again if I was only just interested.

Margaret Cooke

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SHOCK! HORROR! STAR TREK NOT SCIENCE FICTION: OFFICIAL

Recently I have had the misfortune to read a book entitled 'Science Fiction in the Cinema' by a certain John Baxter. I say 'misfortune' because I have had an illusion shattered, an illusion which I have held to be a reality for the last eleven years. Obviously I have been wrong, and my dearly cherished belief has been a misplaced one and now I have been brought down to earth with a bump; and disappointed as I may be, I realise now that I must come to terms with bitter reality.

You see, for the last eleven years, since Saturday July 12th 1969, I have been under the illusion that Star Trek is a science fiction series, nay, the science fiction series. But not so; no; alas, Mr. Baxter has opened my eyes. In his chapter 'A Note on SF for Television' the bombshell is dropped. We are informed that Star Trek does not deserve consideration as SF. According to Mr. Baxter, Star Trek started in 1968 (yes, I know) with the double episode Menagerie and then degenerated into 'formula'. The 'formula' is, every week the Enterprise visits worlds paralleling Earth's development, e.g. Nazi Germany, Ancient Rome, Chicago in the 1930s. I must be mistaken in my assumption that only eleven episodes out of seventy-nine were in Earth-like settings or costume. Perhaps the Beeb have banned more episodes than we know of!

This 'preoccupation' apparently began with 'Tomorrow is Yesterday' in which the Enterprise lands on Earth in 1968 (the Beeb must have cut that scene). The episode Balance of Terror, according to Mr. Baxter, was nothing more than an updated World War 2 submarine drama. That's funny - I always thought it was an examination of racial bigotry, using the conflict situation as a background. Just goes to show how wrong you can be!

But hang on! Mr. Baxter does make one exception. Charlie X is the only SF episode in the entire series. How generous! However, the remaining 78 episodes are merely 'marginally interesting as esoterica', no more. Obviously this joker is a) an idiot, b) has seen half a dozen or so episodes, particularly the 'costume' variety or c) he is the archetypal 'serious' SF fan, who considers it uncool to like something with mass appeal, particularly a programme purporting to be pure SF which attracts a sizeable following, many of whom are obviously not SF fans. It is an attitude not unique to the SF community. Personally, I would plump for a combination of the three. The fact that two of those episodes have won major SF awards and the series described by Isaac Asimov as 'the supreme example of pure science fiction' appears to be lost on Mr. Baxter. The rest of his book is a plethora of equally rib-tickling observations and wall to wall bloomers and inaccuracies, and is heartily recommended to any SF movie buff in search of a good giggle. I close with a quote from Mr. Baxter himself, the opening sentence of his chapter:

'A great deal of nonsense has been written about SF on television.'

Yeah.

James Pauley.

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THE NEW ENTERPRISE MODELPauline Andrews

My first impression of the model was that it appeared to be very accurate and generally well cast. These have been justified assumptions. Having completed an examination of the model, I was well pleased with the product.

The plastic parts are sturdily made, depth of plastic being about $1\frac{1}{2}$ mm, and the curved surfaces are well reinforced by pins, so that warping would not appear to be a great problem. When the rest of the fitting of pieces was made, there was no evidence of warping in the model I bought.

The pieces were generally cleanly cast. Edges of all models usually need smoothing and cleaning up. This model was no exception, but the presence of seam lines had been kept to a minimum. The worst areas for the existence of flash (unwanted plastic) were the six window sections on the bridge (though oddly enough the portholes for the windows, considering their size, were very cleanly cut.) where plastic streamers joined some of the window sections together, and the window sections of the bridge which weren't cleanly cut. There was also a small seam line on the bridge, which comes in two sections; the lower part containing the windows, which has three approximately oval shaped holes in it which needed clearing; the upper dome shaped part of the bridge fits over this. It would seem reasonable to conclude that the three holes serve to dissipate the heat generated by the lighting and thus prevent warping, since the upper part of the dome covers them.

To aid joining, the parts have a clip together system. The two upper and lower sections of the primary hull clipped well together but there was a slight gap in the join which would probably require filling with modelling compound rather than gluing with polystyrene cement. Similarly, I would suspect that the connecting dorsal between primary and secondary hulls will need filling, too, and possibly the joints which connect the warp engines to the Emergency Flush Vents and Intakes and these to the secondary hull, though this for added strength; the model is fairly heavy and projections joined at anything other than vertically are necessary weaker because of their angle.

To sum up, apart from a few minor discrepancies in test fitting, most parts fitted exactly or at least well enough to require only filing down, rather than building up to match.

Now for detailing. I checked the plastic parts, originally just out of the box, against the ST-TMF blueprints. No-one expects a model to be a perfect replica of the original, but this one was surprisingly good on the whole, considering its size. As it stood it would make a convincing model of the Enterprise! Although there were one or two discrepancies.

My findings: A) PRIMARY HULL

i) Upper surface of Primary Hull. Very accurate. Phaser Banks and Reaction Control Thrusters are applied from decals. On the navigational dome (upper) there seem to be two circles too many at the centre. The navigational light which faces the impulse detector is disproportionately large. There is no bow light by the deflector grid of the forward facing phaser banks and no running lights on the deflector grid line of the port and starboard phaser banks. These grid lines are the ones which radiate out from the bridge, not the circular ones which run round the saucer shape. There are two lights in front of the Impulse Deflection Crystal, which shouldn't be there. The 5 personnel hatches on the outer circle of deflector grid lines are marked and then, mysteriously so, are 15 personnel hatches on the next circle of deflector line grids. These didn't appear in the blueprints. Does anyone know which is accurate? Otherwise everything is exactly represented.

ii) Lower Surface of Primary Hull

Port and Bow running lights appear here! No forward bow light as noted in i). Phaser banks and thusters applied from decals. Navigational dome (lower part) is accurate except for four small slits, presumably to let out light and heat! A few more oversights here. Only 3 out of the 4 landing pads have been included; 1 of the 2 dockings port saucers is missing and the one that does remain does not extend into the dome part of the navigational dome. This is a quibble, but when most of the model is accurate, this should have been, too. In the second circle of deflector grids on either grids on either side of the bow light that isn't there, are two parallel grids. Only one set of parallel grids exists on my model. The set on the other side is non-existent, although one line only has migrated into the third set of circles! Other than these slips accuracy is good.

iii) Window sections on Primary Hull - side view.

I never thought that all the windows that light up would be accurately represented- but they are! Main gangway hatches on port and bow sides are missing, so, too, are the recreation room windows and the 6 portholes which flank the sides of the impulse engine. Demarcation of the doors on the Primary Docking Port was necessary and some slight detailing on the Impulse Engine.

B) CONNECTING DORSAL BETWEEN HULLS

Very accurate; one porthole only missing and 3 vertical lines between large sets of portholes. Solidly made, too.

C) SECONDARY HULL

Generally detailing is of a very high standard. One porthole is missing. Docking Port and Botanical Section Windows are supplied by decals. No bellyside engineering deflector grids or the 5 navigational lights.

D) EMERGENCY FLUSH VENTS

Fairly accurate. No detailing of large Flush Vent on one side of each Vent. Could be supplied with sharp scalpel, metal ruler, steady hand and patience!

E) finally, the WARP ENGINES

Generally very good. Most of the detailing and attraction comes from the Rainbow Effect Self-adhesive Transfers. However, a little more attention could have been paid to the detailing of the reaction-control thrusters and the Space-Energy/Matter Sink (Acquisition), henceforth referred to as the SEMSA. The SEMSA slides into the two part warp engine construction and the fit is lower than the usual standard of the model. Sanding and filling needed here!

DECALS

These are of the dry, rub type and more care needs to be taken with them than with the traditional wet-based ones. A plastic burnisher is provided to aid application and after positioning the instructions do recommend that clear acrylic paint be applied for protection. These are generally of a good standard. The only thing is, I can't find the transfer for the word 'Enterprise' which appears below the landing-bay doors.

Now for a few over-all observations:

The instructions are multi-lingual and recourse to the use of symbols for directions, which can be annoyingly confusing! I hate having to refer back for explanations.

The ship may be mounted on a base or suspended by string, according to taste. I thought the base rather crude and the two parts do not fit well together. Also the triangular semi-vertical stand is hollowed out, which I don't like, but no doubt thick plasticard cut to the shape would remove the gap. It is impossible to test fit an unassembled model for balance on the stand but I hope the weight is evenly distributed! On the other hand, I myself wouldn't fancy suspending the ship. Still, that's my idiosyncratic view!

...I felt that I would like lights in the secondary hull, and in the warp engines. Two options exist: use more grain of wheat or pea bulbs, which would increase generated heat, or plump for fibre optics. I'm going to get those areas lit somehow but I haven't yet formulated my plan.

Barry Maxwell

...For display purposes, the kit is equipped with a special lighting set consisting of a battery pack (requiring 2 HP11 batteries), switch, wires and six microbulbs. The battery pack is housed in the Secondary Hull and access to it is gained, rather ingeniously, via the Navigational Sensor Array at the nose of the Hull, which forms a well-disguised screw-on cap. Wires from the pack and from the switch (which is also cleverly hidden under the Secondary Hull) out of the top of the Hull, through the interconnecting Dorsal and into the Primary hull, where they are joined to those of the microbulbs. These are then placed behind six 'window' parts (No. 6) which fit into the lower half of the Primary Hull (part 2). It is here that the kit has its first failing. When thus positioned and switched on, it will be found that the bulbs not only shine through the 'windows' but also through a large part of the plastic of the Hull, totally ruining the effect. To overcome this, I tried a variety of methods. If the inside of the lower and upper parts of the Hull are painted gloss white - several thin coats being required - it is possible to reduce the amount of light given off through the plastic, if not altogether removing it. Another method is to carefully bind the bulbs with tape which should then be painted gloss black covered by a coat of white. If done properly this has the effect of directing a lam of light along the tunnel created by the tape and out through the 'windows'; however, if too much tape is used, it has the effect of cutting out too much light, or directing it too well through the windows, leaving the outermost ones unlit. With experimentation, one can eventually develop one's own method of cutting out the excess light, although a combination of the two above seems to work quite well.

There will be more on this in the next N/L, including more advanced lighting suggestions from Barry and details of painting the models from him and from Ian Pearse. We have had to edit the above reviews but have tried to do it in such a manner as to avoid duplication. This has been necessary because of space limitations. Editor.

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FICTION COMPETITION

There was a reasonable response to the competition for a story/poem regarding what happened to the tribbles. Entries came from Helen Baldwin, Valerie Harrison, Judy Miller, Tony Murphy and Jane Tietjen; and poems from Lesley-Anne Kerr, Peter McGuire and Tony Murphy. As always the standard was high, but we decided that the story by Judy Miller had the edge, and so it has been declared the winner. It will be printed in Log Entries 40. Judy is a second-time winner - we haven't had many of those. It may also be possible to use some of the other entries; however, as you've already seen earlier in the N/L, we're handing over the editing of STAG zines to Sylvia and Beth, and I don't know what they'll want to do. Since we will not be putting out any more zines for STAG except the Log Entries for which stories have already been assigned, we're not going to have a fiction competition this time.

FICTION SECTIONMcCoy'S MISFORTUNE by Sue Simon

McCoy felt as if he was drifting, floating into a dense blackness that he welcomed at first. All exhaustion escaped his body and at last the enfolding arms of sleep held him securely.

McCoy began to dream.

At first he dreamed that he was down on the planet Ecos again, walking peacefully among the trees and flowers and feeling content with himself and life. Then all of a sudden he came to the edge of a cliff. There, pain entered his dream. He tried to wake up, and found he could not. The edge came nearer and nearer... He tried to stop himself, to turn away, but his legs kept on moving until finally he fell. As he fell, his nails tore at the ground, digging little grooves and tearing his hands, until finally he clung to the edge of the cliff, knowing that to let go meant death.

The pain continued to intensify all over his body, and in desperation he shouted out for help, hoping that someone would find him, either here in his ever-more-realistic dream or in reality. Only the silence, broken only by the blowing of the wind, was his reply.

He called again, louder this time, crying out for the one man who might assist him. "Jim! Jim - help me, please!"

Tears of pain escaping with his every word, now he fought a deadly battle for survival, for already the wind had risen from a gentle breeze to a gale that blew and buffeted his body like a blade of grass against the cliff face.

Jim Kirk was walking along the corridor towards McCoy's quarters meaning to spend a little time there, perhaps enjoy a quiet drink. As he neared the cabin he thought he heard a voice. He paused, his ears straining, and heard the second call clearly enough. He ran, then, using his right of entry to gain access to McCoy's cabin, to find the doctor laid out on his bed gasping for breath, eyes closed tight, sweat pouring from him. It seemed that McCoy was fighting something; his hands were tearing at the sides of the bed, bruised and bleeding and showing clearly the desperation with which he was struggling.

Kirk snapped on the intercom. "Sickbay - medical team to Dr. McCoy's quarters immediately!" Then he moved quickly to his friend and gripped his arms. "Bones!"

"Jim! Help me!"

"It's all right, Bones. I'm here. I'm here..."

The wind was strong but McCoy held on. He felt someone grasp his arms and try to pull him up, strong hands tightened around his arms and slowly began to pull. McCoy forced his eyes open sufficiently to see that Jim was the man helping him, and relief gave him confidence. The wind was blowing harder and it was increasingly difficult to draw breath, even, but Jim was here. He was no longer alone.

The medical team arrived quicker than Kirk had expected, perhaps because it was their

Chief who was in trouble. A lot of people respected McCoy, but none more than the people who worked with him.

M'Benga crossed to the bed, looked McCoy over then gave him an injection while nodding to the orderlies to lift him gently onto the trolley.

"What's wrong with him, Doctor?" asked Kirk, walking beside the moving trolley.

"It appears to be some sort of allergy," M'Benga replied. "It's affecting his breathing. For the moment he is holding his own, but until I can pinpoint the source of the allergy I can only give him a general anti-histamine."

Kirk's mind moved back to yesterday's landing party. "Could an insect bite cause such a reaction?" he asked.

"It could indeed. Why? Was he bitten yesterday?"

"Yes." Kirk indicated a small swelling on the side of McCoy's neck. "It gave him quite a nip - he killed it when he felt it biting, but by that time, of course, it had already injected him with whatever-it-is insects inject to stop blood clotting."

M'Benga nodded. "In that case it should be easy enough to find the proper drug."

In spite of the other doctor's optimism, Kirk was still worried as he gazed down at McCoy. Bones was one of his best friends; it was like watching a part of himself being tortured. He would stay in sickbay until he was sure McCoy was more comfortable.

Clouds flooded the sky, dark and menacing. The wind raged harder and lightning flashed in a storm so fierce that it was like two mythical dragons fighting for possession of the sky.

McCoy could feel Kirk tighten his grip, steadying him while the thunder nearly deafened him and the lightning tried to make him loosen his grip on the cliff edge by striking the ground on either side of him. McCoy clenched his teeth and summoned all his strength, pulling until his muscles cracked while Jim helped him pull himself back over the edge of the cliff.

He fought to sit up, but Jim held him down. Slowly he relaxed as the pain subsided to a dull, bearable ache mixed with a sort of tingling, as life flowed back through his body.

Darkness began to close over him. He no longer resisted it; this time he knew that when he wakened, he would find himself not in a dream, but in reality.

RECEPTION COMMITTEE by Susan Meek

Virtually the instant that Chekov confirmed the shuttlecraft's safe return to the ship, Jim Kirk had shot out of his seat and headed for the turbolift. At his heels was Leonard McCoy.

"Those stimulants! Jim - you promised...I wanted to check you over in sickbay..."

"Later, Bones."

The last thing the crew heard as the turbolift doors closed on the pair was McCoy muttering under his breath about "damn pig-headed stubbornness."

He was still muttering when Kirk directed the lift to the hangar deck. The Captain said nothing; just looked at him and grinned.

After a moment, McCoy answered with a smile of his own. "Yeah, I know. I'm glad he got safely back, too."

McCoy understood. Kirk could easily have checked on Spock's condition via the intercom. After the stress of the last few hours and too many stimulants, he was on the verge of collapse; he badly needed rest. But after coming so close to losing Spock, he needed to see for himself that he was safe.

By the time they arrived the hangar deck had been depressurised and it was safe for them to walk straight out to the shuttlecraft. When they were a few yards away, they saw

Spock emerging. He looked pale and weak; totally exhausted. It looked as if he was having to hold on to the side of the shuttlecraft for support. Kirk crossed the short distance between them at a run, and grabbed him before he fell.

Spock looked up at him. "Captain, I wish to report..."

With that, the Vulcan collapsed neatly into his Captain's arms.

Kirk just stood there for a moment, holding him. He seemed to be almost drinking in the reality of the Vulcan's presence. Then he too began to sway dangerously.

Fortunately, McCoy had had the presence of mind to call for a stretcher team while still on the bridge. One of the orderlies that had been behind them ran over to take Spock, while McCoy helped to support the Captain.

"Hell of a reception committee for you, Spock," McCoy was heard to mutter, though those who knew him well would have recognised the gruff affection in his voice.

Kirk looked up at him. "I know I said to keep me on my feet for just another seven minutes, Bones. You certainly didn't over-estimate it, did you?" He saw that McCoy had run brief scans over both him and Spock. "How is he?"

"From what I can make out, it's just the energy drain from being in the middle of the amoeba for so long. All he needs is rest." He turned to Kirk. "And as for you, much the same could be said. How do you feel now?"

"Slightly woozy," Kirk said truthfully, and looked across at Spock who had by now been lifted onto the medical trolley. "But otherwise, fine."

"Fine thing, the Captain and First Officer of this ship going round fainting..." nagged McCoy gently as he helped Kirk, for whom walking suddenly seemed to have become an extremely tiring process, across the hangar deck. "What can you expect when you push yourself to your limits like that... Now, are you coming to sickbay, or are you going to fight?"

Kirk grinned. He knew Spock was safe now, and everything was all right. "No more fights, Bones. I'll come quietly."

About quarter of an hour later, McCoy looked down at his Captain on a sickbay diagnostic bed. "Well, as I said, Jim, just exhaustion. You can stay in here for the moment, till I'm sure there are no side-effects from all those stimulants, then get plenty of rest over the next few days. The same goes for Spock, though he'll be in here longer, of course. Now get some sleep."

Kirk didn't need to be ordered. But before he lay down he looked over at the sleeping figure on the next bed. He let his eyes rest on it for a moment, then whispered, "Welcome back, Spock."

He closed his eyes. Spock was back; the ship was safe. Everything in his universe had returned to its natural equilibrium...

As he began to drowse he heard voices and movements. Spock was obviously waking, but he was too tired even to open his eyes. Besides, the voices were an oddly comforting sound...

"Doctor, why am I in sickbay?"

"You collapsed on the hangar deck. You're here for observation."

"I see no necessity for that. Only rest is indicated."

"Now there, for once, my Vulcan friend, we agree. But here I can keep an eye on you and make sure..."

Old Home Week. Softly, he laughed to himself. Then he slept.

MOON? by Gladys Oliver

Lonely Moon, clasped in dark.
Is it a Lover's spell...or a werewolf's cry?
Clear or misty...shrouded by clouds,
It must always kiss the day goodbye.

The following poem was actually sent in as a comment on story policies.

THE LOVE THAT DARE NOT SPEAK ITS NAME by David Coote

As through all the N/L pages,
The great debate it goes and rages
Are Kirk and Spock, our brave duo
Stranger than an actual UFO?

The Trekkies all scream, "They can't be queer!"
But is this reaction produced by fear?
Fear of our heroes having strange desires
That unnatural actions light their fires.

Kirk shows care for his crew
Male and female, aliens too.
Vulcan Spock, in his own way,
Cares as well, though he wouldn't say.

But in the face of all the comments,
Disgraceful, disgusting, all these bents,
Would even they try to make a stand
And be so roundly damned?

Yet Star Trek is of a different time
Where prejudice merely disrupts the rhyme;
Where there is tolerance of all,
Not ugly names that we might call.

And we Trekkers so progressive, so caring
Must in our own time not condemn such pairing
For love is the sign, the only way,
Whether that love be 'straight' or 'gay'.

We must learn and very quick
That we should live by IDIC
End the prejudice, the hate, the blame;
Make it the love that dares to speak its name.

THE SECRET by David Coote

The great Captain Kirk, our hero bold,
Is afraid of naught, or so we are told.
Yet there is a quiet, a secret fear
He'll not even tell the ones he holds dear.

The legs are so long, it moves oh so quick,
The mere sight of this, it makes him so sick.
Must get away, stay out of its path,
Dreadful thing - spider in the bath.

And so we come to the end of another newsletter. Peace and prosperity to you all. Janet, Sheila, Beth, Sylvia, Valerie.

N/L 44 (C) STAG December 1980. 1000 copies.

We reserve the right to edit all submissions.

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PHOTOS

These cost 35p each for a 3 x 5½ enprint or 36p for a duplicate slide. Please enclose SAE to the following rates - up to 20 prints or slides, 10½p or 14p - for more, check with the post office and see if they know second and third rates - postage goes up in January. Foreign - USA, \$1 each inc postage (this is a guess and we can only hope we've guessed enough) elsewhere price as Britain plus postage - if you add 28% to the previous postage amounts you won't be far wrong. Please enclose addressed envelope.

We only got enough photos printed to cover the order, which goes in after the closing date for orders to reach us. Late orders will be filled but will be delayed. Orders should reach Sheila by Jan 15th (we don't recommend sending orders between Dec 15 and Jan 3). Most of the Miri photos have now been sent out (16/11) but we're still waiting for three shots to arrive (details re this elsewhere).

Next time we'll be offering Bread & Circuses. Patterns of Force was posted out on 28/11.

Arena

Prints only

19/P4 Landing party taking shelter in ruins of base.

19/P5 Kirk, Spock, guard in base, Kirk with communicator. Half length.

Prints and clips

19/2 Landing party on materialising.

19/6 Gorn as seen from above while making a stone knife. Longish shot.

19/7 Kirk fighting Gorn, profile, H/S.

19/8 Metron, H/S.

19/9 Kirk, Spock, crouched behind half wall, H/S only showing.

19/26 Kirk longish shot standing among hills.

19/28 Spock, H/S, on bridge.

19/32 Kirk, Spock, crouching beside cannon.

19/33 Spock, H/S in ruined base, guard just showing behind.

19/35 Kirk crouching behind ruined wall with a communicator.

19/43 Closer shot of 26.

19/50 Kirk with bamboo shoot as seen in viewscreen.

19/52 Kirk H/S in ruined base.

19/55 Kirk bent over picking up bamboo shoot.

19/64 Kirk crouched against skyline holding communicator.

19/69 McCoy, Spock, Kirk at transporter console, Scotty at controls, prior to beam-down.

19/77 Kirk half crouched beside unconscious Gorn. 'I won't kill him!'

19/81 Kirk, McCoy in transporter room, rest of party behind.

19/90 McCoy, Scotty, Uhura gathered round Spock in command chair.

Scotty, Sulu, Chekov

4412 Sulu at station looking over towards Chekov H/S. Smiling.

4418 Sulu at station leaning on viewer. H/S.

5833 Scotty, half smiling, almost waist length. On bridge.

5929 Chekov at station, H/S.

6725 Scotty H/S wearing plaid.

6739 Chekov at station looking down. H/S.

SALES LIST

December 1980

This supercedes all previous sales lists. Orders should be sent to Sheila Clark, 6 Craigmill Cottages, Strathmartine by Dundee, Scotland. Cheques/POs should be made payable to STAG. Please enclose a self-addressed label, preferably sticky, with each order. Foreign rates - USA Airmail, \$6 (£2.50) per zine. Australia Airmail, £2.75. Europe and surface all countries, £1.50 (US \$4.00) If you pay by foreign cheque, please add \$1.00 per total order to cover bank charges. Anyone paying cash, paper money only, please. All prices include postage & packing.

Log Entries 34, 35, 36, 37 £1.15 each

Log Entries 38 £1.15

(Stories by L Chapple, P. Andrews, V. Young, T. Holmes, R. Oliver, J. Timmins, L. Walker; poetry by K Deery, S. Cowden, S. Meek, R. Oliver.)

Repeat Missions 1 (reprints from early Log Entries) £1.05

Prints - Enterprise by Barry Willmott; Kirk by Barry Willmott; 20p each/

Naked Time Collage by Richard Gardner; Enterprise by Lee Sullivan \$1.00 each

If you are ordering only the prints please add an 11½p or 14p stamp

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