

Star Trek



Action Group

NEWSLETTER No. 46

April 1981

President: Janet Quarton, 15 Letter Dail, Cairnbaan, Lochgilphead, Argyll, Scotland.

Vice President: Sheila Clark 6 Craigmill Cottages, Strathmartine, by Dundee, Scotland.

Committee: Sylvia Billings, 49 Southampton Rd, Far Cotton, Northampton, England.

Valerie Piacentini, 20 Ardrossan Rd, Saltcoats, Ayrshire, 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

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Hi there.

We have quite a lot to tell you this time. The three of us, Janet, Sheila & Valerie, wish to announce that we will be resigning from the STAG committee on September 30th.

After six years of running STAG, during which membership has grown considerably, we are finding ourselves tired and becoming a little stale. We want more time to pursue our own interests in STAR TREK rather than having all our time taken up with the administrative side of running a large club.

With the majority of the committee resigning, we felt the best thing to do was to disband the committee and pass the club on to someone who would have full powers to form their own committee. When Jenny Elson decided to resign as President in 1975 the committee was disbanded and she asked Janet if she would take over the club and form a new committee. Having the club President form a committee of people she can work best with does seem the most efficient way to run a club the size of STAG.

The most obvious choice of who to take over the club was one of the two remaining committee members - Sylvia or Beth. In this case we felt the obvious choice was Sylvia because of the amount of work she has been doing for the club. As well as answering renewals she has done most of the administrative work for the convention and has shown she can handle the workload efficiently. On the other hand, Beth has said repeatedly lately that she doesn't have as much free time as she would like to spend on the club.

We have asked Sylvia if she is willing to take on the club and she has said she is. We hope you will agree with our decision that she is the best person to hand the club over to.

Under the circumstances, Beth has decided to resign from the committee as of March 1st, 1981, and she has handed all the auction paperwork, the adverts for the Friendship Corner, etc. over to Sylvia. Sylvia says she can manage to do the auction for the con, although we had so many items for it that we had to stop accepting any more at that time. Until October, send adverts for the FRIENDSHIP CORNER to Janet.

We would like to thank Beth for all the work she has done for the club in the past. We will be putting out the next three newsletters, June, August, & October so there will not in fact be any changes in the way the club is run until October.

After we hand the club over we do still intend to stay active in STAR TREK fandom. We will be continuing publishing zines through Scotpress and also handling bulk orders for U.S. zines and selling photos. Janet will also still be the British Referral for STAR TREK WELCOMMITTEE and will supply information to fans.

It has been a hard decision to give up the club as it does mean a lot to us, but we are just not getting any time to follow our own pursuits these days. Sheila and Valerie would like to be able to spend more time writing their own stories and Janet has a number of projects she would like to get on with, including making up the model kits from the movie. We will keep in close contact with Sylvia and pass on information etc. which we think is of interest to members.

We would like to offer the club's congratulations to Charles and Diana on their recent engagement - also our thanks for not announcing it on the Monday. A lot of people were waiting for And The Children Shall Lead to complete their collections, and if the announcement had been made on the Monday, ST was one of the programmes sure to be cancelled. Perhaps Charles is also a ST fan.

We've had to miss out Star Trek in the News and Trivia this time. There wasn't much Star Trek in the News, and what little there was is mostly given in various items throughout the N/L; there wasn't enough space for the trivia if we were to remain inside the second rate of postage. The items we won't cut back on are those on merchandise, general info, etc.

Lynn Champion has mentioned to us that a friend of hers ordered photos from Rodney Bonds back in August '80 when we listed him in the N/L as having photos of the actors at the Washington premier. She picked these photos up in February at New York con. She (and Lynn) feel that many people are still waiting and that Rodney is taking too long to fill the orders. One of our American friends did tell us after that ad. appeared that he is known to be slow at filling these photo orders, but that he always does fill them...eventually.

We've had more word on The Price and the Prize (see zine ads page). More people have now received seizure notices from Customs. This is the first time that any explicit zine has been seized (although we know that some 'adult' zines have been opened in the past) so...!!!! One Scottish buyer of the zine went to Glasgow Customs after receiving her seizure notice to ask what was wrong with the zine, wearing her most innocent expression, and everyone she spoke to went scarlet...the chief official she spoke to trying to tell her without saying anything compromising just why he had condemned it. He did manage to explain that it was about...er...Captain Kirk and Mr. Spock...er...having an affair, and that the pictures left nothing to the imagination. That must be one Customs man who has a whole new outlook on ST! He refused to let her see the zine to decide whether she felt it was worth appealing against the seizure, and after she said that she accepted that, he ended up giving her a long tale about the trials and tribulations of a Customs officer's life. It was from her that we received the first notification that this zine had been stopped.

We've been getting in a lot of stamps from you recently - we'd like thank, in particular, Ann Freece, Giovanna Ratti (Italy), Marieangela Cerrino (Italy), Linda Watt, Yvonne Thompsett, C.A. Schnadhorst, Linda Hepden, Pat Nolan, and the Aldershot group; also the workmates of several of them. These stamps are now being handed in to the Guide Dogs for the Blind training centre in Forfar - we'd like to thank Cory King for handing them in for us.

The Guide Dogs will also be benefitting from the con. The income from the International Pets competition (entry fees) and also from the auction are being donated to them, and Forfar was delighted to be informed of this.

There doesn't seem to be much left to say now, except, see you at the con!

LL&P

Janet, Sheila, Valerie.

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As you will have seen previously in this newsletter, Janet, Sheila & Valerie are leaving the STAG committee to concentrate on their new projects, including Scotpress, and have asked me if, from 1st October 1981, I will take over STAG and form a new committee.

I have said that I will do this, and basically this letter is really to confirm to members this point.

I shall of course during the next few newsletters keep you all informed as to how things are progressing and who I propose to ask to be on the committee with me.

I shall do my best to keep up the standard which Janet has set for me, although I think this will be a little difficult to begin with, but Janet has said she will give me as much help as she can during the first couple of newsletters.

So, hoping this changeover will meet with all your approval,

Sylvia.

Remember that submissions for STAG zines should now be sent to Sylvia.

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Please Note: Sheila will not be in Dundee between April 3rd and 19th. Orders arriving during this period will be delayed, and filled as soon as possible thereafter.

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STAR TREK - THE NEW SERIES

Some details of the new series came out at FEBCON in New York, mainly from a tape sent by Gene Roddenberry and also from De Forest Kelly's talks at the con. We received a flyer from the Walter Koenig Fan Club and also some info from Lynn Campion. We've sent flyers out with this info to those who left SABS with Janet and also to anyone we were writing to and we asked those getting them to spread the word around. Sorry we couldn't send you all flyers but the postage was just too much.

This is the latest info we have. Hopefully Susan Sackett will be able to tell us more at STAG CON.

Paramount is going to start production of a 2-hour made for television movie.

Depending on the ratings of this movie (if it's a success or not) the intention is to have 5 or 6 ST television movies per season.

Sonni Cooper says in the WSFF Newsletter, Feb '81 that the plan is to release the movie as a theatrical film overseas. She does say this is subject to change at whim. On the other hand the BBC are definitely expecting to get a new TV series.

William Shatner has signed to do the movie.

Paramount are still in negotiation with Leonard Nimoy. He doesn't seem keen on doing a series but may do a 'Guest Star' role. We'll just have to keep hoping.

Paramount haven't contacted De Forest Kelley or the rest of the cast yet although it seems likely that they will be contacted.

There will be some parts for some new, 'younger' characters.

Paramount offered Gene exec producer, but he would not be "the man in charge" so he refused. He has agreed to be a "consultant" but the question is - how much notice will Paramount take of his advice.

Harv Bennett has signed to be Producer.

Personally we're very concerned about Paramount taking the control of STAR TREK away from Gene. You'd have thought they would have learned their lesson with the motion picture. For STAR TREK to really 'live' again it needs its creator at the helm.

We recommend that you all write to Gary Nardino and let him know that whilst you are pleased that they are going to do a TV-movie you feel that Gene should be in control. Also let him know that you want all the original cast.

write a POLITE letter and send it in a plain envelope (airmail envelopes are okay). Do not say that you belong to a club.

Send your letters to: Gary Nardino, President Paramount TV, 5451 Marathon Street, Hollywood, California 90038, U.S.A.

Thanks for info to Susan Sackett, Sonni Cooper & WISH, Walter Koenig Fan Society, Rosemary Rackham, Louise Boardman, Jerri Franz.

STAG CON '81

Well it's not long till the con now and we are looking forward to seeing you all there. All of you who have registered should have received the info sheets from Sylvia. The Saturday program is still as given in the info sheet but there is an additional Friday night program and some changes to the Sunday one. We're printing the correct one below.

Friday Night 7.30 - Tomorrow Is Yesterday 8.30 - Shore Leave.

Sunday 9.00 - Film, Barbarella
 11.00 - Fashion Show followed by a break
 1.30 - Business meeting
 2.15 - Guest, Susan Sackett
 3.30 - Auction
 5.00 - City On The Edge Of Forever
 6.30 - Closing Ceremony
 7.00 - Galileo Seven
 9.30 - Party in Neville Suite (with bar)

Sales Room
 9.00 - 1.00
 3.30 - 5.30

We apologise that Barbarella is on so early on Sunday morning but we wanted to fit as much into the program as we could. It will be interesting to see who is good at getting up in the morning.

Don't forget to bring along a book if you can to be auctioned for charity. All proceeds from the charity auction, the Interstellar Pet Show and the conventions 10% of auction proceeds will be donated to Guide Dogs For The Blind.

Susan Sackett apologises that she won't be arriving at the con until early Saturday evening. Gene is talking in Florida on the Thursday and the first plane Susan can get doesn't arrive at Heathrow until 11.00am on the Saturday and then she has to wait until about 3.45pm to get a flight to Leeds. It is a pity Susan will miss most of the con on Saturday but she should arrive in plenty of time for the Fancy Dress.

Most of you know there will be the first 'Business Meeting' at the convention. We thought it would be a good idea to tell you something about it before hand.

THE BUSINESS MEETING

A meeting was held at Terracon '80 in Leeds which was attended by convention organisers, past and present; club organisers; prominent STAR TREK fans, etc. It was the feeling of the meeting that STAR TREK conventions required some form of continuity and overall organisation to a) ensure that there were STAR TREK conventions each year, and b) ensure that there were not too many STAR TREK conventions being organised resulting in convention committees suffering heavy financial losses. It was agreed that the present 2 conventions per year was the ideal number and that this would be the number aimed for in future years - one in the spring and one in the autumn. It was decided to adopt a bidding system to decide the venue of future conventions. Bids to be put forward at a Business Meeting held at each 'official' convention, the first such Meeting to be held at STAG CON '81. A basic set of rules for the Business Meeting appear below.

Rules of the Business Meeting

- 1 The purpose of the Business Meeting will be to ensure continuity of STAR TREK conventions, to organise a bidding session for future conventions and resolve any other pertinent matters.
- 2 The Chairman of the Business Meeting will be the Chairman of the current convention or duly appointed deputy.
- 3 There will be two official STAR TREK conventions per year - one in the spring and one in the autumn. The venue for each will be decided at the convention 18 months prior to the proposed convention.
- 4 At the Business Meeting, any individual or group may present a bid for the venue of the convention 18 months hence. A vote will be taken where there is more than one bid presented and the site receiving the most votes will be the official STAR TREK convention for that time.
- 5 It shall be agreed by the individual/group presenting the successful bid that:
 - a) their convention shall be one whose programme is predominantly STAR TREK.
 - b) they will organise a Business Meeting open to all convention attendees.
 - c) they will reprint these rules in their own convention Programme Book.
- 6 It shall be agreed by the individuals/groups whose bid is not accepted that they will not organise any alternative convention/event which shall draw attention away from the official convention.
- 7 The bidding session shall consist of the presentation of each bid in an order decided prior to the Business Meeting. After the presentation of bids, questions may be asked from the floor. Those presenting bids will then get the opportunity to answer questions. The Chairman will then call for a show of hands and these will be counted and recorded.
- 8 These rules may only be amended at a Business Meeting. Proposed amendments must be made in writing and sent to the Chairman of the following official convention at least one calendar month prior to the convention.

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On the following page we are printing a list of British STAR TREK Conventions. These are the main conventions only; one-day minicons are not included.

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RENEWALS - those who wish to renew at STAG Con please hand their dues with their renewal forms in at the STAG table in the sales room. Would you please also include a SAE so that we can send on your membership card.

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BRITISH STAR TREK CONVENTIONS

1	1st British Star Trek Convention	Abbey Motor Hotel, Leicester	Sept 28th/29th, 1974 Jenny Elson, STAG
2	2nd British Star Trek Convention	Leicester Centre Hotel	Sept 21st/22nd, 1975 Jenny Elson, STAG
3	TERRACON '76	Dragonara Hotel, Leeds	October 9th/10th, 1976 Dot Owens, Empathy
4	TERRACON '77	Centre Hotel, Liverpool	Sept 10th/11th, 1977 Dot Owens, Empathy
5	INTERCON '78	Slough Centre	Sept 2nd/3rd, 1978 Sallyann Griffin
6	Empathy Midi-con	Portland Hotel, Manchester	October 28th/29th, 1978 Dot Owens, Empathy
7	STAG/Empathy Midi-con	Dragonara Hotel, Leeds	March 31st/April 1st, 1979 Dot Owens & Janet Quarton
8	TERRACON '79	Dragonara Hotel, Leeds	October 13th/14th, 1979 Dot Owens, Empathy
9	U.F.P. CON '80	De Vere Hotel, Coventry	May 24th/25th, 1980 Kim Knight & Janet Blowers
10	TERRACON '80	Dragonara Hotel, Leeds	Sept 20th/21st, 1980 Dot Owens, Empathy
11	STAG CON '81	Dragonara Hotel, Leeds	April 11th/12th, 1981 Janet Quarton, STAG
Forthcoming Conventions			
12	AUCON '81	De Vere Hotel, Coventry	August 28/29/30/31st, 1981 Jenny Elson
13	U.F.P. CON '82	The Grand Hotel, Birmingham	April 30th/May 1st/2nd, 1982 Kim Knight & Janet Blowers
14	Autumn '82	To be voted on at STAG CON '81	
15	Spring '83	To be voted on at AUCON '81	

STAR TREK & THE BBC

I'm sure you are all delighted that the Beeb are continuing to show STAR TREK. We have no information as to how long they will continue this run, some of you have asked us to try and get an advance list out of the BBC but the Beeb aren't very forthcoming with this kind of info. Jean Barron tells us that the Ilford Group ring the Beeb but they are only told the episodes for the following two weeks.

I will try and tell you which episodes have not yet been shown for the 4th time. As I write this THAT WHICH SURVIVES is due on next Monday which leaves OPERATION ANNIHILATE, MARK OF GIDEON, LIGHTS OF ZETAR, SAVAGE CURTAIN, THOLLIAN WEB, ALTERNATIVE FACTOR & TURNABOUT INTRUDER. This leaves just 7 episodes to show unless the Beeb have a change of heart and show the banned episodes, MIRI, EMPATH, PLATO'S STEPCHILDREN & WHOM GODS DESTROY. Once the BBC finish this run we will print the screening dates, continuing from where we left off last time.

Most of these third season episodes have the five minutes cut out of them as per usual. I suspect that the BBC originally edited the five minutes out so that the episodes would fit a 45 min time slot, now it looks like they keep getting their own copies back from Paramount. It was nice to see the full version of WINK OF AN EYE. I wonder why Kirk was pulling his boot on? - maybe his sock had slipped down.

I hope that most of you saw the STAR TREK fans on the Russell Harty Show and also Anne Page on Nationwide early in February. We thought Anne did very well in both cases. Actually there is a story about that Nationwide program. As most of you know I work in the forest and not, as the BBC and Press seem to think, stay at home all day to run STAG. I received a message at mid-day that day to phone Nationwide. Luckily our ganger was willing to drive me to a phone (it was lucky that I wasn't an hours walk out on the hill). The chap I spoke to asked me some questions and then asked if I would be willing to go to Glasgow (82 miles away) to appear on Nationwide. Like most of you, I expect, I've always fancied myself on TV but I'm afraid when it came to the crunch I chickened out. Your president is a coward - the thought of it even terrified me. I was glad they managed to contact Anne Page as she was confident enough to give a good account of herself and, hopefully, convince the general public that STAR TREK fans are perfectly sensible people. Janet

NEWS OF THE STARSWILLIAM SHATNER

And to all those who stayed up till 12.25 am to see the OUTER LIMITS episode 'Cold Hands Warm Heart', (have the BBC no compassion) WELL DONE! and it was worth it too, what about the thing being called Project Vulcan, talk about coming events casting their shadows before... and that sort of thing.

The news is mostly from Aileen Smith in Dublin and Linda Caporicci in Montreal... from Aileen first, Kingdom of the Spiders is being shown in a Dublin cinema as a support to a film called Octagon ?.

The new single 'where's Captain Kirk' by Spizzenergi is now available in Dublin.

The News of the world had a write up on the return of STAR TREK with a small picture of Bill.

Aileen also reports that in a TV movie called 'The Outside Man', the hero was watching television, and yes, he was watching Star Trek!

The Sunday Times did a feature called 'How Life Imitates Art', the feature compares the faces of people alive today with faces that stare out from Renaissance paintings. Two years ago Nancy Webber set about taking photographs which mimicked the characters and poses of masterpieces. While she was visiting an exhibition of Renaissance paintings at the Los Angeles County Museum, she was struck by the similarity between the portrait of Hans Jacob Fugger by Christoph Amberger and actor William Shatner, Captain Kirk of Star Trek's Enterprise. She reached him after sending him a copy of Male Art, her 1981 calander of look-alikes. The feature has a photo of William Shatner in the same pose as the portrait.

Linda in Montreal sent over a photostat of an article in the Today weekend magazine, entitled 'Beginnings - William Shatner'. This was very interesting with a nice portrait of the Captain and Mr Spock from the movie and a picture of a small boy in full evening dress plus top hat aged about ten. The boy was with his sister and yes, it was William... The article was great fun, 'I was a member of' the Marcil gang, the terror of the neighborhood, the tale of the midnight motorcyclist and how I learned to love football when tackling Betty.' I wish there had been more like this in his book...

By the way, can anyone confirm the rumour that William played Heathcliff in a performance of Wuthering Heights on Canadian television I think?

A note in the WFFF newsletter says Bill passed up playing Richard III on the stage in California for the ST movie... now that would be interesting to see.

May Jones

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would WISH members who would like to attend the Shatner weekend in July please note that the closing date for registrations is May 30th. Also, the hotel is a bit behind in getting reservation forms printed. These will be sent out to those who have registered as soon as Sonni gets them.

Sylvia

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In the last newsletter we mentioned an article which appeared in REVUE entitled "'Trekkiies' Anger Kirk". In the latest WISH newsletter, The Center Seat February 1981, Sonni Cooper deals with this article which appeared in quite a few publications. She says: "Bill's reaction to it - anger! HE NEVER WAS CONTACTED, LET ALONE INTERVIEWED!" "I want you to tell the fans how I really feel," he told me, obviously upset by the article when I showed it to him. "That's what comes of reading papers and magazines that specialize in sensationalism," he sputtered. "It's sheer trash, fabricated lies." And it is. Bill asked me to comment on the article and to give his point-of-view. One: he was never interviewed so whatever the article says, whether good or bad, isn't valid. Two: I have been with Bill in social situations and he certainly doesn't hold his head downcast when he walks. The people who do occasionally work up the courage to approach him are generally shy, and genuinely admire him. Most stare, but don't come up to him. That's expected. He has worked very hard to become recognizable, and the day people don't notice him is the day to worry. People do ask foolish questions - of all the "Star Trek" cast, but not generally on the street as is implied in the article. And I do know of women who would love a date with him, some pretty open about their desire, but most are realistic and know they are dreaming.

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And he loves being Captain Kirk.

Another actor might have turned down the new Trek, feeling that there was too much

identification with that one, very strong role, but not Bill. He knows how much Kirk is loved, and he responds to that, with some sacrifice at times. And he has agreed to meet with his fans in July, making that article one big lie. So, whenever you see an article like the one quoted here, think about Bill's participation in the Fellowship - and don't believe everything you read!

Sonni Cooper

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Bill's film, 'The Kidnapping of the President' begins its run at the Odeon Cinema, Marble Arch, on April 12th. info Victor Bristoll.

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LEONARD NIMOY made a 'brief' appearance in the OUTER LIMITS episode 'Production and Decay of Strange Particles', which was shown on BBC 2 on Feb 1st. WILLIAM SHATNER fans did much better when Bill starred in the OUTER LIMITS episode 'Cool Hands, Warm Heart' which was shown on March 8th. Info Susan West & Victor Bristoll

MARK LENARD recently appeared in "The Incredible Hulk" and the "Alias Smith and Jones" episode, entitled 'Exit from Wickenburg'. He will guest star later this year in a two part episode of "Buck Rogers" entitled "Journey to Oasis." info Jenny Elson
(also Sue Ride & Margaret Parker)

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DE FOREST KELLEY

Firstly I have to apologise for the lack of a column in the February newsletter, life became a little hectic between Christmas, New Year and my trip to FEBCON. So many things went wrong with my plans that at one time I very nearly abandoned all hope of even getting to New York. However, I did make it and I can tell you that it was worth all the trials and tribulations.

De basically answered a lot of the same questions he did in Kansas last July but he did say some things which seem to have become a little twisted. For example, one of my pen-pals wrote saying that she was mad because she'd heard that De hadn't been asked to do the TV movie and that he felt he was too old. What he said was that as yet he had not been approached. As to De's age, well, you have to remember that he is now over sixty (just) and that should entitle him to a 'little' relaxation. He quoted again that he enjoys lazing around and from the tan he has I would think he's been doing plenty of that! Besides lazing around he has been doing quite a lot of voice-overs in California so people in that area should remember to listen out for that voice!

I know there has been quite a lot of speculation about De's health - I can assure you he looked a picture of good health. In fact, many people have said that he looks twenty years younger than he actually is! How's that for everlasting youth?! Anyway, he certainly doesn't act or talk his age and I'd like to think he'll be around for quite a while longer.

De said that he is willing to come to a British con so we in this country can look forward to that hopefully within the next couple of years.

Well, I think that about covers the main points for the moment. I'll write more about the New York convention in my next column.

Lynn Campion

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Thanks also to Mark French, Romano Dyerson & Chris Brettell for info.

Leonard Nimoy

At the time of writing there is no word of Leonard Nimoy having signed for the new Star Trek. If we hear anything it will be included, up to the time of printing. (We have heard he will probably do a cameo role).

Athena shops have a small book, 'Thank You For Your Love'; poems by Leonard Nimoy. Very short at only 27 pages; it seems to be one poem laid out at 2 - 3 lines per page. Interesting. but I have to say that it seems overpriced.

According to Daily Variety Leonard has been filming in Italy and Morocco for a part as a Buddhist monk in Marco Polo. He plays the part of Kubla Khan's right-hand man, and one report I was sent states that he had his head shaved for the role. (I think I'll pass over that possibility in silence!) Most of the filming will take place in China.

Another interesting report from the IN SEARCH OF... series. During filming for the episode on Great Lovers, Leonard was reported to have become uneasy during a scene depicting Don Juan praying in a chapel, and being interrupted by the statue of a man he had killed which came to life. When the film was developed, there was a blue streak covering the actor playing Don Juan when the camera was focused on him, but not on the actor playing the statue.

My thanks to Wendy Downes and Theo Skeat for information. Please do send anything of interest you may hear to any member of the committee - it will be passed on to the appropriate person. All references to Star Trek are of interest, and given the large number of newspapers and magazines, you could be the only member to see an article. Valerie.

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GEORGE TAKEI appeared in BEYOND WESTWORLD (an American TV series based on the film) broadcast by Yorkshire TV on January 15th 1981. The episode was entitled 'Takeover' and George appeared two or three times as a robot doctor implanting a mind controlling device into the head of a Government security chief. Info Terry Bunting.

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FRIENDSHIP CORNER

We have a policy of not giving out members names and addresses without their permission. If you would like pen-friends, or would like to contact other fans in your area, please use this column. There is no charge - just send the details to Janet.

Kay S. Stagg would like to get in touch with STAR TREK fans in the U.K. and abroad, preferably female but she doesn't mind what age they are. Kay is 29, married and has 2 children. She has been a STAR TREK fan from the beginning. Her address is 33 Barrack Rd., Guildford, Surrey.

Judith Salloway would like to write to an ardent Spock/Nimoy fan either in England or U.S.A. who is female and about her own age. Judith is 31. Her address is 6 Arnside Close, Shaw, Oldham, OL2 8JR

Helen Marie Neilson would like to write to anyone, anywhere, Klingon Empire not excluded. She is 13 years old and likes STAR TREK, Abba and being a general nuisance to her older sister! Contact Helen Marie at 550 Shields Drive Motherwell, ML1 2EE, Scotland

Lynne Sheppard would like pen pals in the U.S.A. who like Leonard Nimoy. Lynne is 30 years old and her hobbies are STAR TREK & the Cinema. Her address is Rangebourne Mill, Potterne Road, Devizes, Wilts, SN10 5LL, England

would you like a pen-friend in Australia? There are a number of Australian ST fans who would like pen-friends overseas. Write giving some details of yourself to 'SASTREK', P.O. Box 369, North Adelaide, 5006 Australia.

Maria Johnson would like to contact other fans in her local area (ie Leyton L'Stone & Stratford.) She would like to meet them or write and hopes that a local group can be formed. If you have any ideas she would like to hear from you. Ring 558 4506 or write to Lt Comm Maria Johnson, Planet Survey Team, Omicron Ceti 3, c/o 20 Perth Road, Leyton, London, E10 7PE

Sharon Stockley would like to write to someone around her own age in Britain and America. Sharon is 9 and lives at 82 Colesbourne Road, Benhall, Cheltenham, Glos.

Darren Stockley would like to write to a girl penpal in America. Darren is 14 and likes anything to do with wildlife, sport and drawing. He lives at 82 Colesbourne Road, Benhall, Cheltenham, Glos.

Ian C. Guild is 21 years old and would like to contact anyone in Edinburgh who is, like Ian, a keen Trekkie, and to invite them in for an evening of films, coffee etc. write to Anchorholm, 188 Grange Loan, Edinburgh EH9 2DZ

Christine Baylis has registered for ACCON at the De Vere Hotel in Coventry and would like to offer accomodation for one person (as long as they have no objection to two small boys being around!). If you are interested could you please send an SAE with your letter. Write to Christine at 21 Ralph Road, Corendon, Coventry, W. Midlands

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MERCHANDISE

NEW STAR TREK NOVELS Starlog 43, February gives some information on these books. They start by talking about Vonda McIntyre's novel, 'The Entropy Effect' in which she kills off Kirk. In an interview she did for a Canadian newspaper she said, "the death takes place, but it is part of an alternate future and does not affect the STAR TREK universe."

"McIntyre's novel is the second of a series of ST fiction Pocket plans on publishing between April and December. The series has been planned for some time and, like the motion picture, has had its share of problems and changes.

When Pocket signed a contract to publish STAR TREK books in conjunction with the movie, they didn't realize, at first, that they had to wait until this past November before they could release any fiction apart from Roddenberry's novelization of ST-TMP.

David Hartwell, science-fiction editor at Pocket, said recently that it wouldn't do to "shove one out in November and then send the others out in the Spring." But after the books were contracted and the publishing delay was detected, the books were shuffled between the regular fiction line and Hartwell's SF line. So all the movie related books, including the novelization, were put on the racks in a span of four months, before and during the movie's release.

At present there are five STAR TREK novels on the SF schedule, being released bi-monthly. There are eight books in total under contract and Hartwell said only the first three are definitely set. The novels take place in the STAR TREK universe at various times, before and after the movie. The three that are definitely set are April's 'The Klingon Gambit' by John Vardeman, Nebula award winner McIntyre's 'The Entropy Effect' and 'The Covenant of the Crown' by Howard Weinstein'.

Other books include titles by the team of Sondra Marshak and Myrna Culbreath and one by Lee Correy."

If you would like to get the books as soon as possible after they are published, Andromeda tell us they are ordering copies direct from Pocket Books and they will accept standing orders for all the STAR TREK books.

Andromeda Book Co. Ltd., 57 Summer Row, Birmingham B3 1JJ

Andromeda are delaying printing their new ST catalogue until they have more details on the new books. Some books on their last ST catalogue are now out of stock.

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BBC PHOTO LIBRARY Room 104, 10 Cavendish Place, London. Tel. No. 01-580-4468 Ext 5117. The library will no longer supply photographs for private use, except to personal callers. It is open between 10.00 and 13.00, 14.00 and 17.00, Mondays to Fridays. The price, if you do call personally, is £4.00 search fee, £1.38 for a b/w print, and £2.50 for a colour slide.

Info from Sarah Nurse who says, "I did go in when I was in London, and frankly it's not worth it. They have very few STAR TREK photos, and what they have are of poor quality. There are much better photographs available, cheaper, from other sources."

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ST-TMP ON VIDEO

STAR TREK - THE MOTION PICTURE will be officially released on video in May '81. It is bound to be available on both VHS and Betamax but we don't know about any other formats.

Andromeda Book Co. Ltd, 57 Summer Row, Birmingham, B3 1JJ, Tel (021) 236 1112 are getting copies in and will be selling them for £39.95 plus £1.20 P&P. There is a slight possibility that Andromeda will have copies in in time for STAG CON. It will help them to judge how many videos to order if, as soon as you get this newsletter, you phone Andromeda and let them know if you definitely want to order a copy. Andromeda will also take orders for the videos at STAG CON.

Andromeda also have available WHALE OF A TALE £29.95 and THE DEVIL'S RAIN £29.95. They are expecting soon KINGDOM OF THE SPIDERS, A BOY AND HIS DOG and ATTACK OF THE KILLER TOMATOS probably £39.95 each plus £1.20 P&P each tape. They also have a lot of other videos for sale on both VHS and Betamax formats.

The comic FUTURE is running a STAR TREK strips at the moment. The strips seem to be b/w reprints of the Marvel STAR TREK comics.

Leonard Nimoy's "OUTER SPACE, INNER MIND Double LP is available from Magpie Records, 14 The Foregate, Worcester Tel: 0905-27267. Price £7.50

The Mego ST-TMP 12 $\frac{1}{2}$ " and 3 $\frac{3}{4}$ " ST-TMP figures are available from a shop in Blackpool at £6.50 and £1.52 respectively. It is called A Round Tuit 32, 4 Dickson Rd, Blackpool. Tel: 20367

Thanks for info to Peter Walker, Martin Delaney, J Richardson & James Pauley

DEATH'S ANGEL by Kathleen Sky Bantam \$2.25

This is the latest STAR TREK novel released by Bantam and I have just received a copy of this book courtesy of Rosemary Yacono. Unfortunately since it has just arrived I haven't had a chance to read it yet. On a quick scan it does look interesting.

Janet

The following info is from Lynn Campion who got it at FEBCON, New York.

SHATTER-WHERE NO MAN... is to have a new cover due to various problems such as people not being able to find the book in stores. It is most often found in the biography section rather than STAR TREK or SF because the word 'biography' is on the cover.

Sondra Marshak & Myrna Culbreath have two new books coming out - a) 'The Prometheus Design', b) 'Triangle'. New Voyages 3 & 4 were authorised but Paramount hadn't signed the contract when Gulf & western decided to give copyrights to Simon & Schuster. It was suggested at Febcon that people write to David Hartwell, Pocket Books, 1230 Avenue of the Americas, NY 10020, USA stating that they'd like to see these books on the market.

THE STAR TREK COMPENDIUM by Allan Asherman is to be published early in march by wallaby Books - a division of Simon & Schuster. I met allan and saw the advance proof. As far as I can remember it's an in depth look at STAR TREK, including dates of filming and screening. It also contains biographies and movie/TV credit lists for many of the actors. It is a very interesting book, packed with details never before found in one book alone.

Lynn

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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 or audio tapes except for those officially produced.

WANTED: Forever Autumn, a S&H zine. I will pay any reasonable price plus postage. Christine Smith, 17 Belmont Ave., Bromborough, Wirral, Merseyside L62 2ED

WANTED: Log Entries 18 & 19, also the S.T. Postcard book if anyone has one. Miss M.J. Turner, 46 Chinnbrook Rd., Billesley, Birmingham, B13 0LX

WANTED: S.T. zines, American and British. Photocopies or originals. Will pay good prices. Contact Katy Deery, 14 Whitchurch Road, Harold Hill, Romford, Essex.

WANTED: Blue Peter Books No's 1,2,4 and 5. Also, anything to do with TV Detectives, photos and mags. (not just Starsky & Hutch). Nicholas Luxton, The Platt, St. John's Road, Millbrook, Torpoint Cornwall, PL10 1EE

WANTED: Photos of Leonard Nimoy from any of his films, also his LP's - state price required. Lynne Sheppard, Rangebourne Mill, Potterne Road, Devizes, Wilts, SN10 5LL

FOR SALE: SANSUI R50 RECEIVER, 45 watts per channel... UNWANTED GIFT... STILL IN BOX... As new! WANTED PRICE, £80 including post, ... PHONE 061-928-8076

FOR SALE: STAR TREK...TV PHOTO'S FOR SALE. Excellent quality. 30p each, all colour. SAE with enquiries and requests for lists. Write.. Ruth Inglis, 33 west Ave., Altrincham, Cheshire, WAI44JG

WANTED: Reliable address to write to Christopher Reeve, alias 'Superman'. Contact Conor Connolly, Fintona Road, Clogher, Co. Tyrone, Northern Ireland, BT76 OTG

WANTED: To buy or borrow for photocopying - US zine IMPULSE No.5 including 'The Price of a Handful of Snowflakes' by ML "Steve" Barnes and TRICORDER READINGS Vol 11 No.2 including 'Tower of Terror' and 'The Winged Dreamers' by Jennifer Guttridge. Judith Salloway, 6 Arnside Close, Shaw, Oldham, Lancs. OL2 8JR

- WANTED:** Good condition Mattel 4' Battlestar Galactica figures - Baltar, Lucifer, Cylon Centurian, Cylon Commander, Daggit, Ovion and Boray. Will pay up to 50p for each. Ian Edmund, 9 Lemington Grove, Bracknell, Berkshire, RG12 4JE.
- WANTED:** Absolutely ANYTHING on STAR TREK, especially zines. Will pay good prices if they are in good condition. Will refund ALL postage. Contact David Burton, 37 Green Way, Eastbourne, East Sussex, BN20 8UG.

STAR TREKCONVENTIONS

STAG CON '81 11th/12th April, 1981 Dragonara Hotel, Leeds. Registration £8 per person
 Guests - Susan Sackett & Rupert Evans.
 Sylvia Billings, 49 Southampton Road, Far-Cotton, Northampton, NN4 9EA

AUCON '81 28/29/30/31st August, 1981 De Vere Hotel, Coventry
Confirmed Guests Mark Lenard, Nichelle Nichols, George Takei, Grace Lee Whitney
 SAE to Janet Hunt, 54 Foxhunter Drive, Oadby, Leicester, LE2 5PE
 Update: Male Klingons, ex-Klingons, renegade Romulans and other "nasties" wanted to join the Auxillary Force of T.A.S. (Trekkie Assassination Squad) for the duration of the Convention. Knowledge of Martial Arts, kidnapping techniques and Tel-Shaya an advantage, but will train suitable applicants. Applications (including SAE) to Colonel Cullen, c/o 11 Woburn Close, Wigston Magna, Leicester LE8 1XB

SHORE LEAVE '82 2nd/3rd/4th April 1982 Ingram Hotel, Glasgow Registration £10
 Gordon Cowden, 13 Glen Avenue, Port Glasgow, PA14 5AA, Scotland. Cheques/POs - Sgian Dubh

U.F.P. CON '82 (13th British Star Trek Convention) April 30th/May 1st/2nd, 1982
 Grand Hotel, Birmingham Organized by Kim Knight & Janet Blowers
 More details later.

MHDTRK 13th/14th February, 1982 Hydro Majestic Hotel, Medlow Bath, Australia
 (about 90 k.m. from Sydney in the Blue Mountains.)
 \$75.00 - includes registration, meals and share accommodation. Single room is \$10.00 extra.
 Price increases to \$80.00 as of June '81.
 Enquiries - send SAE (or IRCs) to Heather Whitford, 12/207, Birrell Street, Waverley 2024, N.S.W Australia.

Other Conventions

THE TEAL-VANDOR CONVENTION (Blakes 7) May 2nd, 1981 Conway Hall, Red Lion Square, London WC1
 Registration £5, all enquiries to Jill McCaul, 34 Greenwood Close, Morden, Surrey

LEONARD NIMOY CONVENTION May 30-31st, 1981 West London
 Write: Carol Davies, 77 The Ridings, Ealing, London W5 3DP for info and registration form.
BABELCON '81 (Hitch-Hikers) August 7,8,9th, 1981 Grand Hotel, Birmingham
 Room rates: Single £11.50 + VAT, double £9.50 per person + VAT. To pre-register send £2.50 + SAE to Joy Hibbert, Knouchley, West Bank, Winster, Matlock, Derbyshire, DE4 2DQ. Details of full registration will be given in your first newsletter.

STARCON - The 1981 Television and Film Science Fiction Convention.
 September 19th & 20th, 1981, Dragonara Hotel, Leeds. Registration £8.00
 Rooms: Single £14.00, Double/Twin £18.00 plus VAT. Guests (to be confirmed) Paul Darrow and Gary Kurtz. 30 hours of VIDEOS - Films - DISPLAYS - Daily 14 hour bar - FANCY DRESS - Disco.

ALL PROCEEDS TO BE DONATED TO CHARITY

Committee: Mike Wild, Sue Toth, Keith Cook, Steve Hatton, Rog Peyton.
 For forms and details please write to: MIKE WILD, 98 Toxteth Street, Higher Openshaw, Manchester, M11 1EZ and enclose a large 1st class SAE.
 from METROPOLIS to STAR TREK - - - - - THUNDERBIRDS to STAR WARS

SCOUSE-CON ONE February 13th, 1982 Centre Hotel, Liverpool
 Registration £7.00 (price includes supper ticket. Room rates Single £16.00, Twin/Double £20.00, rates are inclusive of VAT, exclusive of breakfast.
 This is a SCI-FI MEDIA Con and it runs from 9.00 am through 2.00am the next morning.
 Organized by Roy Evans and Karen Daly assisted by Dot Owens. For more info, registration forms etc., send SAE to Roy Evans, 77 Selby Road, Orrell Park, Liverpool, L9 8EB

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ZINE ADS

STAG - New, Log Entries 40 & 41, £1.15 each (\$6.00 air, U.S.A., £2.75 Australia; £1.75 Europe and all countries surface). Stories by H & S Hillsden, Jean Wallsgrove, Meg Wright, Judy Miller; poetry by Jayne Turner, Sue Meek (40); stories by Margaret Sibbald & Margaret Edgar, Bettina Marloth, Linda Hughes, Judy Miller; poetry by Sue Meek (41). Still available - LE 34, 36, 37, 38 @ £1.15 each, 39 @ £1.20 (\$6.00) Make cheques, POs payable to STAG. Please include a self-addressed label. Foreign orders - if you pay by dollar cheque, please add \$1.00 to the total towards bank charges. Orders to Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee, Scotland.

Scotpress - New, Enterprise - Personal Log 1, £1.15 (\$6.00, U.S.A., £2.75 Australia, £1.75 Europe and all countries surface. Stories in a slightly more thoughtful vein by Ann Preece, Lorraine Goodison, Valerie Piacentini, Kelly Mitchell, Barry Maxwell, Sylvia Billings, Therese Holmes, Meg Wright; poetry by Ann Smith, Beryl Turton, Gillian Catchpole. Also With Hoops of Steel, a novel by Meg Wright, £1.25 each (\$6.50 U.S.A., £3 Australia, £1.75 Europe and all countries surface.) Still available - Variations on a Theme 1-4, Something Hidden, Enterprise Incidents 1 - 3, Wine of Calvoro, As New Wine, Full Circle. Please make cheques/POs payable to Scotpress and enclose a self-addressed label with orders. Foreign orders - if you pay by dollar cheque, please add \$1.00 to the total towards bank charges. SAE (or addressed envelope and 2 IRCs) for flyer on availability and prices. Order from Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee, Scotland. We are looking for submissions of stories of all lengths and of poetry.

NOCTURNE - a new K/S zine available in July '81, 200 pages offset. Fiction and poetry by new and established authors. Artists include Decker, Lewis & Verina, with a cover by Gayle Feyrer. The zine contains explicit same-sex relationship material - please do not order if you object to the premise. An age statement is required (over 18). SAE (+ 2 IRCs for foreign orders) for flyer to Defiant Press, Lee Owers, 23 Maiden Rd, Stratford, London E15 4EZ, England. Please note - due to 40% - 50% increases in overseas mail we have had to increase the price of Nocturne by 25p to USA/Canada and by 50p to Europe & Australia. Will those with flyers please note the changes, and those who have already paid please send IRCs to cover the increase. (USA/Canada, 2, Europe & Australia, 3) We apologise for the inconvenience. This applies to flyers received before February 1981.

ORBIT 304 - £1.50 incl. Reprints of Orbit 301 (£1.25) 302 (£1.25) and 303 (£1.50). Orbit is a general Star Trek zine. THE SCAPEGOAT (£1.50) is still available. It is a one-story ST adult general zine. There are also a number of K/S zines currently available - please remember these zines do include same sex relationship material and are explicit. They will not knowingly be sold to anyone under 18. These include: DUET 1 & 2, THE PROTEGE, INEVITABLE LOVE, and REPLICA. Flyers as to content and price are available; please send SAE to Doreen DaBinett, Greenacres, Howe Road, Watlington, Oxfordshire, OX9 5EW, England.

TASMEEN - new zine of short stories centered on Kirk and Spock. £1.70 + 30p P&P for U.K., £1.70 + 45p P&P Europe, \$7.50 U.S.A. \$8.00 for Australia. LOGICAL THING TO DO - Sarek/Amanda zine. £1.35 = 30p P&P U.K., £1.35 + 45p P&P Europe, \$6.00 U.S.A., \$6.50 Australia; OF DARKNESS AND LIGHT, A/U story centred on Kirk and Spock, £1.80 + 35p P&P U.K., £1.80 + 50p P&P Europe, \$9.00 U.S.A., \$9.50 Australia; PRICE OF FRIENDSHIP, reprint of story previously published by STAG, £1.40 + 30p P&P, U.K., £1.40 + 45p P&P Europe, \$6.50 U.S.A., \$7.00 Australia. IMO or cheques in dollars should include an extra \$1.50 for bank charges. U.S. currency is acceptable. Simone Mason, Seranis, Danehill, Haywards Heath, Sussex, England.

VAULT OF TOMORROW - a new ST genzine scheduled for publication July 1981. It will be approx 150 pages offset. No adult material. SAEs being accepted; \$2.00 will reserve a copy. Final price to be determined at time of printing. Marion McChesney, 3429 Chestnut Avenue, Baltimore, MD 21211, U.S.A. (U.K., addressed envelope and 2 IRCs.)

GALACTIC DISCOURSE (\$16.70) and PRECESSIONAL (\$17.99) still available direct for anyone who missed the bulk order from Laurie Huff, 208 W. Crow, Eureka, IL 61530, U.S.A.

CHEAP THRILLS - the 'no-frills' K/S zine from Carol Hunterton, 43 Old Bergen Rd, Jersey City, NJ 07305, U.S.A. U.K., \$8.60 air, \$6.92 surface. Also COMPANION 3.

TIME WARP - a Star Trek/Star Wars zine. \$9.90 air, \$6.38 surface. Isis Press, PO Box 1159, Brooklyn, NY 11201, U.S.A.

CAPTIVES - Kirk is captured by Orions and sold as a pleasure slave. Marginally K/S, an excellent Kirk-bonker. Over 18. Diana King, 4901 Montgomery Street, Annandale, VA 22003, U.S.A.

SUN & SHADOW - a Kirk/ Spock relationship zine with emphasis on hurt/comfort. Carol Frisbie, 518 S. Abingdon St., Arlington, VA 22204, U.S.A.

FINAL FRONTIER - an explicit K/S zine from Cynthia Drake, 1387 L Street, Elmont, NY 11003, U.S.A. This zine was due out for February, but has been delayed for about two months by the arrival of some new material.

NOME 4 - in keeping with its title, a zine containing a mixture of subjects including some K/S - apart from one story, not particularly explicit, but an age statement (over 18) is needed. Victoria Clark, 445 E 86th Street, New York, NY 10028, U.S.A. We are enquiring about bulk ordering this one as the content in general is excellent. If you would like info on it, SAE to Sheila. We won't be sending out flyers on it until after STAG Con as it will take that long to find out if they can supply a bulk order. They are also supplying T-shirts of the cover, which is a rather interesting Kirk with a sword/Spock with a spear, in alien dress.

THE PRICE AND THE PRIZE - Gayle Feyrer, 1359 Mill, Eugene, Ore 97401, U.S.A. It should be noted however that Customs have stopped copies of this coming into the country and have confiscated several. A lot of other people are still waiting for word of the zine either arriving or being seized by Customs - there has been silence for about a fortnight since the first seizure notices went out and we know Gayle sent out all the pre-orders at the same time. The possibility exists that other explicit K/S zines might also be seized by Customs in the future. All such zines are therefore ordered at your own risk.

ANYONE wanting to put out a zine - Gene Roddenberry and Paramount have never apparently objected to zines; it is too late now for Paramount to object to series-based zines, at least, since several of the episodes have been issued, apparently completely legally, on video and film, so it seems safe enough to go ahead and put out a zine without asking anyone's permission first.

There is nothing to stop anyone putting out their own zine - however it is advisable to put in a copyright disclaimer similar to the one we put in Log Entries.

STAG CON '81 - a limited edition, containing the winning and running up stories and poems from the con fiction competition as well as the commended entries. £1.15 each, U.S.A. \$6.00 (£2.60), Australia £2.75, Europe and all countries surface £1.75 (U.S.A. \$4.00). Order from Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee, Scotland.

ONE LAST WISH FULFILLED by Karen Hayden, £1.25 + 25p postage. BROTHER'S KEEPER by Pat Mitchell, £1.25 + 25p postage. T & J Elson, 11 Woburn Close, Wigston Magna, Leicester LE8 1XB. Other zines always in stock. SAE for list.

Kan't /Stop Laughing 2 - K/S in a more frivolous vein. £1.00 inclusive of P & P. Cilla Fitcher, 58 Artizan Road, Northampton, England.

JUDGE AND JURY is a new Starsky & Hutch story by Janet Ellicott, 29 pages. £1.00 inc P & P from Janet Ellicott, 43 Brooksbank House, Retreat Place, Morning Lane, Hackney, London E9.

SPIN DIZZIE 5 due soon. As soon as we get the price we'll be putting out flyers on bulk ordering it. Contents include a Kirk-bonker. Marilyn Johansen, 11424 Kensington Drive, Eden Prairie, MN 55344, U.S.A.

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CLUBS

GRACE LEE WHITNEY FAN CLUB President Richard Arnold, P.O. Box 7796, Van Nuys, California 91409, USA. Membership includes autographed poster, glossy portrait & 45" record.

If you are interested in a British fan club for BATTLESTAR GALACTICA send a 9"x4" SAE to Miss Linda Hepden, 53 Boxted Road, Warners End, Hemel Hempstead, Herts HP1 2QL.

STAR WARS FANCLUB - Juliette La Pierre and Johann Hendrix, Corellistraat 241, 5049 EJ Tilburg, Holland.

ERRAND OF MERCY - REVIEW

A recent screening of this episode will have convinced all Trekkers, if they needed any more convincing, of its excellence. I place this as one of my 'top five' episodes.

The story, briefly, concerns the breakdown of negotiations and outbreak of hostilities with the Klingon Empire. Kirk has orders to prevent the Klingons using the neutral planet Organia. His efforts to persuade the inhabitants of the apparently medieval society to protect themselves are in vain. With the Enterprise leaving as the Klingon Fleet arrives, Kirk and Spock are stranded. Following the Klingons' occupation Kirk and Spock are disguised as an Organian and a Vulcan trader respectively. They blow up a munitions dump and are captured, the Organians revealing their identity to the Klingons. Escaping, with surprising help from the Organians, they trap the Klingon Commander but as battle seems imminent in the latter's office and in space as the two fleets converge the Organians intervene making all arrangements useless. Amid the protests of the antagonists the Organians reveal themselves as vastly superior beings that have decided to put an end to the war and impose a peace treaty.

There are many of the little touches that matter so much.

A little humour, despite the war situation - "It's a pleasure doing business with you, Mr. Spock." "Less than seven thousand to one? We're getting better." "We've been expecting an attack, I'd say that very nearly qualifies."

When Kirk and Spock leave the bridge Spock motions for another member of the crew to take over his science console - not something immediately noticeable because it might be expected. Likewise as Kirk and Spock jump a Klingon guard, Spock runs past with full confidence that Kirk will immobilise the guard, good military teamwork.

A marvellous early comment when, confronted by the outbreak of hostilities, Kirk says, "Then it's war. We didn't want it, but we've got it," prompting Spock's reply, "Curious how often you Humans manage to obtain that which you do not want."

The special effect of most notice was the conversion of the Organians from their assumed Human form to their pure energy form. The effect may be straightforward in itself but it contributes admirably to a very dramatic scene with the intense light falling on Kirk, Spock, Kor and the others who have to shield their eyes.

I believe this was the first episode in which the Klingons appeared and their attitudes are laid down in one simple sentence from Kirk - "Negotiations with the Klingon Empire have broken down." An enemy, but one with which we can talk (sometimes!) not the BEMs (Bug Eyed Monsters) that have attempted to invade Earth in so many SF 'B' movies. The uniforms and general appearance add greatly to the impression of warlike aggression.

An excellent performance by John Colicos as the swaggering Klingon Commander, Kor. He gives the obvious impression that he'd prefer to be with the Fleet, not down on the planet as a military governor. There is just the right note of regret as the Organians betray Kirk - "Always it is the brave ones who die. The soldiers." But there is no doubt as to his determination. "We'll have a talk before I do what must be done." He remains a military man to the last, as the Organians transform themselves. "Captain, it's a trick, we can handle them. I have an army" - this last almost pathetic as he realises how useless his army is. As the war is 'postponed' his comment, "A pity, Captain. It would have been glorious" is well delivered.

The Organians are played well and Leonard Nimoy delivers a fine performance, as usual. The unusual use of 'Jim' as Kirk is placed in the cell after talking with Kor is given just the right amount of 'unemotional relief' that Kirk is unharmed.

Bill Shatner's overall performance as Captain is up to the usual high standard but the period while he was posing as an Organian gives me two conflicting opinions.

Firstly, that it is a good portrayal of a Human trying to appear as a placid Organian with the lapses as he reacts to provocation. The second opinion is that these lapses were very bad coming from a Starship Captain who surely could have controlled himself better, although Kirk did deliver a McCoy-ism earlier in the episode, "I'm a soldier, not a diplomat."

In fairness, though, an actor does not have control over the words he says and if the script says 'push the Klingon' that's what he does - any other opinions?

Throughout, the attitude to the Organians is just at the right pitch to show what Kirk and Kor think of these peace-loving people - or what any patriotic American, Englishman, etc, should think?

Kirk - "All I understand is that you apparently don't have the backbone to stand up and fight and protect the ones you love", and "I am used to the idea of dying, but I have no desire to die for the likes of you" ("I don't blame you, Captain" - Kor), "What are you doing now, waiting for the Klingons to post a reward so you can turn us in again and collect it?"

Or Kor - "You disgust me", "Do you always betray your friends?" and "Bad enough to be a military governor...but to govern a population of sheep..."

One of the major features of the episode is, of course, the final argument between Kirk, Kor and the Organians. Kirk and Kor accusing each other then turning on the Organians - Kor, "What happens in space is not your business." But the climax is Kirk's "You have no right to dictate to our Federation (Kor - "Or our Empire") how to handle their interstellar relations. We have the right - " followed by the Organian's "To wage war, Captain? To kill millions of innocent people? To destroy life on a planetary scale? Is that what you are defending?" A splendid bit of acting by Bill Shatner here - the lump in the throat, looking very embarrassed, as he resorts to the bureaucrat's "Well, no-one wants war. But there are proper channels."

There's plenty of 'message' in the episode but let's not forget the dramatics that make it possible. I liked two of Kirk's - "Ms. Spock and I are going out there and quite probably die in an attempt to show you there are some things worth dying for" and "The trigger's been pulled, we've got to get there before the hammer falls."

Any episode of Star Trek has its faults and they should be noted, a number of them emerging because despite everyone's attempts to maintain continuity, as someone has remarked, no-one expected each episode to be dissected so thoroughly.

Early in the episode Kirk orders Sulu to fire phasers - in fact, photon torpedoes are the result but perhaps Sulu pressed the wrong button?

Sulu is given command of the ship on Kirk's and Spock's departure - where was Scotty? It should be emphasised that this is a first season episode where structures and characters were still developing and it has been noted by others that at first the Chief Engineering Officer did not have a large role.

It is stated that Organian society is primitive - yet throughout we have the doors of the Council Chamber apparently opening by themselves which I found a little distracting. After all, in our age, when they were making Trek people out of shot had to open the 'sliding doors' on the Enterprise! Presumably they were opened by the Organians' mind power, but shouldn't this have alerted our heroes that there was more here than met the eye?

Again, Captain and First Officer leaving the ship - with a Klingon battle fleet expected any minute! Certainly the mission required a high-level delegation, but that is going a little too far. In essence, of course, the fault is caused by the TV medium and is, perhaps, wrongly mentioned here as it happens in so many episodes - but it does not help the 'believability factor' which, to my mind, is exceptionally important in SF.

Certainly some faults - if you look deep enough. But the overall impact of the episode is very powerful indeed - the essential comparison between the peaceful Organians and the belligerence of the Federation and the Klingons is superbly achieved. It is neatly capped off by the final scene on the Bridge - Kirk is embarrassed, but the smile shows that the experience has been valuable and needed, no matter how 'unsettling'.

One final thought. Much is made of the non-interference directive in Star Trek; which was, incidentally, broken by the Federation before Spock stated that it was an arrested society - presumably the war was the justification this time? In any event - although the Organians, as an advanced race did interfere with natural development of Klingon/Federation relations, does there come a point where a race is so advanced they can consider themselves able to intervene in lesser races' relations to stop the killing of 'millions of innocent people' or even if there is a less drastic circumstance - if there is such a point - how will we recognise it when it comes?

David Coote

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We should point out that we have had this review/critique of Errand of Mercy for some time - since just after it was last shown, in fact. Unfortunately, we have had to pull it on at least two occasions when we had hoped to be able to include it because of space restrictions, and we are grateful for David's understanding and his patience in waiting for it to be printed at last.

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LATE INFO

A third blooper reel is available on 8mm film from Quality Products (Romford Ltd), Dept MM/24, 43 Victoria Road, Romford, Essex RM1 2DD. It is 200 ft, sound super-8, and costs £19.95 + 40p P & P. It consists of first season bloopers with just a couple repeated from the other first season reel. Sound quality is poor but audible. Info Russell Willmott.

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ANOTHER TALE OF TWO CITIES - THE SPECIAL EDITION

This article is prompted by two previous ones, Lee Owers' (N/L 44) and Pam Baddeley's (N/L 45). First let me take Lee's article. To begin with I agree with what she said regarding Ellison's script of 'City on the Edge of Forever'. It is not Star Trek as we know and love it. As Lee pointed out the characters and their relationships are far removed from the ones we have become familiar with. What I do take exception to however are Lee's attempts to cast aspersions on Ellison's professionalism and capabilities as a writer by accusing him of ignoring the basic concepts of ST, of not understanding the characters, of inaccuracy, of writing an implausible and melodramatic story lacking in humanity and of not doing his homework. Lee sets out to bolster these opinions, but what emerges is a critique suffering from the same faults as Lee's previous article on Ellison's Starlog review. Namely, gross inaccuracies, a lack of proper understanding of the material under scrutiny, an inability to recognise the simplest metaphor or sylleptic forms when they occur, the exclusion - or in one case manipulation - of pertinent facts when they do not fit a preconception, and the very thing she chides Ellison for, not doing one's 'homework'.

Firstly a quote from an Ellison foreword is presented. Lee writes 'He (Ellison) claims that '...un-named parties leeches the humanity from the story...turned it into just another implausible action-adventure hour.' The quote is lifted out of context, and by writing 'He claims...' Lee infers the present tense, whereas Ellison was speaking about his past opinions. The full quote is, 'I contended that un-named parties had leeches the humanity from the story, and had turned it into just another implausible action-adventure hour.' Lee for some reason leaves out the underlines words which clearly show Ellison to be speaking in the past tense. He has since then mellowed in his opinions, and a few lines later writes; 'But who's to know? It could be that I was and still am too close to the material to know when it has been bettered by other hands.' Lee chose to ignore this as it negates her previous contention. As for the characters, had Lee done her homework, she would have discovered that Ellison submitted his script before a single episode of the series had been aired. Roddenberry commissioned the work immediately after 'Where No Man...' had been accepted by NBC, and one only has to look at that episode to see that the characters - particularly Spock - were not as clearly defined as they were to become. This is apparent in many of the earlier episodes. In 'Mudd's Women', for example, we see him as a short-tempered sarcastic character, and in the very same episode we see him in one scene grin broadly, raise the famous eyebrows, and leer after three wiggling behinds leaving Kirk's cabin. And who can forget his famous remark to Janice Rand at the end of 'The Enemy Within'? It was only after the initial half dozen or so episodes that the characters and their relationships fully gelled - particularly Spock's, so one can hardly pillory Ellison for his treatment. Although he did not give us the familiar Kirk and Spock, he gave us well-rounded, idiosyncratic characters, warts and all.

Now on to the remaining bone of contention, the story proper. Lee contends that the main differences lie in the basic plot lines. This is a ludicrous statement. In both versions, a change in the pattern of time is brought about by a crewmember escaping into the past via a time portal. Kirk and Spock pursue him to Earth circa 1930. It then transpires that a woman Kirk becomes involved with is the focal point in time to which the errant crewmember will influence. They discover that in order to re-adjust the time flow, the woman must die. This she duly does and all is as it was before. The other points are merely embellishments on this, the basic plotline. To try and say otherwise is silly. For instance, it does not matter that it is not McCoy who enters the portal, the result is the same. Which brings us to Beckwith. It would be naive and simplistic to assume that there would be no bad eggs among a crew of 430 people, nevertheless, Lee finds this utterly fantastic - and let us not forget that it was the network that dug their heels in at this point, not Roddenberry. A person is capable of anything given the right circumstances and pressures, psycho-scans or no psycho-scans. What about the actions of various crewmembers in other episodes? 'Conscience of the King', Riley is prepared to murder. 'Space Seed', Marla McGivers betrays the crew because she's got the hots for some twentieth-century muscleman. 'Corbomite Manoeuvre', Bailly freaks under pressure. 'Court Martial', Finney attempts to terminate Kirk's career, and then his life. 'Omega Glory', Tracey becomes a power-drunk maniac. Indeed, in 'Naked Time' we see what is lurking just beneath the surface of every character. And what about Spock in 'Amok Time'? The psycho-scans didn't predict that, did they? In the same episode, Kirk disobeys a top priority command for personal reasons, no matter how noble. The whole area of the Psycho-scans is highly speculative in any case; even in 'Turnabout Intruder' what we are told is at best hazy. But the point is, the characters in the Star Trek universe are human, and to attempt to deny the darker side of human nature is to crave an emasculated humanity, and therefore be left with only half-humans. And don't discount the use or abuse of drugs in the ST universe;

Robert Bloch's first draft of 'Wolf in the Fold' contained a scene wherein Kirk, McCoy & Scott partake of a highly dubious substance, which when consumed alters and heightens the emotions. Of course NBC threw a fit and the scene was rewritten. However it is noteworthy that Roddenberry submitted the script with this scene intact, and it was the network, not he, who removed it.

Lee then assumes that the civilisation who left the Guardian is dead. If that is so, then who are the 'Ancients' who call the Guardians away? And it does not take any stretch of the imagination to deduce that the emphatic 'they do not move ever' refers to their motionless state when first observed by the crew. Ellison is not a cretin, to emphasise this point and then have them move on the next page. Also, they never move from the spot they are on, which is another possible interpretation. All it requires is a little thought.

Regarding the 'sphere of influence', what reason is there to assume that the landing party can exist only within it? If that were the case, Kirk and Spock would simply wink out of existence the instant they stepped through the portal. It obviously exists to protect those within it from the instant of change in time/space, it does not mean they cannot exist outside it once the critical time has passed. The thought of the possible effect on the future of the landing party's conflict with the renegades is totally irrelevant, as for both parties it is their present, and by the simple action of getting out of bed in the morning (or indeed by not getting out of bed) they could change the future. Does anyone consider the possible effect on the future every time they step out into the street?

Next point: 'If he influences it (the focal point) nothing can restore the shape of the past'. Lee considers this a gross error, considering the subsequent events. Why? The landing party is within the sphere of influence and therefore unaffected by any changes in time/space, therefore it is a simple matter for Kirk and Spock to travel back in time to a point before Beckwith encounters Edith and thus prevent the catastrophic change in history.

I am bewildered why Lee considers the Guardian's clues an 'unnecessary dramatic device'. In this version there is no tricorder conveniently to reveal all, so I think it is only fair that our heroes have a little assistance in their quest.

Lee then finds it a source of amusement that Spock should 'guess' Edith's relevance. He does not guess. He deduces logically. Spock has already established that she is the focal point with the aid of the Guardian's clues. He then recalls the warning (P61) "Bring him back! He will seek that which must die and give it life. Stop him!" It is not beyond the realms of probability that this refers to Edith. Spock points this out to Kirk (P99). Neither does he state emphatically, as Lee suggests, that she will delay the USA's entry into the war; rather, he points out that this is one of many possible alternatives and even states another. This is far more acceptable than the aired version's pat solution of the tricorder. Although 'City' is my favourite episode, this has always been the one gaping hole in the plot. It is ridiculous that Spock is able to construct such an elaborate computer using only radio spares, and if the Guardian was the source of the stored images within the tricorder, are we to assume that it presented perfectly angled close-ups of newspaper headlines? And how about the neat way it presents an image to illustrate each sentence from Kirk and Spock? An outdoor rally, then a jump to the US senate, then to lines of chanting Nazis. Handy that.

"Where'd the phaser come from?" asks Lee. P112 - 113. 'Spock falls, Beckwith grabs the phaser and rushes off with it.'

The fact that the reader cannot digest all that he or she has read should not be blamed on the author. Lee criticises Ellison's handling of Spock, yet believes that if Kirk had chosen to sacrifice the future for Edith, then Spock would have stood by and allowed this to happen. Lee obviously doesn't grok Spock. She also finds it amazing that Spock should consider using the phaser rifle on Edith, yet if one casts one's mind back, there was a similar occurrence in 'Where no Man...'. Then Ellison is slammed for his description of the reaction of Kirk to the portal - this is supposedly out of character. As we are constantly reminded, Kirk is Human, and I would say it was a perfectly normal reaction for a person confronted with a device which is capable of displaying Eternity. Likewise the statement, "This isn't the Enterprise" seems a perfectly logical and accurate statement in the circumstances. And what in God's name is wrong with the statements "She's a pleasant girl" and "I just wanted to say hello"??? Perhaps Kirk should have begun their relationship by clubbing Edith over the head and dragging her off to a cave. I know when I set out to charm a lady I'm on my best behaviour, and polite at all times. And let us remember that this is not Fontaine Khaled (the 'character' Joan Collins played in the execrable 'Stud' and 'The Bitch'), this is Sister Edith Keeler. So I think Kirk's remarks are quite appropriate. Arguments like these are no more than petty nitpicking for its own sake and serves no useful purpose in an intelligent debate. I could go on, but what is the point in hammering home the same point over and over again?

Pam Baddeley's article on the other hand was a sober, informed, coherent and altogether less

emotional, and detached look at the subject, about which I have only one quibble, and that is the restriction of art to economics in Pam's view. Surely the piece should be judged as it stands. It is hardly Ellison's fault that network economics stifle creativity. Incidentally, 'City' was at one point considered as a two-parter which explains the extra long script, and there was a large increase in the budget for the aired episode, of \$71,000, as Roddenberry insisted on doing it right, having realised it was one of the strongest stories Star Trek would present. As a matter of fact, he is quoted as calling Ellison's script "...a great story..." although he realised that it was not Star Trek. I agree with Gene. A great story. It's not Star Trek, but so what? Neither is Shakespeare! Sheila Clark once said it would make a good Outer Limits episode, and that is praise enough for any man. That and a Writers' Guild of America award. Live long and prosper, Harlan.

James Pauley.

Jim has made several statements in the above article that neither Janet nor Sheila can recognise. While we don't doubt that he has indeed taken his information from some source, we would have been happier if he had quoted his source when he made these statements - for example, the ones concerning Gene's passing scripts that involved drugs although NBC subsequently insisted that those scenes go. Indeed, that goes for any article which states a positive fact - please quote your source for making this statement - always bearing in mind that newspaper reports are not always to be completely relied on. See the bit about the William Shatner 'interview' elsewhere in the N/L.

Several people have stated that they feel the 'Harlan Ellison debate' has reached a point where there is nothing new left to say, and we agree. Therefore, unless Lee Owers or Pam Baddeley wish to answer the points Jim has made regarding their articles, this will be the last article/comment on this subject. However, if anyone wishes to pick up the points Jim made regarding any of the other episodes, that will count as a new subject and be considered accordingly.

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ZINE REVIEW - STAR CLUSTER by David Coote

STAR CLUSTER is a zine produced by the Aucon '81 committee for whichever charity will benefit from that convention - a worthy aim. It contains six stories which, the editorial says, emphasise some of the minor characters in Star Trek - another worthy aim!

The zine contains two stories by Jenny Elson, and no zine reader will need reminding of the quality of her writing. 'Dawn at Athenike' concerns Sulu and I am afraid that this one does not work at all, for me. Other readers will probably enjoy the story but I found myself skipping over one or two paragraphs of, no doubt beautifully done, descriptive writing, to find out what was happening - and very little was. 'Uhura's Choice' on the other hand is a nicely-written story of Uhura's early days at the Starfleet Communications Centre and her friendship with a male of Vulcan/Terran mixture (not Spock!). I found this one interesting both in the look at the Vulcan and the couple of paragraphs dealing with Uhura's early life, a touching story which I enjoyed.

'New Beginnings' by Sylvia Billings involves the assignment of a new yeoman to the Enterprise. The problems of a simple task give the background to an amusing tale with some funny moments, although I wish Ms. Billings had not tried to keep the identity of the yeoman secret until the end as it was obvious.

'First Assignment' by Lynn Campion is a routine story of another new ensign assigned to the Enterprise. While involving several 'standards' for zine stories so far as injuries and recoveries are concerned, I found it a competent little story - and I intend 'competent' as the dictionary definition, not a put-down.

A return visit for another 'piece of the action' is the basis for 'Action Replay' by Cilla Fatcher. Bits and pieces of humour at the start, naturally involving our Captain's driving skills (or rather, lack of them) do not really bring the story alive for me but the cumulative effect of all the mishaps as the story progresses does produce quite a funny story.

Finally, and for me the best in the zine, is 'Father's Day' by Carol Hart. Even the phrase 'Father's Day' has been given a new slant in this curious mixture of philosophical reflection and humour involving the very young Spock with Sarek and Amanda. I am doubtful of some of the Human emotions foisted on Sarek by Ms. Hart but this didn't detract from a lovely story which not only produces food for thought but also brought wide smiles to my face at various points, and I would hope that the humour especially will be as attractive to other readers.

Ms. Hart is also responsible for the few illustrations in the zine which I, as a total non-artist, found quite good, in particular the drawings of Uhura and Janice Rand - although that may just be my prejudice as a male! All in all a good zine and the fact that the proceeds will be going to charity adds to the enjoyment of reading.

ZINE REVIEW by Elizabeth Butler

I feel I just had to write to you concerning a new zine I have just read. It is distributed by T & J Elson and is entitled

One Last Wish Fulfilled/A Promise Kept by Karen Hayden.

I have always agreed with your policy of not printing stories concerning the death of one of the main characters, and this zine has served to cement this belief wholeheartedly. It is the first time I have read such a story, and also, I sincerely hope, the last. This is by no means a complaint, as I have pointed out to Jenny Elson in a letter I wrote to her. It is a purely personal observation, but one with which I am sure many people would agree.

I was completely unprepared for the shock of learning that at the end of the first story, Spock was actually dead!!! And to make matters worse, if that were possible, at Kirk's own hand. True, Spock did entreat Jim to let him die with dignity, rather than suffer the agonies of the ancient Vulcan plague he had contracted for which no-one had ever found a cure. But I suffered agonies with Jim as he finally pressed the hypo-spray to Spock's arm and released the neuro-paralyser into his body.

The sequel - 'A Promise Kept' - carried on the story. The journey back to Vulcan with Spock's body for a Vulcan funeral, meeting his parents, finally having to accept that he was gone for ever, and Jim learning how to keep his 'promise' to Spock that he would Live Life to the Full and Not Allow Grief to Rule Him.

I tried reading the zine downstairs but after two or three attempts had to wait until I was in the privacy of my own room, to avoid openly crying in front of my family. How I got to the end I shall never know, as I couldn't even see the pages half the time through my tears. All the time I was reading, I was hoping against hope that it would all turn out to be some horrific nightmare and Kirk would wake up to find Spock by his side as always.

But no, the bitter truth had to be faced.

SPOCK WAS DEAD!

Both stories were beautifully written and Karen obviously has tremendous insight into the relationship between Kirk, Spock and McCoy. I can't understand how anyone who has such insight, who appreciates the love these three feel for each other, can write a story in which one of them dies so tragically.

I'm sorry, Karen. I wish I could say I enjoyed your story but I'm afraid I found it much too painful.

I have, as I said earlier, written to Jenny asking her, if possible, to give some warning as to the contents of any future zines on a similar theme.

Please, don't ever change your policies. At least when I buy zines from STAG I know that, no matter what hardships and tragedies occur, all will be resolved and the characters (main ones anyway) will all be alive and well by the time you reach the end of the zine.

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STAR TREK: THE MUSIC by David Roylance

In all the 79 episodes of STAR TREK several of the musicians used in the series were focused upon. There were several good ones, my favourites, like Gerald Fried, whose music for Amok Time has become the music which epitomises ST's attitude towards alien races. Other professionals like Sol Kaplan took up a very classical stance when he wrote for The Enemy Within and especially The Doomsday Machine. He used the style of one of the great musicians, Wagner, in his music for Doomsday Machine, which happens to be my favourite score, and other greats like Fred Steiner used the musical style and used the same innovativeness of his ancestors, ie Max Steiner, perhaps the world's greatest film musician, when he wrote for episodes such as The Corbomite Manoeuvre and What Are Little Girls Made Of? Other heart-warming composers were men like George Duning whose music for Return to Tomorrow and Metamorphosis can only be described as beautiful.

But first I would like to talk about the man who first wrote for STAR TREK and who wrote the theme music, a Mr. Alexander Courage. Alexander Courage's music for the TV series THE WALTONS was recently slammed by critics as mushy sentimental garb, which is probably true; however the same cannot be said about his work for STAR TREK.

Musically, Alexander Courage has been around since 1941 when he graduated from the Eastman School of Music. He started work like many of his contemporaries by writing for radio serials like SAM SPADE and BROADWAY IS MY BEAT. However, he graduated again from radio to working in the movies in 1948 when he went to Hollywood and was signed up by MGM to work with one of the

most respected conductors (of all time!), Andre Previn. He started by helping adapt PORGY & BESS into its famed film version and worked on other films like LES GIRLS and INSIDE DAISY CLOVER. After that he began to work on the several TV series of the fifties and sixties: FELONY SQUAD, PEYTON PLACE, DANIEL BOONE, JUDD FOR THE DEFENCE, VOYAGE TO THE BOTTOM OF THE SEA and LOST IN SPACE.

He was only one of three composers from STAR TREK who had worked on LOST IN SPACE. (Gerald Fried and Joseph Mullendore). It was there that Alexander learned the use of electric violins to create his wierd effects for science fiction programmes. In his version of the theme to STAR TREK, the one that was played through the first dozen Season 1 episodes, he used electric violins.

His first STAR TREK work was for 'The Cage' in 1964. Again emphasis was placed on the electric violins in this 'study of alienation', this very lonely story, this story which is filled with despair and depression.

He was recalled by Roddenberry to do music for his next pilot, Where No Man Has Gone Before. The music was in the same style as in The Cage, but this time he injected the hope necessary for STAR TREK.

After that, whenever a sensitive, or wierd-worldly score was needed, then it went to Alexander Courage. Perhaps his best work is the lonely, frightening sounds he used in The Man Trap. He scored this episode from the point of view of the salt vampire, the last of its species. Once again heavy electronic music was used. Although the majority of Season 1 episodes carry his name as music composer, the times when original music was used by him, or the episodes in which he was assigned to score it were:

Court Martial; electrical music used again to show the plight of Captain Kirk.

Arena; The wierd alien battle required his electronic touch.

This Side of Paradise; a gorgeous job of scoring, although he borrows from Fred Steiner's love theme at times, he uses it to effect as it mixes perfectly with his own love music, and the heavy-pounding beat music used to represent the alien spores invading the body.

City on the Edge of Forever; the same as in Paradise, his score is very haunting, with the same kind of inevitability as the Spock/Leila love affair.

Tomorrow is Yesterday; great stuff.

In the second season the job of other-worldly scores was taken over brilliantly by Gerald Fried, and the sensitive scores were given to George Duning.

If you liked this then let me know, and I'll give the history of Fred Steiner, who is to many the best of all the STAR TREK composers.

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COMMENTS

Personal views expressed here and in articles in the N/L are those of various members and are not necessarily representative of those of the STAG committee.

Marian Kennedy - I am happy STAG continues to grow, helping more fans of Star Trek. The N/L gives good balance of news to all members. I am sorry the Technical Spot has finished. It is/was something different to stories, poetry and the like.

Janet Hunt - Please give more information on the stars, films, merchandise, zines etc, and less idiot write-ups like the Technical Spot, instructions for painting models, and so on.

(We give as much info as we have; and we felt that many people would find the painting instructions for the models useful since not everyone is skilled at modelling. It was, after all, a one-off - well, two-off - item.)

Alison Lightfoot - Since joining STAG I've never failed to be delighted and constantly overwhelmed by the generosity and friendliness displayed by ST and SF fans. During this first year of true ST fandom, I've come to realise that ST fans are bound together by a high degree of trust and sharing. Ask a ST fan to do you a favour and he'll not only do it - he'll leap at the chance to help! I've made friends from all over the world, attended cons, the postbox is never empty - always overflowing with letters, poems, stories - and of course my STAG N/Ls. For the first time I've felt secure in my love for the world of ST. I guess that's all I'd like to say - except to add a big 'thank you' to everyone at STAG, my friends and pen-pals - and especially to ST fandom - to everyone - keep on trekking!

Uwe Polte (Germany) - I would like to see interpretations of the series episodes in the N/L as is planned with Errand of Mercy. (In this time - editor) There is much to say about characters, character development, dramatic moments, special effects, music, cutting, etc; in general the means to underline the story... In our TV channel in West Germany there will

be reruns of Star Trek probably this year. It will be approximately 18 episodes which the ZDF will rerun for the first time. The other 21 episodes which the ZDF bought were rerun from Oct. '78 - Dec '79.

(And we think we have problems in Britain getting ST shown...)

Douglas Constable - Why does everyone complain about the V'ger flyover scene? It is said to be too long and boring, but I think it is one of the most impressive sequences of special effects in the film. O.K., so it's not true to the ST tradition but the combination of the models, the lighting and the music produce an amazing sense of eeriness, alienness and sheer size! When I first saw this amazing scene I was stunned and awed, and also was the next seven times! If the film is re-edited and this sequence is cut, it will be a great loss. (I have the same sentiments about the scene where Kirk surveys the Enterprise, which some have said is also too long.)

(My main objection to the flyover scene is that it was too dark, and detail was obscured. This may have been the fault of not strong enough bulbs in the cinema projectors, of course; I have the same complaint to make of all the inside-V'ger effects. Granted they were probably trying to indicate the darkness of space too, but the final effect was to make me sleepy. Would anyone care to comment?)

Sharon Cogger - on BBC on Monday night, 26th Jan 1981, there was a film on at 9.25pm. It concerned an assassin who is double-crossed - well, he hi-jacked a woman in her car and forced her to take him home. When she had cooked a meal for him, they sat and watched STAR TREK on the TV! I am not sure of the episode that was being 'screened', but the Enterprise was in reverse and the clock was going backwards. But as the small boy character said, 'The Captain will get them out. He always does.'

Mary Aldridge (U.S.A.) - Just wonder if you've heard the story (apocryphal) of the Harvard Business School student who was called on to recite. The poor guy was unprepared - the fate-worse-than-death at the B school - but stood up, gulped, then reached into his back pocket, pulled out his mini-calculator, and said quickly, "Beam me up, Scotty!"

(I wonder if that joke originated in Britain or America?)

Margaret Cooke - I feel that Ultimate Computer is the best episode of aired Trek that I have seen (I haven't seen them all). The script is beautiful - thoughtful, humorous, and of course extremely apposite for our computer age and the growing unemployment. It illustrates well the fear of human superfluity with advancing technology, and the ultimate fear that machines will take over beyond our control. The 'twist', that they can reflect our imperfections and prejudices, was inspired. Anyone who sees ST as a children's entertainment only needs to see this episode! The acting was superb, particularly Bill Shatner (also, what a superb man Daystrom was!)

Terry ? - (Sorry, Terry, from your signature I can't quite make out your second name) - In STAG N/L 44 I saw a couple of reports on the construction of the new Enterprise model kits. I too have the model, and also the old (series) Enterprise, the K7 Space Station and the Enterprise bridge. There are no apparent building problems with these old kits but instead of a colour scheme it just says (as with most American kits) 'refer to box art'. I don't feel that the box art is very accurate and when I study pictures of the Enterprise and her bridge (in photonovels, etc) the colour shades are never the same - especially those of the Enterprise. Barry Maxwell, Ian Pearse and Pauline Andrews seem to be keen ST model makers and I wondered if they could help me find the correct colours or mixture of colours.

Lewis Readwin - Is there any chance of getting advance BBC screening order for the present (or future) runs of ST? I tried once and kept being referred elsewhere until someone finally said 'We don't even know the order more than one week ahead ourselves'. Surely someone must have some idea?

(Now you know why we can't give any idea of what will be shown in any run of ST. The BBC will not commit themselves - and as far as we know, this applies to all programmes, not just STAR TREK - until the Radio Times for any given week is printed.)

Annamarie Moosing - I have received a catalogue from a new firm called Fantasiimports, run by a Mr. D.H. Baber. It's not that I'm suspicious - I'm delighted that a catalogue is available. I'm more...curious as to how they got hold of my name and address.

(We have met Mr. Baber at cons and he is a STAG member. However, we know nothing about Fantasiimports and in fact have not received any information from them. We understand several members have been sent this catalogue. We do not know how Mr. Baber got their addresses. We never give out members' addresses, but of course some are printed in the N/L.)

Pat Mitchell - I have just read David Gerrold's column in January's Starlog, in which he mentions a blood-drive, where fans give blood.

Wouldn't it be a lovely gesture if a similar set-up could be arranged at British cons? Would it be possible to have the mobile Blood Transfusion Unit set up in the car park of our con hotel for a day? I'm sure there would be enough people willing to donate their blood and it would show people that we are prepared to help contribute towards the future of others. I for one feel that although STAR TREK has a message worth listening to, we fans seldom do anything to show we actually care about that message. Granted, we donate to charities but, by giving blood, we could help a far greater number of people. Would anyone like to comment on this suggestion?

Kathy Jackson - Regarding the Arena photos, these were below the stated size of $3\frac{1}{2} \times 5$. This is not satisfactory - are these prints this way because they are copy prints? If so, copy printing has appalling standards of reproduction and is not a satisfactory substitute for original prints; and if it was because the actual photographs were all small, why couldn't they add borders to fill up to the correct size? I hardly think it is fair to pay for $3\frac{1}{2} \times 5$ photographs and get ones that are cut smaller - do you? If I ordered Bread & Circuses photos, can I be guaranteed $3\frac{1}{2} \times 5$ prints?

(We're sorry that Kathy is dissatisfied, but there is in fact nothing we can do about it. Even prints taken direct from clips have been coming smaller than $3\frac{1}{2} \times 5$ recently, and in fact I suspect that this could be a hidden price increase. 'Miri' was the worst example, where some prints were cut down to almost 3×3 ; I returned some as being unsatisfactorily small, but the redone lot weren't much better, and these were done direct from clips. It was because of the trouble we had with the Miri prints that we went over to getting them done as copy prints. The Bread & Circuses prints that have so far arrived from the processor aren't too bad, but in each batch no two prints are exactly the same size! As far as paying for $3\frac{1}{2} \times 5$ prints and getting something smaller is concerned, too, the price for a copy print is exactly the same whether it is $3\frac{1}{2} \times 5$ or 3×3 . We are making enquiries about getting the copies done elsewhere, through a smaller processing firm that will presumably have more interest in supplying what the customer wants, but this will take longer.

We do agree that Kathy has cause to complain, and we agree with her complaint - however, it does seem that the big processing firms don't worry about losing a customer who is buying over £1000 worth of photos per year, and we have no other redress.)

Diane Lancaster - Hasn't there been a lot of media interest in ST recently, stimulated no doubt by the announcement of a new series from America. I very much enjoyed Anne Page's appearances on the Russell Harty Show and Nationwide. But what gave me the warmest glow of satisfaction was when the BBC admitted on Nationwide who they were inundated with letters to bring back ST to the screen - so our letter-writing was not in vain!... On Panorama, following the episode Wink of an Eye, Rupert Murdoch accused the BBC of showing a very sexy episode of Star Trek in order to attract viewers to watch the following programme, Panorama. This was only the same, he said, as his P3 in The Sun attracting readers to a newspaper...

Kay Stagg - One thing has always niggled me about the ST series (not that I would ever miss a single episode because of that) and that is, no matter which planet they land on, more often than not 'uncharted', everyone automatically understands the English language. Only in 2 episodes that I can think of was there any mention of a language barrier and they were Amok Time and Arena (add Spectre of the Gun - editor). No doubt someone has already queried this and the subject been discussed, but being a new member it would interest me to know whether I have missed something somewhere along the line and it has been explained.

I will say that I was most impressed with ST-TMP and their use of a Klingon and Vulcan language. The problem being, would we be satisfied with sub-titles all the time. Personally, I think it would make the series - assuming they do eventually get around to doing one or making another film, whether for TV or not - far more interesting and appealing to the general public.

My sister and I duly travelled to London to Leicester Square to see ST-TMP, and fantastic it was; then we saw it in Guildford. A few weeks later it was on in Wimborne in Dorset, so off we went to see it - but due to a thorough mixup in the reels, ended up seeing at the beginning the reel just before they get caught in the wormhole, and then they showed us Dr. McCoy beaming up in a beard... There was a lot of muttering in the audience as of course it didn't make sense. Anyway, after the film we told an usherette and she was amazed - knew exactly what we meant as she had been watching it for two weeks and hadn't realised it was wrong! The film had already been packed up to be sent back - so someone somewhere is going to get that particular copy and I just hope the mistake is noticed before it's shown!

(Several people have commented that they missed seeing the action in ST-TMP while they were reading the sub-titles, so I don't think that it would be a terribly popular suggestion. There was never any positive indication in the series as to the lack of a language problem; various fan writers have indicated universal translators as part of the communicator, as a sub-cutaneous insert, whatever - as indeed have some professional ones, though I can't give any names off-hand, Arena being a case in point.)

Christine Leeson - Do you think that STAG could print a list of foreign ST clubs in a future N/L (general, not the actor/actress ones) which it is possible to join, as I am very interested in joining an American club. Also, could STAG print a list of episodes (if any) which have been banned abroad and the countries in which they have been banned.

(Would any U.S. member oblige by sending us a list of clubs that anyone could join - and would members all over the world oblige by sending us a list of episodes banned (or not shown) in their country. We do know that there are some - I understand that Germany, for example, has only seen about half the episodes, and that some episodes have been either banned or severely cut in certain states of the United States.)

Elaine Wood - Would it be possible to have a little space in the N/L for people to outline ideas for stories. As you probably know there are people who are good at writing stories but can't always think of a good story line. And of course it works the other way too; people can think up a very good story line but can't seem to write them into a good story. If perhaps you printed them one story line per newsletter people who would like to write the story in full could get in touch with the person who originated the story line and then their ideas could form and become the story. That way, both could take credit for the resulting story.

(Actually we have tried something like this. We stopped the N/L fiction competition when we decided to pass the editing of STAG's zines over to Sylvia - and, at that time, Beth - but in it we gave a story idea (sometimes very sketchy, admitted, but that gave more scope for different development) which anyone who wanted could develop. On one occasion, the competition was for story lines, and the following N/L gave the winning outline as that N/L's competition. The result was disappointing. We only got two or three story lines, and only one of them, we felt, offered scope for development (or we would have used the others in subsequent competitions). We certainly got in several good stories as a result, but because they were all geared to the same plot we were limited as to the number of them we could subsequently print. If we were to print story lines and several people wanted to write the story, how does the originator of the idea decide who is to write the story? We do sometimes get stories with two writers, and find that if two people do want to get together over a story they will find each other somehow.)

Justin Myatt - How about a few artwork competitions, not just of characters but of hardware, Klingon Starships, Federation Starships etc, of maybe even a completion where you have to illustrate a few scenes from a story - eg you pick a story and readers then have to draw two or three scenes of their choice from it. In such a competition, would Pentol pen be a suitable medium?

(Again, we used to have an artwork competition in every N/L, but stopped it for lack of support. One of these competitions was for ships of various kinds, too. With regard to readers drawing several scenes from a story - if the story has already been printed, which your suggestion seems to indicate, it's pointless getting artwork for it - where would that artwork appear? If you draw and would be interested in illustrating for zines, send in a sample of your work to me or to Sylvia (Sylvia for STAG - she now has all the stories I had not assigned to Log Entries; I'm now only accepting submissions for the N/L or for Scotpress) and if we like it we'll send you a story to illustrate. The illos would then be printed with the story in a zine. And yes, Pentol pen, without too much solid black shading, would be an excellent medium.)

Edward Laurence - I feel that the editors should consider more of a free attitude with regard to printing considerations. An element of censorship should not appear in the N/L of a club for fans of ST, which was always representative of freedom of speech. For me, the comments pages are the most interesting part of the N/L. It seems to represent the feelings of a wide section of fandom quite well, although I might suggest that care should be taken to 'stand apart' from these pages and not show favour to those letters which the editorship agrees with.

(We have always made an objective attempt to represent all views and to give a balance of comment that evenly reflects membership opinion; and in fact have caused ourselves a certain amount of grief through doing so. It would have been very easy for us to suppress the letter from Jonathan Butterworth re story policy, for example; but we printed it, as a valid opinion

We will not print hearsay which is derogatory towards the actors, however, nor do we feel that the N/L is the place for an exchange of personalities between members whose views are violently in opposition, although we will be prepared to consider an objective exchange of views between two members. In addition, we would not be willing to print anything which was racist or strongly anti-religious, but these are subjects about which ST fans are mostly very open-minded. We do not consider the above to be censorship but rather an attempt to maintain certain standards of civilised behaviour.)

James Pauley - I am puzzled when I think of your statement in the December N/L stating that the N/L is a forum where members may freely state their views. Obviously this does not apply to letters in defence of Harlan Ellison as this is the second time I have been censored on the subject. Granted my letter defending Ellison's Starlog article was printed but a single pertinent line was removed, and now you have refused to print my article on City, although I don't think there was anything that could be regarded as hurtful or offensive in my comments. I am submitting this revised draft, which has removed the personal references you objected to.

Like you I have received three anonymous letters as a result of my opinions on the movie and on Ellison - two of these from the same person. I agree fully with your decision not to print the ones you received - if someone does not have the courage of their convictions to sign their name, then they deserve to be ignored, and even if the person had signed their proper name you would still have the right not to print them as personal attacks have no bearing on club business. However, you did have the satisfaction of replying to the person in print, something I would like the opportunity to do. It's very frustrating to be unable to reply to someone, especially when they produce the sort of snide bigoted garbage that I received.

(For comment, see above. The cut line was one based on hearsay, and we felt some of the references in Jim's original City defence were too personal. And that was the only reason we returned it to him with a request for revision.

We're sorry to hear that he also has received anonymous letters. We'd hoped that there was only one person cowardly enough to do that - assuming that one of his 'correspondents' was the same as ours, that means that there is at least one other. These people are not welcome in STAG.)

Viv Harris - Would it be possible to print a list of members so that everyone would know if there was someone nearby that they could get in touch with? Maybe a list available on application, not printed in the N/L.

(We have always made a point of not printing or giving out anyone's address unless the person involved has stated that they wish their address given out. If you want to get in touch with local fans, put an ad in the Friendship Corner. In addition, we will forward letters sent up to us already stamped - it sometimes happens that someone wants to contact the writer of an article, etc. However, again, we would not forward a letter sent to us anonymously.)

Richard Charlton - Star Trek has changed my life. It has changed a lot of my ideas. It has given me hope for mankind in the future. In the eyes of alien races today, we are a greedy, fearful, destructive, primitive, violent people. But in the time of Star Trek we are more respected, we are at peace, equal with other races, but most of all we help others. Most of the missions of the Starship Enterprise are to help other worlds survive or make their worlds a better place to live. Even when alien races are wrong, and violent to us, even when they plan to kill everyone on board the Enterprise, we do not hate them. We try to help them, help them to understand and live in peace. Yes, it is an optimistic future.

Star Trek is still to come, still part of the future, so why not, now in the 20th century, live out Star Trek? Local groups can get together and each group can be a starship, be it Terran, Vulcan, Klingon etc; or each group can represent a planet. Together we make up the United Federation of Planets and STAG can be Starfleet Command. Together we can believe.

(If anyone is interested in Richard's suggestion, we will forward letters.)

Mark Higginson - I think too much may be centred around what Harlan Ellison thinks or does about Star Trek's episodes, including 'City'. While he may be a very good SF writer, he may not be a fair critic. Not knowing what he thinks he likes or dislikes about Star Trek, the episodes therein or ST-TMP, I cannot make a fair judgement. However, I do think that space taken up by articles on what Harlan thinks or does might better be served by other articles which you've had to miss out due to the lack of space and burden of cost. This is only a personal opinion, of course, but I'm not much for critics in general except when such criticism is constructive; I believe very much in individual opinion rather than being told what is good or bad by someone else. I do realise, though, that you may know better than I what the majority view is.

As to the 'no death' stories policy. I do agree that it is a good policy. What people may

not realise is that a series is very good for showing all aspects of life portrayed in that series. In real life death occurs, sure, but not always as the centre of attraction. In real life, people laugh, cry, love, hate, help and hinder each other, but when looked at in an overview, sometimes one aspect of life is magnified and sometimes reduced by circumstances in life. Therefore, a group of people who stay together may survive together until old age or some may die. In Star Trek, therefore, the main character group seem to be surviving life quite well. This is not an unusual occurrence even today in real life.

Margaret Hill - As a newcomer to Trekdom I've felt somewhat hesitant at putting forward my views about editorial policy etc, but I personally like my reading matter (especially after a harrowing day) to escape into a world where I know in advance what the limitations are, whether it be the U.S.S. Enterprise, Middle-earth, Medieval Europe or Swallows & Amazons! I'm not saying I like predictability but I sleep better at night with the knowledge that the crew of the Enterprise are up there reaching into infinity or that Frodo Baggins, Aragorn and Sauron are going to get their just rewards. Life in reality is far too unsettling... Will the car pass its MOT? Will I be able to keep the same number of part-time staff next year? Will I get any chalk next year? Can we exist without paper until April? Will my nearest and dearest move permanently to Greece? Thank you, Janet, Sheila and Valerie - I know what to expect and I like it!

Phillipa Hammond - I agree that stories featuring death of a regular character should not be featured in STAG zines. I defend the right of others to print stories of any kind in specialist zines, which can be obtained quite easily, but due to the number of very young members of STAG, and those who don't wish to experience such a sense of loss, please continue in the vein established by Log Entries. The same on K/S stories and explicit scenes - although I quite enjoy some of these, I prefer to find them in zines where I know what I'm getting!

Are there going to be any conventions in the south-east? Most of them seem to take place in Glasgow, Coventry and Leeds, but what about us poor southerners? Quite a lot of us are students with neither the time or the money for long train journeys. Also would it be possible to have one-day registrations so we don't have to pay hotel bills? I'm sure even more new people would come to cons if they were a little easier to reach.

(If anyone in the southeast wants to organise a con in their area, there is nothing to stop them doing so and suggesting it to fandom.)

Gladys Oliver - I get the decided impression from some of the 'I hate death stories' readers and writers that they think that a person who writes such a thing cannot love/like/admire or adore the Star Trek characters in any way. This is a very narrow point of view, because even though I myself have written a 'death story' I am first and foremost an ardent Star Trek fan and I do not (which I am sure other writers understand) sit down and think '...right, let's have a fan 'hate-in' and give them something to hate.' The story - as it must do with countless other people - is born from a seed of an idea, and it just grows until finally it is a fully fledged idea that just won't lie down and be forgotten. So it is written, usually with a contented sigh that something has been achieved. Death story writers aren't Trek haters, not indeed do we have horns or wish to hurt people or consciously set out to depress fandom. I have written countless stories for a variety of fanzines...but I can say that all were written without prior thought - they started as an itch, which other writers will understand, and if a character is killed off in one story he can just as easily be written into another story. Death stories aren't usually a serial, they are a one-off, and just because a character has died doesn't mean that it is the end of Star Trek. It goes on into endless stories written by a countless number of Star Trek fans. I don't believe that I can kill anyone off permanently; these are after all just stories and the good guys always return next week. And after all, just like the telly - a death story can be put down if it really hurts.

Geraldine Andrew-Reid - I agree with the story policy, which obviously reflects what the majority of members want. I'm glad that you keep the emphasis on Trek. I don't think that there is much more you could put in the N/Ls in terms of information of subject matter - the postal rates are pretty prohibitive! I agree that when you are pushed for space it is better to drop temporarily an item like the Technical Spot and simply offer a base of information and communication between fans. The only thing I'd like to see is an account of the 'bloopers reels'. I'm sure they have to be seen to be appreciated but maybe someone could relate what they found most amusing?

Maria Johnson - I seem to find quite a lot of typos in your zines and think that it could be improved a bit since you have more than one proof-reader.

(In fact, usually only one person proofreads a zine. We don't have time to do a proper proofread, which would involve the zine being thoroughly proofread by at least three different people, none of them the typist. However, if you do a word count, you will discover that we are putting out the equivalent of an 100,000 word book every two months (counting two zines and the N/L), give or take a thousand or two. That is, typing, proofreading, printing and collating, all in our 'free' time since we all hold down a full-time job as well. We do our best to minimise typos, but none of us are trained typists. We think that fans would prefer to get two zines every two months even with a few typos than one zine perfectly typed and corrected every six months - if we're wrong, let us know, and we'll abide by the wishes of the majority. This is not an indignant refusal to accept a valid criticism - however, we don't think Maria quite understands the amount of work involved in putting out zines and running a club. Hopefully we will have more time to proofread more effectively when we are just putting out zines.)

Bettina Marloth - In a recent N/L was an article, The Human Adventure by Russell & Barry Willmott. They quoted from Gene Roddenberry, who says: '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.'

I feel a comment on this is necessary. First of all, God is many things to many people; He is father figure, mother figure, brother figure, friend figure, judge figure... Gene Roddenberry's statement is narrow-minded and not necessarily true - even at a 'primitive' state, when Mankind worshipped many gods (who themselves behaved more humanly than Humans) it was Man's own sense of 'being good', of ethics, which led him to a very high cultural standard. Those ancient minds (eg the Greeks) were more advanced in some respects than we are today. So much for 'need for personal guidance'.

God images very much depend on the cultural and psychological background of society and the individual. Therefore a more authoritative society might 'produce' an authoritative God-father-figure, and so on. I am disappointed that Gene Roddenberry expresses his personal beliefs in this manner, because in doing so he rates religious beliefs merely as a product of not-enough-advanced minds. With this statement he leaves no possibility that there might be more behind it, despite all rational explanations one might give for people's beliefs. I personally was disappointed by the plot of the movie. I think Roddenberry overglorifies Mankind, he lets Man be 'a creator, a God' without whom this living machine isn't complete. Must Mankind be the measure of all beings? After seeing the movie I would never have thought Gene Roddenberry was the creator of IDIC!

Jane Tietjen - We must not forget that our much loved stars are not getting any younger and there must come a point when former glory cannot be recaptured. My point is that should we not seriously consider that the time is approaching when there will be no more new screen Star Trek and that we should allow the crew to bow out graciously and remember them as they were. Indeed, I'm not sure I would be happy to see another fiasco like the last one; I feel it would be a mockery of what we have. I only make this point as we must be realistic and also fair to the stars who, after all, have other parts to play. I believe that the future of Trek lies with us, the fans, mainly in our writing, which is prolific, but also in in our own life styles. We have been given good examples - let us follow them.

Now I am not saying Star Trek is dead - far from it. 'We' are too numerous and it will echo down through the years to come for ever. When Gene gave Mankind Star Trek he gave us the most precious gift of all - hope and belief in a future when Man is maybe not alone. For that we salute and thank him.

Pat Paynton - Please accept, with my apologies and sobs, my cancellation of registration for STAG Con '81...there is no way I can make it this year. I can even give you a reason why, folks!

I own a red cocker spaniel bitch - I bought a black cocker spaniel dog (his name is Spock). Would you like to guess from here? Right!

Spock has boldly gone where no dog has gone before and I am to be a cocker's midwife come April 13th 1981.

You can save the congratulations 'cause I'm livid at missing the con and if Spock (feeling lonesome) has created his own crew of at least six, you will hear me crying all the way to Leeds!

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FICTION SECTION

The following poem was sent in as an 'answer' to David Coote's poem in N/L 44 which itself was a comment on story policy...

Dear David - it just does not follow
That, in the future, the freedom to choose
Whom to love - same sex, or whatever -
Is a freedom our heroes will use.

Jim's always a hit with the ladies;
Spock loved Leila and poor Zarabeth.
Does Kirk ever give rise to suspicion
That he prefers the Vulcan's caress?

Let's go back to the truth of the series!
To some fan it may come as a shock -
But in seventy-nine episodes
(And one awful film)
Kirk never goes to bed with Spock!

Josie Timmins.

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FRIDAY'S CHILD VIGNETTE by Vicki Carleton

McCoy had requested leave on planet Capella IV. Over the years he had maintained contact with Eelen and was very anxious to see her again as well as the child, Leonard James Akaar, who automatically became the new teer at birth.

Eelen was to meet him at the beam down point, and was eagerly awaiting his arrival.

"McCoy. It is good to see you again. You look well. Our son is looking forward to seeing you."

McCoy raised an eyebrow and laughed. "Haven't you got that straight yet? My son is yours. It is yours. Never mind," he said, shaking his head. "I'm glad to see you, too."

Widowhood was becoming to Eelen. The years had been kind and with the sun framing her face, she was especially beautiful. McCoy followed her to a large tent, carefully avoiding broken tree branches left over from a recent storm.

"This," she said pointing to her son, "is our teer, Leonard James Akaar."

Leonard bowed first to his mother, then McCoy. He was nice looking, almost handsome in an unconventional way, but his manner seemed stiff and unyielding - perhaps it was an inherent trait.

"My pleasure, sir," he said evenly. "Mother has told me a great deal about you. I am most grateful that you saved her life and mine."

McCoy smiled. "I am honoured to see you again. Your mother has invited me to spend shore leave here," he said, making a half bow with both hands out before him, palms up then drawing one hand back to his chest.

"So be it, McCoy. You are welcome," he said in a monotone.

Eelen brought McCoy some nourishment and they spent many hours reminiscing, enjoying each other's presence to the fullest. After a few days, they realised that something other than friendship had entered into their relationship and sought advice from the teer.

McCoy approached him cautiously, weighing each word carefully before he spoke. "Chief Akaar," he began. "Eelen and I would like your permission to marry. We love each other very much and you would honour me by becoming my son."

Turning to Eelen, Leonard said, "Is this what you desire also, mother?"

"Yes. I have always been fond of McCoy and I would try to make him a good wife."

"Very well," he smiled. "You have my blessing. Go in peace."

Kirk and Spock would beam down for the ceremony. It would be one of the loveliest weddings in Starfleet history.

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

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PHOTOS

These cost 35p each for an enprint or 36p each for a duplicate slide. Please enclose SAE to the following rates - up to 20 prints or slides, 14p; 21 - 32, 20p; 33+, 26p. Foreign - Europe, 35p each (or 36p) + postage - up to 14, 31p, 15 - 30, 43p, over 30, 86p. U.S.A. - \$1.00 each (inc airmail postage), minimum order 3. Please remember to include addressed envelope. If you pay by dollar cheque, please add \$1.50 to cover bank charges; unless you are also ordering zines, in which case follow zine ordering instructions.

We only get enough photos printed to fill the order, which goes in after the closing date for orders to reach us. Late orders will be delayed and filled as copy prints only. Orders should reach Sheila by April 30th. If you send your order second class, please allow at least two weeks for it to reach us.

As of March 14th only half of the prints have been processed, and one of the slides came with only two copies done of the number ordered. The firm is getting very careless. We'll put in the letter if the rest of the prints arrive in time to be sent out before the N/L. Next time we'll be offering Catspaw. (The prints were sent out 18/3/81 - slides to follow.)

Whom Gods Destroy

- 71/P1 Corey, Kirk, Spock, back view, looking into Marta's cell. Marta looking at Kirk.
- 71/P2 Andorian, Garth, Tellarite, standing behind Kirk, Spock sitting at table.
- 71/P5 Garth facing Kirk, struggling, held by Tellarite, Andorian.
- 71/P6 Spock waist length holding phaser.
- 71/P11 Spock, Kirk, blooper. H/S facing each other. Fairly dull original (it's already a copy) but we think should copy again.
- 71/17 Spock sitting on floor holding phaser.
- 71/22 Kirk, Spock, facing Garth with phaser and Marta, Tellarite & Andorian in b/g. 1/2 length.
- 71/24 Marta (back of head showing) putting grape into Kirk's mouth. H/S.
- 71/28 Spock, Kirk facing Garth looking round outside Corey's cell, Corey hanging up inside.
- 71/29 Spock H/S (sitting at table)
- 71/34 Kirk looking round laughing, Corey slumped against wall in cell. Blooper. Waist length
- 71/36 The proper scene of 34, Kirk now facing outwards.
- 71/37 Kirk H/S, threequarter face.
- 71/54 McCoy, Scotty, helmsman, Uhura in b/g, on bridge.
- 71/86 Garth kneeling on floor pounding it with his fists.
- 71/87 Kirk crouching ready to fight, waist length, full face.
- 71/88 Tellarite, Andorian lying on floor, Spock walking down corridor in distance, back view. Not a terribly striking shot, but representative of an important scene.
- 71/89 Kirk, Spock sitting at table, Andorian and Tellarite behind.
- 71/97 Similar to 28, but without Garth.
- 71/100 Marta speaking to Garth, Kirk in 'torture' chair, Andorian in b/g.
- 71/101 Spock back view facing two Kirks.
- 71/112 Garth, Marta with crown on cushion. Waist length.
- 71/116 Kirk H/S in 'torture' chair.
- 71/123 Kirk kneeling pounding the floor (about to change back into Garth, 86)
- 71/132 Spock h/s holding phaser. Different angle from P6, possibly a better shot.
- 71/148 Corey, Spock, Kirk looking at Garth in treatment chair. Guard in b/g.
- 71/150 Continuation of above. Spock, Kirk, back view, facing Corey, Garth standing. "Should I know you?" Guard in b/g.
- 71/472 Kirk facing Garth back to camera. H/S.
- 71/473 Corey, Kirk H/S.
- 71/936 Garth facing Kirk back view with phaser aimed at him.
- 71/957 Kirk holding chair above his head, Spock with phaser standing in b/g.
- 71/6835 Reverse angle of 101, Spock facing two Kirks back view.

Amok Time updates

- 30/75 T'Pau, Spock standing in front of gong, attendant with bells at side.
- 30/77 McCoy, Kirk gripping Spock's arm, Spock, K & S laughing, at Koon-ut-kal-i-fee. Blooper.
- 30/83 Christine Chapel, H/S, smiling. A good shot of Christine.
- 30/87 Spock whirling ahn-woon round his head.
- 30/90 Spock H/S looking slightly shell-shocked, T'Pring behind watching him.
- 30/91 McCoy, Kirk, Spock facing T'Pau back view, T'Pring showing in b/g.
- 30/92 Spock H/S clutching lirpa.

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